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**“CRITERIA FOR THE EFFECTIVE
TRANSLATION OF SPOKEN
DISCOURSE: THE EVIDENCE
FROM SELECTED MODERN
SPANISH TEXTS”**

Thesis submitted to the Department of Hispanic Studies (Faculty of Arts) of
the University of Glasgow, for the Degree of Doctor of Philosophy
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Abstract

The objective of this thesis is the formulation of a set of guidelines, criteria, which will serve as a bench mark for those who wish to attempt the translation of non-oral spoken discourse. This will be achieved by the examination of three modern Spanish texts and their translated equivalents in English.

The Introduction sets the study in context and attempts to study the notion of translation in a general context before moving on to a closer examination of the translation of spoken discourse, and the problems which this form of language engenders. Chapter 2 examines the novel El Jarama and its translation in the light of a wide range of the published translation theories of Peter Newmark, and attempts to apply these systematically, in order to evaluate the effectiveness, or otherwise, of these theories. Chapter 3 examines Tiempo de silencio and its English language version, paying particular attention to the forms of discourse employed in the original, notably internal monologue, and the way that these formats affect the impact of the Spanish text, before moving on to examine how these issues have been dealt with in translation. Other elements which may be of relevance to the translator, such as layout and symbolism, and their effect on spoken discourse, are investigated. Chapter 4 deals with a play, Las cartas boca abajo, and its translation for the radio. This study looks at the problems associated with this medium in the context of spoken discourse, as well as examining a number of problems associated with the text, including culture and expansion.

The conclusion attempts to set all the points raised in context and address the problem of drawing up a definitive list of criteria for the effective translation of spoken discourse.

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1. INTRODUCTION

Once...all the world spoke a single language...Then the Lord...said...'Come, let us confuse their speech, so that they will not understand what they say to one another.' So the Lord dispersed them from here all over the earth.

The above quotation, from Genesis 11, in many ways aptly encapsulates the whole gamut of problems which lie behind the nightmare which faces every translator today. History has evolved such that the family of man speaks with thousands of different voices: rarely in harmony. Into this fray steps the translator who, for her/his sins, attempts to provide some of the missing harmony and bridge a gap between cultures and peoples. This is not an easy task, by any stretch of the imagination.

The objective of this thesis is to attempt to analyse the whole process of translation, and look specifically at one of its more polemic areas, i.e. the area of translation of spoken discourse. Naturally, by the nature of the beast, the focus will be on the written form of the word, rather than the oral.

1.1 Translation: some considerations

It may be as well, at this juncture, to reflect on what we understand by the word *translation*. The word, as we have it today in English, has its origins in the Latin *translatum*, which was the supine of *transferre*, which meant 'to carry'. Thus we might consider translation as a carrying of an utterance, or some part thereof, between languages. All well and good, a carrying, but what does that mean? A translation is, essentially, a piece of our own language which happened to have its origin in another language. Whatever

its origin, in a perfect world we should not be aware, through anything linguistic, that the utterance is a refugee from another tongue.

Translations come in all shapes and sizes. Classically, there is a distinction made between translating and interpreting, the former referring to the written word while the latter has as its domain the realm of the spoken word. In many ways there appear to be two separate operations as regards these two forms of language transfer. At the heart of each is a common core (T), added to which are the particular problems associated with each type of exercise (t^w and t^s respectively), producing the following schematic representation of the process:

$$T^w = (T + t^w)$$

$$T^s = (T + t^s)$$

In this thesis I intend to examine that grey realm between these two neat categories, wherein falls that form of written language which purports to be a reflection of the spoken word.

If we consider for a moment the issue of why we translate, the best answer would perhaps be to say that we wish to share knowledge, in whatever form. This final qualification is important because many people would be loath to consider literature, in its many forms, as knowledge. However, without wishing to appear too heavily dependent upon cliché, it is possibly true to say that we are 'enriched' by any piece of literature/fiction with which we come into contact (this, again, is polemic, and gives reign to the notion of 'literary snobbery'). We gain something from everything we read or hear; in this way we share knowledge through any act of communication. Translation is a key factor in that process, as not all communication takes place within our own language. The translation unlocks the 'secret knowledge' of other societies and cultures, and to some extent helps bring the furthest corners of the globe a little nearer. If we are considering knowledge, it is important to recognise that certain types of knowledge require greater care when it comes to carrying them between languages. In an ideal world, of course, all translations would be graced with an equal level of care. However, we do not

live in such a world, and in the world which we do inhabit, certain knowledge may become extremely dangerous if not translated properly: this is the realm of the 'technical' translation. Whilst literature allows a certain flexibility in its translation, technical material may be rendered useless if such liberties are taken. This concept, which hinges on an idea of expected input, raises the question of what is a 'correct' translation in this field? The conveyed notion is that there is a sector of the world's populace which shares a common knowledge base, so-called 'truths'. The translator may aim towards the truths, rather than towards what her/his instinct would counsel.

We have already discussed, in a generalised way, why we translate. We have also touched upon the question of what a translation is. Before moving on to examine some of the many 'practical' problems to be encountered, it is perhaps worth suggesting that translation does not 'work'. This is not to enter into the 'is translation possible?' question, but rather, asks us to consider the background of every language. A language is a reflection of our reality, in all its manifestations: culture, society, etc. Every language reflects a different world, because each society inhabits a different world from its neighbour, to a greater or lesser extent. The way we live and factors which affect our lives are unique. Thus, our language evolves to reflect these unique occurrences, occurrences which only we, as experiencers, can truly comprehend. In this way, our cultures form a world map, reflecting - as they do - that which is relevant and true to the people of that culture's area. Benjamin Lee Whorf put forward the following explanation of the phenomenon of linguistic worldviews¹:

We dissect nature along lines laid down by our native languages. The categories and types that we isolate from the world of phenomena we do not find there because they stare every observer in the face; on the contrary, the world is presented in a

¹ Whorf, Benjamin Lee, *Language, Thought and Reality* in Selected Writings of Benjamin Lee Whorf, Carroll, Cambridge, Mass., 1956

kaleidoscopic flux of impressions which has to be organised by our minds. We cut nature up, organize it into concepts, and ascribe significances as we do, largely because we are parties to an agreement to organize it this way - an agreement that holds throughout our speech community and is codified in the patterns of our language.

Given this premise, and the very clear statement that it applies to both our concept of the world, and our realisation of it through the medium of language, it is not at all surprising that there exist a number of barriers to translation, as it attempts to cross the bridges between these differing worldviews. Many of these barriers may be circumvented, but they are difficult to remove. Naturally, Whorf's view would appear to allow language communities to add items to their repertoire, as experience is extended, but not to lose them (as Spanish has virtually 'lost' the future subjunctive form): this, of course, makes the Whorfian hypothesis a little difficult to reconcile with the actual history of real languages. Whorf's 'agreements' are being negotiated all the time - and, they can be negotiated, to a remarkable extent, across linguistic boundaries. However, the negotiations can be easier or more difficult - within bounding cases of seeming transparency (which may be illusory) and present untranslatability (which someone else may come along and resolve).

1.2 The task of the translator

All languages are affected by outside forces, and as mentioned earlier, these can have a great influence on the way in which a piece of language is comprehended. Language production is about communication: what is being communicated is not always clear, but the underlying realisation that we are involved in the communication process is important. For the most part, language is produced without the deliberate intention of making the message

difficult to receive. That is not to say, however, that messages are always easy to obtain. In the light of discussion of the individuality of language, it should be clear that we are all constantly involved in a process of translation, attempting to understand clearly what the producer of a piece of discourse actually meant. In general, we correctly identify the message, but this is not always the case, especially when people wish to restrict the audience for their utterances' meaning. This is something we all do, especially in an informal setting where we have recourse to shared experiences and particular linguistic usages which trigger thoughts ideas and connections, but only for limited number of people.

What all this means as far as the translator is concerned is that s/he must be able to connect with the message of the source language text. In some cases this is not an overly problematic exercise; for example, much of so-called 'technical' translation has one base meaning, and can be one of the best examples of straightforward information communication. In the field of literature, however, things are rarely as simple. Much of literature attempts to connect on more than one level with its audience, and it is imperative that - even before translation begins - the translator is aware of this fact. It is at this point where some of the ideas inherent in Whorf's previously quoted statement take on greater importance. Whilst the language learner, as suggested, may be able to connect linguistically as well as certain native speakers, what they often lack is the ability to connect with all the possible different levels of meaning within a text. The native speaker may well have had exposure to many of the things which influenced the writer, and be more familiar with cultural undercurrents surrounding the work's creation. The translator may be hampered in this regard: this is not always the case, but it is an important consideration. There are many theories of language and associated concepts which may or may not prove to be of use to the translator, some of which we shall examine in a little more detail. Before we do this it is, perhaps, important to consider the implications of translations and the effect which the output which we - as translators - produce, may have upon the target audience. The translator, as mentioned earlier, acts as a

bridge between cultures, and in many instances is the direct means of accession of a large part of the TA (target audience) to another world, or another worldview.

It is in the world of literature that the effects of the translator's work are likely to have the greatest impact, in terms of numbers of people affected by her/his output. The more specialised world of 'technical translation' and the extremely wide field which that covers is limited to a more reduced group of people. This is not to say that its impact on the general populace is limited, in fact it may have extremely important ramifications; however, these tend to be 'indirect', as the public does not come directly into contact with the text in question, and the concept of target audience is undermined.

The world of literature has the ability to be universal, if the translations are available to grant peoples of other languages access to the world which the author has created in the source language. The responsibility, therefore, for the translator is great indeed, for s/he sometimes carries a weight of reputation and fame which does not always pass over easily; with such a state of affairs obviously in mind J. C. Santoyo² said:

Es indudablemente cierto y perfectamente demostrable que la fama de muchos autores extranjeros está en entredicho en este país a causa de las versiones que leemos de sus obras: malas, mal escritas y redactadas, con párrafos sin sentido u omitidos; hasta el punto de que el lector se pregunta: ¿Es éste tal o cual premio Nobel?, ¿y dicen que este autor escribe tan bien?

He was, of course, referring to the situation in Spain; however, it is a state of affairs with which many can associate and sympathise. It is the responsibility of the translator to assure that the 'fama' of the original and/or its author is not lost in a sea of errors and infelicities.

² Santoyo, Julio César, *El delito de traducir*, Universidad de León, León, 1989; p9

If we consider in a little more detail Santoyo's quote, we can see that this is a very serious contention indeed. Not only is the translator responsible for the production of the original in the TL, but s/he is also - in many cases - unfettered by the need to keep a constant vigil re. accuracy, etc. This is simply because, in most cases, there is no check done on the piece of literature, for practical and economic reasons. Hence, if a translator performs poorly then the writer will be received badly in a country/culture where this need not be the case. Of course, it is also perfectly possible that the translator may do a good job, yet the work will still be received poorly, due to no other reason than cultural differences which do not happily allow for a particular style or story-line. It is pertinent to ask if these problems are outwith the scope for intervention by the translator, and it would appear that, for the most part, they are. The translator cannot be expected to somehow alter radically the perception strategy of a target culture, nor should the translator get involved in plot manipulation in order to satisfy a TL culture. One would presume that the editors/publishers would be the arbiters of such things; however, in the modern age when rights are acquired, often before the piece of literature is completed, such considerations may not hold good. Where does the translator's responsibility begin and end? This is a question which has vexed people for many years and is one of the great unknowables as regards translation. At its most basic level translation is about recreating the source language (SL) text in the target language (TL)³, as we have seen. However, things are never quite that simple, and the translator is inevitably called upon to make changes, no matter how slight, which serve to alter the original. So, once the piece has undergone its transformation, is it the same work? Should the translator be credited with more than 'merely' translating? Should the translator become more fully recognised as part of the creative process? The translator's power is great, indeed. It is within her/his power to destroy reputations, much in the way that Santoyo suggested. Could such a situation explain the comparatively small numbers of Spanish novels and

³ From this point the abbreviations SL and TL will be used to refer to *source language* and *target language* respectively.

plays which were translated into English and published in the UK and the US over the past thirty years? Perhaps after a series of bad experiences it was felt that the TL audiences were not very keen on Spanish writers. Yet, there has been a comparatively sizeable interest in Latin American literature in the past ten to fifteen years, and the translations have been quite successful. Why should this be? More of an empathy with Latin American writers and what they are saying, and what they are trying to do? This is hardly likely. Perhaps they come with less 'baggage', and reach a less prejudiced audience? Perhaps. Or, maybe the public is not as homogeneous as one might like to believe and does not create literary embargoes based on long past 'bad experiences', and instead the reality may lie in the fact that the more recent translations have been 'better'? This may, indeed, be one part of the answer: the other part lies in the 'bad experiences' of the past. When previous works of literature foundered, for whatever reason, the publishers were the ones who suffered. They, in turn, elected not to commission translations of Spanish novels in the future because of experience, and hence whilst the public may not have anything particular against Spanish writers, they are (still) unlikely to have the opportunity to experience their works in translation. Why, though, did the earlier works perform so badly? It is unlikely that a number of English speaking target audiences were so 'unmoved' by Spanish writers that they turned their backs on them. The laws of probability would seem to dictate that there should have been some successes, rather than the failure rates which history shows to be the case. More likely is that the TL works were not well received because they were not well written. Naturally, the writer cannot be at fault here, as the creative process has passed - usually - out of her/his hands. The translator is the person who is striving to recreate that world and sounds and images which the writer created in the SL. If s/he fails in the translation process then, naturally, the creative process falters and the TL audience is left with a sub-standard product, which may well fail on a number of levels, including that of spoken discourse creation.

According to García Yebra⁴,

La libertad estilística del traductor está mucho más coartada que la del escritor. Para describir un bello atardecer, al poeta ni siquiera se le impone un determinado tipo de poema. El traductor, en cambio, está sometido en líneas generales, incluso estilísticamente, al original sobre el que ejerce su arte. Le queda, sin embargo, amplio margen de libertad en los detalles. Y de los detalles depende la calidad estilística de su obra.

This is an interesting viewpoint, stating that the translator is bound closely by the format of the original, but has great freedom at a 'detail level'. It would, at first, appear to be the case that the translator has little option but to follow the SL text's format; however, there is no hard and fast rule which states that this must be the case: the translator, it would seem, has great freedom to do with the text as s/he sees fit. Where restraints do come into view are from the point of view of the translation's commissioner(s). If a poem has been commissioned it would be expected that a poem would be the format of the TL text, although this is by no means clear. In the case of poetry, it may well be that there is less scope for alteration to format than with other forms of language: within the boundaries of 'the novel' for instance, there is a great deal of option open to the translator (as well shall see later), some of which are not always good options. Again, one is left to ponder the role of the translator within the creative process, for it would seem sensible to imagine that there is little if no need for the translator to alter formats, and yet it happens. More and more it appears that the translation rather than being a mere transfer becomes another creation, in much the same way that the original was a creation. García Yebra's comments regarding the translator's

⁴ García Yebra, Valentín, *Traducción y estilo* in Actes du Xe. Congrès International de Linguistes, Académie de la R.S. de Roumanie, Bucharest, 1970; p385

flexibility at a detail-level are, in many ways, puzzling. It is not clear if he is stating that the translator should think about altering details, or whether he is simply asserting that the possibility is there. The former interpretation leads us, once more, into the question of the translator's part in the creative process, but also raises other questions. Why should the translator feel moved to 'alter' anything at a detail level? The translator's role, in a traditional sense, is that of conveyer, carrying the original creation over to the TL, unless, of course, there is a recognition that what is being done is a 'creative translation': rarely, however, is this signalled.

What is it that the translator, especially of literary works should bear in mind when going about her/his business? What rules and guidelines are there to be followed, and where do the many and varied theories of language and translation fit in? These are vexing questions which are difficult to answer, however, it is probably truthful to say at the outset that, if we - as translators - are being wholly honest, a translator does not require recourse to any of the theories which abound. If the person in question has sufficient knowledge of two languages, and has some sympathy with the material in question, then there is no reason why that person should not be able to produce quality translations, as good as the person who has immersed themselves in the theory of the exercise. The act of translation is, in many cases, an automatic reflex; it is not something which is done through reference to theories or strategies about language and discourse, or by reference to one or more of the many theories of translation which have been formulated throughout the ages. It is difficult to envisage the translator pondering options open to her/him in the light of theory [a], as opposed to theory [b]. This is not to suggest, by any means, that these theories have no place in the translator's armoury; however, the place they occupy and the way they are used are probably somewhat more subtle than in the scenario just mentioned. What a knowledge and an appreciation of these theories does is enable the translator subconsciously to perform operations at a linguistic level incorporating information or ideas garnered from those theories which have appeared relevant. In this way, it is probably true to say that those ideas

which have been firmly rooted in practical linguistic contexts, and hopefully translation scenarios, are likely to have more resonance than some merely hypothetical/philosophical treatise on language. We, as individuals, absorb that which seems to us to be most useful and most sensible and if it is something which is relevant to the work which we do then the more identifiable the context the more easily assimilable it is likely to be. Most of those who engage in the act of translation have already taken on board certain theories about the exercise, without being aware of having so done. Take, as an example, the familiar 'technical/literary' translation split. Most translators will somehow categorise the text upon which they are working and approach it appropriately: technical and literary texts engender different approaches, based on the nature of the text. This attitude stems from some information received about the way to approach the translation of 'technical' material, as opposed to 'literary' material. It is at this level that it is probably true to say that there are few translators who are not operating in accordance with, or under the influence of, some theories about translation. Notions about the exercise are instilled at an early opportunity in those of us whose language acquisition was through a formal educational setting. Bearing these points in mind, it is not hard to see that all of those who translate draw upon more than merely a set of grammatical and lexical points.

Having suggested that a knowledge of translation theory may not be an absolute priority for the translator, it is fair to say that such knowledge is unlikely to hinder her/his performance as a translator. In many ways it could be argued that it will heighten the translator's sensitivity towards language and the way that it is influenced by para-linguistic factors. The language which we produce is, as has been noted, used as a tool for communication, and be it written or oral, has the same source, the human producer⁵. The two available forms of language are each constrained by different factors, with the written form the more highly constrained. It should be borne in mind, however, that despite these additional constraints, written language may still

⁵ There is, of course, a minuscule amount of language produced by non-human means, i.e. machine sourced linguistic output; however, the vast majority of language is still produced by humans.

be seen as a form of spoken discourse. This notion makes sense if one considers that when we produce written discourse we vocalise it in some form before committing it to the page. Having produced the oral form we will apply the necessary constraints in order to produce a piece of acceptable written discourse. The nature of these constraints varies enormously, ranging from the simple fact that certain oral factors cannot be transmitted graphically, and while others may be, it is only in a very clumsy fashion: factors such as loudness, tone, rhythm and intonation are all extremely difficult to relay when the language is not oral. Once we have managed to move beyond the merely phonic constraints, we encounter a series of more elaborate systems which have been evolved over the years, as writing systems have adapted to meet the needs and requirements of the linguistic bodies which use them.

When we speak we reveal much about ourselves. This information is carried in many elements which go together to make up the total information package of spoken discourse. We all produce an accent of some sort when we speak (our mother tongue), and as such we are - for the most part - traceable, i.e. our accent will give strong clues to our origins, or to the place where we have been most recently influenced by language. We also all use particular ranges of registers and codes, some to a greater extent than others. This may provide clues about our level of education, and the circles in which we move: the wider the circle, the greater the likelihood of an increased range of register to deal with an increased quantity of social interaction. Issues regarding state of health, state of mind, world-views, etc. are all conveyed in what we say at a level beyond that of the mere word. It is also possible, based on the principles of registers and code-switching, to guess - often quite accurately - at the relationships between people, and, consequentially, the way we are considered by other people. The way that we speak often defines who we are, although the way that we speak is a very complex and ever-changing thing. Speaking, more so even than writing, is about communicating: it sets up the relationship which we share with others and defines our role in the overall scheme of things. By the same token, it can

indicate to others, if they are sufficiently informed, those occasions when we are attempting to be something which we are not, if we are trying to assume a role with which we are not familiar, if we are not telling the truth, if we are using a register which is alien to us; in other words, when what we say does not sound *right*.

In the discussion of the usefulness of translation theories to the translator, it is wise not to lose sight of the fact that innate knowledge and certain theoretical knowledge may provide the translator with powerful tools. When we speak we often have an agenda, which may be hidden. Our language may well be seen as falling into one of the categories which were set out in the formulation of speech act theory, inasmuch as we should not deliberately place barriers in the way of comprehension. However, we all have the ability to use language in a somewhat less than straightforward way, although with the same goals in mind. It could well be that by use of certain lexical elements, linguistic formats, and 'personalised' structures we wish to influence the other participants, if there are any, in a discourse interchange. When we engage in discourse we often wish to do more than simply inform: for this reason, there will often be other pressures behind our discourse output. Once again, this is something of which the translator must be aware, and ensure that sufficient attention is paid to the corresponding TL text. Since an important part of conversational interaction is based upon the notion of signals, one must always be aware of this when attempting to extract meaning: in any multiparticipant discourse exchange we balance the conflicting needs for involvement and independence by hinting and picking up hints, by refraining from saying some things and surmising what other people mean from what they refrain from saying. Whilst these linguistic 'games' may be comparatively accessible in oral spoken discourse, they are a lot more difficult to pinpoint when one is considering the written form of such discourse, simply because other evidential signals are, of necessity, missing: e.g. rhythm, stress and intonation. This, by extension, increases the possibility of misunderstandings when attempting to comprehend the SL text, and these misunderstandings may be carried to, and magnified in, the TL

text. Naturally, when one is considering drama it is possible that despite care and attention the TL performer may employ the incorrect additional features of spoken language, and by so doing alter the TL audience's understanding. So, in a worst case scenario, the true meaning could be distorted on a number of occasions before it is received by the TL audience, who have to make a final attempt to extract a meaning. The thought processes which, ultimately, lead to a piece of spoken discourse are many and varied, and they are intensely personal: if we are addressing only ourselves, the language we produce will be somewhat obscure, whilst it will be more transparent when we are attempting to communicate. However, when a writer, poet or playwright is attempting to recreate spoken discourse, naturally, the range of styles available will be almost infinite.

1.3 Non-oral spoken discourse

Having established the importance of spoken discourse it is worth considering for a moment the process which occurs when that form of language is transferred to paper: i.e. is written down. In many ways this is a contradiction in terms, for spoken language is, as we have seen, constrained by less ties than the written form of the language, and this is - in fact - part of the essence of the form, its freedom. When someone attempts to write down spoken discourse (whatever its form) they are attempting to represent a relatively unfettered form within a highly fettered format: obviously, this is going to be a problematic process. The essential problem engendered is that by adding more rules, in the writing process, the language loses its natural dynamism, to a greater or lesser extent. What sounded natural and believable in the spoken form, now seems stilted and hardly credible in the graphic form. This state of affairs is what often occurs; but not universally so. There are occasions when the writer has managed to capture the essence of the spoken discourse in the written language which s/he has created. In these instances, we - as readers - are able to 'hear' the characters speak, and to imagine and believe what they say as being true spoken discourse.

They exist much more completely as characters, through the fact that they produce real language, providing information to the readership about the character, which is often missing in those instances where the spoken discourse which the author has produced is not as credible.

In light of the fact that 'created' spoken discourse in its written form is almost exclusively within the field of literature, it is important to consider how the creation of good spoken discourse can improve a piece of literature. First and foremost, it allows the readership to believe in the characters involved. If they produce a language which is recognisable to us, or with which we can identify, as being an approximation to the real thing, then we will believe more fully in the characters. It allows the characters and their varying relationships to be more fully explored and made more obvious without the requirement to state things simply for the sake of making things clear to an audience: a believable change of register may be all that is required to convey much information. In short, the production of good spoken discourse in this form is vital to any piece of literature which relies upon it to any extent. For those works where there is little in the way of spoken discourse, then - obviously - the importance of this element is lessened. Certain forms of literature are, naturally, more dependent upon this than others. For example, theatrical works tend to be based in the spoken word, and as such their very creation is very closely connected to the topic under consideration. All of the foregoing points and most of those which follow are predicated upon the premise that the creator of the original work wished her/his spoken dialogue to sound natural. There are, certainly, those producers of literature whose principal aim is not that of open and natural connection with the audience: their works fall outwith the scope of this study.

If the character(s) in a theatrical piece do not convince the audience of their authenticity, through the language which they produce (i.e. which the writer has created for them) then the work is at greater risk of collapse than a novel which relies heavily upon the spoken discourse elements. This is so simply because, in most theatrical productions, there is little other than the spoken discourse to support the whole.

It is perhaps worth bearing in mind that in many pieces of literature there is more to the realm of spoken discourse than might seem immediately obvious. Apart from the characters whom we can identify as speaking, there are other input sources which may use a form of spoken discourse, e.g. the narrator. It may well be that the piece's creator has chosen to address the readership through a narrative voice, which may - in fact - talk to us in the same way as any of the other characters of the piece. On the other hand, the narrator may speak to us in a more oblique way, one which we might not immediately recognise as being the narrative voice. This special voice is like any other within the work: it may be formulated in any one of a number of ways, and it may contain 'extra' information, in the same way that the other characters' discourse does. Another point which often goes overlooked in any analysis of spoken discourse in its written form, is that not only can the 'character set' be different to that which seems immediately obvious, but that more than simply the multilogue sections of the work may also be relevant. This covers areas where, perhaps, someone is talking to themselves. This constitutes a form of spoken discourse for the same reason that, as we saw earlier, one may consider all forms of language as having their origin in a spoken form: similarly, when one talks to oneself one may be seen to be engaging in a procedure whereby one is producing spoken discourse.

In order that we might better appreciate the form of spoken discourse which we meet in any literary source, it is vital that we bear in mind the points which were made above regarding the importance of spoken discourse and the information which it conveys, and the response which it invokes in an audience. Such pointers are also of great importance for the translator, for s/he is faced with an extremely difficult task when it comes to tackling this form of language in an attempt to carry it from the source language to the target language. When one considers the difficulties inherent in producing the spoken discourse in the first place, one might be forgiven for imagining that the task of the translator would be somewhat less onerous, as s/he has simply to convert the product which the creator has so skilfully produced into the TL. Surely the hard work has already been done? Of course, this is not

the case. What the creator has done is to provide some sort of map for the translator, but the problem is that said map is in the SL. What the translator has to do is to attempt to recreate that map in the TL. Not only must the translator be able to recreate a linguistic form, s/he must be able to do it as well as the SL text's creator did in the SL. In many ways, the task of the translator is even harder than that of the creator, for it is to be presumed that the creator has the facility with her/his own language to be able to create high-quality output; however, the translator may have an ability to carry the more 'straightforward' parts of the text into the TL, but to presume that s/he will have the same facility as regards the creation of viable spoken discourse is a burdensome one indeed. In many ways, the translator must be able to create in the same way the original's creator did: for to be able to produce spoken discourse on the bones of the original (said bones being ideas and 'signals') which will be acceptable is a great feat: indeed, it may well be that one who is able successfully to so do, would be able to create original dialogue in her/his own language.

At an earlier juncture we considered the problems inherent within the recognition of an accent, or a specific speech pattern and its rendering in the TL. At a level which could be considered as, perhaps, more basic, there is the level of understanding. This is not, as may at first seem the case, a straightforward matter, as anyone who has undertaken translations will know. There are stretches of language which are considered unproblematic because they are either items of basic and standard language, or because the context makes them seem transparent. There are, conversely, stretches which are taxing in the extreme for any one of a number of reasons, and then there are those passages which fall in the middle somewhere, and which require constant vigilance on the part of the translator. Of course, in an ideal situation the translator will always be vigilant, and will deal adequately with the problem language: unfortunately, few translators work in this utopian environment. The problems of transparency are rooted in a number of factors, including usage and 'meaning'. The latter concept is one which has vexed translation theorists for many years, and is one of the great

philosophical questions regarding translation. Many of the problems associated with 'meaning' are concerned not simply with the base sense or image which a word, or discourse unit, conveys but, rather, are linked to the way in which these items are utilised by the creator of the language in question. Having suggested earlier that we all use some sort of idelect, this concept becomes particularly important when it comes time to consider meaning. We all use language differently, although our use is regulated by concepts and parameters imposed by society and the requirements of information exchange. People take items to have a particular meaning, which may or may not be correct in terms of the generally accepted meaning of that item, and/or the way in which the item is being used in that particular situation. Hence, we may discover that we have, for years, misunderstood a word, or - on a more immediate level - we may discover that a piece of discourse makes little or no sense to us, precisely because we have misinterpreted it in the particular context. The scenario when a misunderstanding of a specific word occurs is less likely, in a general sense, than problems arising due to contextual misunderstandings. The personalised use of language is most evident, probably, in the way in which we interact with our close friends. With them we tend to share a common past, and common - specific - understandings. The meaning of particular items may be closely associated with specific communal reference points, instead of with the more generally accepted meaning of the items in question. Therefore, for example, an outsider may not understand a piece of discourse as it was intended to be understood. We create our own shorthand by use of these reference symbols, and we often generate our own lexical items, created according to specific eventual influences. As we move away from this social grouping, on an interactive level, the personalisation of language becomes less evident, as we strive to understand and be understood in our various interactions. At the most impersonal level of discourse exchange, the meaning may be unambiguous but may difficult to fathom due to its nature and the discourse structure; examples here might include 'technical' texts, such as legal documents or instructions. Whilst many problems are

undoubtedly to be found in written discourse due to these factors, it is in the spoken form where they become most evident and acute. Most of our most personal discourse is enacted in the spoken form, and as such the nature of such discourse is most personalised, i.e. it is in this form of language where we most often produce discourse which is obscure, and the meaning of which can accurately be perceived by only a limited audience: naturally, we are capable of graduating this process according to situation, and produce more transparent discourse as appropriate. What people say and the way in which it is said is, of course, the basis of communication, and, as has been observed, there are many factors which influence our reception of spoken discourse. As far as the meaning is concerned there are times when the most important factor is what we expect to hear. This often guides us in the manner in which we choose to interpret an utterance which may have a number of possible interpretations. Whether we have the 'key' to correct interpretation is heavily influenced by our relationship with the speaker. The way we form our discourse also indicates that relationship, and can be very much a trait of our linguistic output; once more, we are what we say. The context of situation can be important when it comes to ascribing a meaning to a particular piece of discourse, for there may be clues which will orientate us, and - hopefully - lead us in the right direction.

When it comes to written language, as has been said, there are problems inherent within the process of extracting a meaning; and the same is certainly true as regards the written form of spoken discourse- in fact, more so. These problems are magnified when one considers the whole process of extracting a meaning from a foreign language text, with the intention of translating it into a TL. There are a number of points which should be recognised here: in the first instance, there is the inevitable problem that the very act of comprehending a SL text, when that language is not our native tongue, is influenced by a number of factors ranging from the structure, etc. of the text, to the way the translator feels at a particular moment (of course, these are valid as regards any attempt to grasp meaning, but are heightened when dealing with a non-native language). There are times when a piece of text

seems particularly impenetrable, very often when one is dealing with spoken discourse for reasons which will be explored later. It is worth bearing in mind, at this juncture, that the meaning will rarely be totally obscured; for, if it is, the whole point of producing the SL discourse will be lost. If a non-native speaker can make nothing of the text, it is likely that the native speaker will find it problematic also. What point can there be in producing something which is unintelligible? The translator must also be aware that it is unlikely that s/he would be asked to translate something which was deemed by a SL audience to have no meaning. Therefore, the meaning will be there, generally; however, accessing it will not always be straightforward. When dealing with spoken discourse the translator has to be constantly aware that what is being dealt with is, theoretically, a living form of language and one which carries meaning in the language which is used, and also reinforces what other parts of the total product may indicate as regards relationships, etc. In order to comprehend the meaning of a piece of spoken discourse one must always be aware of the character's provenance. It is here that one is tempted to simply translate what one expects to hear from the character, when often the creator has said more than merely words. If the SL text boasts an accurate reflection of speech, then the translator will be faced with a number of devices which will be used in order to attempt to recreate spoken discourse: therefore elements may be missing, and it is often precisely these elements which provide all the 'glue' which holds a standard interaction, or discourse event, together. When these are missing the translator must be in a position to replace them, but should be aware of the fact that they were missing and the change in effect which their inclusion in the TL text might engender.

1.4 Translation Theory & Newmark

The whole area of translation and translation theory is one which has developed through the centuries. It is natural to acknowledge that since the earliest times man has been involved in translation of some kind, and it is not

unrealistic to assume that men of letters and thoughts began to consider the whole process in the light of the philosophies which they were propounding. There are a number of different eras within the field of translation theory which are often identified as being of paramount importance to the exercise. However, as is often the case with such things there is a certain lack of consensus as regards how one should actually split these historical units up as there are rarely definitive moments which herald a new era in the realm of translation theory. George Steiner attempts to produce a temporal map in *After Babel* ⁶, and many others who have attempted to review the whole history of the pursuit have drawn up their own timelines. As we move closer to our own times it is probably true to say that translation came in for greater scrutiny as the trading nations of the world developed and migration began to move people in greater numbers into areas which did not use their native languages. The need to resort to translation, both written and spoken, became more frequent, and - hence - the linguists of the time had greater reason to study the phenomenon. In the 19th century, especially the second half, theories of translation flourished, becoming increasingly based on practical notions connected directly with the experience of translating. As the world entered the twentieth century, the need for translation and translators became ever more acute, as the 'age of translation' progressed. Surprisingly, the flurry of activity associated with the upheavals of the previous century did not affect the studies of translation for long into this century, and the study seemed to tail off. There were a number of important studies or theories put forward in the first half of the twentieth century, by people such as Hilaire Belloc and Ezra Pound. However, the growing importance of translation on a global scale was not reflected by the study of the phenomenon, and what was produced shunned the practically-based theories of the 19th century in favour of more philosophical notions, based on the philosophy of language. It was not until the second half of the twentieth century that a sea change occurred. With the advent of machines which became increasingly likely to be able to carry out translation tasks the whole

⁶ Steiner, George, *After Babel*, OUP, Oxford, 1975

area of translation studies started to pick up. However, despite the apparent practical issues presented by the machine translation debate, many of the theories being put forward were still rooted in a quasi-philosophical view of language, and the practical aspects of the craft were left unexplored. Bound up with the revival of translation studies was a resurgence in linguistic theories in general. There were a number of philosophers of language who sought to extend their more generalised theories into the realms of translation, with greater or lesser success.

As translation theory moved back to the realms of the 'practical', so a number of people who were themselves practising translators began to put forward their own views on the process, culled from years of work at 'the sharp end'. As was mentioned earlier, much of this - initially - was generated by those who were working towards machine translation. As the hopes for this form of translation were reassessed, the input of those working in the more 'standard' field of translation came to the fore more regularly. One of these was Peter Newmark, who first wrote on translation in 1957. He, initially, wrote articles, but also wrote a number of books later in his career. His opinions are firmly based in translation work and are, as such, highly practical. He tends to eschew the obviously philosophical, preferring to produce examples in an attempt to back up his theories. These are many and cover many fields of the translation process. His principal languages of example are French and German, although he does cite others from time to time. He uses these examples to try to draw up definitive criteria for the task of translation.

What has set Newmark apart from many others who write in this field is the accessibility of his writing. His books are written in a simple style which is open to anyone who would care to examine them, the major drawback being - naturally - the foreign language element which might remain a mystery to some readers. This simple style has allowed Newmark to reach an audience much wider and much more varied than that available to others whose style is somewhat denser, or based more fully in the somewhat intangible world of linguistic theory and philosophy. By dint of this comparatively wide

readership Newmark became one of the major names of the translation studies movement in the 1980's, and this continues today: there are many who are familiar with his work and his ideas, not only in the United Kingdom, but also around the world. His thinking has underpinned many subsequent attempts to produce a 'theory of translation' and his views on translation teaching have been taken up in higher education courses. In his *Approaches to Translation* he says:

... As far as I know, such courses [Interpreting and Translating] are unknown in most anglophone countries. In the United Kingdom there have been undergraduate courses for the last 6 years at the Polytechnic of Central London; the University of Dundee and Portsmouth Polytechnic run a course in conjunction with their German options and Bristol Polytechnic is about to start a course. There is still no chair in translation theory.⁷

Over the intervening years this situation, in the UK at least, has changed somewhat: there are now a number of institutions offering both undergraduate and postgraduate degree courses in interpreting and translating, and there is at least one chair in translating and interpreting. Much of this may be due, indirectly, to the influence of Newmark, and his theories.

Whilst completing my undergraduate degree I encountered Newmark's work, and it interested me sufficiently to make me choose to investigate further for this piece of research. His theories have been chosen for the basis of Chapter 1 simply because of the accessibility of his work, and the fact that when I was working on this thesis he was one of the most important people on the British translation theory scene: these factors combined with the way in which his work is able to provoke a response in many of those who read

⁷ Newmark, Peter, *Approaches to Translation*, Prentice Hall, London, 1988; pix/x

him, persuaded me that his notions would make a good platform for an exercise in the study of the application of translation theory.

1.5 Aims and objectives of this thesis

The foregoing discussion has alerted us to some of the many problems which translation, and more specifically the translation of spoken discourse, give rise to. Whilst theorising is all well and good it is often most helpful, especially to those familiar with the task of translating, when examples are adduced, preferably from translations which have already been carried out. In this examination a number of different approaches will be adopted in order to ascertain the widest selection of points for consideration as regards the efficacy of translation of spoken discourse. In addition, different text types will be examined in order, once more, to have access to as wide a field of material as possible: in this instance the text types are as follows - a novel, with a high percentage of spoken discourse sequences (in the more traditional mould); a novel which mixes spoken discourse types; and a play, the translation of which presents its own peculiar problems and brings into focus particular points as regards the translation of spoken discourse.

Perhaps it would be useful to consider some of the points which were valid when the texts to be considered were being chosen. As has been indicated, there are different types of spoken discourse on display, and this is reflected in their textual representation. Although some of these might not immediately appear to be representations of spoken discourse it was felt that a number were worthy of consideration as such, and for this reason have been included within this study. Over the course of the three works chosen there is a wide range of spoken discourse styles available for scrutiny. On the surface, the two novels which have been chosen, Tiempo de silencio and El Jarama, would appear to be very similar. However, as closer inspection reveals, this is not quite the case. The former is a dense and complex novel which features spoken discourse at a number of levels, and with varying numbers of

participants in the discourse situation. The selection ranges from discourse within a large group to single discourse, i.e. monologue, and - in this case - monologue of a particular nature, internal monologue, which will be seen to be another, less commonly appreciated form of spoken discourse. There is a narrative voice, so common in works of fiction, but in the novel in question it plays a role of greater importance than might be expected. The other novel examined, El Jarama, also contains a narrative element which is scrutinised in some detail. In this novel it appears that the narrative voice is more akin to the standard, expected narrative voice. Within this novel there is a different range of spoken discourse situations, and a variety of interactions between people of differing social strata. This novel features rapid changes between groups and between individuals and relies, perhaps more than does Tiempo de silencio, on differing styles of language used between participants. El Jarama sets out to recreate a particular speech community, or communities, as part of its principal thrust, whereas Tiempo de silencio does not, preferring to utilise speech as a subordinate tool, used to underscore the events taking place. The third text chosen is an example of more traditional spoken discourse, in written form, namely the play. In this instance Las cartas boca abajo uses spoken discourse openly, as its main medium of communication. In a situation such as this it is prudent to bear in mind that the play has a double value. On one hand it is a piece of literature destined to be read, but more importantly it is a piece of drama which is destined to be performed. This point is important, for one should never lose sight of the fact that when a play is performed we are relieved of some of the responsibility of interpreting it, and creating the characters in our own minds; a case which does not hold good as regards the novels mentioned. When we read a play, such as Las cartas boca abajo, we are called upon to recreate the characters which the playwright has chosen to produce for us. When we are presented with real people performing the roles, much of that personally creative requirement is gone; the actors look the same to everybody present, and their accents, intonation etc. are similarly universal. What is also important is the fact that they (and the director) have decided upon how particular elements are to be

interpreted and what the text's creator wished to say. This may undermine the flexibility of creativity upon which a play may be based.

These three works are not only examples of varying spoken discourse styles and types, but they are also important in a cultural sense. The play is from the pen of one of Spain's foremost playwrights of the past thirty to forty years, whilst both of the novels were considered to be important literary landmarks. These factors make them important works of fiction, and as such a great responsibility rests upon the shoulders of the translator. They are each set in an era which is not so far away that one is unable to feel any connection with it, and many of the issues raised and dealt with are ones which will not be unknown to us. These facts help us, as readers, to relate to the works, and mean that we are not disadvantaged when it comes to interpreting the works in question. Naturally, as time moves on, so this accessibility lessens, and makes the task of the translator that much more onerous. The study of these three texts and their translations will, it is hoped, allow us to observe particular problems which arise in the process of translation and the solutions which have been sought and used by the translator. It may well be that some of the problems are recurrent, pointing - perhaps - to certain universal or fundamental problems. If this is the case then it may be possible to ponder solutions for these. There may be other problems which are text specific, but which may point to considerations which will be of merit as regards other texts. Whilst the texts do have certain things in common, due to their nature they are different and as such not all points will be equally relevant. What is also important to bear in mind is that the translators of the works are people, and as such will bring to the exercise their own idiosyncrasies and styles, which may not always appear immediately appropriate. Each consideration has been done slightly differently in order to attempt to bring to the exercise a wide range of possible tools and disciplines. This, in some ways, may seem to make individual cases out of the texts, but it is hoped that points which are raised will be of more general interest, whilst at the same time testing certain translation or related theories. El Jarama has been considered in the light of some of the comments and ideas of Peter Newmark, in an attempt to put to

the test what might be seen as more 'practical' notions connected with translation. Having looked to the practical side of the fence for the tools to examine the first novel, the second (Tiempo de silencio) is viewed through slightly more theoretical concepts, drawing especially upon semiotic theory. This field seemed to be a particularly useful one from which to start an investigation into the translation of spoken discourse in this text, due to the fact that this is a novel which seems to rely heavily on suggestion and imagery. This novel is also interesting as it allows us to consider the problems associated with the translation of particular language styles, as well as allowing examination of the use of internal monologue. The final text under consideration being a play, does not have any sections of internal monologue as such, as it must - by its very nature - be externalised, to an audience. What this particular translation does allow us to do is to consider problems associated with translation of theatrical pieces for a medium for which they were not (presumably) originally intended: the radio. Naturally, due to this difference, certain factors will be of altered relevance. We are also able to bring to the study some considerations of theatrical conventions. All of these points, it is hoped, will allow us to see a bigger picture as regards translation of this form of discourse, and as such draw conclusions with greater certainty which will be - hopefully - of relevance and use to translators in the future.

2. EL JARAMA

2.1 EL JARAMA: A BACKGROUND

Rafael Sánchez Ferlosio's novel El Jarama , which first appeared in 1956, has been hailed as one of the finest examples of the Spanish *realist* novel. Sánchez Ferlosio has - with it - reached the apotheosis of this narrative style, almost perfectly applying the objectivist technique of 'behaviourism', or 'conductivism' to a work of fiction.

By way of a dialogue, which is strongly reminiscent of a recording, the characters introduce themselves to us, seemingly free to speak for themselves, allowing their words and actions to influence our estimation of them. The narrator does not appear to direct our judgement of the characters: he allows the natural scheme of things to unfold. Rather than judging the characters by their psychology, we do so through their conduct (hence 'conductivism'). As the characters are 'unleashed', the author/narrator seems to take a back seat, limiting himself to the rôle of mere observer for much of the novel. When he does present his own point of view, this tends to be through a deeply poetic prose, of high linguistic and expressive value - seemingly at odds with the language of the rest of the book - which plays a significant part in the overall meaning of the novel itself. This 'higher level' language constitutes a relatively minor part of the book, contained, as it is, within the approximately 1/3 of the novel which is non-dialogue (although most of that is of a less poetic nature).

2.1.1 El Jarama and spoken discourse

As shall be seen, much of this particular novel is represented by way of spoken discourse, i.e. the characters speak. There are a great many different interactions which take place throughout the novel at this level, and

it is precisely this form of language which has garnered the book much of its acclaim. The nature of this discourse is what forms the basis for this chapter. However, it is pertinent to indicate at this juncture that there are other forms of language within El Jarama which might not be immediately identifiable as spoken discourse, but which are considered here. Essentially this applies to those parts of the text which would be considered traditionally as narration (this novel has little if any 'internal speech'). The reason for the inclusion of narrative discourse within this study is that in this work the narrator's voice is very much another voice within the novel as a whole, distinguishable from the characters' voices, in as much as it is obviously the omnipotent voice within the work, but identifiable with the other voices in that it *speaks* to us. By his use of the narrative voice within El Jarama, Sánchez Ferlosio has, in fact, added to the list of characters as we, the readership, perceive them. In the main, the narrator provides us with information of a seemingly background nature; for example, describing attire, or the meteorological conditions, or landscape. Whilst at first this seems unremarkable enough, thereby reinforcing the traditional evaluation of the narrator as a separate entity, as the work progresses, and we become aware that there is more than the superficial reality to the novel, it coincidentally becomes evident that the narrator does more than merely convey information. What this voice often does, in reality, is provide subtle value judgements which affect our perception of 'other' characters, in much the same way we would be affected by similar comments from those we would traditionally associate with the rôle of the fictitious characters. It is for this reason that the novel in its entirety has been considered within the scope of spoken discourse.

2.1.2 The story

The basis of the story could not be simpler: a group of young madrileños goes to spend the day out by the Jarama River. The monotony of the day is shattered by the death of one of the group.

There are two principal foci of the action: the riverbank where the youngsters congregate; and Mauricio's *merendero*, where the locals foregather, as do some other madrileños. Through the two different locations we are confronted with two distinct groups: the younger urban proletariat, and the older rural workers. They are two different generations, have two different world views, and may be seen as two quite distinct groupings: those who were affected directly by the Civil War, and those who were not. Even the language of the two groups presents us with a dichotomy: those at the *merendero* are, comparatively, expressive and creative linguistically, whilst those at the river display an impoverished and impersonal language.

The two groups are revealed slowly, and in minute detail, by way of their conversations (there is very little by way of description of the characters from the narrator). The almost hypnotic monotony of the day is broken by Lucita's death by drowning in the river. This death provides a work which had at first seemed unfocussed with a protagonist (or victim?), if only for a short period towards the end of the novel. For the rest of the piece there is no one person who is picked out for special attention: all are equal in the eyes of the camera⁸. Indeed, the author himself said of this work:

..es..un tiempo y un espacio acotados. Ver
simplemente lo que sucede allí.

Those who take up most space, in a novelistic context, are those who would seem most worthy of attention in real life. Even with her death, Lucita does not merit what might be termed 'extra' attention; she simply becomes the focus for the reader, as she does for her friends.

⁸ The notion of a camera is used here to indicate a machine whose primary function is selection and recording of detail, including more than merely visual impressions (of which there are few in the text).

2.1.3 The hidden story

The simplicity of El Jarama's storyline, which has been described as *vulgar y cotidiana*, and which unfolds in a single day, could well mislead an inexperienced reader at first sight. Only after the death of Lucita does the reader become aware that the novel was full of 'clues', pointing towards the impending tragedy. Naturally, such a realisation, tempers any notion of pure cinematographic reality.

Although Sánchez Ferlosio's book reads, at first, as a shining example of the social novel, and a wholly convincing example of narrative realism, a closer examination of things reveals that this is not the case. Behind the apparent *verité* simplicity of the book, there is a complex web of imagery and allusion in play: e.g. contrast the metaphoric weight of Nature and the train, throughout the work, with the simplicity of the dialogues. There are, within the novel, two distinct levels, each of which carries different weight. There is what could be termed the 'poetic' level: this carries the voice of the narrator/author, and is characterised by a lyrical or subjective view of nature. The narrator, blessed with sensitivity, perceives the physical world, and presents Nature - in a lyrical dimension - as a terrible and mysterious living being. By so doing, he allows us to perceive the enigmatic relationship between Man and nature: between the realm of the senses, and everyday events and happenings. Within the narrator's level there is an outpouring of imagination which transcends the confines of reality. The other level is the 'real': herein are the voices of the characters, within a level describing an objective documentation of the characters' reality. Contrary to the narrator's level, the voices of the characters present us with a prosaic vision of reality. Through their words they show us that they are ordinary people; people who are bored, and whose *trivialidad* and mental poverty stop them from escaping the empty world they inhabit. The inability of these people to penetrate reality and modify their absurd existence is what the novel's 'drama' expresses. The dichotomy represented by these two levels expresses the

novel's underlying message, as it strives to portray an anodyne society, *estancada en unos valores paupérrimos*⁹. The objectivist technique of the work is highlighted by the language employed; each character has idiosyncratic language usage, but the underlying feature of this is that the language is simple. The narrator's language, however, displays numerous rhetorical techniques, e.g. abundance of adjectives, personification, use of metaphor, etc.

The novel can be seen as being almost perfectly circular, not only because of the intricate linkages of its design, but also because it possesses great thematic, testimonial and symbolic depth. The author has managed to reflect faithfully, through the dialogue of the two groups, the boredom and routine which invade a great part of the society of the day. On the other hand, the tedium which dominated them, and the absurd and sterile life in which they exist, culminate and acquire a tragic dimension with the death of Lucita. In this way, the event transcends its apparently melodramatic value to take on a greater symbolic value: these young people lead empty lives, living like the 'undead', like so much of society.

Having opted to allow his characters a certain 'freedom', the author - through the narrator - often gives his own view of things. This frequently takes the form of a description of the scene in which events occur. Thus, we have a situation where the reader has access to the characters' *modelo de ser*, as well as to what appears very much like the author's internal machinations.

Buried within the apparent objectivity of the novel are a number of themes which recur throughout the work. The most potent of these leitmotifs is probably that of Time, expressed at its most basic level in the opening da Vinci quotation:

⁹ Barroso, A., *Introducción a la Literatura española a través de los textos*, Ediciones ISTMO, Madrid 1988; p288

El agua que tocamos en los
ríos es la postrera de las que
se fueron y la primera de las
que vendrán; así el día presente.

The time scale of the action covers some 16 hours, although the text itself contains few references to the time of day per se; these are normally carried by reference to natural phenomena, which allows the reader to guess at the hour. The action does not have a temporal linearity. It is seen, instead, according to the subjective experience of the characters, as well as the author/narrator. Time is very much part of the natural order, and the day-trippers' lives are governed by it. The above cited opening quotation, according to Riley and Villanueva¹⁰ expresses the Heraclitic notion of *παντα ρει*: the eternal flow of things; the river representing the transitory nature of its waters and its eternal presence.

The 'cinematographic reality' veneer which hides much of El Jarama's message has allowed Sánchez Ferlosio to provide a clear record of a particular social grouping of a specific period. As such, its documentary value is great. The text itself is not organised in such a way as to convey any explicit social point (unlike many other works of the period). It is, in that sense, unclear whether the author sought to criticise the social reality of the time (the 1950s). However, the effect of the work is precisely to underwrite such a denunciation -in terms, for example, of the generally low cultural level at which almost all the characters are quite plainly shown to operate. Such was Sánchez Ferlosio's success in creating this apparent social documentary that Juan Goytisolo¹¹ said of El Jarama:

El Jarama remataba brillantemente todo un ciclo de
nuestra novela y excluía, a causa de su misma
perfección, la posibilidad de una descendencia.

¹⁰ Riley & Villanueva, *Temas y formas de El Jarama*, in HCLE (8), Barcelona, 1980

¹¹ Goytisolo, J., *La novela española contemporánea* in Disidencias, Barcelona, 1977

2.2 TESTING NEWMARK: OBJECTIVES AND STRATEGIES

2.2.1 Objectives

The principal aim of this chapter is to test how some of the theories put forward by translation theorist Peter Newmark fare in a systematic application to a specific translation situation. In this instance, the translation of El Jarama has been chosen in order that as great a range of spoken discourse situations as possible be available; be it one-on-one, monologue, multi-participant discourse, etc.

Newmark's output over the years has been extensive and it would be impossible to isolate and test every one of the suggestions which he has put forward. For this reason it was deemed most appropriate to identify those ideas which appeared to be most basic to his beliefs regarding the translation process, and to attempt to utilise these with reference to the text in question. The ideas which are of most interest are those which he has been developing since the 1980s, and which are contained most specifically in his work, Approaches to Translation¹².

The points which appear in this work and which have been selected for this exercise are those which appeared to be of the least restricted nature, i.e. those which would seem to be applicable to any translation process, rather than those which are more specifically bound up with particular examples cited in the textbook. The selected points are as follows (page references refer to their appearance and discussion in Approaches to Translation):

- Who is the reader? [p10]
- Different types of translation for different types of audience [p10]
- Abnormal language should be paralleled [p11]

¹² Newmark, Peter, *Approaches to Translation*, Prentice Hall, London, 1988

- “..there is the artistic work with a strong local flavour which may also be rooted in a particular historical period. The themes will consist of comments on human character and behaviour - universals, applicable to the reader of the translation, and therefore subject to the equivalent-effect principle. On the other hand, the work may describe a culture remote from the second reader's experience, which the translator wants to introduce to him not as the original reader, who took or takes it for granted, but as something strange with its own special interest. In the case of the Bible, the translator decides on equivalent-effect - the nearer he can bring the human truth and the connotations to the reader, the more immediately he is likely to transmit its religious and moral message. But if the culture is as important as the message (the translator has to decide), he reproduces the form and content of the original as literally as possible (with some transliterations), without regard for equivalent-effect... As Matthew Arnold pointed out, one cannot achieve equivalent-effect in translating Homer as one knows nothing about his audiences.” [p11]

- syntax, word-order, rhythm, sound - all have semantic value [p11]
- clear errors of language and fact should be eliminated [p17]
- flat language should be enlivened in an informative text [p33]
- when part of a text is important to the writer's intentions, but is insufficiently determined semantically, the translator must interpret [p35]
- reflections on the changes the translator may make [p42]
- semantic translations attempt to recreate the precise flavour and tone of the original: the words are sacred, not because they are more important than the content, but because form and content are one [p47]
- communicative translation can be better than the original [p48]
- the translator need not be responsible for the effects of quotes on a second reader [p45]
- cultural remoteness should be brought closer [p45]
- the translator should assess the TL reader's knowledge of/interest in SL or culture [p46]
- the less effort which the reader is required to make the better [p51]

- the duty of the translator to update old language, as well as their duty to make symbolism/expressionism comprehensible [p64]
- a 'loyalty template' for *great works*: author→ TL →reader [p64]
- obscurity of the SL text can be seen as bad writing [p68]
- trademarks should not be translated unless generically used eponyms [p72]
- connotations of geographical names which are implied in an historical/literary text will have to be brought out in the TL version. [p72]
- translators should hold labels up to the Universal Declaration of Human Rights [p82]
- the translator has the right to delete the special sense of a term if it is of no interest to the reader [p106]
- the translator should attempt to mirror register [p122]

A number of the list above may be seen to have automatic relevance to the works under consideration here; others, however, are slightly more abstruse. The validity, or otherwise, of all the points will be considered in relation to El Jarama, and its English language version, The One Day Of The Week (TODOTW)¹³, translated by J.M. Cohen. This will be compared to the 1961 edition of the original, published by Destino (Barcelona).

2.2.2 Strategies

Using the list cited above, the TL text will be examined in order to consider whether any of the theoretical approaches advocated by Newmark can be seen to have been used, or to have been relevant, in the translation process. Are any of them proved or disproved? If there are major discrepancies can they be explained, or are they simply examples of subjective translation criteria? Would the translation have benefited from closer agreement with

¹³ Cohen, J.M. (trans), *The One Day Of The Week*, Abelard Schuman, London, 1962

Newmark's theories, or would they have proved inadequate for the task in question?

It is, perhaps, worth noting at this juncture, that it would be only natural for there to be a disparity between some of Newmark's theories and the translation exercise to be examined. This is due to the fact that there is a considerable difference between the dates of publication: some twenty years. Naturally, things move on. In the space of such a period there will have been many changes in translation practice: the experience of such change, in its turn, is bound to register with translation theorists. However, it is worth considering also that the theories put forward by Newmark are seen by many as basic truths regarding translation, and therefore - one would have presumed - would be valid for quite some time.

It is also worth pointing out that the great majority of Newmark's examples are drawn from French and German, and that the translation under consideration is from Spanish. Is it possible that particular theories will hold good for certain languages, but will lose validity when applied to others? Also, it is true to say that many of what Newmark uses by way of examples are taken from the field of 'technical translation', although he does give some examples from more 'literary' works. Whether there is any great difference in the validity of his theories when applied to one or other of the translation fields remains to be seen. It is fair to say, however, that Newmark himself states that the long-held difference is something of a false distinction.

Given that much of the novel under consideration is based in a written form of **spoken** language, there is always the possibility that some of the theories and 'rules' will not hold good. Is there a difference between spoken discourse and non-spoken discourse which significantly affects theories of translation in application?

2.2.3 The Text In Question

Having listed some of the major ideas and theories contained within Approaches to Translation, it might be a good idea to see which of these could be considered generalities and if they are applicable to the text under consideration in general terms.

It is clear that a number of those theories listed will be text specific, in as much as they will be issues which will be of more relevance once one is engaged in the translation process. This is not to say, of course, that these points will have no relevance in a general sense: quite the opposite. However, they do not allow us the opportunity to discuss them generally. Of those other points which fall outwith this latter category, a number would seem to be of particular relevance to a work such as EJ/TODOTW.

2.2.3.1 The Target Audience

Newmark's remarks regarding the "targeting" of a work, i.e. the perceived audience, are of some importance as regards this work for a number of reasons. When a translator embarks on an exercise of this sort s/he must draw up some sort of "plan of campaign" - explicit or implicit - through which to orchestrate her/his work. Such a plan should help to reduce problems of discontinuity, and could be of importance with a work such as this. Three basic points which must be resolved stand out as being of primary importance: place and connected with that language, as well as characters. When confronted with a work which requires translation into a spoken language variety, the translator must decide which target spoken variety to use. The original is of no help here, as it is highly unlikely that the original's setting will have an equivalent target language variety (the exception being, perhaps, a bilingual community, such as Montréal). Some target languages will have available such a small range of varieties that the

choice will not be too difficult, but when - as here - we are dealing with English as the target language, we have half a world from which to choose. The most obvious choice for any variety which is represented as normative or unmarked within the text would presumably be the translator's own language variety; yet, this can sometimes be quite inappropriate. For example, if the translator were from the English West Country it would probably not be suitable to give supposed urban dwellers (here Madrid) such immediately identifiably rural language. If the translator were to choose another area s/he would have to be proficient enough in that register to "carry it off". If s/he were to choose another country from which to draw the variety, s/he might be at an even greater disadvantage.

Factors other than background may also influence the choice of linguistic "setting". Dependant upon the perceived target audience, there may be pressure on the translator to produce a variety accessible to that market, e.g. North America, so that the language of Legazpi, Matadero, etc. might be transformed into the language of the Lower East Side, the Bronx, etc. The main point here is that continuity is essential. Characters cannot be seen to use language from obviously different areas (unless, of course, the original does this). Otherwise, the work will lose any sense of credibility which it had. TODOTW has a number of unfortunate examples of this sort of language crossing. The majority of the work is rooted in a British English (and to be more precise, an English English - although it is a fairly unmarked form). Perhaps one of the more obvious example of crossing is the fairly frequent use of "honey" as a vocative, used with the females of the group:

Cuidado niña, el escalón. [p21]		Mind honey, there's a step [p22]
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Other examples include the use of "movies" in the sense of "cinema":

Nadie la quita de que vaya al cine [p9]		Nobody's stopping her going to the movies [p8]
---	--	--

and:

Me voy a ver negro.. [p13]

| And I shall bust myself this evening
| [p12]

Contrast that with the quintessentially (English) English found elsewhere:

Hijo mío, la primera que me dieron.
[p20]]

| I took the first one they offered me,
| chum [p20]



Eso no es sucio, mujer [p27]

| That isn't dirt, my girl [p27]



¡Pues vaya un espectáculo! [p30]

| I think you're a ghastly sight [p31]



Al minuto [p31]

| In a jiffy [p32]



Bueno, guapinas. [p34]

| Well, darlings... [p35]

Language other than that used in the dialogue sections may also reflect a different reality to that conveyed through the speech. If, for example, instead of referring to "the train", the translator had opted to use "the locomotive", this would have reinforced the North American influence initiated by the use of "honey". Features like this must be carefully guarded against, for if they do occur they will serve to undermine the readers' belief in the characters and the setting in general.

2.2.3.2 Character Mapping

If the language varieties chosen must be accessible to the target audience, then equally the translator must make sure that the characters, as portrayed through her/his rendering, are as believable as those of the original. The translator should be totally "familiar" with the characters: certain aspects of their existence should be decided: to name but a few: their background, aspirations, the company they keep and where they are each time they appear in the work. It is necessary to profile the characters so thoroughly because their linguistic abilities and the way they will speak will depend heavily upon this identification. These are the influencing factors for all of us as regards our speech, and we are - generally - consistent in the way we use language. So, too, should the characters be. It is no use translating the character of a 'peasant'¹⁴ and giving him the speech of a civil engineer (unless something in the text indicates that they might once have held such a position). In TODOTW, the translator has done this on a number of occasions: he creates an inappropriate language for some of the characters, but not on a consistent basis. This may cover a number of points, including language which although not categorically wrong does not sound convincing:

Podíamos ir bajando - dijo Miguel		"We might go down slowly now," said
[p24]		Miguel [p24]



Y yo que ustedes, ¿saben lo que le | And if I were you, you know what I

¹⁴ The term *peasant* has been placed between inverted commas as it should be used with care. If being used to refer to workers in Britain, the user should ensure that the time-frame is appropriate. If referring to the United States it is inappropriate for any era. However, if referring to a Spanish reality, the user has more latitude in the eras to which it may be applicable. It should be noted, though, that as time goes by, the acceptability of the word (whatever its era of reference) becomes less and less, for it has drawn negative connotations. Time leaves its mark on all forms of language.

echaba? [p82]

| should put in? [p85]

In these two examples we are confronted with language which does not sound as if it came from the mouths of (a) a member of the "industrial proletariat" or (b) a regular in a *merendero*. Such declarations may seem at first somewhat elitist, but the truth of language usage would seem to back up the theory. It is difficult to imagine the characters - even some 40 years ago - using constructions such as "we might" and "I should" (in the senses in which they are used here). "We might", in speech, is too closely associated with two specialised usages - complaint of something not done; or competing possibility. Or, indeed, open possibility. "Should" is written usage unconvincingly standing in for spoken. Both of these are examples of a drift towards unmarked (and, thus, undetermined) language - the "bleaching" that is characteristic of so much translation. By failing to spot these points, the translator has wrested away some of the characters' credibility. Similarly, in the following examples, rather than simply the language being questionable, the whole construction seems out of place, coming, as it does, from the characters concerned:

Si parece que acabo de salirme del charco en este mismo instante [p160]	Why I might only have been out of the pond a couple of minutes. [p165]
--	---



Pero en eso mire usted, si me apura, le diré que con un ojo llega uno a ver casi más todavía que con dos. [p198]	But there I should say, if you ask me, that a man can come to have more sight in one eye than he had in both. [p205]
--	---

The last example sounds positively Biblical, and as such is totally out of place. There are also occasions, of course, where the translator has used vocabulary which is not believable with certain characters. This, like the above errors, serves to undermine credibility:

Exigencias que tiene la vida	The exigencies of city life.. [p162]
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ciudadana.. [p157]

|



..no sé a ti quién te manda beber..
[p184]

| ..I don't know who's compelling you to
drink it.. [p184]

2.2.3.3 Language Defects

On certain occasions the characters are required to utter discourse which is bad English, something which is quite inexplicable, for the original does not offer us incorrect Spanish. Although Newmark states that abnormal language should be paralleled, he does not advocate that the translator should create more 'abnormalities'; and, whilst he argues that syntax, word-order, rhythm and sound all have value, one can only presume that these occasions are merely slips of the translator's pen, for it would make no sense for the characters to use such "wrong" language. This is not to say, certainly, that people do not use language incorrectly in real life, but these mistakes tend to be within certain limits, and as such, there are limits to the mistakes they will make. Indeed, some of the mistakes are more "serious" than those made by Schneider, whose native language is not Spanish:

Demás, demás de malicia [p208]

|

"Very much too spiteful" [p216]



¿Trabaja usted? - [p346]

|

"Do you do a job?" [p362]

Of a similar nature, but more of an indication, perhaps, of cultural confusion, is the following example, where someone has been asked for their telephone number:

¿Eh? Veintitrés, cuarenta y dos,
sesenta y cinco. [p294]

|

"Mine? Twenty-three, forty-two, sixty-five." [p308]

The translator must keep an eye on cultural convention throughout the course of her/his work, especially when faced with something - such as this - which is such a fundamental part of our existence. Neither in the United Kingdom, nor in North America, is it standard practice to group the digits of telephone numbers in this way. The reader might be momentarily surprised by this, and would, therefore, have had attention drawn to an insignificant detail.

2.2.3.4 Language 'Abnormalities'

The reference to paralleling abnormal language usage is one which would seem to be of interest to a study of this work, since much of what is written is a form of spoken language, and such discourse is often sprinkled with what might be termed non-standard language usages (the labels normal/abnormal are unhelpful: standard/non-standard are less judgmental) The frequency of occurrence of these varies according to the situations within the novel: for example, there will be more in the interchanges between friends and close family than is likely in the scenes of formality (e.g. the judge questioning those who "witnessed" the drowning). In a general sense it would appear a good idea to parallel such usage, for it must be assumed that the author elected such usage for a particular reason, and to a particular end, e.g. the representation of a particular speech community.

Also of relevance here is the point which Newmark makes about the importance of syntax, word-order, rhythm, etc., in as much as - given the work's basis in spoken discourse - these elements are of great importance in the reproduction of natural language, with cadences as close to the spoken word as possible. Features of accentuation, and dialect are all conveyed within the elements defined by Newmark. Many spoken language forms contain non-standard word-order, syntax, etc. The importance of traditional notions of grammar, and to some extent "accepted" forms of language, is weaker here:

Ya no es el orden lógico de la gramática corriente...
 las ideas.. están colocadas no según las reglas de
 un razonamiento seguido, sino según la importancia
 subjetiva que el sujeto parlante les da o quiere
 sugerir su interlocutor.¹⁵

The use of such a style will help the author to portray/recreate natural sounding spoken discourse. As Newmark implies, the translator should be aware of this and should attempt to parallel this as closely as possible.

¿Café no tiene? [p14]		Have you got some coffee? [p14]
-----------------------	--	---------------------------------



De su cara sí me acuerdo [p22]		I do remember his face [p22]
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(This example contains an inaccuracy: the referent is not "él", but "Vd.")



¡Locos estáis vosotros! [p195]		You must be mad! [p201]
--------------------------------	--	-------------------------



En una cancha se ha creído éste que estaba [p107]		He thought he was at a wrestling match [p111]
---	--	---

All of the above examples manifest what might be termed non-standard language, in that the word-order is not that which one might expect. Although, of course, it is not *incorrect*, it is still non-standard. In each

¹⁵ Vendreyes, J., *El lenguaje*, UTEHA (México), 1958; p190

case, the translation utilises unmarked language, and thereby loses any of the "uniqueness" which the original might have contained.

There are other language usages, apart from unusual word-order, which could be considered under the "non-standard" umbrella. For example, repetition is a device which is utilised - often for emphatic effect:

En invierno, en invierno, entonces tenían que venirlo a ver [p321]		In winter..now they ought to come and see it in the winter [p335]
---	--	--

Not only is the element repeated in the original, but the repetition is immediate creating a highly emphatic block. However, much of this emphasis has been lost in the translation, due to the separation of the two items. Other examples exist where the repetition is of an idea, without repeating the element per se:

Lo que es el río, bueno es él para conocer a nadie [p320]		The river can't know anybody [p334]
--	--	-------------------------------------



Una máquina de coser no puede renunciarse a ella así como así [p181]		You can't give up a sewing machine just like that [p187]
--	--	---



Para mí la quisiera, la vida que se da [p318/19]		I wish I could change places with him [p333]
---	--	---

Once again, what is comparatively striking marked language has been replaced by rather anodyne language which does no justice to the original. Of course, much of the problem in this area lies in the definition of "non-standard ", for what is standard as regards written discourse, becomes of less relevance when discussing spoken discourse. It is probably easier

for the translator to replace "marked" language with something more straightforward, simply because by so doing s/he will save time thinking out possibilities.

Hija, qué bien te caen a ti: te vienen que ni pintados [p20]

The above quotation, in which reference is made to a pair of trousers worn by one of the girls, is a good example of spoken discourse, mixing "marked" language, and colloquial usages. The translation loses both of these elements:

They do fit you beautifully! And they suit you perfectly! [p20]

Other examples of similar treatment of "marked" originals include:

¡Huy, mucho vino me parece que es ése! [p92]		They seem to have brought plenty! [p95]
--	--	---



Y muy agradecidos que quedamos a ustedes [p240]		Thank you very much [p248]
---	--	----------------------------

The final example here is, perhaps, the most striking of a number which indicate that Newmark's advice to parallel abnormal language usage has been ignored; to the detriment of the translation.

2.2.3.5 'Defective' Language

Having looked at language usage which is "non-standard" in the sense of its syntax, there are examples of "defective" language which are worthy of attention, also.

...jan a uno rmir la siesta [p120]

The above quotation is an example of language which the author has deliberately made defective in order to achieve a particular end. In this case, he is seeking to represent a man still half-asleep, and does so convincingly. In this instance there can be no doubt as to the author's intentions, and as such one would expect that a similar effect would be sought and achieved in the translation. However, the English version:

...Can't a man have his forty winks [p124]

completely loses the author's effect. Instead, we are presented with a straightforward, unmarked reply.

Although the author has, in many cases, provided the translator with a template for his language, there are many more instances when the translator chooses to ignore this, and on occasion jeopardises the transfer of information by so doing. In El Jarama one of the characters is a German by the name of Schneider. One of his principal traits is that his Spanish is not very good, but he attempts to communicate at a fairly advanced level. The result is a version of Spanish which, though comprehensible, is full of mistakes. Instead of conveying this in the English version - something which would not require much effort - the translator has adopted a hit and miss approach. Some parts display the "bad English" and some are comparatively high-flown and fluent - something the original Schneider never is:

Y yo ofendo si usted no prueba.. [p146]		And I shall be offended if you do not.. [p150]
---	--	--



Frau Berta ya vieja, pobrecita - decía Schneider -; no conviene que sale mucho. Yo más fuerte. [p168]		"Frau Berta very old, poor dear," said Schneider. "She cannot go out much. I am the stronger" [p173]
---	--	--

Naturally, the characterisation of Schneider loses a lot in this version, simply because he is not the same person as in the original, for he has a better command of the language of his adopted country. In another example of defective language, the author makes his intentions crystal clear, yet the translator does not heed them, and loses the point of the discourse.

No decía las erres; le salían...muy parecidas a las ges. Coca-Coña se lo imitaba: -Pues muy mal hecho de todas formas; hay que descansag, hombge, hay que descansag, los domingos siquiega [p304]		He had difficulty in pronouncing r and instead made a sound ..rather like a g. Coca-Coña imitated him: "It's very wrong in every way. You ought to rest, man, you ought to rest on Sundays, you know.. [p317]
---	--	---

The lexical items which the translator utilises in order to, presumably, illustrate the point being made are quite valueless, as there is no approximation to the 'problem' sounds. If the author decided to reinforce what he had just said by representing exactly what the character said, why should the translator not do likewise, by finding a suitable linguistic equivalent?

2.2.3.6 El Jarama and local flavour: problems engendered

The quote taken from page 11 of Approaches to Translation is, naturally, of relevance as regards the work under consideration. Much of the fame of

the SL text stems from its faithful recreation of both a moment in time and a point in space. Sánchez Ferlosio accurately portrayed a strong local flavour, and indeed one unique to the place and time. The fact that most of El Jarama is written in the form of dialogue, with a large cast of participants, necessarily requires the author to create a variety of differing speech styles. Although the range of these styles is by necessity finite - markedly so, in relation to any but the most restricted "real life" diversity, there is, across that range, great scope for variation. No two people speak alike, yet when people do come together they tend to conform to an unwritten law which requires us to speak in a similar fashion. If we do not adhere to this, the conversational act soon either breaks down, or becomes seriously fragmented. An apparent lack of common ground alienates speakers, especially so if one party perceives itself to be speaking an "inferior" brand of language. As speakers, we choose the group in which we feel most comfortable and attempt to establish our identities therein; many other factors, of course, influence the group which we join, but our linguistic integration is a key one.

Given the concept of such distinctive self-selected groupings, it must also be clear that there has to be some sort of interaction between these groupings, if only at the most superficial of levels. When presented in a written form, this requires of the author the ability to recreate accurately yet one more form of speech. There is likely to be less variety inherent within this shared speech style, as it will often adhere to shared basic notions of a standard form of the given language: Yet all social groupings utilise differing varieties of language, depending upon the perceived social identity of the hearer. Some do this in a more marked way, as this is part and parcel of their social behaviour. For example, those who are in contact with the public in some official capacity will alter their speech styles according to the situation. They will speak to colleagues in a number of ways, varying to a greater or lesser degree with the differences of position/rank; they will interface with the public in a quite different style dependant, once again, on the specific circumstances. For the author to give an accurate account of a single

given speech grouping is quite an achievement; to do the same for a number of groupings, thereby portraying a normal, run-of-the-mill coming and going of people is an achievement indeed.

The use of dialogue in El Jarama presents us with a large body of vernacular Spanish, covering a number of social groupings and used to different effects. The author has caught a moment in time and has reflected it in the pages of his novel. As readers, we are shown this world and its characters. If we were native speakers of Spanish we would, reading it now, be faced with the language of 1954/55; i.e. the language of some 40 years ago. As non-native readers we are, of course, also faced with the same language, but we are not truly in a position to judge the accuracy of the rendering. Although a contemporary Spaniard would, however, be in a position to do so: the majority of the book's present day readers would not be in such a position. The language would reflect an era of which they were not part, and although they have greater access to that language through a common base, it is to them - in some ways - as foreign as it is to the non-native speaker. As the years go by so this "alienation" becomes more pronounced, until the day when we are no longer able to appreciate the accuracy of the reflected language. It will, in fact, become antiquated and sound hopelessly dated. This process starts from the moment the work is written, of course, but it does have a few years' grace. It is possible that the pace of language change has accelerated in the past three decades, as the media of communication have set about creating the global village; and as such, the length of time that the dialogue is seen as "recognisable" shrinks. The native speaker now finds her/himself in the same position the non-native speaker has always found her/himself when faced with this work: in a position where one is told how good a reflection of the real thing this is. The work is fortunate in that it is still recognisably "realistic" as dialogue, due in no small part to the demonstrable way in which dialogue turns answer to one another, which strikes the latter day reader as realistic (the fact that this quality might not be easily

identifiable does not make it arbitrary). How much longer this will continue, however, is another matter.

Put at its simplest, the language used in El Jarama, and the way it is used, reflect a moment in time. There are many ways in which this temporality is conveyed, in the specific linguistic items used, as well as references to specific people, places, events, etc. of the time, or which were on the minds of the people for one reason or another. If we accept that many native speakers are not in a position to judge the work's accuracy of language usage, we must grudgingly consider how we would be placed to judge a similar work in our own language. Rarely are we faced with such a task, but in considering TODOTW we are in just such a situation, for it must surely seek to do as the original did. Most of us have the greatest difficulty in committing to paper the spoken form of our language. Even when conveying our own, personal idiom we tend to modify the language before it hits the paper. The task of representing someone else's language with anything approaching total accuracy is beyond most of us. The difficulty of the task is magnified when we think of language from another era. We are true masters of only one "era" of language, and that is the one which we use in the present day. This changes, maybe imperceptibly, as time passes, such that from one year to the next our language is never exactly the same. For us to produce the language of a time gone by is nigh on impossible. If the period whose language we wish to recreate is one in which we never participated, to some extent we find ourselves dealing with a "foreign" language; for example, cultural references and specific language uses may be lost on us. Even a thorough study of the speech patterns of the time would give us no more than the basic building blocks of the thing. In an ideal world, the creation of natural sounding dialogue should come naturally. Newmark's reference to Matthew Arnold's view of translating Homer, brings to mind L.P. Hartley's phrase: "The past is a foreign country: they do things differently there."¹⁶ That includes the way they use their language.

¹⁶ Hartley, L.P., *The Go-Between*, Heinemann, London, 1963; p9

Changes in language and in language use occur within relatively short passages of historical time, and even within the evolving linguistic patterns of individual users. Yet, the foundations of our language usage are laid early on, and we rarely tend to stray into wildly different territory throughout our lives. Certain people cannot be imagined using certain linguistic items or constructions, simply because they do not fit the perceived category of such language users (witness the examples cited previously). As we grow older we leave behind certain levels of language which tend to be the domain of age-related groupings. Just as we move away from baby-talk, so we move on through various other areas. One of the most influential of these is the language which we encounter and manipulate as teenagers. This often determines our language usage in later life. This, however, is a fairly closed world, and once we have broken through the upper age barrier we are - normally - denied access to new developments in this language set. Even the continued use of elements in it which remain unaltered is perceived as inappropriate for us. Use or lack of use in this set, often marks one of the greatest divides in language use: it is one of the realities behind the familiar cliché of the "generation gap". To produce language which relies upon elements or constructions unnatural to themselves is a task beyond the ability of most people. Equally, to judge language with which we are not (and may never have been) familiar, is a difficult task. In spite of this, we are - generally - capable of recognising whether something sounds "right" or not; although we may be limited in the scope of our knowledge. For example, we may adjudge something to sound "right" without taking into account the circumstances in which it has supposedly been uttered. We may lose the essential point that an author has produced a variety of language which is accurate for a particular speech community because we do not know how members of that community do speak; but we do recognise the output as being similar to what we would expect of a similar grouping, or it conforms to some mental picture we have of how they should speak. If we are to be able truly to judge the merits of a piece of written dialogue we should be familiar with the language

variety/varieties in question. Clearly, when it comes to judging a translation published in 1962 of a 1954/55 work, we are faced with two basically insoluble problems. The first of these is that we are dealing with language reflecting the realities of 1954/55, an era with which we are not familiar. We are then faced with a similar problem, except that it has moved forward a number of years, to 1962. Again, we are not familiar enough with the language of this period to be able to judge it accurately. We are left to judge it from an era somewhat further down the linguistic evolution track. What we are able to do, however, is to look at the various groupings and assess their language in the light of our own language resources. In this particular case we are fortunate that the sorts of groupings portrayed in the novel are still, to a large extent, recognisable. This gives us a starting point from which to judge the "likelihood" of the language. We can be fairly certain of various items or constructions which would be out of place in a particular grouping, even though this may or may not have held good for these particular items in the era in question. There are even occasions when we can be relatively certain that an item under discussion would not have been used in a certain situation, even allowing for language change over the years. An admittedly somewhat exaggerated example of this might be the use of "What ho, old bean!" by "peasants" other than in a setting of irony. To judge a piece whose language use is so tightly bound to a specific time (although a date is never specified in the novel) forty years after it appeared, is a difficult and perhaps unfair thing to do. Yet, it is not impossible. There are points which are still accessible enough to bear examination. And paradoxically, it is often easiest to feel secure in our criteria of judgement when dealing with just that variety of language - spoken discourse - which is most subject to rapid historical change.

Newmark's implied advice that the translator should not attempt to imitate dialect (or old language, for that matter) is - on the face of it - sound. However, when confronted with a novel such as EJ/TODOTW there is an intrinsic problem. That is that in order to translate it at all, given the amount of spoken discourse (some 70%), the translator must choose a

dialect into which s/he will translate. Not only is it likely that one must be selected; but there are a number of characters from varying locations, thus requiring the translator to produce a range of dialects, some of which may be outwith those he could lay claim to as his own. If the breadth and depth of the original is to be maintained then the translator is likely to find him/herself having to "imitate" dialect: hopefully successfully.

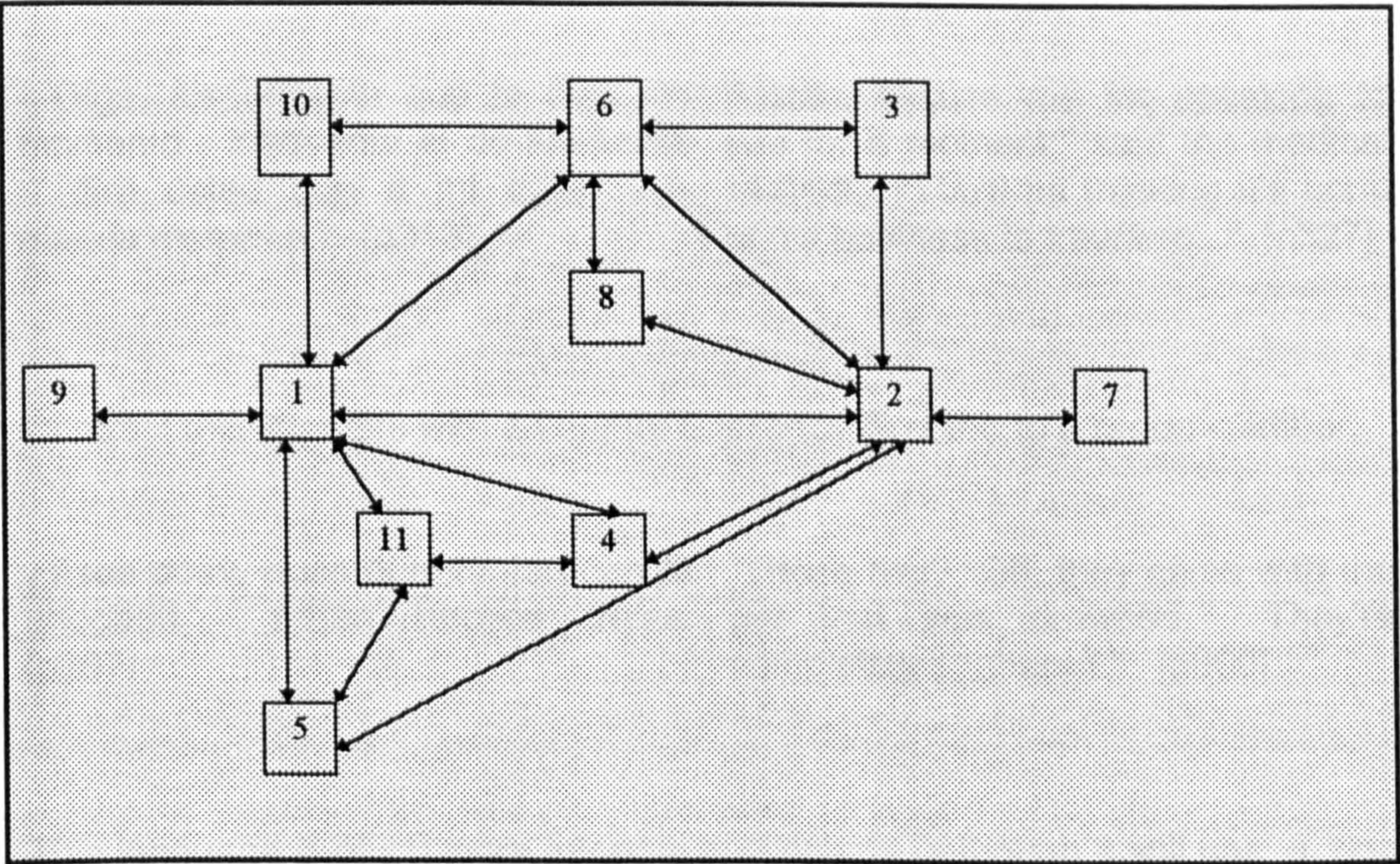
2.2.3.7 Loyalty and the Translator

Much of the discussion of the translation of El Jarama into which we have entered so far, is touched by one of Newmark's later references: i.e. to the translator's loyalty list. Newmark puts the author squarely at the head of this list, and this is a position with which few would argue. However, when one comes to analysing a translation such as TODOTW, one often encounters situations where this ranking appears to have been ignored. A great deal of what has been noted previously regarding the individual language traits of characters is relatable to the concept of group dynamics, which often influences a character's speech style. Given that each of us will form part of a grouping of some description, we are all capable of producing differing speech for different occasions, as we interact with other groupings. We all produce these different registers, even if only subconsciously, adjusting our speech patterns accordingly. The novel's characters are no different. If we were to define the major groupings of El Jarama, we might produce a list like the following:

1. los madrileños (Miguel, Luci, Sebas, etc.)
2. los locales (Mauricio & customers/Aurelia & customers)
3. los Ocaña
4. la pareja de la Guardia Civil
5. el Juez, etc
6. Mauricio's family
7. "cameo bar rôles"

- 8. Justina's boyfriend
- 9. "cameo rôles at the river"
- 10. los madrileños² (de Legazpi, etc.)
- 11. los madrileños³ (medical student, etc.)

Representing, graphically, the interactions between these groups throughout the course of the novel, we produce diagram 1:



Each line represents a separate interaction between groups, and as such will also represent a different language style necessarily generated. The group with most interactions is #1 with seven. For the translator to lose concentration and confuse, for example, the 1>11 "style" with the 1>4 "style" would undermine the credibility of the characters, and thereby not show loyalty to the author. Within the groups a linguistic appropriateness is established and adhered to in most circumstances; but, as was noted earlier, there may be internal stratification leading to linguistic variance within a single group, e.g. the Guardia Civil and the family; however, normally there is a degree of equality between group members. The translator should be careful to convey this, unless the original indicates

another more appropriate order. Once the groupings start to interact with other groupings the language used changes and becomes more "guarded" and formulaic. This is especially true when one of the groups is in a perceived position of authority/superiority. For example, when the medical student speaks to the Guardia in defence of Mely's outburst, his tone is formulaic and quite different from the way he would speak within his group, eg:

<p>- Oiga, dispénseme que le diga un momento - intervenía el de Medicina -; dirá usted que a mí quién me manda meterme... [p313]</p>	<p>"Listen, excuse me for speaking to you for a moment," said the medical student. "You'll be thinking it's none of my business to interfere..." [p327]</p>
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Contrast this example with an earlier utterance directed to a group member:

<p>¿Esos dos?, pues que venían con la ahogada. Están hechos trizas. [p287]</p>	<p>"Those two? Oh, they came with the girl that was drowned. They're completely shattered." [p300]</p>
--	--

This language is much more informal and natural (although it still has a ring of formality about it, which may be due to the passage of time, or the translator's inability to produce totally natural dialogue). Certain characters will just not speak in a certain way - no matter what the circumstances, and the translator must be aware of this. An utterance in the SL may have a number of TL equivalents, each of which corresponds to a particular "attitude" on the part of the utterer. This attitude may be influenced by many external factors, not least of which is the fact that (person) x will just not utter (discourse) y. If we take *¿qué quieres?* as an example, we find that amongst many English equivalents are : What do you want?/ What would you like?/ What can I get you?/ Pray tell; how may I be of service to you? Of course, the last option here is highly unlikely, but it is - by a stretch of the imagination - possible. However, it does serve to demonstrate an example of what people would not say. There are some people who would

be likely to use such language, and we are aware, as language users, of those who are not.

The translator's perception of a character is regulated chiefly by two factors. The first of these is the apparatus of assumptions, verging upon, if not merging into, sheer prejudice, with which we approach other people. If a character is a "ventero" (e.g. Mauricio) this may raise particular thoughts and associated images in our mind. If he is a "chofer de camión" we will think something else. So it continues through "tullido", "Juez", etc. Chief amongst the images generated by these labels is the way that these people will speak. We allot linguistic characteristics according to occupation, or physical appearance, more often than not.

The second factor in the equation is what the author tells us about the character through her/his speech (in this case we have no thoughts to give us a clue to the inner person); and her/his actions. For example, Daniel seems to be obsessed with drinking as much as possible and antagonising those around him. These actions register with us, as readers, and we assign certain "clichéd" behaviour/characteristics to such a person. The operation of this second factor is inhibited by the fact that we, as non-native speakers of the SL, and as members of a different culture, may not correctly interpret all nuances of speech/action. This is a constant hazard. It is obvious that most of the input as regards a character's personality comes from the clues - whatever form they take - which the author gives us (of course, in truth, all that we know about a character comes from the author). The language which each person uses tells us much at a level deeper than the simple surface meaning of the words. A person's choice of words and constructions often indicates aspects of the personality:

- Yo ya te dije que salías perdiendo. [p95]	"Didn't I say you'd have come off best?" [p98]
--	---



-..Es por esto que hemos llevado siempre medio mal. [p182]

| ..That's why we've never got on very well. [p188]



-..a la mira de que nada les vaya a ocurrir. [p188]

| ..one can look out in case anything happens to them. [p195]

All these examples exhibit a minor alteration by the translator of the original's "polarity"; i.e. if something is positive in the original it has become negative in the translation, and vice-versa. Although this is by no means the rule throughout the translation it does occur a number of times. The outcome of such action is that the reader's impression of a character could be altered, if only fractionally. However, that small amount may be enough (especially if compounded by further examples) to make us think that character x is more negative than s/he has actually been portrayed in the original. Not only can the "polarity" be affected, but the character's general outlook may be altered:

..Después de la canallada que les hicieron con la única hija que tenían.. [p147]

| ..After all the terrible thing that happened to that only daughter of theirs..[p152]



..le administró un abortivo y la mató. [p147]

| ..did an abortion on her, and it killed her. [p152]

Both these examples refer to the death of Schneider's daughter, and in each Mauricio (the speaker) clearly attributes blame to the party involved. The translation, however, adopts the impersonal form: rather than "he killed her", "it killed her". Removing this sense of blame alters our perception of the character (Mauricio): he is more phlegmatic; for if he does not become "involved" in something like this, then what would move him? This

is at odds with the characterisation given in the original. If the translator is not careful, s/he can easily alter the simplest of utterances:

..¿te das cuenta cómo está hecho? [p183]		..Do you notice how I did it? [p189]
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Here two women are discussing the making of a dress, and by changing the passive to an active, the translator has falsely made the speaker sound conceited.

..mejor será que te vayas a arreglar.. [p184]		..Hadn't you better go and get tidy.. [p189]
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In this case - during a heated argument - the somewhat condescending tone of the original has been replaced by a more conciliatory tone in the translation. The difference between the two, in terms of reader-perception, is great.

..Ni te lo sueñes eso, Manolito.. [p185]		..Don't you imagine that, my dear Manolo [p191]
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This example is taken from the same argument sequence as the last example. In this case, the use of the diminutive is very "put-downish", and cutting. In contrast, the use of "dear", whilst an understandable substitute for this particular language use, lacks the "edge" of the original. Hence, the reader may not attribute to the speaker (Justi) the same characteristics which a reader of the original might.

- Sí, porque va usted a decirle de mi parte, si me hace usted el favor, que a ver qué es lo que hace, si se va dando cuenta de la hora que es. [p213]		"Well, go and ask him from me, please, what he's up to, and whether he's watching the time." [p221]
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In this example, the English is considerably poorer, in terms of markers of usage, than the original, and as such loses most of the "politeness", and thereby misses the tone of the original.

- Mauricio, ahora mismo me dices lo que se debe. [p243]	"Please tell me just what I owe you." [p253]
--	---

Here, the translator has changed a tone of command to one of supplication, and in so doing, has altered, fundamentally, the tone of the exchange, depriving one person of any "force of character". Cumulatively, such tinkering with a characterisation will alter the reader's overall impression of that character. Given that the author chose particular characterisations for those populating his work, for the translator to alter them displays little of the loyalty which we have seen is vitally important if a translator is to accurately convey the sense and objectives of an original piece of work in the TL. Perhaps the translator should actively decide just where s/he sees her/his loyalty lying, rather than relying upon some kind of internal default mechanism. It is worth bearing in mind that not all translators will feel that their loyalty lies ultimately with the author, in the first instance. There are occasions when a translator wishes to do more than simply 'convey' the original; they may wish to use the SL text as a stepping stone from which to move on and create a new (or semi-new) piece of language, or literature. It is also worth considering how much loyalty the TL readership will engender. The whole notion of 'loyalty' touches on a larger number of points than might at first seem the case. Although it may appear to be a wise piece of advice that the less effort required on the part of the reader, the better a translation may be considered, it is true to say that this need not necessarily be the case. If the translator has opted to follow the equivalent-effect principle to its logical conclusion, then a translation should be no easier to comprehend - i.e. demand less effort on the part of the reader - than the original work. So; if one is dealing with a "difficult" piece in the SL, the translator should strive to require the same amount of effort from the TL audience, thereby remaining loyal to the author's wishes.

Is it true to say that a successful translation has more to do with an affinity between translator and author, than between translator and language/culture? It would seem that to a great extent these two concepts go hand in hand, for in order to feel an affinity with the author it is likely that the translator would have an affinity with the language and culture in which and about which the author writes. In a novel such as the one under consideration, the importance of the language and culture to the book as a whole is such that the translator should feel a stronger affinity to it/them. Of course, if the translator can feel an affinity with the author, then he will almost certainly experience an affinity with the aims which he is pursuing, and thereby the importance which he attaches to the language and culture as displayed in the novel. This, naturally, leads us back to the notion of loyalty. As may be seen this is not quite as clear cut as Newmark would like any would-be translator to think. Whilst it is, as has been suggested, not unreasonable to assume that any translator will decide to whom s/he owes allegiance, the forces at work when translating a piece of creativity pull even the most dedicated translator in a number of - often opposing - directions.

Newmark's subjective criteria are obvious in his loyalty rankings, and similarly so as regards what he terms "great works". Whether a text qualifies for such an accolade is outwith the hands of the translator, but one would have felt that such a listing would be appropriate to most texts. He, interestingly, separates TL and readership in the list; an act which makes one presume that the translator knows who the audience will be, with some precision. It would seem that the two categories were, in fact, one; especially in this case. By showing loyalty to the TL, under the influence of loyalty to the author, the translator would automatically show loyalty to the readership, for s/he would be recreating - as faithfully as possible - the original, thereby rendering the greatest service possible to the readership.

The notion of translator as God and editor arises in Newmark's claim that the translator is entitled to delete a term's special sense if it is of no interest to the reader (p106). Once again we are confronted with the dilemma of how to

decide whether or not the term holds any interest for the reader, and also how to square the circle that the author saw fit to use the term (with special meaning) in the original. If we are talking of mere ambiguities where the "special" sense is not one which would enter the mind of the SL audience then there would appear to be justification in electing a TL element which perhaps does not reflect that meaning. However, where there is the vaguest possibility that the ambiguity is deliberate the translator cannot be in a position arbitrarily to delete this option. Therefore, much of the discussion of items such as 'vino rojo' (see 2.2.3.12) would be even more relevant here.

The notion of 'empathy' has already been considered and while there may be an element of truth in Newmark's thoughts, one is led to wonder about the point at which this empathy loses force. The writer lays down some of her/his thoughts in the way the work is structured: s/he creates templates upon which to build the creation. The translator is presented with a template for the construction of the spoken discourse in El Jarama, just as he is given a template for the rest of the novel, including not only the non-dialogue sections, but also the lay-out and format of those same dialogue sections.

The question of whether a translator should tamper with the format of a work, when the target language conventions do not positively demand such action, is a vexed one. The principal problem is that the author has chosen a style and format for his work, presumably for some specific reason other than those directly connected with SL exigencies. Just as he endows specific characters with specific speech patterns, so he will endow his work with a particular format. These decisions substantially account for what we recognise as the work's style. In the case of El Jarama the style is very obvious: it is a representation of reality that aims at a machine-like comprehensiveness and neutrality (Panavision, Technicolor and Dolby), or so it would at first appear. Closer investigation of the work rapidly modifies this notion; however, the fact remains that the principal style is that of the impersonal camera or recording apparatus observing all that goes on in the various foci of the action. For the translator to transfer

this style accurately to the TL he must be aware of the techniques employed to produce it in the original. In El Jarama the most obvious technique is the apparent absence of a narrating entity, other than in those scenes describing the physical reality of the land, etc. Even here, its presence is felt (initially) to be merely photographic, to an extent, taking on the rôle of the reader's eyes and ears and "telling it like it is". As we study the novel more, we become aware that this is not quite the reality of the situation. The visual objects of narration and description are not only monitored, but selected. And what we are enabled to know of them is also selected - to the exclusion of other elements. It is, however, the monitoring function which predominates - at least in quantitative terms, and more especially in the direct-speech passages. And here, the model of artificial, neutral monitoring is not the camera, but the tape-recorder. It follows that what is presented in the TL must also appear to be recorded speech, and the translator is under some pressure to produce an equivalent format. All this in the search for equivalent-effect. Hand-in-hand with this technique, there is frequent use of impersonal forms throughout the work, even in the speech of the protagonists. This contrasts strongly with the personification of the river - in both the speech and narrative passages. Indeed, the contrast amounts to a central statement within the novel - no less emphatic for being so elaborately oblique. Once again, one must return to the starting point for much of the discussion of this work and its problems for the translator: the dialogue. Not only is there the element of reproducing acceptable and believable dialogue, there is the added headache of reproducing the elements - perhaps not immediately obvious - contained therein which are of most relevance to the overall effect of the book. In a sense, the translator is freer in those short sections where the cinematography is apparently at its purest, i.e. when the narrator registers an entire scene and relates, with no special foregrounding of this or that element, what is there. As particular priorities of selection, motivated from outwith the scene described, obtrude more and more, this becomes more recognisable ground for the translator, to opt for this or that particular rendering. It defines the

particular conditions of linguistic creativity, and thus allows the creative element in the translation to come to the fore. The lack of this opportunity, to create, is one of the principal difficulties of translating a work which is so lacking - apparently - in such overt creativity. In terms of formal layout, it is clear that the English translator of El Jarama has rejected the template of the original in favour of another, thereby weakening claims to be empathetic with the writer's thoughts. This is a surprising move, as the original's layout would work equally well in the TL, and there is no obvious reason for changing it. The only reason which suggests itself is that the translator has decided to make the work "look better". The original is constituted by a series of very small units, often lacking a conjunction. The translated version has strung these units together to produce longer units, which are more akin to the sort of presentation most common in novels in English. Very often this takes the form of incorporating one or more utterances, which were previously separate, into a larger unit:

<p>El hombre de los z. b. decía desde la puerta: -¡Qué raro se hace ver un taxi de Madrid por estas latitudes; un trasto de estos en mitad del campo! [p96]</p>	<p>White Shoes said from the door: "You don't often see a Madrid taxi in these parts, a crate like that in the middle of the country. [p100]</p>
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<p>..La gorda dijo a Mauricio: -Usted, metiéndose con mi marido, como siempre. ¿Y Faustina? ¿Está bien? ¿Y la chica? [p97]</p>	<p>..The stout woman said to Mauricio: "Getting at my husband again, eh? It's always the same. How's Faustina? Well. I hope? And your daughter?" [p100]</p>
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Throughout the original, the dialogue elements are kept strictly separate from the "linking elements", usually by placing them on a separate line. In the translation, however, this is not the case. They tend to be added directly after the "linkages", as the above examples illustrate.

Another trait of the work, is the way in which the author constructs his sentences, especially in the narrative sections. These, again, tend to be

short units connected by commas, or even forming very short sentences. The effect of this is to give an impression of short, sharp bursts of information, without rhetorically contrived literary effects. In reality, there is quite a lot of rhetoric, but it is contained within the same structure. It is, in fact, through this covert presence of a rhetorical design that the sense of something more than a mechanistic *verismo* feel is conveyed. Once again the translator has strung the units together and sometimes linked them to produce a quite different effect. Instead of being quite detached, and recording like, the translation is more "florid" and has blended an obtrusive rhetoric with the straightforward description to produce a standard literary effect:

Señaló al fondo: blanco y oscuro, en aquel aire ofuscado de canícula, el Cerro del Viso, de Alcalá de Henares. [p131]	She pointed into the distance at the Cerro del Viso, near Alcalá de Henares, white and dark in the air dusky with August heat. [p136]
---	---



Tomó la carretera. Pasaba junto a tres pequeños chalets de fin de semana, casi nuevos; los jardincitos estaban muy a la vista, cercados de tela metálica. [p157]	He took the main road and passed three little weekend villas, almost new. Their small fenced gardens were very exposed. [p162]
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Staccato effects are replaced by a smoother, more conventional literary style: verbal tenses are changed, or even added as the original often eschews a verb in some parts of the utterance:

Miró al suelo, las piedras angulosas desprendidas del piso [p157]	He looked on the ground; pointed stones were working loose from the road. [p162]
---	--



Se volcó una botella. La cogieron a tiempo de que no rodase hasta caer. [p237]	A bottle tipped over, but was caught in time to prevent it falling off the table. [p247]
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Acomodaba a Coca-Coña en la silla de ruedas. Se oyó todavía: .. [p308]		He installed Coca-Coña in his wheelchair, and they could still hear:... [p322]
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Not only does the translator expand the shorter units in this way, but he also resorts to the use of "filler" language for emphasis. This is not in the original, and therefore is an example of expansion of the work. This fact, of course, is at odds with Newmark's theory that the shorter the translation, the better it is likely to be.

Allí, en la luz tostada y cegadora que quemaba los ojos, multitud de cabezas y de torsos en el agua rojiza, y miembros instantáneos que batían la corriente. [p44]		Down there, in the scorching light that burnt the eyes, <i>there was</i> a multitude of heads and chests in the reddish water, and the flash of limbs threshing the current. [p47]
--	--	--

Looking once more at changes which the translator has effected in the work, it is noticeable that the verb *decir* has been almost totally abandoned, in its most common meaning. This is particularly strange when one notes the frequency with which it appears in the original: it is, by far, the most commonly used description of utterance. However, in the translation its use is severely curtailed. It is, generally, replaced by one of the other "utterance verbs":

Le había dicho el Dani: [p95]		..Daniel asked. [p99]
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Buena te vas a poner esa camisa - dijo ahora [p121]		"You'll get your shirt in an awful mess," she observed [p125]
---	--	---



¿Tan pronto todavía? - dijo Mely [p124]		"Is that all?" asked Mely. [p128]
---	--	-----------------------------------



... decía desde la mesa la mujer de		..called Ocaña's wife from the table.
Ocaña - [p167]		[p173]



Lucio le dijo:		"Have you thrown up?" asked Lucio
- ¿Devolvió? [p360]		[p377]

Although it may not appear immediately obvious how this would affect the translation of the spoken discourse per se, we should not lose sight of the fact that by selection of particular words, in this case *decir* and its derivatives, the author is attempting to create a definite effect: his language is plain, yet the translator has opted for what we might term a more complex language which does, indeed, suit the structure of the discourse: for example, he uses "ask" when the utterance is a question. This may seem acceptable enough, but it should be remembered that the author is perfectly capable of identifying a question, a statement, an observation, etc. as well as the translator, yet he chose not to use the "appropriate" language. This was not due to overly strict restrictions placed upon him by the SL, rather it was the author's conscious choice. A translator surely overlooks such facts at her/his peril: there must have been a reason for the author's choice; so, why change it? Indeed, even if no obvious reason were discernible, why should the translator recast the author's wishes?

On a similar note - referring to the structure of the piece - the author has decided which elements of his dialogue are statements and which are questions. Once more we must cede to him the knowledge of why he has done this, and presume that there is a reason for it. The translator has, on a number of occasions, seen fit to alter the structure of a piece of language, changing from question to statement, or - as here - from direct to indirect question, in order that it might fit better into the "flow" of a passage:

Me dicen en mi casa: ¿y cuándo vas		At home they ask me when I expect
a volver? [p350]		to get back. [p366]

The question, once more, is why alter the structure, and therefore the tone? The whole notion of the tone and the cumulative effect is particularly important as regards this point, because of the author's intended effect. As noted earlier, the language is plain, and that was what the author chose to represent to his audience. The reason for this lies in the fact that Sánchez Ferlosio was attempting to present "recorded" language. In order to do so "most faithfully" it would be necessary to remove any of the value-judgements which are commonly added to written spoken discourse through the use of just those lexical items which the translator has used to replace the *decir* elements of the original. Whereas the original leaves the choice of how to categorise an utterance to the reader, the translation leads the reader by indicating how the utterance should be regarded. The whole process which the author has undertaken adds heavily to the *verité* feel of the work, while the translation finds this element severely weakened. Loyalty to the author is noticeably lacking here.

2.2.3.8 Reflections of Register

Newmark implies that the translator should (within reason) attempt to mirror register by building up suitable lexis resources '*by appropriate reading in the SL and TL (particularly TL)*'¹⁷. The notion of "register" covers a variety of language usages, and some are particularly evident in EJ/TODOTW; one of the most noticeable being its variety of forms of address. Every character has various examples of these "attached" to her/him at different times. What is striking about this fact is that, to speakers of English, these are quite unusual because they are not a standard part of our speech patterns, as they are in Spanish. Those forms of interest serve to indicate the attraction or "rejection" the speaker feels towards the person whom s/he is addressing; for this reason they may be viewed differently from other forms of address (señor, mamá, etc.) which carry less emotive weight. The former forms

¹⁷ Newmark, Peter, *Approaches To Translation*, Prentice-Hall (London), 1988; p122

indicate feelings on a positive-negative scale, and in fact the labels themselves may fall into the positive or negative category, or a separate category where the meaning is "modulated". Positive affective sentiment is implicit in the semantic content of certain words which make reference to some quality of the hearer, or to something considered a "zenith", which somehow conveys a sense of affection, love and esteem towards the hearer or subject. Some indicate a particular level of affection on the part of the speaker e.g.: "bonita" [p80], "chato" [p175], "campeona" [p181], "guapa" [p200]. English, given that it does not use this language device to any great extent, will often be unable to parallel directly the items used. Instead, it may often be necessary to rephrase, using more common items of a roughly similar distribution. The examples above have been translated as: "my dear" [p83], "old man" [p181], "champion" [p186] and "Mely" [p207]. There are also other "positive" labels, which one may apply to one's beloved, e.g.: "golondrina" [p16], "cariño" [p62], "chatina" [p125], "cielo" [p276]. These, in turn, have been rendered: "silly" [p16], "love" [p65], (not translated) and (not translated). The truly negative labels consist of pejorative nouns and adjectives, which are often targeted at the most vulnerable aspect of their subject, e.g.: "asqueroso" [p50], "chulo" [p54], "maleantes, piratas" [p195], "voceras" [p246], "bárbaro, animal" [p313]. Although English does make a little more use of the negative label, it is still nowhere near as common as in Spanish. These examples appear in the translation as: "you pig" [p52], "bully" [p56], "you destructive little hooligans" [p195], (not translated) and "you beast" [p327]. The "modulating items" include those items which, although externally negative, carry a certain affectionate charge due to the speaker's intention; this interpretation usually goes hand-in-hand with situational factors and the use of irony, manifesting itself in the spoken language through tone of voice, and in the written language through context. Some examples are: "tonto" [p53], "bobo" [p133], "facinerosos" [p204], "mala persona" [p244]. These become: "silly" [p55], "silly" [p138], "you crooks" [p204] and "you're a difficult cuss" [p244]. There are occasions when irony turns an affectionate term

into a reproach: "rico" [p250], "alma mía" [p299], which become "lad" [p261] and "man" [p312]. These ambivalent language forms are frequently found when the predominant feeling is one of mirth: "bonita" [p43], "bonito" [p179], "princesa" [p281], rendered as (not translated), (not translated) and "your Ladyship" [p293]. In addition to the examples cited, there are a great many uses of the "unmarked" forms such as "hombre", "mujer", etc. These are sometimes translated, sometimes not, and there is no consistency in what they are translated by. This is, perhaps, not surprising in the light of the fact that English does not use this device a great deal. For the translator attempting to render successfully spoken discourse which relies upon this device there are problems: should all of the items be carried into the TL? Should the SL or TL conventions be more closely adhered to? Should any items be carried? If some are to be rendered, which? Should the chosen equivalents be consistently used? The TL customs must guide the translator here, along with any rational rhythmic considerations which may be valid. Those translations which make a point of this feature often appear to be caricaturing the subjects, since the feature is so little used in English. Thus, even the lightest "dusting" of such items may make a text "not ring true" - especially so if "hombre" (the most frequent example of this feature) is rendered as "man"; invoking as it does images of 1960s subcultures. It should be borne in mind, however, that *TODOTW* was published before that particular image became associated with the word. There is little doubt that it is occasionally possible to render these items by equivalent items in English, or to change them into longer units (some examples of which are evidenced above); however, when the translator starts to do this, the item might as well be deleted, for it no longer corresponds to the reference of the original, and has instead become an opportunity for the translator to "create" a piece of the work, and there is some debate as to whether this should form part of a translator's remit.

It is rather unhelpful of Newmark to disown any methodology for the translation of slang in his book. There is a certain inexactitude in this

term, which might be as well to split between colloquial language usage - a particular style of language used in specific circumstances, between specific groupings, and which may or may not exhibit elements of "non-standard" language; and "argot", which, on the other hand, is more commonly associated with a "sublanguage", typically employed by (and comprehended by) small groupings within society: language usage and lexis may be quite at odds with standard linguistic forms. The problem with both of these forms is that, very often, the reality in which the language is based is quite unknown to many native speakers, reducing considerably the odds on the translator being familiar with the usage. For this reason the meaning may be obscured (and, of course, Newmark suggests what should be done to *obscure* language), and a TL equivalent may be hard to find; especially as similar conditions apply to these language styles in the TL: it is not, by its very nature, a widespread language usage. The frequency of "slang" in El Jarama is low. There is little that is not comprehensible, so whatever examples of this language usage are used are so infrequent, that most readers would comprehend the meaning, even if they were not acquainted with the term. One specific problem associated with considering the use of "slang" in this work is that since the novel is almost 40 years old, what was originally used as slang may have lost that aspect of its meaning, and have passed into more common usage (or even passed out of usage). It follows, therefore, that the translator might not easily identify "slang" language.

Newmark goes on to state what should be done with what he terms "code words", citing *acid* and *uncool* as two examples. To make these items stand out from the text as he suggests, by translating and italicising, would defeat the object of the exercise. Lexical items such as these are used in order to display certain social factors: speaker's self-perception, societal strata, focus of discourse, etc. In order to achieve these aims, the items must be a natural part of the speaker's output. To mark them out as Newmark suggests, would be to tamper with this effect, thereby reducing their effectiveness. Every language has its argot - the category into which most of

these items would fall - and there would appear to be little need for the translator to do other than translate using the accepted form. It is true to say that problems will arise when translating texts over a certain age, as these items are most at risk from the changing fashions of spoken discourse. The translator must be careful not to use redundant terminology in a text which demands contemporary idiom.

2.2.3.9 Cultural Perspectives

Whilst it is true that much of what goes on is indicative of the human condition per se, and would, as Newmark suggests, be of relevance to the TL audience, a great deal of what is behind the novel is unlikely to be considered as "universal". Instances such as those referring to the Spanish Civil War would not be readily accessible by the TL audience, and many of the customs would be slightly unfamiliar. Even the judicial system is unlikely to have exact parallels, but perhaps we are splitting hairs here. What is to be made of the name of the work itself? It is a title which is loaded with significance for the original SL audience, although as time goes by it loses its force even there. However, for almost any TL audience the referent is almost meaningless, and although an attempt at the equivalent-effect principle is tempting it is hard to see how one could achieve it, unless by identifying a similarly charged referent in the TL culture, and converting the short, sharp title into an unwieldy giant. Having said all that, there would appear to be little justification for totally changing the title reference, away from the river, to an anodyne statement. "*The River Jarama*" or "*The Jarama River*" would appear to be closer to an equivalent-effect than "The One Day Of The Week". There is little doubt that the culture portrayed in the work is not far enough "away" that the reader would be unable to relate in some way, but it is also probably true to say that the culture itself is likely to be as important as any "message" which the work carries. This would then require the translator, according to Newmark's

maxim, to translate the original as literally as possible: really there is little reason to do otherwise.

The above touches, of course, upon a number of other Newmarkian theories, namely those concerning SL culture, and knowledge of and interest therein on the part of the TL audience. It has already been established that there must exist some degree of interest in the SL culture, but deciding how much one can depend upon this interest/knowledge is always problematic for the translator. Given the very nature of El Jarama, it is perhaps surprising to discover that the influence of cultural elements is not as great as might be expected. Having said that, of course, much of the book is rooted in what might be considered a cultural element. The whole notion of the *merendero* is foreign to the TL cultural reality. Much of what goes on at the various locations is, similarly, caught up in the same cultural peculiarity. However, having said that, the reality is by no means inaccessible (thereby reducing the degree of remoteness which must be tackled). The TL reader would not have too much difficulty in understanding what was going on, and may be able to easily equate it with certain TL cultural realities: picnicking, for example, mixed with a local pub, etc. In this way, the underlying differences in cultural reality do not intrude into the TL version. Alongside the example of the title it is true to say that most of the other recognisable cultural elements are very minor indeed. In common with most translations of this sort, there are slight problems with the rendering of items often rooted in a different form of counting, e.g. distance (km-miles), temperature (Centigrade-Fahrenheit), money (pesetas/duros-?). These are items which always require thought, and a knowledge of the TL systems. For example, most cultures would refer to temperature variations in groups of five degrees (whichever system were in use), e.g. 30°C-35°C, 70°F-75°F, etc. Thus, when the original text quotes a temperature range in centigrade, the equivalent should be in a similar range in Fahrenheit; however, this often requires the translator to slightly alter the figures to fit in with the pattern:

..treinta y treinta y cinco.. [p10]

..ninety or ninety-five.. [p9]

Had the original been translated accurately, it would have read "eighty-six to ninety-five", which would have sounded quite ridiculous. As it is, the temptation to opt for "eighty-five to ninety-five" has been resisted, as a spread of ten degrees is too large to sound a natural part of speech. In instances such as these the translator has most freedom to adapt the original to suit TL conventions. The same holds true for items of distance and money, though the latter can present problems if an unusual currency or fraction of a currency is used: to convert or not to convert? (In this text there is no real problem about the use of "pesetas", but the "peseta/duro" difference is problematic.)

El Jarama has posed the translator some problems with its reference to drinks with which the TL reader is unlikely to be familiar. On one occasion the author has elected to footnote information in explanation of *cazalla*:

A type of *anís*, at its best approximating to an
aniseed-flavoured *schnapps*. [p9]

Very often it will not be necessary to do this, as the context will make clear what the item in question is. What will be lost, however, is any overtone which a particular drink may have, reflecting somehow on its drinker (e.g. the difference between a champagne drinker and one who drinks cheap fortified wine). On a similar note; when brand names are introduced this may cause problems. Newmark, of course, states that tradenames should not be carried unless they are generically used eponyms: there would seem to be a certain amount of sense in this suggestion. No doubt the original target audience would have known what certain items were when referred to by their brand name, as we understand "Hoover", etc. Naturally, the further one moves away from the date of original publication the greater the risk of these names losing significance (if the company disappears, for example). The TL audience is unlikely to pick up many of these

references, unless the item in question were available in the TL market. In light of this fact, the translator must choose either to leave the reference as it stands, or to change it to one recognisable to the TL audience, or add an explanatory note to the original:

..cazalla del clavel.. [p46]

| ..Carnation brand.. [p45]

(This example has unfortunate overtones of condensed milk to a British audience.)

Another interesting cultural reference in this work is that attached to the Guardia Civil who appear: they are referred to as *la pareja* at various stages of the novel. This is a label which time has attached to the guardias patrolling in pairs, and has become the accepted mode of referring to them. Thus, *la pareja* will almost exclusively be taken to refer to the Guardia Civil, unless the context prohibits such an interpretation. Naturally, the translator is unable to refer to "the pair" in English, as this will mean nothing to the reader (unless the context were to guide their thoughts to the two Civil Guards). So, he is forced to refer to them by other labels, e.g. 'the patrol' [p340]. This is the closest English will allow us to the original, but it does not carry the fact that there are two people in the patrol. Also, it is less effective than the original because it is not automatically clear to what "the patrol" is referring, as we are not in the habit of referring to our police as simply "the patrol".

When is a text "obscure"? In order to classify *bad writing*, the translator should, supposedly, be in a position to identify this form of writing. What if the author made the text deliberately "obscure" (Cela, for example, comes close to "deliberate bad writing")? The translator should consider this point carefully, and also bear in mind that it may only be "obscure" to him/her. This caution should be adopted given Newmark's apparent desire to alter the text in such circumstances.

Given the underlying subject matter of EJ/TODOTW there is a great deal of importance in the connotations of geographical names; starting with -

as discussed earlier - the title of the work itself. Newmark states that such connotation (unlikely to cross cultural boundaries) must be "brought out". There are a number of instances throughout the work where the resonances of the original (i.e. the Spanish Civil War) would have had a profound response within the psyche of the audience, adding greatly to the novel's fame. Much of the background atmosphere is conveyed by these references, and to lose them would be to lose much of the work's strength. It can be seen, of course, that Newmark's stance that obscure denotations should be clarified by addition of a generic name have been ignored with reference to the work's title, immediately losing impact.

To suggest that translators hold up labels to the Universal Declaration of Human Rights is laudable. However, one is left puzzling what the translator is supposed to do then. If there are labels which are not 'politically correct', should the translator alter them? Again, one must confront the author and his/her intentions in using such labels. If they have been chosen for an effect, should this not be paralleled? How far should the translator go? After all, labels such as "¡Hombre!" would not be acceptable under the Declaration. The whole notion of political correctness, given its comparatively recent appearance, is not something which would have affected the translation *per se*; however, it is likely to colour our judgement of the translation.

2.2.3.10 'Erroneous Language'

One of Newmark's dictates, that regarding the elimination of what he terms "clear" errors of language and fact, is somewhat problematic in a work such as this. How is one to identify such items? As has been reiterated many times we are dealing with an approximation to/of spoken discourse, and people do tend to use erroneous language, be it collocational, or grammatical. Is he suggesting that these should be corrected? By so doing, much of the value of the original would be lost. Similarly in the case of errors of fact, how is one to identify those which might be corrected? It is not

always easy to know whether a translator has correctly identified something as being an error of fact, or whether the changed version in translation is simply an oversight. In the opening "factual" section of the work, the writer describes the river as:

tocando la Provincia de Madrid [p7]

This, in the translation, has become:

...it flows through the province of Madrid [p6]

The two concepts are different; but, has the translator used works of reference here? Have the boundaries been redrawn with the translator reflecting this? Or, has the translator simply made a mistake? Similarly:

...entre el Cerro de la Cebollera y el de Excomuni3n [p7]		...between the peaks of La Cebollera and La Excomuni3n [p6]
--	--	--

Has the translator corrected an error, or simply not paid enough attention? The main problem with Newmark's belief in this regard, is that the identification of "clear errors" is by no means an easy task: clarity is in the eye of the beholder. In the case of spoken language people are wont to make errors of fact, either through lack of attention, or through erroneous beliefs. Surely, if the author has chosen to let his characters make such errors, it is not up to the translator to overhaul these. The whole issue here is, of course, problematic; in that it requires the translator to play God, and decide what should be changed, presumably never knowing if the "clear errors" were deliberate.

When striving to illustrate an empathy with the writer, and his position at the head of the loyalty table, the translator cannot afford to allow mistakes and omissions to plague his work. In The One Day Of The Week, there are areas where text from the original has not been transferred. In total, these do not amount to a significant part of the work, or anything like it, but one is left wondering why they have been omitted. There are three basic reasons why this could be the case: [a] said parts were accidentally left out during the printing process, [b] the translator accidentally skipped lines, or otherwise managed to - accidentally - miss out sections, and [c] the

translator deliberately left out the sections in question. If the reason is either [a] or [b], then there is not really much one can do about it, and the point merits little further thought. If, however, the answer is [c], one is left perplexed, and to wonder why the translator made such an apparently arbitrary decision. There is nothing in the work which could be considered polemic, so the probability of "internal censorship" would not appear to be great. It should be noted that the omitted sections are never very long, ranging from about five lines to one line of original text. The omissions are random, and there would appear to be little logic in them. They do not even seem to correspond to the sections of more difficult dialogue, where there might be a case for adopting an "if in doubt, don't" approach. Examination of the text reveals that some of the major omissions (i.e. more than just a word or two) appear on the following pages: 12, 29, 52, 116, 138, 146, 155, 197, 198, 200, 212, 220, 231, 296, 314, 318, 368 and 382. In at least one of these, p231, the omission leads to a mistranslation, because the utterances of two separate characters are mixed together, giving the impression of one utterance:

<p>- ¡Pero, cállate ya, fenómeno de feria! - lo reprendía don Marcial -. ¡Con esa trompeta que tienes que parece que le hincas a uno una caña en los oídos cada vez que levantas la voz!</p> <p>- ¿Quién será más fenómeno de feria?, ¡pies planos! ¡Que se te marcha un pie para Francia y el otro a Portugal! [p223]</p>	<p>"Be quiet," scolded Don Marcial. "You're nothing but a freak from a fair-booth, with one flat foot pointing towards France and the other towards Portugal!" [p231]</p>
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If the translator truly wishes to render the discourse of the original text correctly, then the starting point for such success is, surely, not making errors. The above example highlights the problems created by sloppy "editing", but the translation has other examples of loss of concentration:

..las altas hojas.. [p29]

..the dark leaves.. [p30]



..terciaba Sebastián.. [p51]

| ..interrupted Santos. [p53]



Son de pimientos y bonito [p95]

| ..they're stuffed with pimento.
| They're very good." [p99]



Y miró hacia lo alto de los árboles.
[p107]

| She pointed up to the tree-tops.
| [p111]



Hace lo menos cuatro años que no
veo una corrida. [p114]

| It's nearly four years since I saw a
| bullfight. [p117]



..cuando íbamos jueves y domingos a
la visita. [p119]

| ..when we used to visit Father on
| Thursdays and Saturdays. [p122]



- ¡Pues ya era hora que se os viese
el pelo! [p204]

| "We've been waiting an hour for you
| to show up." [p212]



..el puerto Pajares.. [p216]

| ..the port of Pajares.. [p225]



Entre semana se me olvida;
[p277]

| I forget all about the week. [p289]



Dijo Daniel: [p292] | ..said Sebastián. [p305]



Pues a lo loco y nada más. [p309] | They play the fool all the time. [p323]

Although many of these points are minor, they are important in as much as they undermine the original text, and thereby undermine the translator's loyalty to the author.

2.2.3.11 The 'Informative' El Jarama

EJ/TODOTW is a work which covers many type of language usage, including language which would probably be classified by Newmark as "informative text". This is covered in the opening and closing sections of the work, which are modified excerpts from a text-book describing the geological/geophysical realities of the Jarama and its environs. The translator seems to put into practice Newmark's ideas to a limited extent, often seemingly attempting to create a better flow of language:

Describiré brevemente y por su orden estos ríos, empezando por Jarama [p7] | I will give a brief description of these rivers, taking them in their order and beginning with the Jarama [p6]

The translator also appears to be unsure of how to handle the specific/non-specific references of the original for some reason:

atravesando pizarras silurianas [p7] | crossing the Silurian slatebeds [p6]



la faja cáliza del cretáceo [p7] | a bed of calcareous limestone [p6]

Although the original text appears at first sight to be a flat, technical piece of language, there is a certain amount of "free will" ascribed to the river throughout it. Rather than enlivening the language here, the translator appears to deaden it, consciously or otherwise, and in so doing robs the piece of much of its charge:

...se una al Lozoya [p7]	...it is joined by the Lozoya [p6]
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...porque el río lo rehusó [a bridge] hace largos años y se abrió otro camino [p7]	...since the river shifted its course many years ago to make itself a new channel [p6]
--	--



...hasta el Puente Viveros [p7]	... lower down by the Viveros bridge [p6]
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The translator also inserts a completely inappropriate element ("however") at one point, which not only does not gel with the nature of the language of the original, but makes little sense:

Se interna en la de Madrid, pocos kilómetros arriba del Espartal, ya en la faja de arenas diluviales del tiempo cuaternario [p7]	A few kilometres above El Espartal, however, it flows into the province of Madrid, entering a bed of quaternary diluvial sands [p6]
---	--

In the shorter closing section, the translator has "tidied" up the passage a little. This process has included the removal of the suspension points which the original uses:

«...Entra de nuevo en territorio terciario... [p364]	"It then re-enters the tertiary field,... [p383]
---	---

The value of these would appear obvious - i.e. to link the opening and closing sections, and to in some sense indicate that what has happened in

between is of little relevance in the grand scheme of things: it also parallels closely the theme of the da Vinci quotation which opens the work. By electing to discard this simple punctuation element, the translator has had quite a profound effect on the impact of the novel's close.

If the language of the original is flat, should the translator enliven it? The evidence from these few examples would appear to indicate that the translator should be in no hurry to alter the "flatness" or otherwise of a passage. If the author has chosen to use flat language, or is unable to create anything other than flat language, there seems little reason for the translator to interfere.

2.2.3.12 Semantic Determination

Newmark makes reference to a situation wherein a section of text is important to a writer's intention, but lacks sufficient semantic determination. He suggests that the translator will be required to interpret in such situations. The question must be raised, in this situation, how the translator can ever be sure of the author's intent, if there is such semantic haze, and exactly how *the intent* would be rendered in the TL? Presumably, the whole exercise would require copious expansion, in order to convey what the translator believed to be the meaning behind the words. There are also cases where the author will have opted deliberately for indeterminacy. In the case of EJ/TODOTW, there is a particular problem with applying Newmark's theory. Although the work appears to be almost "cinematographically" social realist, familiarity with the original text reveals that this is a misleading assumption. The work contains many clues which become apparent to most readers after the denouement, but which pass comparatively unnoticed on a first reading. Although these elements provide an important background for the TL audience by - subliminally, perhaps - conveying information, they are not made explicit. Thus, to follow Newmark's advice, the translator would find her/himself in the position of having to make clear that which the author presumably did not

want made clear. For example, what should the translator do with elements such as:

...el vino rojo [p22]

In this instance the "rojo" refers to wine. However, it is most unusual for Spaniards to refer to red wine in this way, the norm being to use "tinto" instead. This inappropriate use of lexis is unlikely to have been accidental, and probably carries overtones of blood. Are we to assume that the translator should make explicit the "hazy" point? To provide a paraphrased explanation would be unacceptable, and even to make it as explicit as "blood red wine" would draw far too much attention to the subliminal element. The translator opted for:

...red wine... [p22]

In a similar vein, but relying more on cultural information, there is a reference to the moon as follows:

...su gran cara roja....Un gong de esos de cobre [p235]

To the SL audience the overtones of "roja", "luna" and "cobre" would hark back to Lorca's symbolism of the moon being equated with death, heightened, in this instance, by the reference to red. This imagery is, in many ways, almost subliminal, as before; and, as before, the translator would have to make the imagery far too explicit in order to comply with Newmark's theory. With subtleties such as this, rooted so firmly in the cultural background of a language and its community, the translator is set a hard task to produce equivalent effect. In this case the above has been rendered by:

...its great red face....One of those copper gongs [p244]

2.2.3.13 To Update or Not?

Of special relevance to this work is Newmark's comment about modern language as an interpretative feature and the lexical reflection of the TL. Given the importance of space and time in this work, the use of updated language (i.e. language entirely contemporaneous with the time of the translation) raises problems. Is the translator to attempt to recreate *old* language: a task which is likely to fail, as we are never able to truly recreate language which is not truly our own? If the translator sought to update the work, much of the significance and believability would be lost: in any case, the work is by way of an historical record, reflecting accurately, as it does, the Madrid area of the mid 1950's. There seems to be little room for manoeuvre here: the thought of a group of 1990's teenagers cycling out to the Jarama for a Sunday afternoon, and the ensuing action is somewhat ridiculous. Equally, as has been said, an attempt to recreate 1950's language is likely to be less than successful. In this instance the translator would have been at something of an advantage, in that his translation was published only six years after the original, and the linguistic drift would not have been too great.

Newmark remarks that, assuming the TL readership is alive, then a modern translation may be produced every thirty years. This, of course, leads us once again into the question of the updating of language. Does a non-translated text need revision every 30 years? How can a text which was produced nearly forty years ago, and as a reflection of that period, stand up to constant revision and updating? Unfortunately, it must be accepted that a text's documentary function starts to fade almost as soon as it is written, and within a few years the language may sound strangely out of date. Is this, however, any reason to attempt to bring it up to date, as the original gets further and further in the past? As pointed out earlier, much of the force of the original would be lost, and much would seem out of place without a complete revision of many of the book's concepts and

reflections. Modern society (whenever it may be) moves on and many activities fall out of circulation. What was done in the mid 1950's would not be done today, with the result that much of the work would not ring true; even through the filter that is created between two distinct cultures. This is especially true in the era of the "global village" where distinctions are diminishing with each passing year. How old must a text be, before it is no longer "revised"? Shakespeare has been updated, though most people opt for the "original" text. It is seen as a reflection of the time when it was written, of its culture and its language. Much the same is true of El Jarama; however, it has some way to go before it is left in peace by those who would seek to update it and make it more accessible.

2.2.3.14 Second Hand News?

Newmark's assertion that the translator is not responsible for the effect of quotations on second readers, i.e. the TL audience, is one which seems hard to justify. If the author has chosen to use such devices they must have been there for a reason, and that was presumably to have an effect on the SL audience; in much the same way that the rest of the work was designed to have a particular effect. To say that the translator can abrogate responsibility for the effective translation of the quotations does not stand up. If the translator believes that s/he is able to ascertain and transmit the effect of the original text, why should this ability suddenly cease when confronted with quotations? As with much else in language, there may be cultural implications in quotations, and these may not transfer easily: however, there are many other items which function similarly. The work under consideration opens with a quotation, which should be as relevant to the TL audience as it is/was to the SL audience.

2.2.3.15 Who Cares?

According to Newmark, the translator must judge the TL reader's knowledge of and interest in the SL and/or its culture. To some extent this would appear to a redundant concept, as the audience has displayed its interest in this by being the audience. As for their knowledge of the language itself, the relevance of this appears vague. Why is the translator translating it in the first place, if not to present it in the TL version? As far as the nitty-gritty of cultural information goes, it is true that there may be elements of everyday "usage" which might require expansion but the translator is often working to the lowest common denominator in this regard.

Putting Newmark's theory into practice as regards El Jarama, it soon becomes obvious that it is virtually impossible to judge this abstract field. Were it the case that the TL public had clamoured for a translation of this novel from the original, on the basis of its fame in Spain, then one could have a possible springboard for a quantifiable idea of 'interest'. Unfortunately, it is highly unusual for such a clamour to exist re. a foreign language text, especially coming into English. In truth, what purpose does such an exercise serve? Is it possible that Cohen would have considered altering his translation in the light of a perceived level of interest? Surely, the reality of the situation is that a translator is working for *one* reader: to attempt to write for a multiple readership is not feasible. The only possible way that such a concept could be drawn upon is where the translator might feel obliged to provide more by way of background information (a subject looked at elsewhere), but this would appear to be linked more to the 'knowledge' side of things than the 'interest' side.

2.2.3.16 Semantic vs Interpretative

Newmark could have been writing with this work in mind when he makes his assertion re. semantic translation, and its attempt to recreate precise flavours and tones. From what has been said previously it must be evident

that the form of this novel is of the utmost importance, such that it easily falls within his identification of form and content as one. Without the specificities of the form, this novel would not have garnered the critical acclaim which it has. In Newmark's scheme then, semantic translation must be the style of choice for this work, despite his almost immediately following assertion that communicative translation is more effective/elegant, than even the original itself. One is bound to ask the question: should it be? The scheme which Newmark sets up, demarcating the two forms of translation as he sees it, are perhaps, at best, a theoretical tool; for, when one is engaged in the act of translation it is not always possible to adopt one style of translation only, to the exclusion of the other. In any translation exercise there is bound to be some sort of mixing and matching as the translator sees fit. Newmark narrows down his two terms as follows:

Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original.¹⁸

For any translator to set out attempting to follow only one of these paths is likely to lead to severe problems, since the general consensus is that a translation should be a mixture of both. In the case of El Jarama it would be very dangerous for a translation to be predicated on only one of these options. Given the very high 'spoken discourse' levels within the text, it would appear that an adequate response to this type of language would be required of the translator: faced with Newmark's scheme, which should it be? The choice is not clear cut: communicative translation would offer a useful set of guidelines, for - obviously - one would wish the impact of the spoken

¹⁸ Newmark, Peter, *Approaches to Translation*, Prentice Hall, London, 1988; p39

word to cross languages and cultures. However, an opposing view might be that semantic translation would be preferable as the value of much of this work is Sánchez Ferlosio's renderings of semantic and syntactic structures. How is one to resolve this conundrum? Before attempting to answer that question, it is perhaps worth considering other factors in the equation. As we have seen there is language in the text which leaves the translator on a cleft stick, as its function and value is not explicit. The narrative discourse has been examined in some detail and in so doing it became clear that there is much which is not as simple as it at first appears. What is to be done with this language, and especially those sections of the text which acquire an added dimension after the denouement? Examples of this type of language include previously cited passages referring to the moon, to the colour of wine, etc. It also incorporates descriptions of the train, and of the river itself. This whole concept is fraught with difficulties, as it touches upon a number of individually complex issues, e.g. culture and connotations.

<p>- Oye, parece tinta en vez de agua - dijo ella - . No te metas mucho. [p258]</p>	<p>"It looks more like ink than water to me," said she. "Don't go in far." [p269]</p>
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<p>..como los largos músculos del río. [p28]</p>	<p>-the long muscles of the river. [p29]</p>
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<p>- Pensar que esto era el frente - dijo Mely -, y que hubo tantos muertos. - Digo. Y nosotros que nos bañamos tan tranquilos. [p40]</p>	<p>"To think that this was the front," said Mely, "and that all those men were killed!" "Yes, and here we are bathing quite peacefully." [p41]</p>
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<p>Llegó el fragor de un mercancías que atravesaba el puente. Paulina miraba los vagones de carga, color sangre seca,... [p131]</p>	<p>There was the clatter of a freight train crossing the bridge. Paulina watched trucks the colour of dried blood.... [p136]</p>
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These examples serve as useful illustrations of passages where there is an underlying significance, which cannot be overlooked. In each of the cases cited, the translator is not overly vexed, as the 'straightforward' translations are adequate. However, to operate under the premise that only the structures are to be conveyed, at the expense of the 'effect' would be severely detrimental to passages such as the second last example, where there is a connotation in use, i.e. the Civil War. To blithely imply that one particular form of translation style is adequate is clearly untenable in a given situation, such as the translation of a novel like El Jarama.

3. TIEMPO DE SILENCIO

3.1 INTRODUCTION

The sudden death of Luis Martín-Santos in 1964, at the age of forty, robbed Spain of one of its most important writers. A medical man by profession, he had published a book of poetry, a number of articles, several short stories, two scientific essays and a novel of great importance, before his death. The novel, Tiempo de silencio marked an important point in the evolution of Spanish literature, with its new techniques, and its great impact on the 'novela social' genre.

Tiempo de silencio is a work of great complexity, and is intellectually challenging, such that it is acknowledged as being a difficult book to read, and one which demands of its audience the closest attention. The novel, as with many social realist works, has at its heart a fiercely critical view of everyday life, reflected in the close scrutiny to which Spanish society is subjected. This 'dissection', however, is not achieved through the story line *per se*, but rather through the use of language and a number of technical gambits.

The story-line is simple, and is highly reminiscent of a standard suspense story. The principal character is Pedro, a young medical researcher, who is caught up in the study of cancer in mice imported from Illinois. He resides in a simple boarding house, whose owner has plans to marry her granddaughter, Dorita, off to Pedro. The mice, which are so vital to the research which Pedro is undertaking, run out, and through his laboratory assistant, Amador, he is put in touch with a character called Muecas, who lives with his family in one of Madrid's shanty-towns. This character has managed to breed the mice, thanks to a pair which he robbed from the laboratory. Muecas appears at the boarding-house one day to ask Pedro to help one of his daughters, Florita, who is haemorrhaging badly, due to her own father's attempt to induce an abortion, having made her pregnant.

Despite Pedro's efforts, Florita dies and Pedro, who has no license to practice Medicine, is arrested and put in jail. He is released thanks to the intervention of Florita's mother, who knows the truth. However, he loses his job, due to the scandal surrounding the situation. Cartucho, who was in love with Florita, believes that Pedro was responsible for the whole situation and, in an act of revenge, kills Dorita, to whom Pedro was to be married. Inconsolable and in desperation, he leaves for a small town, to become a doctor.

What made this novel special, was the way in which the author handled the language, and the interpretation of the facts as presented. The narrative action is seen from a number of different viewpoints: at times, in the third person, the author seems to intervene directly giving opinions and making comments; on other occasions, it is in the first person, and there is a seeming narrator-protagonist link. There are also passages in the second person, which seem to suggest that Pedro has a split personality. The author also utilises internal monologue, which allows us access to the inner thoughts of the characters.

Throughout the work, there is a heavy sense of irony, which, in many ways, impedes the audience from identifying closely with the characters. This Martín-Santos achieves by use of entirely inappropriate language both in terms of register, and scientific/cultural content, for the situations being described. Through this style, presenting a stark contrast between the situation and the language, the author paints a highly cruel and sarcastic vision of a society in crisis, which was losing its sense of identity.

Martín-Santos is an iconoclastic novelist, simultaneously ridiculing a backward, miserable and anachronistic society and attempting to indicate the absurdity of our existence. He uses gambits such as these to present a snapshot of a nation at a particular moment in time.

Much of what the author does is of interest as far as the translator is concerned, as the games which he plays are, often, problematic. Of particular interest are a number of the novel's features, namely; the use of

internal monologue; the narrative voices; and the way in which the political reality of the day has had an obvious effect on the author's style and language. Of all the works under consideration in this thesis, Tiempo de silencio is probably the one which is most affected by the political system under which it was written. It is also an interesting work, in that what might not initially appear closely related to the field of spoken discourse, does - I would suggest - have more in common with this area of language than would at first appear to be the case.

In this chapter I shall look at those points of the text which I believe to be of most interest as far as the translator is concerned.

The editions utilised in this chapter are as follows:

Tiempo de silencio - Luis Martín-Santos - *Seix Barral, Barcelona* - 1962

Time of Silence - Translated by George Leeson - *John Calder, London* - 1965

3.1.1 Author and novel

3.1.1.1 The historical backdrop to Tiempo de silencio

The historical background of the novel is the post-war era, a time of crisis and collapse of material and spiritual values. Martín-Santos presents:

una intrincada visión de una España sórdida y terrible, de una época, de unas clases en descomposición, de un mundo como reflejos que por momentos semejan ideas¹⁹

Through the leitmotif of Pedro's work with the cancerous mice, Martín-Santos equates the rat *cepa* with Spain itself and uses cancer as a symbol of the

¹⁹ Torres Murillo, José L., *Luis Martín-Santos: Tiempo de silencio*, review in 'El diario vasco' 5/6/62

moral and social malaise affecting the country. Luis Martín-Santos, like Pedro, is investigating the causes of the disease, be they *congenital* - history, tradition, myth, or *ambientales* - political, social, economic structures; in the process it is the author who performs the autopsy - of Spain, its past, its present and its future prospects. The author plunges his scalpel into the guts of the society and painfully removes and examines, one by one, those elements which he believes to have been responsible for the sickness. From the very beginning one is aware of the critical barbs 'in Pedro's mouth' as he laments Spain's backwardness in the field of science. The section on Madrid, "*Hay ciudades...*" utilises references to the city itself (without naming it) before moving on to employ references which are obviously relevant to the whole of Spain, and the whole of its population: Martín-Santos/Pedro is especially critical of Spain's isolation from European culture, particularly during the years of the *guerra* (although it is never made clear if the referent is the Spanish Civil War or World War 2).

The Franco dictatorship and its crusade against moral corruption is clearly evidenced throughout the novel. The basic subject matter is one which is likely to offend the moral guardians of the day, and the author has reflected this in his language use. Note the way in which the author avoids referring to the brothel as such: *burdel*, *prostíbulo* or *lupanar* are all missing, whilst in their stead are descriptions such as: "*lugar de celebraciones de los nocturnales ritos órficos*" [p82]; "*alcázar de las delicias*" [p84]; "*palacio de las hijas de la noche*" [p147]; "*mundo de las sombras*" [p147]. Such caution would appear well founded in light of the fact that passages referring to the visits to Doña Luisa's were censored in the first edition. Also, it is true to say, that there is an intensifying effect achieved by the reference to something without ever using its most common nomenclature.

3.1.1.2 Martín-Santos: a writer of his times

It should be borne in mind that Martín-Santos himself lived much of the very situation which he describes in the novel. He was a political prisoner four times under the Franco régime, and - in reality - died without ever having

stopped being one, as he was on *libertad restringida* or *residenciado asignado* in San Sebastián. In 1957 he was arrested for the first time and was released without charge. In November 1958 he was rounded up with the so-called socialist intellectuals, was charged and was sentenced to four months imprisonment in Carabanchel. In May of 1959, he was back at the same prison for the same *causas públicas* and was there for 4½ months, being released under police guard to take the 'oposiciones' for the chair of psychiatry at Salamanca University. In 1962, he was arrested and detained once again - though this time only for a few days. These happenings helped Martín-Santos experience "*como un ratón en una jaula*" the situation extant in the Spain of that time.

3.2 THE LANGUAGE OF TIEMPO DE SILENCIO

3.2.1 General discourse types

Tiempo de silencio is an unusual book, in many ways. Not the least of these is the style in which Martín-Santos has structured the novel, and the way in which what the readers read is - very often - a form of "spoken" discourse. A reasonable percentage of the novel is represented in what one might term "straightforward" spoken discourse style, i.e. two or more people talking, and maintaining a discourse in which all play a part, according to the accepted rules covering such social interaction. These passages are scattered throughout the book, and allow a large number of characters to enter into discourse with other participants in the book. For example, near the beginning of the work Pedro and Amador maintain a conversation in the laboratory:

<p>"No te vayas, Amador, todavía no he acabado yo". "Bueno". "Tú tienes la obligación de estar conmigo o con cualquier otro investigador hasta que nos vayamos, hasta que concluya la investigación". "Bueno". "No te vayas a creer la monserga esa de la</p>	<p>"Don't go away, Amador. I haven't finished yet." "All right." "It's your job to stay all the time that I or any other research worker is here, and until the work we're doing is finished."</p>
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jornada legal". "No, señor". [p13]

"All right." "Don't let's have any of that nonsense about the eight-hour day." [pp9/10]

Or, when Pedro and Amador visit the *chabolas* for the first time to speak to Muecas, and his daughter

-¡Dásela, Florita! Que se refresque el señor doctor.

-Tenga, señor doctor - se atrevió a decir Florita poniéndose algo colorada, pero haciendo chocar su mirada negra con la también azorada de D. Pedro.

Este no osaba fijar la vista en ninguno de los detalles del interior de la chabola, aunque la curiosidad le impulsaba a hacerlo, temiendo ofender a los disfrutadores de tan míseras riquezas, pero al mismo tiempo comprendía que el honor del propietario exige que el visitante diga algo en su elogio, por inverosímil y absurdo que pueda ser.

- Está fresca esta limonada - elogió al fin.

- Estos limones me los mandan del pueblo - mintió Muecas con voz de terrateniente que administran lejanos intendentes - y perdonando lo presente, son superiores.

- ¿Quiere usted otra? - dijo Florita.

Oferta a la que D. Pedro opuso una rápida y firme negativa mientras que Amador decía confianzudo:

- Tráemela a mí, chavala. [p50]

"Give it to the doctor, Florita."

"Here you are, sir," said Florita daringly, blushing a little, but looking with her dark eyes at Don Pedro, who also blushed a little in confusion.

He did not dare to look closely at the inside of the shack, though his curiosity urged him to do so, fearing to offend the feelings of those who possessed so miserably little, though at the same time he knew that he owed it to his host to find some words of praise, no matter how absurd and improbable.

"The lemonade is nice and cold," he said at last.

"I have those lemons sent me from the village," lied Muecas with the tone of a landowner who administers far-off estates.

"And if you don't mind my saying so, they're the best you can get."

"Would you like another?" asked Florita.

Don Pedro hastily declined the offer, but Amador chimed in gratuitously: "Bring me one, kid." [p48]

Contrasted with this, there are occasions when the author uses other, less standard discourse formats: these include the internal monologue and a variety of narrative voices.

3.2.2 Characters' language use

Tiempo de silencio reveals many different social layers, e.g. contrasting with the setting of the chabolas one could pick the conversational scene at Matias' house, during an after-lecture "tertulia" [pp136-137]. This scene encapsulates the world of phatic communion²⁰, which although hinted at in the previously mentioned chabola scene, is of quite a different class. In this instance, the author is dealing with characters whose whole social life is based on such linguistic games, and are, therefore, rather better exponents of the art. What is noticeable in the novel's conversational scheme is that almost all the principal characters are given the opportunity to speak in a "formal" interchange situation.

3.2.3 Internal monologue

In addition to the multiple-participant dialogue which we have just looked at, it is interesting to note the way in which a similar dialogue situation is represented, but with only one side of the exchange revealed to the audience: the book itself opens with just such a "conversation":

"Sonaba el teléfono y he oído el timbre. He cogido el aparato. No me he enterado bien. He dejado el teléfono. He dicho: "Amador". Ha venido con sus gruesos labios y ha cogido el teléfono. Yo miraba por el binocular y la preparación no parecía poder ser entendida. He mirado otra vez: "Claro, cancerosa". Pero, tras la mitosis, la mancha azul se iba extinguiendo. "También se funden estas bombillas, Amador". No, es que ha pisado el cable. "¡Enchufa!". Está hablando por teléfono. "¡Amador!". Tan gordo, tan sonriente. Habla despacio, mira, me ve. [p7].

I heard the phone ring, and I answered it but could not hear clearly. I put down the receiver and called out: "Amador!" Amador, with the thick lips, came and picked up the receiver. I looked into the binocular microscope, and the preparation did not appear to be giving the right reaction. I looked again: "Yes, cancerous." But the blue stain began to fade through the mitosis. "These lamps fuse too, Amador." No; it is because he has stepped on the cable. "Plug it in!" He is talking on the phone. "Amador!" So fat, and with that smile on his face. He is speaking slowly, and he looks at me.

²⁰ After Bronslaw Malinowski

Such a technique is, initially, a little disorientating, for it requires the reader to realise what is going on; however, it serves a purpose (underlined by the fact that such a technique is used to open the book). It serves to introduce us to a style which will be of increasing importance throughout the book, and which may make the reader look back upon the opening section slightly differently. What it does is ready the audience for the advent of the internal monologue, a technique which is of great importance for Tiempo de silencio, and which allows much more of the book to be considered under the heading of spoken discourse than might have at first seemed probable. The author uses internal monologue in a number of ways, and to a number of ends. In its most obvious manifestation, it is used by a character to speak (to the audience) and has only one interlocutor. (The breadth and depth of the subjects discussed will be examined more fully later). The most immediate effect of these sections is to give the readership what it perceives to be the opportunity to listen into the thoughts of the character in question, and, perhaps, thereby to understand said character better. Where things become less clear for the audience, is when they are confronted by a section of - apparently - internal monologue which is not immediately identifiable as that of one of the characters. These sections would, most commonly, be considered sections of general narration. However, the truth is that the author presents them as extensions of the character's internal monologue scenes. This begs the question: can these sections be seen as the narrator's (i.e. author's) own thoughts, and as such open to scrutiny under the category of spoken discourse? Their inclusion would make of Tiempo de silencio a book of very high spoken discourse content. It is, perhaps, worth discussing at this juncture why one should consider those sections identified as internal monologue, as examples of spoken discourse, as most people would understand that to refer to "conventional" multiparticipant dialogue.

For each character, internal monologue is/should be an extension of the language which they could externalise in any conversational situation. Having said that, of course, it should be noted that internal monologue is

likely (but is not certain) to be characterised by a consistent form of language expression. In our every day lives we are called upon to code-switch whenever we deem it necessary, although it is likely that we would have one basic "code" which we altered as appropriate. The majority of our thoughts will be expressed (internally) in a language similar to this basic code. It is, naturally, rather awkward to attempt to identify our own basic code, for we are - often - unaware of the language of our minds, because we do not stop to listen to ourselves. Indeed, we cannot actually "stop", for there would be - by so doing - nothing to hear. Our most natural form of expression is that basic code, although it is probably not the exclusive form we use internally. We all, to a greater or lesser extent, use other forms when, for example, we wish to imitate someone, or envisage a situation which requires a different linguistic style. These occurrences are, however, comparatively rare. We employ language internally in much the same way we do externally, although there are some differences in the rules. The whole phenomenon of social interaction through speech and speech acts is governed by a complex body of rules, which each of us knows and follows to a greater or lesser degree. The whole conversational situation is one of ritual, and this is - by and large - rigidly enforced. When we are internalising, however, we are free from such constraints, and are not hidebound by these rules. We are masters of all the language production, and - therefore - have complete freedom to act as we will. We are also free to express ourselves as we wish without the constraints of social customs and rules. This is quite important when we are considering the notion of logical sequencing of thought and subject. Society requires that we follow and observe certain norms in the progression of an interchange²¹. We are not free to follow our thoughts and should do all in our power to ensure that our 'audience' is able to follow the progress of the exchange. We are not really at liberty to indulge in the 'stream of consciousness' strategy, as this would most probably completely confuse our fellow conversationalists, at times. The same strictures do not, of course,

²¹ Encapsulated in H. Paul Grice's theory of 'Cooperative Principles' as expounded in *Logic and Conversation* in Speech Acts, Academic Press, New York, 1975: pp41-58

hold good when the language is internalised. We are free to do as we wish, and to follow wherever thoughts may lead us: and often we do just that. When an author chooses to portray this kind of free-association language s/he presents the audience with a challenge. Our own internalised world is intensely private, and thought connections are rarely made explicit. Therefore, to follow the sequence of internal monologue can be difficult simply because the stream of consciousness effect flows on over these implicit connections.

Within Tiempo de silencio the internal monologue technique is not always clearly signalled, for there are occasions when the character would appear to be externalising an internal monologue, i.e. they - at first - seem to be speaking out loud, as if externalising discourse in the standard manner. It is only slowly that we come to realise that what we are experiencing is discourse which is not being externalised. This process is, basically, the phenomenon of talking to oneself, and it is not clear where the vocalised thought sections end and where the truly internalised sections begin. Recognition of the differences prompts the question whether there is, in fact, any difference between these two language forms. Do we produce different discourse if we externalise an utterance, even though there is no audience/co-conversationalist? This is, to some extent, debatable, due simply to the nature of internal monologue. As we have discussed already, the thought sequences are highly original, but it must also be recognised that, frequently, when we produce internal discourse we follow the rules of conversation. This entails us performing as if there were co-conversationalists present and active in the exchange. We tend to provide the sections of dialogue which should come from the other participants, or we proceed as if they had produced an utterance (similar to the situation which opens Tiempo de silencio). This style of language usage can be put to many uses, and can be employed on a wider scale than in Tiempo de silencio in literature, e.g. Miguel Delibes' Cinco horas con Mario.

It was noted earlier that people are free to use a language which is more 'natural', with internalised utterances, simply because they are the sole

arbiters of its suitability. The norms which apply to language production within a conversational interaction setting define, quite strictly, the language which is suitable/acceptable in any given situation. This, of course, has the knock-on effect of producing varying registers and codes within language to be employed as appropriate, according to the speaker's ability to produce and employ such language varieties. Hence a particular form of language is required when dealing with our immediate family, another with more distant relatives, another with close friends, another with mere acquaintances, etc., etc. in a very long list. Much of our natural language production will be governed by the cumulative effect of years of attempting to produce appropriate language, such that our 'natural' language is an amalgam of the forms which we are required by society to use. Therefore, few people are likely to use a language in internal monologue which fits neatly into any one category of social language, as we will draw upon all our linguistic knowledge to create our own natural, unfettered language variety. If, of course, the producer of internal monologue is providing more than one part, or is envisaging situations or even attempting to recreate situations, all these factors will affect the language produced. For reasons such as these, it is often difficult to identify what are truly the natural speech patterns and style of any one individual.

Tiempo de silencio provides passages of internal monologue for a number of different characters, representing various levels of the Spanish society depicted. These are not always immediately obvious to the readership, especially at the beginning of the book when we are - as yet - unaccustomed to this technique. The previously mentioned one-sided conversation between Pedro and Amador slips into a section of internal monologue, which we, perhaps only slowly, realise to be the thoughts of Pedro, as they jump about, uninhibited by the need to be comprehended and followed by fellow interlocutors. This section then moves on to a bipartite conversation; albeit a rather one-sided one. What is, perhaps, most puzzling for a reader in a section such as this, is the identification of who is speaking. One's immediate reaction is to assume that the 'norms' of storytelling are in place,

and that, in fact, the narrator is talking. It soon becomes clear that such a belief is erroneous, for in such a section, the flow only makes some sense if it is one of the characters, in this case Pedro, who is talking. Such is the case with much of the internal monologue sections, although - as mentioned earlier - the longer the book goes on, the more adept the readership becomes at understanding what is happening: such is the effect of familiarity.

3.2.3.1 Characters' internal monologue

If we look in more detail at some of the internal monologues present in the book, we may be in a position to define better the techniques by which the author has chosen/sought to represent the internal thought processes of his characters. As already stated, most of them (other than Cartucho) employ a language which is, in itself, not particularly remarkable. What does set the characters apart is, naturally, what they think about. A true like-for-like comparison of the characters is impossible, simply because to do so would require those same characters to think of the same thing. Martín-Santos will not do this, for in order to give credence to his characters, they must be believable; therefore, thought processes will be highly individual²².

3.2.3.1.1 Cartucho

Of all the book's characters, Cartucho is the one who is most closely linked to his own use of language - especially in the internal monologue sections. In these, the 'coarseness' of the man is made clear through his language. The section which spans pages 45 to 48 of Tiempo de silencio is a good example of Cartucho's language:

"¿Qué se habría creído? Que yo me | Just imagine! Did she think I'd go

²² All sections of internal monologue/character discourse cited are parts of longer discourse tracts. In order to facilitate the examination of these sections of texts, only part sections (capturing the essence of the discourse) will be quoted, except where the desire is to highlight a particularly interesting, or note-worthy, use of language.

iba a amolar y a cargar con el crío. Ella, "que es tuyo", "que es tuyo". Y yo ya sabía que había estao con otros. Aunque fuera mío. ¿Y qué? Como si no hubiera estao con otros. Ya sabía yo que había estao con otros. Y ella, que era para mí, que era mío. Se lo tenía creído desde que le pinché al Guapo. Estaba el Guapo como si tal. Todos le tenían miedo. Yo también sin la navaja. Sabía que ella andaba conmigo y allí delante empieza a tocarla los achucháis. Ella, la muy zorra, poniendo cara de susto y mirando para mí. Sabía que yo estaba sin el corte. Me cago en el corazón de su madre, la muy zorra. Y luego "que es tuyo", "que es tuyo". Ya sé yo que es mío. Pero a mí qué. No me voy a amolar y cargar con el crío. Que hubiera tenido cuidao la muy zorra. ¿Qué se habrá creído? Todo porque le pinché al Guapo se lo tenía creído. ¿Para qué anduvo con otros la muy zorra? Y ella "que no", "que no", que sólo conmigo. Pero ya no estaba estrecha cuando estuve con ella y me dije "Tate, Cartucho, aquí ha habido tomate". Pero no se lo dije porque aún andaba camelándola. Pero había tomate. Y ella "que no", "que no". Nada, que me lo iba a tragar. El Guapo tocándola delante mío y ella por el mor de dar celos. Tonta. Subí a la chabola y bajé con la navaja. Y miro antes de entrar y ella ya se había retirado de él. No se dejaba tocar más que delante mío, la tonta. Ya nadie se atrevía a darle cara. No tenían navaja o no sabían usarla. El corte a mí me da más fuerza que al hombre más fuerte. Y él delante mío "Esta já está chocha por mi menda". Me hastían esos que hablan caliente como si por hablar así ya no se les pudiera pinchar. A mí. Y viendo que yo aguantaba y me achaparraba "Llévale priva al

soft and support the kid? "It's yours," she said, "it's yours." And I knew all the time that she'd been with others. Even if it was mine. So what? As if she hadn't been with others. But I knew she'd been with others. And there she was making out she was only mine and the kid was mine, and you could believe it since I knifed El Guapo. There was El Guapo taking no notice of me. Everybody was scared of him. So would I have been without my knife. He knew she was going with me, and then he starts putting his paws on her right out in front there. And her, the sly bitch, pretending to be scared and looking at me. She knew I didn't have the knife on me, the sly bastard. And after that she comes along to me and says: "It's yours, it's yours." So I know it's mine. So what do I care? I'm not going to get soft and support the kid. She ought to have been more careful, the bitch. Would you believe it? She thinks she's got me just because I knifed El Guapo. Why did she fool around with others? And she with her "No, no," that she'd only been with me. But she was already loose in the passage when I went with her, and I said to myself: "Watch it, Cartucho, somebody's been here ahead of you." But I didn't say nothing to her because I was still kidding her on. But there'd been someone there all right. But "No, no," she says. Not that I was going to swallow that. El Guapo with his paws on her in front of me, and her out to make me jealous, the silly bitch.

I went up to the hut and came down again with the knife on me. I had a look before I went in, and she'd got away from him. The silly cow only wanted him to paw her when I was around. Nobody else had guts enough to face up to him, either because they didn't have a knife or

Cartucho". Y yo no aguanto que me digan Cartucho más que cuando yo quiero. Pero, chito chitón. Yo achaparrao y ella mirándome como si para decir que era marica. Y él "Bueno, si no quiere priva, pañí de muelle". Y viene con el vaso de sifón y me lo pone en las nupies y yo lo bebo. Mirándole a la jeta. Y él, riéndose "Que me hinca los acáis". Y se va chamullando entre dientes. "No hay pelés". "No hay pelés". Pero ella la tenía yo camelá y mira

didn't know how to use one. The knife gives me more strength than the strongest man. And he stands there and says: "This kid's crazy about me." I hate these types who talk big for the sake of talking, to make everyone scared of them. And to me! So he sees that I'm getting fed up and I'm getting ready to fight, and he says: "I'll give Cartucho a bath." And I don't let anybody call me Cartucho unless I want them to. But I kept my mouth shut. There was I crouching

que te mira como si fuera yo marica. Me cago en el corazón de su madre, la zorra. Y que ya se le ve la tripa y venga a diquelar y a buscarme las vueltas. El Guapo se reía. Siempre hablando caliente..... Vino la pasma y a preguntar. "Derrótate Cartucho". Y palo va palo viene. Pero yo nanay. "Te hemos encontrado el corte". "Enseña los bastes". "Tiene tus huellas". Pero yo sabía que lo de las huellas es camelo. Total que salí con la negativa y al jardín. Arresto menor por tenencia. Pero no había pruebas de lo otro. Se acabó el Guapo. Y es cuando ella se lo creyó. Y al salir, allí estaba como una pastora para echárseme al cuello. Y con la tripa así de alta. Y yo "Que me dejes". "Que es tuyo". "Que me dejes". "Que es tuyo". "Que tú has estao con otros". "Que no". "Que ya no estabas estrecha". "Que eché sangre". "Que tú no estabas estrecha". "Que te digo que manché las palomas". "Que me dejes". Yo le daba cuerda mientras estuve a la sombra. Ella venía de ala. ¿Qué le iba a decir yo? Que sí. Que le había pinchado por ella. Ella me venía de lao..... Y las hartás que me ha dao no me han dejao harto. Y que no se le acerque alguno que lo pincho sin remisión. Ya no hay Guapos."

ready, and her looking me over as if she took me for a pansy. Then he says: "If you don't want a bath, I'll wash your mug for you." So he picks up a syphon and squirts it in my face, and I swallow it. Looking him straight in the kisser. So he laughs and says: "He was going to carve out my balls," and he goes off muttering under his breath: "He's got no guts. No guts." And her looking at me as if I was a pansy, the bloody sly bitch.

Then when you could see her belly starting to show it, she comes looking for me and following me around. And El Guapo laughs, still talking big..... Well, the cops came and questioned me. "Come clean, Cartucho." They nearly beat the life out of me, but I didn't say a word. "We've found the knife." "Let's have a look at your mitts." "It's got your fingerprints on it." But I know all that about fingerprints is all phony. So I got off with just a short sentence for possession, and there's no proof about the other thing. El Guapo was finished. And that's when she thought she could get me. When I came out she was waiting there and flung her arms around my neck, and with her belly blown out. "Leave me alone," I says, and she says, "It's yours, it's yours." And I says,

[pp45-48]

"You've been with others." "No, I haven't," she says. "You'd been with plenty before," says I, and she says, "No, I hadn't. You drew blood." "Let me alone," says I. I didn't argue with her when I was in the jug. She used to come and visit me. What was I going to tell her? That I did it? That I knifed him because of her? She got even more stuck on me..... I'll get something more out of her yet, besides just getting the feel of her. And if anybody goes near her, I've got the knife ready. There's no more El Guapos now.[pp42-46]

Not only is this language colourful and deformed, but is also - perhaps because of this - at times difficult to follow. His spoken discourse, as written, is defective in a number of ways:

- missing items:

Y ella que era para mí, que era mío

Yo también sin la navaja

- incorrect grammar:

No se dejaba tocar más que delante mío, la tonta

- defective orthography;

Que tú has estao con otros

This last item is, of course, an attempt to convey something of the sound of the man, an attempt to put forward his accent to some extent. If we look at what has occurred to Cartucho in the translation process we find that he has changed somewhat as regards language usage. The language used has, in places, become more 'correct' and the vocabulary is, at times, unrealistic. By altering the grammar, the translator has made the character speak differently, and with a better command of his language. The manifestations of these changes may be slight, at times, but they are important, e.g. the expansion of short 'defective' units to larger more correct language; i.e. the translation has saved the readership the bother, *ella* becomes *she said*;

Estaba el Guapo como si tal [p 45]

There was el Guapo taking no notice of me p 43]

Not only does the translator do this, but - as mentioned - he also used language which can seem entirely inappropriate. The passage begins, in Time of Silence with "*Just imagine..*", an expression which sits somewhat uneasily on the Cartucho character. *La muy zorra* [p 45] has become, on one occasion, *the sly bastard* [p 43], which sounds somewhat bizarre in English, as it is highly unusual to refer to a female as a 'bastard'. The original has used the word *zorra* twice, and the translator has felt compelled to change its translation - *bitch* and then *bastard*. If the original used only one, then why not the English version? The language used to portray Cartucho in the English-language version has a distinctive American overtone indicating - perhaps - the principal envisaged market for the book. The problem with making it too American sounding is that if we are to believe that Cartucho is a Spanish character who inhabits the Madrid chabolas, then he should not appear too American to us. As mentioned before, Cartucho's language changes when he takes part in a multi-participant interchange, in which one of the other interlocutors is from a 'higher' social level. An example of this is when he attacks Amador as he is leaving the chabolas after Florita's demise:

Se echó sobre Amador cuando menos lo esperaba y le puso la punta de la navaja en el vacío izquierdo y apretó un poco hasta que la sintiera. Le dijo: "¡Anda!". Le hizo andar, Le dijo: "¡Entra!". Amador entró hasta donde estaba la madre soltera, vieja, acucillada sobre la piedra redonda, comiendo unas sopas de ajo frías, sin dientes.

- ¿Quién fue?

- ¡Por mi madre, que yo no! ¡Por éstas, que yo no!

- Deja ahí eso.

Amador dejó los paquetes en el suelo y la madre empezó a desenrollarlos para ver los objetos brillantes y las gasas y unas vendas y un frasco de yodo.

- ¡Tú has sido! No me mientas.

He threw himself upon Amador when the latter was least expecting it, pressed his knife to his left side until the point could be felt. He said to him: "Get in there!" And Amador was thrust into the cave where the old mother, crouched on the round stone, was toothlessly eating a mess of garlic soup

"Who was it?"

"I swear I don't know. I swear on my mother's grave it wasn't me."

"Put that down there!"

Amador dropped his packages to the ground, and the mother began to unwrap them, examining the shining objects, the gauze, the few bandages, and the bottle of iodine.

"It was you. Don't lie!"

"I swear it wasn't."

- ¡Te lo juro que no!
- Y ¿para qué era todo esto?
- Ha sido el Muecas que quiso que se lo hicieran porque la tenía en...
- ¿De quién?
- Yo no sé nada, te lo juro por éstas.
- Di de quién.

La madre volvió a sus sopas indiferente. Iba oculta en grandes refajos que adherían al menguado cuerpo como viejas pieles de serpiente que no muda, sobre las podía dormir tan ricamente.

- No le dejes, mi hijo - intervino -. Que pague lo que sea.

- ¡Déjame ya o te denuncio!
- ¡Hale! ¡Chívate si puedes!
- ¡Déjame!
- ¿Crees que me va a dar canguelo? Tú sí que vas a tener la frusa...
- Yo no he sido.

Cartucho hacía como que podía apretar, sin esfuerzo alguno, la punta de la navaja en el vientre un poco grueso de Amador el cual estaba hecho de una materia demasiado blanda para ciertos tragos. No podía adivinar de dónde había salido aquel hombre negro, como llovido del cielo o vomitado de una mina, que le apretaba contra la asquerosa vieja y sentía cada vez más sudado su cuello por el miedo. ¿A él qué se le iba enaquel asunto? Este estaba enamorado de la muerta. Aconchabado con la Florita. Sería el padre. Pero Muecas no lo sabía. Este se entendía con ella y el Muecas no sabía lo que le metían en la casa. Tiene un aire de fiera que puede suceder cualquier cosa, Dios sabe qué barbaridad...

- Fue el medico - dijo Amador.
- No me mientas.
- El médico...

[pp120-121]

"Then what was all this for?"

"Muecas wanted it done because she was..."

"Who by?"

"I don't know anything. I swear to God I don't."

"Say who it was."

The mother went back indifferently to her soup. She was wrapped in large underskirts that clung around her thin body like unsloughed snakeskins on which she could sleep more comfortably.

"Don't let him go, son" she broke in.

"Make him pay for it."

"Let me go, or I'll report you to the police."

"Will you? Squeal if you can?"

"Let me go!"

"You think you're going to scare me? You know you're going to get it..."

"It wasn't me."

Cartucho made as though he would without further ado drive the knife into Amador's soft corpulent belly. Amador had no idea where this dark man had sprung from, as though dropped from the sky or vomited up from the earth, who was pushing him hard against this filthy old woman, and he felt the sweat of fear running down his shirt collar. How did this ruffian come to be mixed up in the affair? Perhaps he was the dead girl's lover. Perhaps he had been going around with Florita. Perhaps he was the father. Muecas certainly knew nothing about it. This one must have been carrying on with the girl, and Muecas did not know what was brewing in his own home. The man was like a wild beast and anything could happen, God knows what outrage...

"It was the doctor," blurted out Amador,

"Don't you lie to me."

"The doctor..."

[pp120-121]

What has happened throughout the discourse sections uttered, or performed, by Cartucho, is that the translator has - at times - lost sight of the overwhelming need to convince the TL readership that they are experiencing this character. This comes about by a mixture of elements, which although individually unprepossessing, together help to significantly undermine the characterisation, or to impede the evolution of the character as the author would have wished. Shifting the focus, albeit marginally, can affect the perception of the TL audience as to the character in question. What is important with Cartucho, for example, is that this person is more than simply unpleasant, he is *bad*. This, in the SL text is evidenced in his actions, as well as in his language, and the things which he chooses to say with that language. The defective nature of the linguistic items which he employs (as commented upon earlier) coupled with the lexical items used, create an image of someone whom one would wish to avoid. This very factor is paramount as regards the 'abduction' scene cited, in order to explain the true feelings which assail Amador as he is taken prisoner by this person whom he considers to be not much more than a mere creature. What Martín-Santos has managed to do, by means of the discourse of the SL text, is to highlight the fact that Amador feels the way he does about Cartucho, but also - importantly - that Amador himself is not really that far removed from Cartucho on the social scale. By making such an implicit statement, the author is helping to portray the gulfs in society which are to be so important as the novel wears on, and which in many ways fuel the plot, as well as provoking comments of a social nature from those who people the book.

Where the translation of the 'spoken' discourse falls slightly flat, in this example, is that - as we have seen - as far as the internal monologue sections go, the character is not as sharply defined in the mind of the TL audience as the same character would, in all probability, have been in the minds of the SL audience. This, in turn, denies us the same depth of feeling against the man, although - of course - quite a lot of the original's emotional charge is carried. If we are unable to feel about the man the same way that someone like Amador would, then we are unable to relate as fully as the SL

audience with him when he is attacked by Cartucho. It is worth underlining the fact, here, that the notion of feelings and emotion conveyed via a text is nebulous and is, as a consequence, a difficult area about which to make definitive statements. However, the concepts of feeling-loss and heightened feeling transfer will, hopefully, be clear in relation to the passages in question.

Having examined Cartucho's internal monologue, it would be useful to study in some depth the internal monologues of other characters such as the grandmother, Similiano - the policeman, and one of Pedro's internal monologues. These three have been chosen to represent a selection of widely varying people who, nonetheless, have contact between themselves, though not necessarily between each and every person. Each one has a personal set of concerns and thoughts, which is triggered by specific thought processes.

3.2.3.1.2 La decana

The first of the selected sections is that of the grandmother, who is thinking about the Celestine traps set to snare Pedro for her granddaughter:

<p>"Y ese muchacho andará por allí hecho un perdido, como si fuera un perdido, igual que mi difunto, cuando él en realidad es otra cosa y lo bien que le vendría a nuestra niña. La tonta de Dora me creo que ya le he puesto sobre aviso, le ha insinuado demasiado claramente que la niña es un bombón, una perita de agua para una boca que conoce todavía demasiado poco. Un hombre corrido sabría apreciar, pero este pobre infeliz - que en el fondo es un infeliz que parece que le quiero como si ya fuera hijo mío - no aprecia. La ve como una niña y si se deja sentir demasiado la intención saldrá de estampía, buscará otra pensión y a otra cosa. Nuestra niña a mecerse en la mecedora o todo lo más a</p>	<p>And that boy will be roaming about like a lost soul, just like my late husband, though he's really quite different, and a good catch for our girl. I think that idiot Dora has put him on his guard by insinuating too clearly that the girl is a tasty morsel ready for anyone who doesn't know too much. An experienced man would understand, but this poor fool, because that's what he really is, a poor fool, and I like him as if he were my own son, he just doesn't understand. He thinks she's a child, and if he sees too clearly what we're trying to do, he'll run away and find another lodging and someone else. Then our girl will be left rocking in the chair, or she'll have to take on one of these miserable second-rate</p>
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cargársela a cualquiera de esos miserables representantes o capitanes de patata que no tienen donde caerse muertos. Como si para ellos estuviera la criatura. Antes prefiero que haga lo que hizo la madre que aunque incómodo al menos no es miserable. Pero no. No seamos tan negros. Todavía ha de picar. Yo creo que picará. El es así, un poco distraído como intelectual o investigador o porras que es. No acaba de ver nunca claro y como no es corrido, tarda más en apreciar la categoría de la niña. Pero el día que se vea comprometido no ha de saberse y ha de caer con todo el equipo y cumplir como un caballero, porque eso es lo que él es precisamente, un caballero, que es lo que a mí siempre me ha hecho tilín. Un señor, lo que se dice un señor. Alguien que cumple con lo que hay que cumplir y no como esos otros, sinverguenzas, carne de chulo. Como el efebo de su padre que Dios le haya perdido de vista..... Y a él le gusta, claro que le gusta, eso se nota. Se le ponen los ojos tiernos mirándola cuando la muy pícara, aunque inocentona también y sin veneno, se balancea en la mecedora como una pánfila y le mira de reojo. Yo no sé cómo es tan inocente este hombre. Pero que me lo van a malear es un hecho. Casi me da miedo lo de que la niña duerme sola, que es dar muchas facilidades y cualquiera de éstos, como el representante, se puede aprovechar y creer que es para él el bocato di cardinale, como decía mi difunto de la parte esta mía del muslo cuando la tocaba porque es tan blanca- y aún se conserva - y hacía como que la

mordía. ¡Qué guasón! ¡Ese sí que era hombre! Pero éste también me gusta. Me gusta y aunque no sé

commercial travelers who haven't even a place in which to drop dead. As if she was meant for the likes of them! Rather than that, I'd prefer what happened to her mother. It might be inconvenient, but it's not so degrading. Still, we haven't sunk that low. He'll have to bite, and I think he will. He's like that, a bit absent-minded, being an intellectual, or a researcher, or whatever he is. He'll never manage to see things clearly, and as he's not experienced he'll take a long time to appreciate the girl. But the day he finds himself caught he won't be able to defend himself, and he'll be landed hook, line, and sinker. He'll go through with it like a gentleman, because that's what he is, a gentleman, and that has always rung a bell with me. A gentleman. Someone you can really call a gentleman. Someone who keeps his word. Not like these other shameless rogues. Not like that upstarts of the girl's father; may the Lord never look kindly on him!

.....He likes her, of course he likes her, anyone can see that. You can see it in his eyes when the little rascal, though she's just as innocent and artless as he is, rocks back in the chair and looks at him sideways. I don't know how that boy can be so innocent. But I'm going to put an end to it, and that's a fact. I'm just a little nervous about having the girl sleeping alone, for it makes it too easy for the others. One of them, the salesman for instance, might think it was meant for him - the "*bocato di cardinale*" as my late husband used to call the flesh of my thigh as he touched it, because it was so white - it still is - and he used to pretend

he was going to bite it. What a joker he was! He was a man for you! I like this one, too. I like him, but I don't

cómo ponerle en el disparadero de su hombría porque no estaría bien, digo yo, celestinear a la nieta en quien ha celestinao a la hija con tanto provecho como yo lo he sabido hacer. Porque esa tonta cuando el bailarín la dejó como la dejó, si no por mí y mi celestineo, que no me da vergüenza porque al fin y al cabo Dios ha hecho así al mundo, me la encuentro al cabo de unos meses en el mismísimo arroyo porque no he visto menos aptitudes para darse importancia y para ponerse en valor como decía aquel chistoso que la quería poner en valor el francés digo que entendía de todo y quería ponerla en valor en París de la Francia, que si no estoy allí avispada me quedo sin valor y sin hija..... Otro estilo tendrían, pobres de nosotras, y este tontito no sólo habría pasado por la alcoba de mi niña, sino que ahora estaría muy lejos y nosotras todas despavoridas, le habríamos visto pasar como se nota la pezuña de Belcebú, más por el ruido que hace y el olor a chamusquina que deja que por las palabras de miel que salen de su boca. Pero claro es que si él hubiera sido como el protervo, la niña hubiera seguido durmiendo en mi cuarto y todos los planes se habrían hecho de otro modo y a lo más a que se hubiera llegado, a contar chascarrillos verdes con la tonta de la Dora, que siempre se ríe con esas cosas y yo hubiera fruncido mi hocico y le hubiera dicho lo de la casa decente y le habría mandado con viento fresco que buena falta le haría. Pero el caso es que no, que es como nuestro San Luis Gonzaga, que no le faltan más que el rosario y los lirios y que nos aguanta la conversación y que se está las horas muertas en el comedor por la noche y que ya no me extrañaría de él nada, ni siquiera que me viniera un

know how I'm going to stimulate his manliness. Though it wouldn't be a good thing to have my granddaughter seduced quite so easily as my daughter was seduced. Because, idiot that she is, when the dancer left her, not because of my doing, for I'm not ashamed of what I am, after all that's the way God made the world when all's said and done, within a few months she would have been on the streets, for I've never seen anyone less capable of looking after herself. Nor did she know her own worth, as the joker who wanted to set her up said. I mean the Frenchman who knew all the tricks, and who wanted to set her up in Paris, France. And if I hadn't stepped in I'd have been left without a daughter and not a penny to show for it.Then we'd have been in a a different situation.

And now here I am, worried because he has gone out on a Saturday. At night, too. A Saturday. Anyone would think he was my own son.

The little fool would not only have gone into my granddaughter's room long ago, but he would already have been well on his way, leaving us stranded. We would have seen him pass by in the same way as you notice the passing of Beelzebub, more by the noise of his hoofs and the smell of sulphur he leaves behind than by the honeyed words that flow from his mouth. But of course, if he had like the dancer, the girl would have continued to sleep in my room, and we would have made different plans. At most he would have come and told dirty stories to that idiot Dora, who always laughs at such things. I would have frowned, saying this was a decent house, and sent him out on his ears. Still, he's not like that. He's like our San Luis Gonzaga. He only needs the rosary

día, de azul marino, a pedirme su mano con un ramo de flores violetas que es el color que corresponde a mi edad aunque esté tan bien conservada". [pp79-82]

and lilies. the way he puts up with our conversation and sits in the dining room all those hours in the evening. Nothing would surprise me. If he came in to see me one day dressed in navy blue with a bunch of flowers in his hand, purple to suit my age, though I'm well preserved, I just wouldn't be surprised. [pp78-81]

Unlike some of the book's other internal monologues, this one is encased in inverted commas, highlighting the spoken nature of the discourse. It is possible that the author wished to signal to the readership that the character was externalising her words: the English language version has, perhaps surprisingly, done away with these punctuation signs, robbing its readership of some information which could be useful - and certainly orientating. One of the translator's traits is evidenced at the beginning of this section: the disinclination to say things as often as the original. Frequently, throughout Tiempo de silencio, an element may be said three times consecutively. Generally, in Time of Silence this has become a double element, for no apparent reason. There is little doubt that an element stated and repeated twice has impact x , which is likely to be greater than impact y , as delivered by a single repetition. In this passage, the element '*un perdido*' is used twice, each in a slightly different utterance. The English has simply ignored one, and weakened the effect. The propensity of the translator to make things easier to read (more fully explored later) is also readily visible here. "*La tonta de Dora...poco*" is a sentence which although it makes sense, is composed of 'individual' units, whereas the English has put them together and produced a flow such as the original lacks: "*I think that idiot...much*". This 'easing tendency' is also very evident a little later on with the translation of the sentence "*Nuestra niña a mecerse en la mecedora...muertos*". This is a sentence which leaves out much of its content, and allows the reader to fill the gaps. The translator, however, makes things easier by doing much of the gap-filling for the reader: "*Then our girl...dead*". It is one thing to alter the reader's perception by inclusion of elements which do not appear, in a

grammatical sense, but this translation also boasts more forthright additions. For example, in the phrase "*Cualquiera de esos miserables representantes o capitanes de patata*" the translator has opted to drop one element ('capitanes'), and to transfer some of the imagery to the retained item, such that the representatives become 'second-rate'. This is something which the translator does on a comparatively regular basis, and for which he would appear to have little justification (look at the part where he physically moves a section of text!). Exchanging passivity for activity is also quite common; here, the grandmother says "*prefiero antes que haga lo que hizo la madre*", which clearly puts the granddaughter in charge of her actions. The English text, however, sees things slightly differently. Here, the girl is a victim of destiny: "*Rather than that, I'd prefer what happened to her mother*". Once more it is difficult to imagine why the translator felt compelled to alter this aspect of the work. As the grandmother's thoughts, always underpinned by the desire to pair her granddaughter with Pedro, range from 'the trap', to 'a family background', to Pedro's job, to notions of chivalry, etc., we are allowed to see this woman from within. Often what she says is 'open', though a meaning is clearly discernible. Here, of course, Martín-Santos has chosen to allow the readership to decide what should go in, and in so doing, leaves the door open for a variety of options and interpretations. In this section, for example, she says of 'un señor' (as she believes Pedro to be) that he is someone who "*cumple con lo que hay que cumplir*". This utterance leaves itself open to interpretation, and is most akin to an English version of "does what has to be done"; referring, as it would appear that she is, to the fact that once 'hooked' Pedro will marry Dorita, as that is what 'has' to be done. The English version, however, leaves the reader no choice, and produces a version which is not quite so easily linked with the grandmother's previous thoughts: "*Someone who keeps his word*". No 'word' has been mentioned, so the link is more difficult to make for the reader. The three page section is breakless in the original, whereas the translation has it presented in three distinct blocks, which removes the sensation of thoughts falling over each other. The breaks in the English do tend to split the sequence into handy

chunks; for instance, in Tiempo de silencio the grandmother moves seamlessly from talking about the girl's father to commenting upon her reaction to his (nocturnal) perambulations. The English has a seam breaking the two strands up. Equally, later in the section, she once more returns to the subject of her feelings re. his nocturnal wanderings, having in the previous sentence been reflecting on the past. This switch requires no break, as far as the author is concerned, though the translation has felt it best to include one. It is interesting to note how the grandmother appears to regard Pedro, for she refers to him as an "*hombre*". This would appear to indicate that she does not view him in terms of being a child. Time of Silence, on the other hand, has him referred to as a "*boy*" (p79) which is surely a serious alteration of the readership's perception of the woman's attitude.

Every translation is likely to have errors, to a greater or lesser extent. This is no exception. Occasionally, it is unclear whether an item which has been fundamentally altered has been changed deliberately. One such example is the translation of "*Pero que me lo van a malear es un hecho*" (p80), which has been rendered "*But I'm going to put an end to it, and that's a fact*". At first sight it would seem that this refers to his being 'so innocent'. Of course, the verbal subject is plural and cannot, therefore, be the grandmother. It would seem that, in fact, it is the "*cualquiera de ésos*" mentioned just after. This 'slip' has, once again, altered our perception of the woman, for although we are aware that she is a meddler, we do not believe her to be necessarily malicious. This, though, is the impression which this part of the English transmits to the readership. Not only that, but as an element it does not sit easily in the surrounding block, whereas the original does. The use of "*boccato di cardinale*" with quotation marks and in italics sets the phrase apart from the rest of the text. To an English language audience, its use may provoke a reaction quite at odds with that produced by the original. It may sound (in its 'translated' version) slightly pretentious, as it is not a phrase of common usage in English. This 'atypicality' is heightened by its textual presentation, which, as said, sets it apart from the rest of the text. In the

original text the phrase is not picked out at all: "*que es para él el bocado di cardenale como decía...*". Once again, this has slightly altered our perception of the woman, as well as breaking up the text even more.

The ever present 'threat' posed by cultural elements is always troublesome for the translator: how to tackle them is one of the areas of translation theory open to greatest discussion. One of the options is, of course, to ignore the original and either completely ignore the section, or to rephrase. Here the section "*celestinear a la nieta...hacer*" is problematic due to its use of a word whose semantic roots are in Spanish literature ('celestinear' from La Celestina) and associated imagery, etc. The translator has chosen the second option open to him and has rephrased, but has - obviously - lost force, by replacing "*celestinear*" with the mundane (and slightly tawdry) "*seduce*". It is also worth noting that the use of the element is quite important, for it would carry potent imagery which would be utilised by the SL audience to create their image and opinion of the woman. It is also probably true to say that 'seduce' is not really an accurate translation of the original, something which is underscored when the translator simply abandons the next reference to it altogether: "*por mi celestineo*" has disappeared completely (obviously 'seduction' would be highly inappropriate).

The translator, throughout the book, alters the tenses in the translation process. Often, this is perfectly acceptable because the English language structures require a different verbal tense. However, on occasion, such a stimulus does not exist, and it is possible to argue that a change of tense in said parts has altered an inherent/fundamental meaning. In this section, the former applies, and an alteration from the present to the conditional tense is explained by English demands. The woman's coyness is often lost though, as is her sense of humour (and play on words). For example, when she says "*para ponerse en valor como decía aquel chistoso que la quería poner en valor...en París de Francia*", the play on words is fairly obvious. However, the English: "*nor did she know her own worth, as the joker who wanted to set her up said*" is much flatter. Although the meaning is achieved (rather less than subtly) the value of the original is lost. The passage

displays more evidence of sections where the translator has felt he has to expand: "*el ruido que hace*" becomes "*the noise of his hoofs*". He also, conversely, makes something less opaque than the original when "*a pedirme su mano*" has become "*came to see me*". The logic behind this change is somewhat mystifying. Why, if the author has been very explicit, does the translator leave the point of the visit to the reader's imagination?

Naturally, this monologue presents us with a character quite different to that of Cartucho. Rather than dealing with someone from a social background quite alien to the majority of the audience, the decana is someone to whom the audience, both SL and TL, can relate more easily. Whether the discourse is truly spoken is not clear, despite the quotation marks. What is not in doubt, however, is that this is a monologue produced when there was no-one else present, and as such was not required to obey convention. It moves about in its focus, although it never loses sight of the fundamental question under consideration. It allows us an insight into the woman's mind, as well as alerting us to her hopes (and fears). The strength of the SL text is that this is very convincingly done, and we, therefore, feel even more in tune with this character. In the TL, though, things are not as positive. Here, the passage does not move as easily as the original, and as a result the leaps of thought which the character makes are not as easy to follow. This strikes the TL reader as, possibly, cumbersome and unnatural. We seem to receive less information from the translated version, and the force of a woman with one thought firmly at the centre of her mind is not as strongly conveyed in the TL version. A number of particular points regarding this passage have been examined, and these - together - could cause interruptions in the process of 'character building'. If the readership cannot follow as easily what the character is saying, or referring to, or implying then more effort is required, therefore, the text is more marked and this, in turn, leads us into a situation where our notion of less than natural discourse is reinforced. In many ways the final part of this selection amply demonstrated the problems inherent in the TL text. Whereas the meaning in the original is clear, the TL version is

highly obscure, leaving the audience - in all likelihood - baffled, and viewing the text in a less favourable light than might have been hoped.

To the English language audience much of the original's message is missing. There is little which can be done to easily access the imagery which the cultural references provide, but it is true to say that the text is weaker without it. Quite simply, the TL audience sees a different woman from the SL audience.

3.2.3.1.3 Similiano

The third internal monologue to be considered is that of Similiano, the policeman, as he follows the steps of Matías, Amador and Cartucho across Madrid. Once more his internal monologue is enclosed within quotation marks.

“Al que se esconde más debían castigarle más. Los jueces no saben o no quieren saber lo que tienen que tranbajar los modestos funcionarios del cuerpo y los peligros a que nos exponemos o a que nos exponen. No hay sino callar y decir amén, y descuidando completamente la salud de uno, en medio de la noche, como si uno fuera de hierro, que no lo es, porque bueno estoy yo que ya no sé cómo lo resisto y no pido el retiro, aguantándome las ganas cuando me vienen. Pero me da menos fuerte cuando estoy de servicio. Es como si me contrajera y me hiciera más duro y puedo andar y andar sin cansarme. Y hasta pierdo el miedo yo que siempre era tan miedoso”.

“Se creerá que me la van a dar. A mí no me la da.”

“Ese pobre Don Pedro estará achaparrado en algún agujero, eso lo creo yo. Pero que éste me diga que me está esperando a mí, eso no lo creo. Si éste es capaz de haberlo

He'll make it worse for himself by hiding away. Judges don't know, or don't want to know, anything about the work the members of the force have to do, and the risks we expose ourselves to, or they expose us to. The only thing is to keep quiet and say nothing, not to worry about your health, in the middle of the night, as if you were made of iron, which you're not. For I just don't know how I put up with it, and why I don't put in to retire on pension. But I don't feel it so much when I'm on duty. It's as though I contracted and made myself harder, and I can walk and walk without getting tired, not even being afraid, though I've always been the nervous type.

- So he reckons that he'll give me the slip. But he won't.

I reckon poor old Don Pedro will be stuck in some hole. But I certainly don't believe that story about him wanting to see me. If this friend of his has hidden him in his house, he'll

escondido en su casa, tendrá que verse. A ver si lo encuentro y sabemos de una vez - en qué para esto. Todo por no tener el certificado."

Yo creo que de aquí no va a salir nada, pero me dice: sígale usted que ése nos llevará sin darse cuenta. Es que él nunca ha estado en la de costumbres y no sabe. Qué tiene que ver que sea vecino si él siempre ha estado por lo criminal, por el navajazo aquel, o por robo. Pero no me lo imagino metido en esto que no hay dinero por medio. El declarante de la taberna dijo que se había pasado toda la noche allí mirando, pero él creía que era por celos. Le gustaría la chica y ahora anda con la navaja, me juego lo que sea, con una navaja de a palmo en el bolsillo intentando buscar al que le puso los cuernos. Que tiene que ser el mismo médico. Porque por que iba a ir el médico si no era por eso, si esa gente no tiene tres duros para pagarle. No se justifica. Pero mi oficio no es pensar sino seguirle a ése y tiene un modo de correr raro. Anda a saltos. A lo mejor se ha dado cuenta que le sigo".

"A mí no me la dan con queso. Por éstas que me la paga. Todavía no sabe ése con quien se va a encontrar."

"Y tan simpático que es, que lo único que le gusta es estar mirando por el micro a los ratones. Ese es todo su vicio. Y estarles hurgando en los intestinos donde les salen los bultos esos. No sé por qué tuvo que meterse en esto. Además que no sabía hacerlo. Se veía que era la primera vez. Yo mismo me las habría arreglado, pero ese infeliz dale que te pego, dale que te pego con la cucharilla, sin tomarle el pulso, sin pedir ayuda en vez de ir corriendo a la transfusión."

have to look out. We'll see whether I meet him, and then we'll know right away where this is going to lead. and all this because we didn't have the certificate.

- I don't think anything's going to come of this, but I was told: Follow him, and he'll take us there without knowing it. He's a habitual criminal, knifing and robbing. But I don't suppose he's mixed up in this, because there's no money in it. The owner of the tavern said that he spent all night there watching, but he thought it was out of jealousy. He was fond of the girl, and now he's going about with a knife. I can guess what it's like: a switchblade, in his pocket, looking for the man who made a monkey out of him. and it must be the doctor. Because why should the doctor have gone down there otherwise, for those people haven't got he fifteen pesetas to pay him. It doesn't add up. But it's not my job to think, but to keep following that fellow. He's got a most extraordinary way of walking. he goes along in jumps. For all I know, he may have spotted that I'm following him.

- They can't put one over on me. They're going to pay for it. They don't know who they're dealing with yet.

- And he's such a decent type. the one thing he enjoys is looking at the mice through the microscope. That's his only vice. And poking about in their intestines where the lumps appear. I don't know why he had to get mixed up in this. Besides which, he didn't know how to do it. You could see it was the first time he'd ever done it. I could have straightened it out for him, but away he has to go scraping with the spoon, without taking the pulse and without asking for help, instead of running off

"Fortuna audentes juvat, pero perseverare diabolicum."

"Y me está viniendo y ese tío que no para. Tomaré una píldora."

Luego dirán que el opio no es bueno, que es droga y que intoxica. Pero si no fuera por el extracto tebaico qué sería de mí. Hay que ver cómo me lo para y que tranquilo se queda el paquete. A mí me debían trasladar a un clima templado Málaga o Alicante... lo malo es el piso. No puedo dejar aquí a la mujer y ponerme de patrona. Podía vender el piso y que mi mujer comprara otro en Alicante. Aún ganaría dinero... se va a subir al tranvía. ¡Se subió! Ahora a correr, con ruidas de tripas y a correr. Claro que casi descansa. Lo más disimulado es correr detrás de un tranvía. Nadie piensa que uno es lo que es."

Se creía que me la iba a dar subiéndose al trole. A mí. Un castrón como ese tío. A mí. Ni sé cómo no le pincho ya."

"¡Toma existencia! Esto le enriquece la existencia. La situación límite, el borde del abismo, la decisión decisiva, la primera vivencia. ¡El instante! La crisis a partir de la cual cambia el proyecto del existente. La elección. La libertad encarnada. Muerte, muerte dónde está tu victoria. Canta musa la cólera de Aquiles."

"El fue el que la chingó. En mis barbas. Y yo que le tenía miedo al Muecas. Y no hice más que darme el hartá de tetas. Vaya alipori".

"Con que querías mancha, pobre. Te gustaba el juego de la mancha. La mancha original. La virginidad reconstruida. ¡Toma vorágine y rieta de los que se acuestan con putas viejas!".

for a transfusion.

- *Fortuna audentes juvat, but perseverare diabolicum.*

- And now that character is looking at me, and he still keeps going. I'll take

another pill. And yet they say that opium isn't good, that it's a drug and it intoxicates. But what would happen to me if it wasn't for the Thebaic extract? You only have to see how it calms me down. they ought to transfer me to a warmer climate, like Málaga or Alicante. The difficulty is the apartment. I can't leave the wife there and go into lodgings. I could sell the apartment, and the wife could buy another one in Alicante. I'd still be earning money. Now he's getting on the tram. He's got on. Now I'll have to run. Rumblings in the belly, and I have to run. Of course, he's probably getting tired. The worst thing is to run after a tram. No one really believes what you feel.

He thought he was going to get me by jumping on the tram. Me! An old bastard like that. Me! I don't know why I don't stick the knife in him right away.

- Take on existence. It enriches his life. the borderline situation. The brink of the abyss. The final decision. the first real experience. The instant! The crisis that changes the whole pattern of life. The choice. Freedom incarnate. Death, death, where is thy victory? Muse, sing of the anger of Achilles.

- It was all because of the mice. It sickened me to see how interested he was in the shacks. Each to his own sort, and class to class, I say. he didn't have to go there. And the way he got excited about it. Are these the shacks, Amador? They're little children, that's what they are, little children who think they're men.

daba a mí mala espina que tuviera que interesarse tanto por las chabolas. Cada cual con su cadacuala y clás con clás. No tenía por qué haber ido. Y cómo estaba de animado: ¿Son éstas las chabolas, Amador? Niños tiernos, son niños tiernos y se creen que son hombres."

"Si me voy a Alicante me quitan el plus de capitalidad y el plus de casa en Madrid y no habrá casi nunca dietas, porque qué puede pasar en Alicante que obligue a un hombre a que le den dietas. Me veo teniendo que renunciar a las vacaciones y buscando un trabajito por las tardes. Pero Laura no lo aguanta, claro que no lo aguanta. Si aquí se averguenza que nadie lo sabe, cómo lo va a aguantar en un Alicante donde todo el mundo, por fuerza, tiene que acabar por saberlo. Con lo bien que me vendría el clima y poder tomar el sol directamente en la tripa como decía aquel doctor que fue el único que me entendió. Todo el día tomando el sol en la tripa y seguro que se acababan los retortijoncillos y los hazmerreíres hidroaéreos. Porque yo, para mí, que esto no es más que flato y ya decía mi madre: Tapa el flato con el gato. Pero eso lo podía hacer ella en el pueblo, sentada en la silla baja, delante del fuego, con el gato encima y haciendo media. Pero cómo voy a ponerme yo el gato encima siguiendo a semejante tipo en un tranvía. Me haría bien entrar adentro. Las plataformas me matan. Pero si entro, me ve. Error técnico. No me conoce pero se huele. Eso que yo soy el que más despinto, como dijo el comi: "Usted Similiano, hay que ver cómo camufla. Parece exactamente un comisionista". Pero nada de ascensos por mérito ni nada. Escalafón, escalafón y tente tieso. a bajar." (pp157-160)

Madrid allowance and the rent allowance, and there'll be scarcely any living allowance, for what happens in Alicante that they should need to give a man a living allowance? I can see myself having to give up my holidays and getting an extra job in the evenings. But Laura wouldn't stand for it.

If she would be ashamed of it here where no one would know about it, how is she going to stand for it in Alicante, where everybody's bound to get to know about it. And the climate would be so good for me, to get the sun directly on my body, like that doctor said, the only one who understood me. With the sun on my body all day, I'm sure that would put an end to my stomach cramp and this ridiculous wind. Because I think it's all flatulence, and I remember my mother used to sit and nurse the cat when she was full of wind. But she could do that all right in the village, sitting in a low chair with the cat on her lap, knitting. But how am I going to sit nursing the cat when I have to stand on a tram following this character? I ought to go inside. I can't stand riding on the platform. But if I go in, he'll see me. Technical error. He doesn't know me, but he can smell me out. I always give myself away, like the chief said: "You ought to learn to disguise yourself, Similiano. You look just like a cop." But no promotion on merit or anything. Seniority, seniority, and hold tight. I'm fated to be in Madrid, and that's just my luck. It looks as if he's going to get off. (pp159-161)

This slightly longer citation has been used in its entirety in order to make clear certain linguistic points which the author has not used elsewhere. The nature of the discourse unit is such that it allows us (as with the other sections studied) the chance to enter the mind of the character and to see that Similiano's thoughts tend to wander more easily than those of the grandmother; but - like her - he keeps coming back to one thing: in this instance, the surveillance of Cartucho (and, by extension, Pedro's position in the whole affair). This internal monologue is unusual in as much as it is presented in very small blocks, which serve to underscore the flitting around going on in the mind of the interlocutor, for each block appears to correspond, more or less, to a line of thought. Like the grandmother, he slips from one subject to another very easily (though not as often). In just over 1½ pages his thought-chain is something like: crime and punishment → a policeman's lot → his health → Cartucho/the chase → Pedro/research → case → (Latin) → Cartucho/the chase → health → transfer → Cartucho/the chase → (philosophy!). This is a perfect example of the technique Martín-Santos employs in the internal monologue sections. After Cartucho, Similiano is probably the character who most utilises 'colloquial' language, but - unlike Cartucho - he displays an ability to switch between registers quite comfortably. The English does not provide a version which so clearly distinguishes between the burst of colloquial language and those examples of 'straightforward' speech. On occasion the language usage does not sound right; for example to translate "*..porque bueno estoy yo que ya...*" the translator has provided "*..For I just don't know...*". Here, the use of 'for' as a substitute for 'because' sounds slightly affected, and - as a result - rather unnatural for the character in question. It is also odd to see it used sentence-initially. This, of course, highlights another trait of the translator. Not only does he alter the format, but also changes the sentence structure: often, for no apparent reason. In a similar fashion, and equally incomprehensibly, he very often deletes suspension points in the translation process. In this section there are two such occasions: "*Málaga ó Alicante...lo*

malo es el piso...", which has become "*Malaga or Alicante. The difficulty is the apartment...*"; "*Aún ganaría dinero...*", which has become "*I'd still be earning money.*" The fact that this punctuation was used in the original must be of some relevance. Surely Martín-Santos sought to symbolise the 'wandering thought' process; something which has been stripped from the translation: Why?

Once more the loss of an element in the translation process has made the translated version slightly less comprehensible. "*..y no pido el retiro, aguantándome las ganas cuando me vienen. Pero me da menos fuerte cuando estoy de servicio*" has become "*..and why I don't put in to retire on pension. But I don't feel it so much when I'm on duty.*" It would seem that the subject of 'da' is the process of wanting to retire. However, as this element has not been rendered in the translation, the section becomes a little difficult to follow. The final sections, here, seem to herald what will come in the following block: the mixing of internal monologues, as the previously described line serpentine its way across Madrid. As has occurred before, the reader may be confused by this initially. The last section, which begins "*¡Toma existencia!*" would appear to be attributable to one of the four men (presumably not Cartucho) as it is introduced and dispatched with quotation marks. However, the content of the section is not immediately recognisable as being from any of the characters. Indeed, it is more akin to one of the soliloquising narrator's interventions. The author seems to be playing with the audience at this point, for having made us believe that the internal monologue was that of Similiano, he introduces others without indicating that he is so doing. The translator has elected to ignore the quotation marks around this section, and has left it as a bald statement, which serves to confuse the readership even more. The block which immediately follows this one mixes the thoughts of a number of characters - in fact, the four involved in 'the chase'. Here, the contrast between the linguistic styles is at its most evident, as the internal monologues are side by side in fairly small, manageable pieces. In a way, the author's technique is reminiscent of some kind of epitome of the internal monologue shifting-thought technique, for until

the reader becomes aware of what is going on, it is a slightly bewildering block. The translator's response has been unusual. Instead of respecting the blocking of the original, he has decided to eliminate the division between these two blocks, such that they are one continuous unit. He has also simply dropped seven lines of the original text, thereby omitting discourse from - presumably - Cartucho and Matías (or, is it the soliloquising narrator who is the provider of the philosophy in the last section?) Could this ambiguity be why the section was dropped?

The focus of the SL text is varied, due to the fact that there is more than one interlocutor, although they are all producing personalised, and conceivably internalised, discourse. Tiempo de silencio creates an aura of confusion after a seemingly conventional introduction to this section, whilst the English version is - in some ways - kinder to its audience by presenting something which is more accessible: the original is not like this. The SL text relies upon the distinctive discourse types of the characters to reveal to the readership the fact that there is a number of speakers contributing to the unit. This gambit is not as successful in the TL version for the simple reason that the translator has not managed to create the same level of individuality as the author did. This is, as we have seen while examining other monologues, a problem of 'bleaching' to some extent, in that the factors which pick out a discourse style are often weakened, when relevant to the more extreme examples (Cartucho). This serves to smooth the edges of the characters and makes them appear more like each other in certain respects. With such uniformity of characterisation comes a reduced ability to separate them on the basis of their linguistic capabilities and output; and for any work of literature based upon (spoken) discourse such differentiation is crucial.

3.2.3.1.4 Pedro

We shall now look at one of Pedro's internal monologues, in this case the section commencing on page 171, where he contemplates his prison cell.

La celda es más bien pequeña. No tiene forma perfectamente prismática cuadrangular a causa del techo. Este, en efecto, ofrece una superficie alabeada cuya parte más alta se encuentra en uno de los ángulos del cuadrilátero superior. Aparentemente, cada dos células componen una de las semicúpulas sobre las que reposa el empuje de la enorme masa del gran edificio suprayacente. Estas cúpulas y paredes son de granito. Todas ellas están blanqueadas recientemente. Sólo algunos graffiti realizados apresuradamente en los últimas semanas pueden significar restos de la producción artística de los anteriores ocupantes. Las dimensiones de la celda son más o menos las siguientes. Dos metros cincuenta de altura hasta la parte más alta de la semicúpula; un metro diez desde la puerta hasta la pared opuesta; un metro sesenta en sentido perpendicular al vector anteriormente medido. Dadas estas dimensiones, un hombre de envergadura normal sólo puede estirar a la vez los dos brazos - sin tropezar con materia opaca - en el sentido de las diagonales. Por el contrario, ni un hombre muy alto podría llegar a tocar el techo. La cama no está orientada en el sentido de la diagonal, sino paralelo al plano normal de la puerta y apoyada en la pared opuesta a ésta, por lo que un hombre de buena estatura al dormir debe recoger ligeramente sus piernas aproximándose a la llamada posición fetal sin necesidad de alcanzarla totalmente. La puerta es suficiente para pasar por ella sin tener que inclinarse y está fabricada en madera seca de buena calidad. A media altura hay en ella un ventanillo de 15

The cell is very small indeed. It is not of a perfectly cubic form, as the roof slopes from a higher wall to a lower wall, having its highest point along one of the sides of the upper quadrangle, thus suggesting that each cell is half of a series of cupolas supporting the great mass of the building above. Cupolas and walls are of granite, all recently whitewashed. A few graffiti hastily scribbled during recent weeks are the sole vestiges of the artistic efforts of previous occupants.

The dimensions of the cell are roughly as follows: eight feet high at the higher part of the semicupola, three and a half feet from the door to the opposite wall, five and a half feet in a perpendicular direction to the vector previously measured. Given these dimensions, a man of normal size can stretch out both arms without touching a wall only if he stands on a diagonal line. On the other hand, even a very tall man cannot touch the ceiling.

The bed is not set in a diagonal line, but is built along the wall opposite the door, so that a man of normal height has to draw his feet slightly up into the fetal position in order to sleep on it. The door is just high enough to allow a man to enter without having to stoop and it is made of hard wood of good quality.

Halfway up the door is a small window approximately eight inches by six inches wide, set with three iron bars, and permitting complete inspection of the whole space of the cell. The height of this window is such that guards of regulation height have to bend their heads slightly in order to look inside. If the prisoner happens to be standing on the bed, the guard can see his body only from

por 20 centímetros, siendo la dimensión mayor la vertical. Este ventanillo aunque obturado por tres barrotes de hierro permite una perfecta inspección de cuanto contiene el espacio habitable de la celda. La altura a que este ventanillo está situado es tal que obliga a los guardianes de altura reglamentaria a inclinar ligeramente la cabeza para ver al que hay dentro. En el caso de que el prisionero esté de pie sobre el lecho, el guardia sólo ve la parte inferior de su cuerpo a partir del ombligo y la inclinación que debe hacer para verle completamente es más grande. Esta inspección visual es posible gracias a una bombilla colocada en un agujero de la pared sobre el marco de la puerta. Por lo tanto la luz ilumina al mismo tiempo la celda y el estrecho corredor. Este corredor está de tal modo dispuesto que nunca hay celdas enfrente sino sólo una pared lisa. Entre esta pared lisa - también blanqueada - y la puerta queda un espacio de cuarenta centímetros por el que deambulan los guardias. En aparente contradicción con la magnitud de los muros de granito y la profundidad a que tan curioso laberinto se ha establecido, cada puerta individual no está cerrada sino mediante modesto cerrojo de puerta individual no está cerrado baja calidad semejante al que pueda ser utilizado, por ejemplo, en un gallinero. El prisionero, aplicando su cara a los barrotes puede llegar a ver el cerrojo, pero no manejarlo, a no ser que disponga de algún útil apto para esta manipulación, tal como alambre, cuerda, o fragmento de madera. Nada, sin embargo, en el interior de la celda puede ser considerado como fuente de aprovisionamiento de tales materiales. El ventanillo, desprovisto

the navel down. He thus has to bend even lower to see the prisoner fully. This visual inspection is made possible by an electric light set in a hole in the wall above the door, which illuminates both the cell and the narrow corridor outside. The arrangement of cells is such that there is always a blank wall, also whitewashed, facing a cell door. The width of the corridor between the blank wall and the door, along which the guards patrol, is about two feet.

In apparent contradiction to the massive size of the granite walls and the depth at which the strange labyrinth has been set, each individual door is fastened only by an ordinary cheap iron bolt similar to those one might use to fasten a hencoop. By pressing his face against the bars, the prisoner can see the bolt but cannot reach unless he has something like a piece of wire or wood to perform the operation. However, there is nothing in the cell to provide the raw material for such an instrument. There is no glass in the window, which serves as a means for providing ventilation to the cell and also enable the prisoner to obtain from the guard a light for the cigarettes which he may have been permitted to take into his provisional lodging place.

The light is eternal. Never switched off by day or night.

....At night each prisoner is given a brown blanket. In the morning it is taken away after the prisoner has folded it correctly in its creases. These events, and the most banal happenings, such as meals and a visit to the urinal, give some kind of measured form to time which otherwise consists only of a uniform anguish and the adherence to religious virtues. [p173-177]

de cristal, al mismo tiempo que asegura la ventilación, permite sean encendidos por el guardia los pitillos que el prisionero pueda haber llevado consigo hasta el provisional aposento.

La luz es eterna. No se apaga ni de día ni de noche.

.....Llegada la noche se da una manta parda al detenido. Llegado el día se le retira exigiéndole sea doblada por sus pliegues. Estos acontecimientos y los más banales del rancho o de la orina dan forma de calendario a un tiempo que, por lo demás, se muestra uniformemente constituido de angustia y virtudes teologales. [pp171-175]

This is a section wherein, at times, Pedro assumes the rôle of the narrator. The original block consists of six paragraphs (from one line to 58 lines) while Time of Silence boasts eight paragraphs. Close inspection reveals a melding of the character and the narrator. It could be argued that the thoughts are exclusively those of the narrator, including - as they do - information which it would be impossible for Pedro to know. However, it could also be argued that much of what is said is put forward as though Pedro were in the act of minutely observing his surroundings, and pondering his situation. This last point is relevant for the whole piece, because we can never be certain how much of what is said is the naked truth, and how much imagined or presumed.

There is a certain air of technicality suffusing some of this section - especially the purely descriptive element describing the cell's physical reality. In many ways this is evocative of Pedro's scientific training and background. However, some of this is lost in the translation which appears to have elected to suppress this aspect, and merely portray the barest facts of the description:

No tiene forma perfectamante prismática cuadrangular	It is not of a perfectly cubic form
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The Spanish is fairly 'technical'. The English, however, loses this edge. The desire to simplify these descriptions also leads to errors, e.g.:

Aparentemente cada dos células componen una de las semi-cúpulas...	...suggesting that each cell is half of a series of cupulas...
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Admittedly, these details are not vitally important, but as they are what the author chose as descriptions of the place, why should the translator choose to alter them? The whole point about this block is that the language should be flexible enough to be seen as possibly Pedro's 'confused' thoughts, or, the voice of the soliloquising narrator (after all, they do seem to come together at the end of the book).

What is interesting in an examination of this section is the fact that the effect earlier mentioned, namely the mingling of the two 'characters', is almost non-existent in the TL text. While the author has produced a passage of a certain detached quality which somehow manages to involve the reader, as s/he is conscious of the fact that Pedro is in the cell in question, the translator has produced a quite different effect, one which is almost numbing. This he has achieved by use of a listing technique which serves to alienate the readership, and fails to draw them in as the SL text does. The personalised aspect of the original is lacking, and this is important in a scene such as this. Throughout Tiempo de silencio Martín-Santos avoids creating tracts of writing which are unconnected with one or more of the characters. This is, in many ways, linked to the use of 'spoken' discourse throughout the work; for, by putting his words in the mouths of characters, Martín-Santos is effectively personalising that language. The same holds good for the narrative elements, which will be examined separately. Concentrating on the section in hand, it would appear that the SL's connection is attributable to this personalised language: however, the translator has shifted the focus away from such language and has resorted to the more commonplace impersonalised language associated with listing. This factor robs the scene

of a great deal of its charge, and presents a rather harsher reality than does the SL version. The whole point of this section is that SL Pedro/Narrator is describing a harsh and unfriendly environment, which should - according to convention - strike the reader in the way in which the TL version does. What sets the SL text apart is the fact that it flies in the face of convention, through the use of spoken discourse peculiar to the work as a whole, and invokes a cinematographic dreamlike state; i.e. as if a camera were gliding through a dream (or a nightmare). The TL, unfortunately, falls short, and does not manage to recreate this invocation of Pedro's 'dream', thereby further distancing the TL readership from both the characters and the text.

3.2.3.2 The reasons behind internal monologue

In Tiempo de silencio what is it that helps us, as readers, identify the producer of a particular internal monologue? Is it their language or is it what they say; or, is it both? Certainly, with Cartucho his language is the most obvious manifestation of the man, whereas with most of the others the content of the internal monologue helps orientate us. What can be behind such a thing? If Martín-Santos is not making great efforts to distinguish his characters, is this because he feels unable to so do? Tiempo de silencio is certainly quite different to El Jarama in this regard. Here, with Tiempo de silencio, it is probably true that the psychological aspect of the character was of greater importance to Martín-Santos than the way they 'spoke' - within reason. Through all of his characters (including the narrator[s]) he is saying something; something which should not be hidden behind the mask of accent or regional dialect or colloquial language. His underlying message is too important for that. Hence Cartucho, a product of the miserable underbelly of Spanish society is given colour, because he is acting as an example of something verbalised/expressed by other characters. In some ways he is a cliché character who is there simply to make a point. The nature of the point is something which has already been alluded to, along with the fact that it is one which is to some extent 'hidden'. The need-to-know ethic pervades

much of the work and requires that the characters are never fully revealed to us. We see what the author wants us to see, so that - once again - we might not be deflected from the point which he wanted to make. The semiotics which are so important for this text will be examined in greater detail later.

3.3 NARRATIVE VOICE

In contrast to the sections of internal monologue, there are sections when the author/narrator appears to be the sole interlocutor. These may, for ease of consideration, be divided into two categories: those where the author/narrator is fulfilling a purely didactic role, giving information, which although helpful, is not crucial; and, those where he 'speaks' his thoughts to the audience, in much the same way as any other character. These sections of spoken discourse often contain information which could be considered important as regards our knowledge of the characters and/or background information. Examples of the first of these are:

¿Qué dijo Matilde? ¿Que lo de Dolores es cáncer? -preguntó la otra a su compañera y al mismo tiempo a él aunque de modo oblicuo y desinteresado - ¡Pobrecilla! [p137]	“What did Matilde say? That Dolores has cancer?” asked the other of her companion, though including Pedro in an oblique and disinterested way. “Poor dear!” [p138]
¡Dijo usted que nos llevaría! intervino Dora anhelante, olvidando la presencia de Don Eulogio - No va usted a ser tan ordinario... [p219]	“Did you say you were going to take him away from us?” asked Dora breathlessly, forgetting the presence of Don Eulogio. “You surely wouldn’t be so rude.” [p224]

These sections display a language which could be considered neutral, and of little (if any) import over and above the information which it offers. The second group, however, is of much more relevance, and is much more frequent (occupying a greater amount of the text), e.g.:

Hay ciudades tan descabaladas... [p13/17]
¡Oh qué felices se las prometían los dos
compañeros... [p25/27]
Los pliegues del corazón y del cerebro de una
vieja...[p97]

What sets these sections apart is the fact that the author very often chooses to reveal (or, at least, make less obscure) much of the motivation behind each character (a great deal of the rest of their inner-self is revealed by them, in their own internal monologues). The plotting and intrigue, which are important pillars of Tiempo de silencio are revealed to us in many of these sections, often clarifying what has been hinted at elsewhere. In addition to this, they also permit the author to soliloquise to the audience, frequently making long - usually complex - statements about the life of contemporary Spain, yet often in a covert fashion due, no doubt, in no small measure, to the prevailing climate of censorship in Spain.

3.3.1 Narrator as social commentator

Of all of the language which carries weight, perhaps the most important is that of the narrator, due to the gravity of the things to be said. In order to maintain a 'safe' distance, under Franco's regime, Martín-Santos has couched his criticisms in difficult language and concepts, as well as a narrator's voice which echoes the thoughts of a people: his spoken discourse is that of the Spanish people. The distance required for this is of the utmost importance. The narrator's first intervention, where s/he speaks directly to us (rather than commenting/giving background detail for other characters) is a treatise on cities, and in particular Madrid - though this is never made specific. What we, as readers, slowly come to realise, is that what the narrator is saying is not -seemingly - directly connected with the plot of the novel. These are asides, making comments on things which are of interest to her/him. This section [p13-17] also introduces us to some of the author's preferred fields of study and his formats of expression. Martín-Santos' background in psychology is evident, as he begins to dissect the psyche of

the city-dweller. This penetration into the mind is continued throughout the novel, manifested both in the narrator's language and also, of course, in the internal monologue sections. Unlike later sections this one boasts block-breaks, and allows the reader some respite. The translator has mirrored these breaks exactly. However, he has elected to tack a separate block onto the end of the Madrid-block. The author deliberately distanced these two units, yet the translator has robbed it of effect by attaching it to the foregoing unit.

3.3.2 The soliloquising narrator

The nature of the narrator shifts throughout the book, for s/he performs a number of different rôles. That fulfilled in the section just highlighted, for example, is, as has been seen, that of social commentator who is filling no other rôle, i.e. not progressing the story per se. However, that is not the only rôle played. The author does chose to use the narrator in a rather more conventional way throughout the book, by allowing her/him to narrate, i.e. to provide detail and information which moves the story along. Often, these details mingle with the thoughts of a particular character, so that the boundaries remain fuzzy. By polarising the functions of the narrator in such a fashion, it might have seemed that Martín-Santos was dividing the polemic content of this work, and keeping the simple narration as 'unremarkable'. Things, however, are not as neatly divided as this. There is much polemic in other parts of Tiempo de silencio; what he has, however, done is to distinguish between a classic 'narrator', and a person (Martín-Santos himself?) who talks directly to the audience. The latter category does not appear that frequently, but such episodes are important and insightful messages. In addition to the Madrid section, others include the 'goat picture' section [p127-130/127-131]; the (beginning of) the section referring to the organisation of labour at the graveyard [pp142-145/143-146]; the beginning of the scene at Doña Luisa's [pp147-148/148-149]; the description of the 'trails' [pp157-158/158-159]; *España de pandereta* [pp182-183/184-186]; the

ignorance of Spain [pp199-203/203-207]; science [pp206-208/210-212]; the beginning of the music-hall section [pp219-221/224-226], and from p232/238 onwards. This final 'section' is interesting, for entails a process whereby the narrator/soliliquisor and Pedro slowly merge, to become one. The final part wherein Pedro leaves Madrid, is very like the thoughts of the author himself.

Some of the above-noted sections do contain some important messages/critiques, but often in an oblique fashion, seemingly heavily reliant upon semiotics, to transmit a message, without ever brazenly admitting said message. One such section is the *España de pandereta* block [pp182-183]:

Si el visitante ilustre se obstina en que le sean mostrados majas y toreros, si el pintor genial pinta con los milagrosos pinceles majas y toreros, si efectivamente a lo largo y a lo ancho de este territorio tan antiguo hay más anillos redondos que catedrales góticas, esto debe significar algo. Habrá que volver sobre todas las leyendas negras, inclinarse sobre los prospectos de más éxito turístico de la España de pandereta, levantar la capa de barniz a cada uno de los pintores que nos han pintado y escudriñar en qué lamentable sentido tenían razón. Porque si hay algo constante, algo que soterradamente sigue dando vigor y virilidad a un cuerpo, por lo demás escuálido y huesudo, ese algo deberá ser analizado, puesto a la vista, medido y bien descrito. No debe bastar ser pobre, ni comer poco, ni presentar un cráneo de apariencia dolicocefálica, ni tener la piel delicadamente morena para quedar definido como ejemplar de cierto tipo de hombre al que inexorablemente pertenecemos y que tanto nos desagrada. Acerquémonos un poco más al fenómeno e intentemos sentir en nuestra propia carne - que es igual a la de él - lo que este hombre siente cuando

If the illustrious foreign visitor insists on being shown *majas* and bullfighters, and if the great artist paints *majas* and bullfighters with his wonderful brushes, if there are more bull rings than Gothic cathedrals throughout the length and breadth of this ancient land, then there must be a reason for this. We shall have to back again to the black legends, and accept the fact that the Spain of tambourines is going to attract more and more visitors. We shall have to remove the coats of varnish from the works of painters who have painted us and find out to what lamentable degree they have been right. For if there is something constant, some vigor and virility left in a body that is otherwise squalid and bony, then this something must be analyzed, brought to light, measured and correctly defined. It is not enough to be poor, to eat little, to have dolichocephalic skulls and slightly dark skins for us to be defined as men of a certain type to which we belong inexorably whether we like it or not.

Let us approach the phenomenon a little closer and try to feel in our own flesh, which is the same as his, what this man in the tight-fitting spangled costume feels when he is about to be pierced by the bull's horn while the

(desde dentro del apretado traje reluciente) adivina que su cuerpo va a ser penetrado por el cuerno y que la gran masa de sus semejantes, igualmente morenos y dolicocefalos, exige que el cuerno entre y que él quede, ante sus ojos, convertido en lo que desean ardientemente que sea: un pelele relleno de trapos rojos. Si este odio ha podido ser institucionalizado de un modo tan perfecto, coincidiendo históricamente con el momento en que vueltos de espaldas al mundo exterior y habiendo sido reiteradamente derrotados se persistía en construir grandes palacios para los que nadie sabía ya de dónde ni en qué galeones podía llegar el oro, será debido a que aquí tenga una especial importancia para el hombre y a que asustados por la fuerza de este odio, que ha dado muestras tan patentes de una existencia inextinguible, se busque un cauce simbólico en el que la realización del santo sacrificio se haga suficientemente a lo vivo para exorcizar la maldición y paralizar el continuo deseo que a todos oprime la garganta. Que el acontecimiento más importante de los años que siguieron a la gran catástrofe fue esa polarización de odio contra un solo hombre y que en ese odio y divinación ambivalentes se conjuraron cuantos revanchismos irridentos anidaban en el corazón de unos y de otros no parece dudoso. ¿Llamaremos, pues, hostia emisaria del odio popular a ese sujeto que con un bicornio antiestético pasea por la arena con andares deliberadamente desgarrados y que con rostro serio y contraído, muerto de miedo, traza su caligrafía estrambótica ante el animal de torva fuerza pública, la prensa periódica, la banda del regimiento, los asilados de la Casa de

great mass of his fellows, also dark and dolichocephalic, clamor for him to be gored and yearn to see him reduced before their very eyes to a dummy stuffed with red rags. It must be significant that this hatred should have been institutionalized so perfectly, coinciding historically with the time when the country turned its back on the outside world and, though continually defeated, persisting in building great palaces oblivious of the fact that the gold-bearing galleons were no longer arriving. Alarmed by the strength of this inextinguishable hatred, man seeks a symbolic channel in which the sacred sacrifice can be carried out adequately and in a live form in order to exorcise the curse and stifle the yearning that preys on all.

There seems to be no doubt that the most important factor of the years that followed the great catastrophe was a polarization of hatred against one single man, and that this ambivalent hatred and deification exorcised all the unredeemed feelings of revenge in many hearts. Shall we then call this man the chosen victim of popular hatred, this man who goes out in his strange bicorn hat and walks across the arena with a deliberately ungainly step and a serious and constricted face, half dead with fright, to make his ridiculous postures in front of a wild animal? Perhaps that is it, since the forces of public order, the daily press, the regimental band, and even a representative of His Honor the Civil Governor are so much involved in the mystery.

But what animal is there inside us that lends power and strength to the animal with the mighty muscular neck which charges around the arena? What animal is there inside us that makes us clamor for the close-shave

Misericordia y hasta un representante del Señor Gobernador Civil colaboran tan interesadamente en el misterio. ¿Pero qué toro llevamos dentro que presta su poder y su fuerza al animal de cuello robustísimo que recorre los bordes de la circunferencia? ¿Qué toro llevamos dentro que nos hace desear el roce, el aire, el tacto rápido, la sutil precisión milimétrica según la que el entendido mide, no ya el peligro, sino - según él - la categoría artística de la faena? ¿Qué toro es ése, señor?

[pp182-183]

pass, the gust of wind, the rapid touch, the subtle hairsbreadth precision according to which the experts claim to measure, not the extent of the danger, but the artistic standard of the kill? What animal, sir? [pp184-186]

Here are some of Martín-Santos' most scathing remarks, yet he manages to couch the message in such a way as to deflect it from himself: "*No debe bastar ser pobre...*" - here he distances himself and talks in a detached manner, such that he appears to be talking about something else. By using imagery and symbolism (fertile ground for the semiotician) he applies the criticism to 'that person' - not the Spanish per se, but their 'pandereta' image. He criticises the cult of grandeur in a poor country, yet again has recourse to imagery and tales. The English version seems determined to make things clearer, and to play the part of semiotician, interpreting ideas and symbols: e.g. *anillos redondos* - 'bull rings'.

The author addresses his audience (though in a round about way) in the sections of internal monologue - directed outwards. As with all such scenes, there is a need to realise that the words could be spoken, but would be said without an audience. It is also worth noting that these sections of internal monologue display - perhaps - the least propensity of any to wander about; to flit from idea to idea. It is unlikely to be irrelevant that this is so: in order not to overly camouflage his message, the author has elected not to require the audience to perform mental gymnastics to comprehend. This particular foible he leaves to the characters of the narrative. On occasion, the soliloquising narrator and the non-soliloquising narrator combine to produce sections which mix story enhancement with social comment: for example, in the block

where Pedro and Amador visit the *chabolas* together for the first time, Martín-Santos chooses to paint the scene in all its grotesque reality, and at the same time to further the story-line by allowing the characters to 'perform'. In a scene reminiscent of the descent into Hell (and 'echoing' the spirals of the later narrative) the approach to the *chabolas* (and the entry into the area) perfectly fulfil the dual rôle of critique and narrative gambit:

Según descendían por la ancha calzada iban dejando a un lado y a otro abiertos portales y preparadas mercancías sobre las baldas de los escaparates de las tiendas de mil especialidades diferentes. Allí podía ser todo deseado, desde prendas interiores de señora confeccionadas a precio de saldo de color blanco, rosa, morado apretujadas contra el vidrio en confusos montones y grandes mentiras de rebajas hasta clavos de cabeza cuadrada, vasos de plástico, platos de colores y objetos de regalo tales como una diana cazadora en porcelana basta de color gris, un donquijote en latón junto a un sanchopanza plateado montados con tornillos en un bloque de vidrio negro, un tintero-escribanía forrado de cuero con trabajos al fuego, un pisapapeles en vidrio con conchas marinas nacaradas, un marco de retrato hecho con cachitos de espejo y su avagartner dentro, un juego - en fin - de siete cacerolas rojas en disminución artificiosamente colocado. Otras tiendas de aspecto más nocivo no eran sino farmacias y droguerías donde amarilleaban a la venta todos los insecticidas del globo, amén de abundantes balsámicos y jarabes para la tos de mil laboratorios diferentes alguno de los cuales estaba allí instalado en la misma trastienda con olvido de todas las normas de producción de la ciencia farmacéutica. Sobre alguna

As they walked down the wide avenue, they passed the open doorways of shops on either side displaying a thousand different varieties of merchandise on shelves and in their windows. There was everything one could desire, from heaps of white, pink and purple bargains in women's clothes, with outrageous lies about reduced prices, to square-headed nails, plastic cups, colored plates, and gift suggestions - a gray porcelain Diana the Huntress, a brass Don Quixote and a silver-plated Sancho Panza mounted with screws on a plaque of green glass, a leather-covered inkstand decorated with poker work, a glass paperweight with sea shells in mother-of-pearl, a portrait frame made from scraps of broken mirror and containing a photo of Ava Gardner, a collection of red saucepans ingeniously placed in descending order of size.

Other shops, less pleasant to the eye, the pharmacies and drugstores, displayed an infinite variety of insecticides in yellowing packets, and a host of cough balsams and syrups from a thousand different laboratories, one of which would be actually in the rear of the shop, thereby contravening the regulations of pharmaceutical practice. Above some of these pharmacies, covering the old iron balconies, relics of an era before the cost of iron smelting became prohibitive, were big white

de estas farmacias, cubriendo los viejos balcones de hierro de época anterior a la subida de precio de la fundición, se extendían largos y anchos carteles blancos con letras grandes como zapatillas en las que se leía: Fimosis, Sífilis, Venéreo, Consultorio económico. Don Pedro, ante estas muestras florecientes de explotación industrial de la ciencia a cuya edificación él mismo colaboraba, no se sentía molesto sino que noblemente consideraba esta proyección sobre el bajo pueblo y la masa indocta de tan sublimes principios, como un hecho en sí mismo deseable. ¿Cómo había de suplir el hombre suelto que camina por estas calles a su evidente falta de encuadramiento en los grandes organismos de la seguridad social, de los que para ser beneficiario es preciso demostrar la fijeza y solidez de un dado enajenamiento profesional, y a su demasiado orgullo para concurrir a consultorios gratuitos por males que provienen no de la pobreza y estrechez de su vida sino de un plus de energía, de vitalidad, de concupiscencia y hasta, en ocasiones, de dinero? No; bien estaban los consultorios a tres duros y bien estaban los lavados con permanganato en la era penicilínica pues al fin y al cabo, prolongando el tiempo de la cura, intensifican la emoción que deben producir en los pechos viriles estos espaldarazos del erotismo recién hallado, cruces dolorosas que, al no estar extentas de heroísmo, dignifican las funciones más bajas de la naturaleza humana, aunque no las menos satisfactorias. [pp30-31]

(2)

¡Allí estaban las chabolas! Sobre un pequeño montículo en que

posters printed in letters as large as one's hand which proclaimed: Circumcision, Syphilis, venereal Diseases, Moderate-priced Treatment. Undismayed by these flourishing signs of the industrial exploitation of science, Don Pedro even considered it eminently desirable that the sublime principles of science should thus be extended to the ordinary people and the lay masses. How else could one provide for the single man frequenting these streets, who is simply ignored by the great organisms of social security, because he cannot produce evidence of stability backed by membership in a trade or profession? Such a man is too proud to resort to free treatment for the ills not directly due to poverty and straitened circumstances, but due rather to a surplus of energy, vitality and concupiscence, and even perhaps an excess of money. No; treatment at fifteen pesetas a time was good, so was washing with permanganate in the era of penicillin. When all is said and done, the longer the cure takes the greater the emotion produced in virile beasts by these accolades of eroticism, and the better they bear their sorrowful cross as proof of their heroism. [pp27-28]

(2)

There was the shantytown! Amador has come to a halt on a small mound

concluía la carretera derruida, Amador se había alzado - como muchos siglos antes Moisés sobre un monte más alto - y señalaba con ademán solemne y con el estallido de la sonrisa de sus belfos gloriosos el vallizuelo escondido entre dos montañas altivas, una de escombrera y cascote, de ya vieja y expoliada basura ciudadana la otra (de la que la busca de los indígenas colindantes había extraído toda sustancia aprovechable valiosa o nutritiva) en el que florecían, pegados los unos a los otros, los soberbios alcázares de la miseria. La limitada llanura aparecía completamente ocupada por aquellas oníricas construcciones confeccionadas con madera de embalaje de naranjas y latas de leche condensada, con láminas metálicas provenientes de envases de petróleo o de alquitrán, con onduladas uralitas recortadas irregularmente, con alguna que otra teja dispareja, con palos torcidos llegados de bosques muy lejanos, con trozos de manta que utilizó en su día el ejército de ocupación, con ciertas piedras graníticas redondeadas en refuerzo de cimientos que un glaciar cuaternario aportó a las morrenas gastadas de la estepa, con ladrillos de "gafa" uno a uno robados en la obra y traídos en el bolsillo de la gabardina con adobes en que la frágil paja hace al barro lo que las barras de hierro al cemento hidráulico, con trozos redondeados de vasijas rotas en litúrgicas tabernas arruinadas, con redondeles de mimbre que antes fueron sombreros, con cabeceras de cama estilo imperio de las que se han desprendido ya en el Rastro los latones, con fragmentos de la barrera de una plaza de toros pintados todavía de color de herrumbre o

where the unused road came to an end - just as Moses had stood on a much higher mountain many centuries before - and pointed with solemn gesture and a sudden smile on his gloriously full lips to the small valley hidden between two high mounds, one of debris, the other of old city rubbish stripped by the inhabitants of everything useful or edible; huddled together in this valley flourished the fortresses of misery. The limited level ground appeared completely covered by nightmarish constructions of orange boxes, flattened condensed-milk tins, metal sheets made from gasoline containers or tar barrels, odd scraps of corrugated asbestos roofing, odd tiles, twisted branches from the trees of far-distant woods, pieces of blankets used in their day by the army of occupation, round pieces of granite deposited on the steppe by some quaternary glacier and now embedded in concrete, bricks stoles one by one from building sites and carried off in raincoat pockets, adobe in which flimsy straw plastered with mud served the purpose of iron rods in reinforced concrete, round pieces of broken glasses from ruined liturgical taverns, scraps of wicker from what had formerly been hats, headboards of Empire-style bedsteads from which the brass had previously been removed in the Rastro market, fragments from the barrera of some bull ring, still stained with rust-coloured paint or blood, yellow tin cans inscribed with black letters that once contained American Aid cheese, and all this amalgamated by human flesh, sweat, and tears.

.....For though we applaud the successes attained by the apparently superior peoples through their powers of organization, work and wealth, and (why not admit it?) the

sangre, con latas amarillas escritas en negro del queso de la ayuda americana, con piel humana y con sudor y lágrimas humanas congeladas.

.....Porque si es bello lo que otros pueblos - aparentemente superiores - han logrado a fuerza de organización, de trabajo, de riqueza y - por qué no decirlo - de aburrimiento en la haz de sus

pálidos países, un grupo achabolado como aquél no deja de ser al mismo tiempo recreo para el artista y campo de estudio para el sociólogo. [pp42-44]

boredom engendered by their pale Northern lands, the artist and sociologist cannot fail to find delight in these shanty dwellers. [pp39-41]

3.3.3 The narrators' language

The languages used between the two modes of narrator are - usually - quite distinct. The internal monologue sections utilise a complex style which is never 'easy' to follow and in which the ideas are not readily accessible (due, no doubt, to the semiotic factor). The other narrator, however, tends to be fairly straightforward and highly descriptive, without the recourse to hidden messages. The overtones are distinctly neo/social realist. In the above example the two are combined with the latter, perhaps, dominant. Stylistically, the soliloquising narrator tends to conform to the internal monologue 'conventions' established in the book, and is typified by the long blocks, with few - if any - breaks. In contrast, the 'standard' narration is more open, and more liberally broken up. The 'mixed' sections tend to become more 'blocked', i.e. they assume the format of the internal monologue, while employing the comparatively straightforward ideas and language of the other narration. This produces an effect of dramatic intensity which, by contrasting the previously established conventions, heightens impact.

The first section [pp30-31/27-28] which is approximately 1½ pages long, is represented in two paragraphs. In Time of Silence the first is in 3 paragraphs (one of which - the last - is mysteriously, separated by a large break) and has 'lost' about two lines of text in the translation process. The second section

[pp 42-45/39-42] mirrors the four paragraphs of the original. However, internally, there have been some important changes. Martín-Santos has achieved an intensity of effect by dispensing with 'expansive' items, such as verbs and articles, in long series; thereby creating an almost breathless flow of objects and items to be found in the *chabolas*, and which had originated elsewhere. The first 32 line block is composed of three sentences, one of four words; one of ten lines; and, one of 21 lines. The last sentence is a list which is linked by the word *con*, and as such gathers momentum by not permitting a pause for breath. Time of Silence similarly, has three sentences roughly paralleling the original's. Where the translation does differ is the way in which it has dealt with the list of sentence three: the hypnotic linking word (*con*) has gone, and instead a simple list has been created with the items separated by commas. The effect is quite different in the two languages, with the English version appearing somewhat more 'sanitised', while the original goes some way towards creating a reflection of the *chabolas* themselves. The first of the two sentences of the second part of this section displays a technique which is very common throughout Tiempo de silencio, and which is, in some way, a contribution to the lack of ease of reading. The sentence is structured in such a way that a series of points are noted, building and building, before they are 'linked' and sense is made of them through a verbal phrase at the end/near the end of a sentence. This is part of the whole technique of the section. The English version however, places the explanatory section immediately at the beginning of the sentence, and by so doing succeeds in removing any sense of drama, as we - the readers - are no longer required to ask ourselves what the connection between the elements is, and what the point is. This is a perfect example of the way in which Time of Silence has been made easy to read for its target audience, and of how the originality and 'flavour' of the original has been lost. It is also of interest to consider this technique in the original and its effect (other than than already mentioned) on the readership, for it relates to the notion of narration as spoken discourse.

3.3.4 Narration as spoken discourse

Very often throughout the novel, the reader is faced with language which has been arranged in such a way that by merely 'reading' it, s/he will encounter difficulties in its interpretation: the parts of the sentence do not sit easily together. As one progresses it becomes clear that in order to overcome this problem, one must 'speak' the words and set up an appropriate internal rhythm. By so doing, the sentence comes together and moves on with its own pace, and leads inexorably to the point. This, needless to say, underscores the point that much of that part of the writing which does not immediately appear to be spoken discourse, can be seen as such through practice. The narrator is, therefore, a complex beast, reserving different speech styles for different functions within the text. (The English version does not lend itself as easily to the concept of spoken discourse in this sense, due to the translator's alterations of the structures. There is no requirement of the TL audience to articulate the language in order to 'access' the meaning, as the translator has already done this for the audience.) The English version should, in some way, differentiate, in the same way that the original does, and yet this rarely happens. Due to a tendency towards interpretative translation, the linguistic barriers are somewhat blurred. The narrative modes become less distinguishable, and the rôle of the narrator becomes less clear.

Looking in a little more detail at the section on pages 30 - 31, the social realist nature of the narrator's discourse is made quite clear, and its message is in no way obfuscated. As stated earlier, this is the start of the 'descent into Hell', and the word '*descender*' in verbal or nominal forms is notable. As a treatise on the poor health of the nation, and the lack of health care provision for the majority of the populace, it does not fail to hit the mark. However, its criticism is tempered by a technique whereby the status quo is praised - yet, the reader is unlikely to be convinced. The intensity of the message is

achieved by the techniques already referred to, i.e. the precipitative language which is minimally linked internally, and the vaguely hypnotic effect of the constant listing of items, as well as the focus on items such as '*sífilis*', '*venéreo*', etc. Once again, in the translation, the standard listing procedures of commas, etc. reduces the impact of the piece. The writing is precise and easy and the effect of the original is missing. Perhaps due to this there is less subtlety to the points which the author is so obviously trying to make. This could be due to the fact that the original has a habit of couching the point in somewhat verbose, circular language, which although not actually difficult, provides a form of protection (a form of pseudo-euphemism, perhaps?). The English, by contrast, appears to be more blatant, and not far enough 'removed'. Of course, one could argue that the need to hide behind obfuscation is no longer valid once the work is outside Spain. As an argument, however, this is somewhat specious: much of the essence of the book lies in its environment and the manner in which it has sought to protect itself, so that it might reach its intended audience.

It would appear that the translator has, once again, shifted the focus in the act of translation. In this instance, we have seen that it is possible, and perhaps best, to view the narrator as a character producing spoken discourse of particular importance in the social commentary sections. The translator, however, has not shared this point of view and has opted to treat the narrative voice in a more standard manner, fashioning a narrative voice which is unlikely to be identified as a character, but will be seen as a direct link to the author. This direct linkage is in direct contrast to the SL text which deliberately muddies the water for reasons which will be studied later. Suffice it to say that Martín-Santos may not have wished to have been linked as obviously to the narrative comments as the author is to a TL audience. The use of a character's voice to highlight social observations will, in much the same way that Pedro's monologue connected with the readership, involve them much more than would a disembodied voice from 'on high'. Once more, the key in this process of including the audience is the use of spoken discourse, in order to address them more directly as well as to make the

information more accessible. By shying away from this linguistic gambit, the translator is undermining the text and weakening it. By making it more bland (however subtly) he is effectively robbing the work of an important medium through which to communicate with its readership.

The most obvious shifting of focus on a more linguistic level which we have seen thus far is visible here. The noted format changes as well as an unwillingness to employ similar devices to those in the original, combined with a tendency to drift slightly as regards tense usage all combine to seriously weaken what is graphically a powerful passage, as well as being important for the underlying message which it attempts to convey.

3.4 LAYOUT

Martín-Santos not only varies the style of the interchanges, but he also alters the layout of them. This can be seen in the examples cited earlier (the novel's opening/ in the *chabola*), where - in the first - both sides of the conversation are represented without line breaks between interventions. The effect of this is, naturally, to present a rather solid body of text, wherein one person (Pedro) is dominant. Contrasted with this is the *chabola* conversation, where the beginning of each intervention is afforded a separate line of text. This is more in keeping with what most readers would see as a standard representation of turn-taking dialogue.

3.4.1 Layout and content

Martín-Santos has put together a dense book which rarely offers background detail gratuitously. Most of what we see by way of description comes from information presented as part of the narrator monologue sections, with some other characters providing points of reference/view. By dispensing with extraneous information, Martín-Santos reinforces the density of the text; something which is achieved at/on a number of levels. On a primary level, the content of the book can be seen to be challenging, due not only to the

occasionally difficult to follow nature of the text, but also because many of the ideas are both challenging and provocative. The combination of 'tricky access' and tricky content produces a text which requires a lot from the reader. Many of the references, as has been mentioned, are oblique, and, often, demand a background knowledge of some depth. An example of this would be the section beginning on p232:

No, no, no, no es así. La vida no es así, en la vida no ocurre así. El que la hace no la paga. El que a hierro muere no a hierro mata. El que da primero no da dos veces. Ojo por ojo. Ojo de vidrio para rojo cuévano hueco. Diente por diente. Prótesis de oro y celuloide para el mellado abyecto. La furia de los dioses vengadores. Los envenenados dardos de su ira. No siete sino setenta veces siete. El pecado de la cava hubo también que ser pagado. Echó el río Tajo el pecho afuera hablando al rey palabras de manetecel-fares. Cuidadosamente estudió el llamado Goethe las motivaciones del sacrificio de Ifigenia y habiéndolas perfectamente comprendido, diose con afán a ponerlas en tragedia. El que la hace la paga. No siempre el que la hace: el que cree que la hizo o aquel de quien fue creído que la había hecho o aquel que consiguió convencer a quienes le rodeaban al envolverse en el negro manto del traidor, pálida faz, amarilla mirada, sonrisa torva. ¿Hombre o lobo? ¿El lobo que era hombre durante las noches de luna llena? ¿El lobo feroz cuya boca es cuatro veces más ancha que la de un hombre? ¿El hombre lobo para el hombre? ¿La batida contra las alimañas dañinas que descienden al valle y estragan los rebaños? El hombre es la medida de todas las cosas: Mídase la boca de un lobo

No, no, no, no, it's not like that. Life is not like that. Things don't happen like that in real life. The doer does not pay. He who dies by the sword does not kill by the sword. He who strikes first does not strike twice. An eye for an eye. A glass eye for a red cavernous hollow. A tooth for a tooth. A gold or celluloid filling for the gap in the mouth. The fury of the avenging gods. The poisoned darts of their anger. Not seven, but seventy times seven. The sin of La Cava had also to be paid. The River Tagus threw out its chest speaking to the king, saying "*mene, tekel, upharsin*".

Goethe studied carefully the motives for Iphigenia's sacrifice, and having understood them he set to work to turn them into a tragedy. The doer pays. Not always the doer, but he who thinks he has done it, or he who is thought to have done or he who succeeded in convincing those around him by wrapping himself in the black cloak of the traitor, pale face, yellow gaze, twisted smile. Man or wolf? The werewolf? The wolf who was a man on nights of full moon? The fierce wolf whose mouth is four times as wide as a man's? The man-wolf for a man? The hunt for the destructive raiders who swoop down to the valley and ravage the flocks? Man is the measure of all things. Measure the mouth of a wolf against that of a man, and you will

con la boca de un hombre y se hallará que es cuatro veces más grande y que la parte de paladar, tan tierna y sonrosada en la boca del hombre (y de la mujer) cuya zona posterior - especialmente delicada - suele ser llamado *velo* (en ambos sexos) a causa de su blandura y de sus aptitudes para la ocultación, es en el lobo por el contrario, de un alarmante colorido negruzco. "Imitaré en esto al sol que permite a las viles nubes ponzoñosas ocultar su belleza al mundo para (cuando le place ser otra vez él mismo) hacerse admirar más abriéndose paso a través de las sucias nieblas que parecían asfixiarlo. Así, cuando ya abandone esta vida y pague mi deuda, rebasará las esperanzas que pudieran haber sido puestas en mí". Pero no parece comprensible que las cosas hayan tenido que ocurrir de esta manera, esta misma noche ya, sin esperar un poco. [pp232-233]

find that it is four times as large, and that the softest and pinkest part of the palate in the mouth of a man or a woman, the part at the back that is particularly delicate, is called the velum in both sexes because of its softness and its aptitude for concealment. In the wolf, on the other hand, it is of an alarming black color. In this I shall imitate the sun, which allows the vile, poisonous clouds to hide its beauty from the world so that we shall have to admire it even more when it deigns to appear again and thrusts aside the dark mists which seem to be strangling it. So, when I abandon this life and pay my debt, I shall transcend the hopes that have been placed in me. But it seems incredible that it should have happened in this way, this very night, without waiting a little. [pp238-239]

By most standards this would be considered a challenging text, which makes considerable demands of its audience. From such a premise comes part of Tiempo de silencios' fame: it is a *difficult* work. However, the book has another way in which it makes itself 'difficult' for its readership, and that concerns the textual layout. This is relevant to any discussion of the work's generated spoken discourse, as it is most commonly those sections which we have identified as internal monologue which are most striking in terms of layout. This is not to say that the totality of the book is not interesting: quite the reverse. Not only is the content dense, but the book looks dense on the page. The reason for this becomes quite clear if one studies the text. For the majority of the book, the text is presented as solid blocks which have no breaks, and which (mostly) do not have internal paragraphing. These blocks may last for quarter of a page, or go on for page after page. When a break is required a new block is started and - inevitably - a completely different focus of attention is dealt with. This serves to present the reader with an

may last for quarter of a page, or go on for page after page. When a break is required a new block is started and - inevitably - a completely different focus of attention is dealt with. This serves to present the reader with an exceptionally solid looking piece of prose. This style is not followed on a relatively small number of occasions, when multi-participant discourse takes place and each speaker begins their discourse on a new line. Sometimes (as witnessed earlier) a conversation will be presented in the solid block, so that turn-taking is not as clearly indicated as on the 'newline' occasions. Of the original's 233 pages, approximately 57 are in the format of a conventional turn-taking discourse situation, with each new intervention starting on a new line. On the remaining 176 pages, there are approximately 217 blocks of text. Although this averages out at some 0.81 pages per block, this figure is slightly misleading. Many of the blocks are made up of one or two lines of text, while towards the end of the novel, almost as if gathering momentum, and loathe to stop, there are blocks of seven pages [pp225-232] and eight pages [pp233-240]. The overall visual effect for the reader is vaguely intimidating, to be faced with a book which, despite its 25% conversational sections, is very dense, with little in the way of obvious pauses or gaps. Naturally, such a situation, combined with the density of the text, produces a work of great intensity and produces a sense of challenge in the readership.

3.4.2 Layout and the translator

Although the foregoing is of obvious relevance as regards the original text and the source language (SL) audience, it may not be immediately apparent why it should be of import for the translator, and as regards spoken discourse. As far as the latter point is concerned, as we have seen, much of the text can be considered to be spoken discourse (albeit of a slightly unconventional nature), thereby granting it relevance in this discussion. This leads into an answer to the former point, re. the translator. The act of translation covers a number of aspects of the original text, one of which is the format and layout of the SL text. Very often this is of little importance to the

work as a whole, but in this instance it is true to say that it is of some relevance. The fact that the layout is unusual picks it out, and makes of it a means of expression - a feature of the text. For the translator to pay no heed to such a part of the basic message/aim of the original text would be to devalue her/his translated version. It could be argued that certain languages will not (happily) permit solid blocks of text, as this would differ from standard practices in the language concerned. As an argument this is of little validity, for it implies that the original language (here, of course, Spanish) is happy with such a situation: an assertion which is, clearly, unsustainable. One could label the original text as 'dense'/'unusual' because it differs from the conventions of the language - therefore, as it is unusual in Spanish, so should it strive to be in the translation. This, needless to say, points to a situation where there would be a problem in any language where dense blocking were the norm: in such a case, could it be argued that 'deblocking' might go some way to providing the equivalent effect? In the case of English we are not faced with such a situation. The standard format is the smaller-blocked work, and a layout such as that utilised in Tiempo de silencio would catch the reader's attention.

When we come to consider Time of Silence however, we are not met with a similar effect. The book's overall length is some 244 pages - slightly longer than the original. Within this figure it is difficult to exactly equate section with section, as the layout is quite different. However, those parts of the novel which approximately correspond to the story in the 176 pages referred to earlier, boast some 438 paragraphs/blocks (twice the original number). Naturally, this means that the effect of Time of Silence is of a text which is much less dense (and, consequently, much less intimidating) than the original. The translation has been nicely divided into blocks which the target language audience will find easily digestible, and wherein, often, the somewhat flitting thought sequences of the original have been tidied up. For example, in the two sections highlighted in the original (of 7 and 8 pages respectively) the translation boasts 20 blocks and 16 blocks respectively. The effect is, needless to say, utterly different in the translation, as there is

less of a challenge involved, and - it could be argued - part of the meaning has been lost. This whole area of text manipulation is highly problematic, for it reaches to the fundamentals of the translation process. To whom does the translator owe greatest loyalty? Is the TL audience more important than the author? The answers to this will never be set in stone, but with a work such as Tiempo de silencio, there is a special relevance to this argument. Much of the work's importance (and, perhaps, meaning) is conveyed by its layout. Why change it? It is as difficult for a Spanish audience as an 'equivalent' layout would be for an English-speaking audience.

3.4.3 Layout and internal monologue

Insofar as the novel's layout is important re. the presentation of spoken discourse, it is worth noting that the 'block effect' is an integral part of the whole strategy through which Martín-Santos presents us with internal monologue. As has been seen previously, the internal monologue sections are typified by a quasi-rambling style which seeks to convey the haphazard internal relationship of much of our thought processes. By graphically presenting this phenomenon in large blocks, devoid of breaks, thereby depriving both the mind and the eye of the reader of a respite, Martín-Santos successfully strengthens the interminable flow of thoughts, as they seemingly flow naturally from one into another. This is, of course, a prop to sustain the notion that our internal speech is not compartmentalised. We, as, readers often become accustomed to a thought-rhythm of a character, which is an echo of her/his speech rhythm. Returning to the point made previously that the translator of Time of Silence has lost power and intensity through the use of smaller blocks, the same point is as true (if not more so) as regards their consideration as a manifestation of a form of speech. If we take as an example of the author/narrator's monologue, the scene in Tiempo de silencio which runs from page 127 to page 130 referring to the picture of the goat, and which is one continuous block in the original, we find that the translated version has four blocks.

Scène de sorcellerie: Le Grand Bouc - 1798 - (H.-0,43;L.-0,30). Madrid. Musée Lázaro. Le grand bouc, el gran macho. El gran buco, el buco émissaire, el capro hispánico bien desarrollado. El cabrón expiatorio. ¡No! El gran buco en el esplendor de su gloria, en la prepotencia del dominio, en el usufructo de de la adoración centrípeta. En el que el cuerno no es cuerno ominoso sino signo de glorioso dominio fálico. En el que tener dos cuernos no es sino reduplicación de la potencia. Allí, con ojo despierto, mirando a la muchedumbre femelle que yace sobre su regazo en ademán de auparishtaka y de las que los abortos vivos parecen expresar en súplica sincera la posible revitalización por el contacto de quien (sin duda encarnación del protervo o simple magna posibilidad del hombre nocturno) se complace en depositar la pezuña izquierda benevolentemente sobre el todavía no frío ya escuálido, no suficientemente alimentado, cuerpo del raquitismus enclencorum de las mauvaises couches reduplicativas, de las que las resultantes momificadas penden colgadas a intervalos regulares de un vástago flexible. ¿Y por qué ahorcados los que de tal guisa penden? ¿Y con qué ahorcados? ¿Acaso con el cordón vivificante por donde sangre venosa aerificada y sangre arterial carbonificada burbujeantemente se deslizan? ¿Puede ser ahorcado por el ombligo el tierno que todavía no utiliza la garganta para sus funciones aéreas del gritar, respirar, toser, llorar, sino para lentas ingestiones apenas si descubriles del mismo líquido sobre el que da la vida flota?

Scène de sorcellerie: Le Grand Bouc - 1798 - (H. 43 cm; L. 30 cm.). Madrid. Musée Lazaro.

The great goat, the great male, the great buck, the scapegoat, the well-made Hispanic billy-goat. The stinking expiatory goat? No! The great buck in the splendor of his glory, in the supreme power of his dominion, the center of female adoration, his horn no longer ominous but a sign of glorious phallic domination, his double horns merely denoting a duplication of potency. Gazing at the entranced female throng that sprawls around him and whose abortions seem to beg to be revived by contact with one who is both devil and lust incarnate with the great potentiality of nocturnal man, he calmly places his left hoof on the still war, squalid, and underfed body of the rickety and sickly products of multiple miscarriages, the mummified remains hanging at regular intervals from a flexible sapling. And why are these hung by the neck? And with what are they hung? Perhaps with the umbilical cord in which bubbled the oxygenized blood of veins and the oxidized blood of the arteries. Can the umbilicus be used to strangle the child which has not yet exercised its throat with its cries, its coughing and weeping, which is destined only as a channel for the slow and scarcely discernible intake of the very liquid which bears life?

The bats flutter down three by three to roost on the horns that are the objects of fascination. And while his left hoof makes this saving gesture, his penetrating eye tells us that the very air which he breathes, the pure air from the distant mountains, reveals that we belong to this earth and are its children, returning to it in

Oscilantes, tres y tres, los murciélagos descienden a posarse sobre los mismos cuernos que son motivo de fascinación. Y mientras su pezuña izquierda salva, indica con su mirada penetrante que es (el mismo que respira) el aire puro sobre la sierra lejana que muestra la vinculación a la tierra de todos nosotros, hijos suyos que a ellavolvemos. ¿Por qué fascinadas las auparishtákicas vencidas? ¿Cuál es la verdad que dice con la seriedad inmóvil de su ojo abierto? Las mujeres se precipitan; son las mujeres las que se precipitan a escuchar la verdad. Precisamente aquellas a quienes la verdad deja completamente indiferentes. El levantará su otra pezuña, la derecha, y en ella depositará una manzana.

the end. Why are the entranced women so fascinated? What is the truth streaming from the fixed seriousness of his open eye? The women press toward him to hear that truth. And it is precisely these women who are completely indifferent to the truth. He will lift up his other hoof, the right, and he will take an apple in it.O prophetic proclamation, made smashing precisely so that the prophecy should never, never be fulfilled! O piercing revelation of the future! I call you traitor! I call you traitor and condemn you a flameless conclave of Barceló! You are not a scapegoat, but a pleasure-loving goat. You make a bounteous gesture with your left hoof, but threaten with your right hoof, goat, and again and again you, refer

.....¡Oh proclamación profética hecha precisamente para que la profecía nunca, nunca se cumpla! ¡Oh descubrimiento, escrutación, terebrofilia del futuro! ¡Cómo traición te llamo! ¡Cómo a traición y conclave del Barceló sin llamas te convoco! No eres expiatorio, buco, sino bucogozador. Das tu pezuña izquierda con gesto dadivoso pero amagas con la derecha, buco y una y otra vez te refieres personalmente al secretario de la docta corporación..... Porque no bastará ya nunca que la gente esta tonta pueda comer, ni pueda ser vestida, ni pueda ser piadosamente educada en naves de nueva planta construidas, ni pueda ser selectamente nutrida con vitamínicos jugos y proteicos extractos que el turmix logra de materias primas diversas, jugos, frutos, pepitorias, embutidos, rosbifes, pescado fresco, habas nuevas, calamares, naranjas, naranjas (y no sólo su cáscara)

personally to the secretary of the learned society..... For it will never be enough for such stupid people to be able to eat, to be clothed, and to be piously educated in the shining naves in new buildings, nor to be carefully nourished with vitamin-charged juices and protein extracts which the Turmix obtains from various raw materials: juices, fruits, giblets, sausages, roast beef, fresh fish, fresh beans, squids, oranges and oranges and oranges (and not only the peel), since because they are victims of their polluted Gothic blood and are part of the lower Mediterranean peoples, they will continue to cling to their Asiatic structures and will vegetate miserably with nothing but their *gracia*, rejecting the repulsive technique of the Northwest. *Cante jondo*, *media verónica*, gypsy dancers with a tribe of children at their skirts, the faithful eyes of the bullfighter's old sword-bearer,

puesto que víctimas de su sangre gótica de mala calidad y de bajo pueblo mediterráneo permanecerán adheridos a sus estructuras asiáticas y así miserablemente vegetarán vestidos únicamente de gracia y no de la repulsiva técnica del noroeste. Cantejondo, mediaverónica, churumbeliportantes faraonas, fidelidades de viejo mozo de estoques, hospitalidades, équites, centauros de Andalucía la baja, todas ellas siluetas de Elefanta, casta y casta y casta y no sólo casta torera sino casta pordiosera, casta andariega, casta destripaterrónica, casta de los siete niños siete, casta de los barrios chinos de todas las marsellas y casta de las trotuarantes mujeres de ojos negros de París que no saben pronunciar - todavía no, qué torpes - la erre como es debido bien rulada, casta del gran gilbert y la mary escuálida único asomo de la europa en la más europa de nuestras villas pasada a cuchillo y de la que los cuchillos fueron asegurados (por los nobles reyes nórdicosde mejor casta) con anillos de hierro a las mesas donde sólo habían de servir, ya definitivamente, para cortar un pan seco acarcomado. [pp127-130]

overdone hospitality, horsemen, centaurs of Lower Andalusia, all of them reflections of Elephanta, caste, caste, and not only the bullfighter caste, but the beggar caste, the foot-loose caste, the earth-scratching caste, the seventh-child-of-a-seventh-child caste, the caste of the port districts of all the Marseilles of the world and the caste of all the black-eyed *trottoir*-walking women of Paris who are so stupid that they cannot pronounce the letter *r* correctly with a good roll, caste of the greater Gilberts and bloody Marys, the only sign of Europe in the most European of our cities put to the sword and whose knives were fastened to the tables with iron rings (by the noble Nordic kings of better breed) so that they could then cut nothing but dry crusty bread."²

* Barceló is the name of one of the most notorious cheap dance halls of Madrid.

² The knives fixed to the table here (which has a play on the word *cuchillo* - knife or sword) refer to the 1808 uprising in Madrid against Napoleon's occupying forces. In order to prevent a repetition of the attack, all table knives were ordered to be chained to the tables. [pp127-130]

The blocking of the original is used to separate (and split) some of the ideas of the original, so that they do not appear to be as interconnected as the original's. Martín-Santos has used the background image of a picture to make a number of points, about various things. He begins with a discussion of the painting, and slips seamlessly into an attack upon the various intellectual pretensions of the Madrid (and Spanish?) upper classes, which leads onto an Indian legend, which in turn leads to a criticism of the Spanish

race and its current 'situation'. All this is bound together by the images of the painting, but they all flow - without interruption. In Time of Silence however, the blocks carry - the imagery of the painting; the 'intellectuals' and the Indian legend; the critique; and more of the critique. These are individual blocks, which serves to reinforce a sense of separation in the mind of the reader.

Where the SL text has sought to create a passage of spoken discourse which is immensely powerful whilst being at the same time rather difficult to follow with ease, given the distribution therein of obtruse elements which would prove troublesome to most audiences, the TL text has - as has been seen before - softened the impact by way of a number of features, such as the blocking already mentioned. What this does is to halt the flow of the spoken discourse. Readers of the SL text are caught up in a relentless flow of thoughts and ideas, many of which are challenging. In certain ways this example of spoken discourse is more challenging intellectually than any which the reader would have encountered in the book up to this point. The lack of pauses, or breaks, reinforces this piledriver effect, which serves to momentarily disorientate the reader: this is a delivery of spoken discourse without a pause for breath. The TL text, on the contrary, is a far more placid piece of discourse. Here, the interlocutor stops for breath, allowing the audience to assimilate some of what has gone before. The flow of the original has been diverted and reduced, so that instead of a piledriver effect, this is a tap. To an extent, this device (whether deliberate or not on the translator's part) helps to demystify some of the text: the spoken discourse is no longer as intellectually challenging, due simply to the fact that the TL audience is allowed time to pause. By stripping the momentum, the translator has created a radically different type of text, and has shifted the focus away from the discourse creator, in favour of the audience, by making things easier to cope with.

If people are not well represented in their speech acts, they will be weaker as credible characters than had their speech acts been convincing. The notion of speech acts covers not only those articulated discourse items, but

also those items which are deemed internal monologue (for reasons already discussed). Although it may seem odd to consider the narrator in such a light, there is little doubt that the more believable this person is to a readership (i.e. the more they can visualise her/him), the more successful the effect is likely to be. Although it could be argued that the Time of Silence narrator is not quite betrayed, it is probably true to say that an audience will perceive her/him in a different way. Just how much of a difference will, naturally, be important for the character's credibility. Given that so much of Tiempo de silencio is subtle, it should be important that the translator be careful to preserve as much of the original's make-up as possible. The difference created by the rendering of a three-page block as four separate blocks, will be difficult to quantify, but the fact is that it is there. When we come to consider the internal monologues of the principal characters, they affect us, perhaps, most strongly. Pedro's final monologue on leaving Madrid is a very powerful example of thoughts spilling out into each other. This is the perfect representation of the mind and preoccupations and the feelings of the character, who finds himself confused and uncertain as he begins a new chapter in his life. This is mingled with the sounds and images of the city; its station and the train itself. By representing this in one solid block, the reader is drawn along with a pace regulated by the sound of the train. A lack of pauses or respites pulls us, and Pedro, inexorably towards the end, where we arrive slightly 'fatigued' by the intensive reading. Time of Silence forgoes this to present us with a series of (as we have seen), 16 paragraph blocks which nicely break the passage up and allocate each thought to a particular place. The effect is quite different, and the hypnotic pull of the original has been lost.

Similarly, the sequence wherein Dorita is stabbed at the fairground is densely packed in Tiempo de silencio, adding a certain touch of menace and fatality to the scene. In a single block spanning seven pages we, as readers, are not allowed to pause or escape until the action is complete. The translated version, however, gives us some 19 chances to pause and loses much effect. It is also interesting to note that the original (in this section)

includes elements of articulated multi-party conversation within the body of the text (not occupying individual lines for each opening). These are not signalled in any way other than the use of words such as *dijo* and *contestó*. Martín-Santos has dispensed with much of the conventional grammatical niceties, in order to avoid breaking the flow: *Quién es usted, dijo luego Dorita y Cartucho le contestó calla, calla de una vez*. This technique requires the reader to determine what is happening without the aid of some of the standard 'crutches': this should be easily achieved. In sharp contrast, the English-language version does include most of the linguistic norms, though not always giving the utterances a new line upon which to begin. In the section just referred to, the translator has used both quotation marks and a question mark (although, to be fair, the original does sport an interrogative accent) for the first piece of discourse, while the second has lost its status as a piece of active language:

Quién es usted, dijo luego Dorita y Cartucho le contestó calla, calla de una vez. [p232]		"Who are you?" said Dorita, and Cartucho told her to keep her mouth shut, [p237]
--	--	--

Once more a small part of the original has been lost, and, therefore, the translation is that little bit weaker. Martín-Santos requires his readership to work, whereas his English language persona does not. On a cumulative basis this is a worrying trend.

Another problem which the alteration of the layout engenders is that of exactly how to split up the long sections of rambling internal monologue. It would appear safe to assume that - as has been stated many times - the author wishes to portray the workings of the human mind, as it moves from subject to subject; and has chosen his breakless format accordingly. This, by necessity, does not require the thoughts to be grouped per se. The technique, however, of producing smaller blocks requires the translator to do just that. Often, the decision will be an arbitrary one, as there is little to indicate a 'natural' break. Failing that, of course, there are those occasions

where embedded conversation may be used as a break point. However, these questions simply reinforce another: Why change the format at all?

3.5 LANGUAGE: TRICKS AND STYLE

Even though many of these devices have made the work a difficult one for its readership, perhaps this was part of Martín-Santos' plan, for a language which no-one understands equals silence, albeit symbolic. No-one has shouted louder than Martín-Santos of Spain's problems, even in the worst Time of Silence. (The censor operated on this novel on a number of occasions. The first edition was without sections 18, 19 and 20 (first visit to the brothel), as well as 36 and 37 (the second visit) - these were deleted more for moral objections than political ones (they were restored from the 1965 edition onwards). The internal monologue sections, which we have already looked at, also provide evidence of some of the characteristic linguistic games and styles which the author employs. The first of Pedro's occurs when he is busy looking through the microscope and contemplating a number of elements which will be fundamental for the novel's development: his illusions about making a great discovery; the state of contemporary Spanish life; the paucity of resources for scientific investigation; the 'alimentación' of the inhabitants of the poorer areas of the city; moral poverty to which hunger leads. His second internal monologue occurs in the prison, after his arrest. At this critical point in the novel, the 'narrator' presents Pedro's internal struggle, his sense of guilt and the feeling of 'desaliento' which overwhelms him. Although it is Pedro who is thinking here, one hears three voices: one in discourse which uses almost exclusively the infinitive; another using 'tú', and another in 'yo' which the protagonist uses. The layout of this internal monologue is interesting, as it adds to the piece's impact.

The long, dense paragraph of internal monologue is interrupted by a separate line: *¿Por qué fui?* There are then two more paragraphs, once more followed by a separate line: *Tú no la mataste. Estaba muerta. No estaba muerta. Tú la mataste. ¿Por qué dices tú?* [p 177]. One point to note re. the grandmother's internal monologue is that her allusions are to a personal past, whereas Pedro's refer to a symbolic past which applies to all Spaniards. Anaphoric constructions are popular with the author, often in those passages of greatest general impact; eg. the narrator asks:

¿Por qué ir a estudiar las costumbres humanas hasta la antipódica isla de Tasmania? Como si aquí no viéramos con mayor originalidad resolver los eternos problemas a hombres de nuestra misma habla. Como si no fuera el tabú del incesto tan audazmente violado en estos primitivos tálamos como en los montones de yerba de cualquier isla paradisíaca. Como si las instituciones primarias de estas agrupaciones no fueran tan notables y mucho más complejas que las de los pueblos que aún no han sido capaces de sobrepasar el estadio tribal. Como si el invento del bumerang no estuviera tan rotundamente superado y hasta puesto en ridículo por múltiples ingeniosidades - que no podemos deternos a describir - gracias a las cuales estas gentes sobreviven y crían. Como si no se hubiera demostrado que en el interior del iglú esquimal la temperatura en enero es varios grados Fahrenheit más alta que el la chabola suburbio madrileño. Como si no se supiera que la edad media de pérdida de la virginidad es más baja en estas lonjas que en las tribus del Africa central dotadas de tan complicados y grotescos ritos de iniciación. Como si

Why pursue the study of human customs in far-off Tasmania in the Antipodes? Is not the solution of eternal human problems achieved with greater originality here by our own people? Is not the taboo of incest more daringly violated in these primitive bridal chambers than in the grass huts of any paradise island? As though the primary institutions of these groups were not more noteworthy and more complex than those of peoples who have not yet succeeded in progressing beyond the tribal stage. As though the invention of the boomerang were not clearly overshadowed and even put to ridicule by the many examples of ingenuity, which we have not time to describe, as a result of which these young people manage to survive and to bring up their young. As though had not been proved that the January temperature inside Eskimo igloo is several degrees higher than that of a Madrid shanty. As though it were not known that the average age of the loss of virginity is lower in these huts than among the tribes of Central Africa which have the advantage of such complicated and grotesque initiation rites. As though the steatopygic fat of the Hottentots were not perfectly counterbalanced by the

la grasa esteatopigia de las hotentotes no estuviera perfectamente contrabalanceada por la lipodistrofia progresiva de nuestras hembras mediterráneas. Como si la creencia en un ser supremo no se correspondiera aquí con un temor reverencial más positivo ante las fuerzas del orden público igualmente omnipotentes. Como si el hombre no fuera el mismo, señor, el mismo en todas partes: siempre tan inferior en la precisión de sus instintos a los más brutos animales y tan superior continuamente a la idea que de él logran hacerse los filósofos que comprenden las civilizaciones. pp44-45]

progressive lipodystrophy of our Mediterranean females. As though belief in a Supreme Being is not matched here by a more than positive reverential fear of the equally omnipotent forces of public order. As though man were not the same, sir, the same everywhere, always so inferior in the precision of his instincts to the lowest animals, and so constantly superior to the idea of him which the philosophers who understand civilizations have managed to create. [pp41-42]

Having asked *¿Por qué ir a estudiar las costumbres humanas hasta la antipódica isla de Tasmania?*, there then follow nine answers in an anaphoric style: *Como si aquí..civilizaciones*. In this section the Spanish situation is compared to those of the most primitive/backward races, and the narrator implies that there is little difference to be found. The phenomenon of repetition employed by Martín-Santos has many effects, chief amongst which is the effect of bludgeoning that which he most wishes to destroy. In another example, nearer the beginning of the book, [pp13-17/11-14] Spain is presented with 27 characteristic details, and 7 subcharacteristics possessed by *“las ciudades que no tienen catedrales”*. Until Spaniards *“aprenden a mirar cara a cara su destino mediocre”*, there are 21 different ways to wait, from *“contemplar en una plaza grande el rodar ingenuo de los soldados”* to *“...inventar un nuevo estilo literario”* [p15/15].

The translator's reply to such constructions is haphazard, in that he does not employ the anaphoric devices with the same regularity as the author does. There would appear to be no discernible reason for this fact, other than personal preference. Whilst content to repeat an item, in this usage, a number of times, it would appear that some in-built mechanism prevents the translator from complete mirroring: a clear example of this may be seen in the

section cited above. In the original the item '*como si*' is used nine times; in the TL text, however, the translator has, for some reason, elected to render this seven times as '*as though*', whilst employing a construction with '*is not?*' for the other two. There is no convention in English which eschews the use of an item nine times, especially when the item is obviously being used repetitiously to achieve an effect. The overall effect of such a strategy is to weaken the impact of the original, thereby making the spoken discourse format - which could be producing the section - less effective. What it would seem important to stress here is that this must have been a choice on the part of the translator: however, the overall game plane of which such a decision may have been a part is not clear.

3.5.1 Linguistic innovation

The forms of expression of both characters and narrator(s) are of great importance in the novel. Martín-Santos creates new forms and formats; he distorts syntactic structures, *..su familia de la que parte principalísima ambas muchachas toledanas eran*; he plays rhetorical games, for example when Muecas goes to fetch Pedro; he links words «la-no-madre-no-doncella»; he synthesizes them and distorts them at will. Neologisms are frequent - often with Spanish spellings, eg *niudial*, *yearling*, *ansisuatil*, *aicecrim con soda*, etc. He dispenses with punctuation; orthographic norms are frequently flouted; and he uses onomatopoetic devices as he sees fit. All of this, as Saludes states:

*..ha hecho difícil las traducciones a otras lenguas..*²³

Often, the basis of the tricks are not extant within the source language, which - naturally - puts the translator under some pressure. Much of the translation does not feature the unusual linguistic structures of the original, and the

²³ Esperanza G. Saludes, in *Crítica semiológica de textos literarios hispánicos*, ed. Garrido Gallardo, (Madrid, 1986)., p 88

translator has opted to produce what could be labelled a 'standardised' form of language. In those sections where the author has produced strings e.g. "*la-no-madre-no-doncella*", the translator is not overly constrained from reproducing a similar string. Sometimes this occurs, sometimes it does not; and there is little apparent reasoning for why and why not. A great deal of the decision making should be lifted from the shoulders of the translator, if one point is carefully considered: that is the point concerning the 'unusualness of the original language item or construction'. If it is an item which is odd, such as the aforementioned strings, but which is comprehensible, then there would seem to be little reason for the translator to ditch such an item, especially if it is recreatable in the target language. Hence, an item like a string, - which is recreatable - could and should be assimilated into the text of the TL, in order to attempt to achieve a similar effect, as the SL text. If the construct is not overly remarkable in the SL, then the translator has some latitude to discard it in the translation, especially if to attempt to recreate would prove too tricky. What must always be considered is the intentionality behind the author's choices and use of items. In most cases there would be a desired effect on a readership behind such choices, and such effects could well influence the comprehension process, thereby being important as regards the work's meaning. Within the bounds of possibility, the translator should strive to recreate the effects, or at least let the TL audience be aware of some kind of unusual language usage.

In one of the examples quoted previously, "*su familia de la que...*", we are presented with a piece of language which is - in the original - manifestly non-standard. To convey a similar oddity of language in the translation would certainly not be too complex, and its effect would be much the same on the TL audience as on the SL audience. However, the translator has not decided to follow the original's lead here, and has - instead - rendered it as a non-marked piece of English. Hence, the discursive edge of the text is lost - for no apparent reason.

Throughout much of the book there is a similar loss, wherein marked linguistic forms have been replaced by unmarked forms, thereby losing much

of the flavour of the original. There are many possible reasons for a translator's reluctance to engage in such linguistic skills, especially if s/he believes that loss of the marking will not seriously affect the message of the original. Whilst it is probably true to say that the fundamental, underlying message is conveyed, there is little doubt that some of the novel's texture has been sacrificed. Novels such as Tiempo de silencio rely upon their language and its manipulation for their force and uniqueness; to convey only half of the original is not doing justice to the author. Reasons for not being 100% faithful to the original range from lack of ability to lack of time, yet none of them justify such a failure. Only if the 'rendered' items were to produce an effect quite different from that of the original would serious justification seem to exist. This may - of course - be strongly language-related; for, what may be done in language x may not be remotely acceptable in language y, thereby complicating the process. However, syntactic structures permitting, the translator should try to render. Of course, on occasion we are talking about linguistic usage which sets out to push back the linguistic frontiers, i.e. to produce new 'product'. In these situations there could not be a clearer call to arms for the translator to transpose the creativity of the SL to that of the TL. It may be that the original binds the TL closely into particular usage; or the translator may be afforded considerable freedom in her/his TL versions. If works such as Tiempo de silencio, or for example, some of Joyce's work were/are not translated with attention paid to the constructs and games of the original, then the worth of the opus is reduced - in some cases severely. Tiempo de silencio without the 'difficult' use of language, or Finnigan's Wake similarly denuded becomes a parody of itself, and loses the credibility and importance which the author so painstakingly crafted.

3.5.2 Tense/Focus shift

Additionally, there are a number of points which could usefully be explored, one of which was mentioned earlier, namely the changing of verbal tenses when the English structures do not require such changes.

Para que quieres dormir... [p97-]

| Why should ...need to sleep..

In this translation, there are many present tenses which have been rendered by the 'should' format. This distances the action from the speaker somewhat, for if they are using the present tense it locates the action the continuous here and now. The 'should' format rather holds it at a certain distance and is not necessarily implying that reference is being made to the interlocutor, which using the present tense does. Focus changing is not restricted to verbal formations in Time of Silence. In the section where Pedro and Matías fall in with the painter, the author - having established his nationality, thereafter only alludes to it through the use of defective language. The translator chooses to render the defective language only selectively, which - again - begs the question: why? The principal way in which the narrator shifts the focus in this section is that he almost constantly translates 'el pintor' or 'el artista' as 'the German'. Martín-Santos chose to focus on one (particular) aspect of the man, whereas the translator looks elsewhere.

What makes this kind of alteration so disquieting is the fact that, unlike some of the elements we have examined, such points are unlikely to be instantly recognisable to a TL audience. Whereas it may be possible to identify seemingly defective spoken discourse, it is less likely that tense and focus shifts within that language will be readily identifiable, as there is every likelihood that the tenses employed will make sense, and focus shifting is only really visible when one engages in a textual comparison exercise such as this.

The shifting technique is, as implied, not associated solely with verbal constructions, but also with a more general change of emphasis in a particular scene. This happens throughout the TL text:

Sonaba el teléfono y he oído el timbre. He cogido el aparato... [p3] | I heard the phone ring, and I answered it..... [p7]

Here, the translator has slightly shifted the tense usage, as well as shifting the focus of the action to a certain extent. Whilst the SL version achieves the creation of a 'world at arm's length', i.e. one which is slightly remote and the reader is somehow detached from the action, in the TL text - due to the shifting - there is more immediacy about the action, and the reader is closer to what is going on. Whilst such a change may appear to be slight, it should not be forgotten that it has altered the effect, from that of the SL version.

..de la dieta con que el Muecas conseguía mantener vivos... [p28]		..of the diet by which Muecas had managed to keep them alive... [p26]
--	--	--

This is an example wherein the focus shifting has occurred in the verbal formation, and has subtly altered the reader's perception. The SL usage somehow implies that, although a past tense is used, there is the possibility that the process of keeping the mice alive is still on-going. The TL version, however, denied that possibility as its pluperfect usage puts the action too far in the past to be linked to the present. Once more, the alteration is subtle, but the fact remains that it is there, as one of a series of cumulative elements.

Allí estaba el digno propietario volviéndoles la espalda... [p48]		There they found the householder with his back to them... [p46]
--	--	--

The image which the translator conveys in this section is markedly different to that which the SL author has created. In the original the person in question is simply 'there', and in the process of turning away from the viewers. In the TL text, though, that same person is no longer in charge of his own actions; rather, he is now part of the perception of the viewers, as they 'find' him. Also, he is no longer moving, but is in a static position turned away from them. These changes are not required by an TL convention, and there is nothing to suggest that a more direct translation would not have been equally effective in the TL text: therefore, the shift of focus is indefensible.

An example which is of little consequence in the text as a whole, but which well serves to illustrate the random and arbitrary nature of the translator's focus shifting appears on page 55 of the TL text:

...y que las compras de azúcar de diez en diez céntimos.... [p57]		..and that the sale of sugar in ten-centimo portions... [p55]
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Quite why the translator felt the need to alter the focus from purchases to sales is unclear, but there appears to be little reason for it: the reader's attention is taken from one side of a two-sided transaction to the other. Does this alter the world-view of the reader as regards the text in question: possibly, especially in conjunction with other factors.

In one of Amador's interventions, which is rendered in true spoken discourse, during a conversation with Pedro, the translator has altered the focus of the discourse, switching from the SL text's image of an invocation of Amador directly addressing the person of whom he is thinking, to a much more detached version which completely loses this image. This has direct impact on the TL audience's reception of the character, especially as the discourse is spoken. Whilst the SL audience is able to relate to the man and imagine him losing himself slightly in his thoughts (a process of emotions), the TL audience is presented with a more pragmatic persona, one whose discourse has a certain documentary feel to it, as events are related, without the emotional charge, albeit slight, which the SL text carries.

Porque si somos o no somos primos, que si tu madre y mi madre estuvieron de parto en el mismo día, que si cuando tu madre se vino a Madrid la mía estaba sirviendo en casa del médico y que si eran de venirse las dos... [p32]		Because whether or not we're cousins, the fact is that our mothers both gave birth on the same day, and were both intending to come to Madrid, but his was working in the doctor's house when mine came here... [p30]
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In one of the decana's shorter internal monologue sections, where her thoughts cascade tumultuously, the translator alters the subject focus:

Para qué quieres dormir cuerpo fatigado si ya no distingues entre el cansancio y el reposo. Para qué queréis cerraros oídos finísimos a los que todavía no ha llegado el frío de los huesos. Para qué queréis cerraros párpados con azules bolsas con pliegues, con tegumentos supernumerarios, si gozáis todavía de la capacidad de ver de noche y asustar al que miréis cara a cara sabiendo que sabéis lo que él también sabe que habéis visto. [p97]

Why should an old body need sleep when it no longer knows the difference between tiredness and rest? Why should keen ears be closed to those who have not yet felt the cold in their bones? Why should blue-veined baggy eyes wrapped in innumerable folds be closed if they can still see at night and frighten with a face-to-face look, knowing what they know and what he knows too? [pp96/97]

This would seem to be yet another example of replacing a personalised form with an unmarked impersonal form. Whilst the SL text clearly portrays a woman talking to and about herself, by means of a device which is important as regards the reinforcement of the signals which tell the readership that this is internal monologue, the TL text has abandoned this device completely. The English version is impersonalised, and as such does not strengthen the internal monologue signals. This piece of discourse completely lacks any of the original's signals, and as such is a significantly weaker, less stylised piece of text.

3.6 TIEMPO DE SILENCIO AS SOCIAL COMMENTARY

Much of what Martín-Santos says is not positive and the book paints a bleak picture of the Spain it reflects. Here is a society which is brutalised, and which has stratified to a degree perhaps greater than previously known in Spain. The novel quite clearly reflects this phenomenon by representing different strata through different characters, and by suggesting that they cannot/do not mix. To lay the blame for the social stratification which the book portrays at the door of Franco and his policies is, perhaps, to overstate the case, but there is little doubt that the legacy of the Civil War included a

polarised society, and as the country's isolation in an international context grew, so the economic situation within Spain became more difficult, and the polarisation of society on economic grounds became more prevalent. Tiempo de silencio clearly echoes this, and by so doing implicitly criticises the powers that be which have created a society in which people are forced to live in the *chabolas*; where people have little or no hope; and where the dispossessed flock in ever increasing numbers. For those who inhabit the city life is not easy. Money is scarce and the people are weighed down by everyday mundanities. The novel does not reflect a society at ease with itself, nor one which appears overly positive - nowhere in the book does one encounter people whom one could consider to be happy. The more 'fortunate' classes are painted as a rather vacant mass whose intellectual capacity is severely restricted. Coupled with this, they are shown as exploiters of others (notably in their use and abuse of prostitutes). Between the occupants of the *chabolas* and the 'upper' classes, there exists a vast middle ground of people struggling to survive. As a criticism of the society born of the Franco régime it is harsh, and yet it manages to be so without ever directly confronting the system itself. The situation is manifest everywhere, even in the laboratories - the cutting edge of Spanish technology - where experiments are difficult due to the difficulty in obtaining mice from the USA, due to Spain's position on the world stage.

3.7 TIEMPO DE SILENCIO AND THE MEANING OF SYMBOLS

It is possibly true to say that the fact, alluded to earlier, that most levels of Spanish society are represented in conversation is not mere coincidence. A great deal of meaning is contained within Tiempo de silencio which is never openly addressed but is - rather - hinted at and alluded to, often, by use of symbols or by the subtle employment of features such as the conversational gambit just discussed.

To produce a book like Tiempo de silencio under such a régime, as Martín-Santos did, was no mean achievement; and to get it past the censors was

equally impressive. What all of this means as far as the translator is concerned, is that the tone of inherent criticism which the original carries should be conveyed. However, for a number of reasons this is not necessarily an easy task. For a modern-day audience (1995), the referent (i.e. Franco's Spain) is but a distant memory. Additionally, the translation is - by its very nature - destined for a readership outwith the 'problem area', a fact which means that the target of the original's observations would, even contemporaneously, be of less importance. If one is not immediately affected by the régime and the ramifications of living under it, the criticisms of it are likely to be less relevant. If the translator is producing for a naturally less-receptive audience (re. this aspect of the work), to what extent should s/he 'upgrade' the message, and make it more prominent? Is it as relevant outwith the original target audience? This is a highly debatable question, and for any translator to 'reveal' a hidden aspect of the original is, perhaps, a dangerous game to play, as to do so would surely alter the balance of the original. It is probably true to say that a work such as Tiempo de silencio is overtly negative enough to be able to stand without the requirement of the covert message being made more obvious.

If we return to a theme touched upon earlier, we may take a longer and more detailed look at the work from a semiotic viewpoint. Each thing we do, from the way we choose to dress to the words we use has a meaning on a number of levels - the literal and the metaphoric. Within this last class comes that range of meaning which is derived from communication which has a subject, but one which is somehow disguised or hidden. It is perfectly possible - when looking at language - that the fact that a message/meaning is hidden is not deliberate. Much of the way that others perceive us is based on factors other than the purely 'straightforward' linguistic ones. The language which we, as individuals, use reveals clues as to our personality as well as our viewpoints on different subjects. A great deal of this encoding is vested in signs and symbols - in a literary sense - and, as such, may be considered under the context of semiotics.

Semiotics is that field of study which investigates the social production of meaning from sign systems: these systems are to be found throughout our reality in areas as disparate as mathematics, formal logic, rites, customs and - of course - language. The purpose of the exercise is to reveal and analyse the extent to which meanings are produced out of the structural relations that exist within any sign system. As it is committed to the notion of systematic relations operating in abstract structures semiotics may be relevant to language, which is a unique blend of the abstract and the concrete, especially so in the case of spoken discourse such as that under discussion²⁴. The whole area of diegetic narrative is filled with signs and symbols of greater or lesser significance, which may have a heavy bearing on a work's perceived value and influence. The author, in the midst of the creative process, elects to orientate somehow her/his readership by use of language, codes, symbols, etc. Thus, the character of Cartucho is conveyed by the language he uses and the way he does so; as well as through other stimuli which the author may include. These may be more or less blatant, i.e. they may sometimes hint at something. This tactic is a clear example of the manner in which the audience is manipulated by an author. The situation whereby an author chooses to leave her/his audience 'free' to reach their own conclusions is an impossible one. As Robert Scholes has stated:

Readers are..constructed: divided psyches traversed by codes. Leaving the reader "free" to interpret is an impossibility. The "free" reader is simply at the mercy of the cultural codes that constitute each person as a reader, and of the manipulative features of the text, the classroom, and the whole reading situation as well... the students need to acquire interpretative codes of their culture, but they also need to see them as codes, so that they can appreciate those texts that reshape accepted ideas and at the same time defend themselves against the manipulative exploitation of received opinion.²⁵

²⁴ Further discussion of this topic may be found in: Eco, Umberto, *A Theory of Semiotics*, MacMillan, London, and Fawcett, R. (ed), *The Semiotics of Culture and Language (I & II)*, Pinter, London

²⁵ Scholes, Robert, *Semiotics and Interpretation* (New York, 1982), p 14

Between the reader and the author is a gulf which is filled by context/message, contact/code (after Jakobson). It is often the case that an author will deliberately base the 'meaning' of her/his work on the semiotic premise; indeed, much of literary competence is based upon our ability to connect the world of fiction and experience.

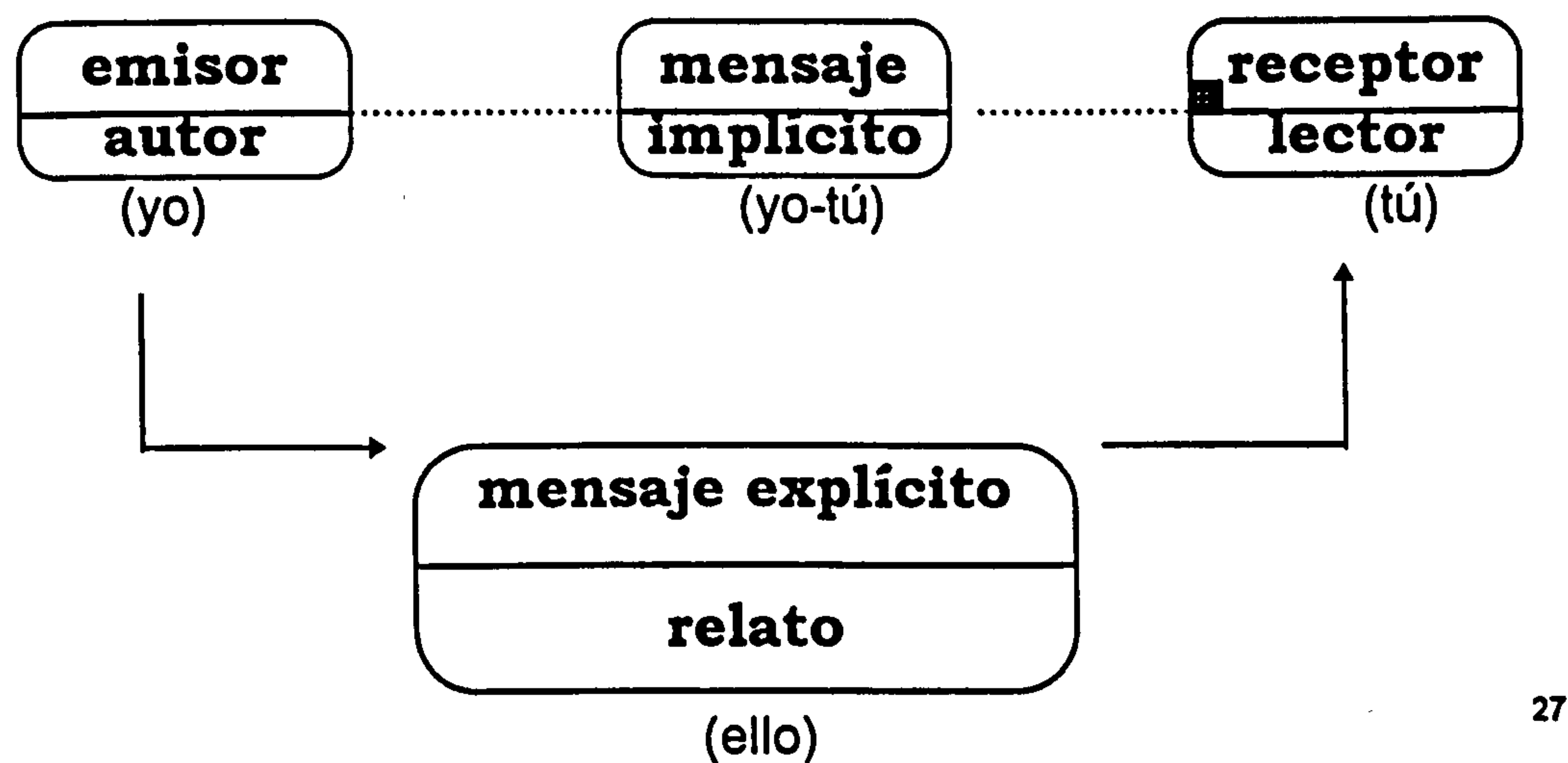
However, having indicated that the world of fiction is important, we should not lose sight of an important backboard for literature: the real context. This is ever present; not being affected by the fictional one. Rather, this brings into focus certain elements of the real context for our scrutiny. For a writer to be able to enter into some kind of communication with the audience, there should be common ground. Rarely is a piece of literary discourse created which does not have any points of reference for its readership. While it may be set in a fantasy world there will, almost always, be a reassuring piece of everyday life available to cling to. The process of invocation of some kind of shared and accessible society is important in the creation of works such as Tiempo de silencio; for, for those who have experienced such things as marriage or bereavement, the words themselves will signify something different compared with those who have had no experience of such things. Where this is especially relevant for a work such as Tiempo de silencio, is that whilst it is firmly rooted in a reality recognisable to its intended audience - namely everyday life, it is also touching the shared reality of life under the Franco regime.

Narration is - essentially - a mimetic or representative behaviour, through which human beings communicate certain kinds of message. As such, it is almost inevitably culture bound, as it is a matter of learned or acquired behaviour. Where an author wishes to communicate something without overtly referring to it, s/he must have recourse to signs and/or suggestions. For an audience to be able to access any intended meaning involves both a passive/automatic translation of semiotic conventions into intelligible units, as well as an active/interpretative rearrangement of textual signs into significant structures. Naturally, the more 'obscure' a meaning, the more difficult it will be to access, and - by extension - the more restricted the audience who will

be able to so do. Why meaning should be hidden at all is, evidently, an important question. Much, of course, depends upon the author's position and point of view, as well as other factors:

La noción de punto de vida está, pues, estrechamente vinculada a la posición que el narrador adopte ante la historia que cuenta y remite inmediatamente a las relaciones que el narrador mantiene con lo narrado. De la posición del narrador ante la historia depende también la cantidad y calidad de la información que suministra.²⁶

While this is no doubt true, there are others factors which may have a bearing. Once more, the 'real context is always present', and that very context may condition what the author tells her/his audience: are they allowed to make point x, or are there constraints? These possible constraints may be many and varied, and from many sources as Salman Rushdie could well attest. Thus, the author may speak to the audience, but not always directly. Oleza and Renard have diagrammised the author/audience flow as follows:



²⁶ Emilio Frechilla Díaz, *La perspectiva narrativa in Teoría semiótica. Lenguajes y textos hispánicos* (Madrid, 1984),, p 523

Here the unbroken line indicates the unfettered flow of information, and the broken line the covert information. With such a style of discourse, it should be recognised that it is perfectly possible to make a mistake, simply because the audience can never be completely certain of the message; otherwise, it would be an overt message:

La literatura narrativa, desde la épica narrativa a la novela actual, ha constituido siempre la fuente más abundante de signos entre todas las creaciones del hombre. Las palabras evocan conceptos abstractos, así como elementos del mundo objetual y del medio circundante, pero a nivel más profundo vemos que ambos a su vez pueden evocar situaciones culturales (junto a una serie de experiencias personales por parte del narrador o lector) que contienen una multitud de signos de todo tipo, bien *descritos* por el narrador o *implícitos* «entre líneas»...los signos visualmente presentes en el texto escrito...suscitan en nosotros muchos más según los factores condicionantes de cada cual.²⁸

Works of literature, one part of whose meaning has been hidden, have been produced all over the world from the beginning of literary history. Each context has a unique reality which causes authors to hide meaning (or, they may simply wish to 'play' with an audience). In Spain, of course, the Civil War was vitally important as regards the country's literature, for a number of reasons, not the least of which was the political system it installed and which sought to control public expression. Tiempo de silencio is very much a creation of the post Civil War era, and had to tread a careful line; for, if a work is banned it is of little use. Along with numerous works of this period, Tiempo de silencio sought to record 'el existir de la colectividad española;

²⁷ Oleza Simo, J. & Renard, S., *Modernización del discurso narrativo in Teoría semiótica. Lenguajes y textos hispánicos* (Madrid, 1984),

²⁸ Fernando Poyatos, *Antropología literaria in Teoría semiótica. Lenguajes y textos hispánicos* (Madrid, 1984), p 370

fechado y situado en su presente'²⁹. These works sought to show the reality of the contemporary Spaniard (*transida de incertidumbre*), the state of Spain, and the people's conscience through their incorporation into, or their rejection by, that society. Much of the subject matter is negative - alienation, separation, intransigence, disenchantment, isolation, with failure or frustration as central themes. The basic desire was to illustrate a world of disenchantment and disfunction caused by the failure of the society of which they were a part. With such fundamentally negative propositions, the authors, whether they set out to do so or not, were criticising society and - by extension (or, more specifically) the government which created it. As with any totalitarian state, the notion of freedom of expression whereby those who would see the end of said system could give free rein to their sentiments was an unlikely scenario. Therefore, the shadow of the censor hung over every writer of the period, and was used more or less harshly according to the ideological and sociological standpoint of the author. If a work was to be an inherent criticism of the state, the author would have to do all in her/his power to ensure that the criticism was as opaque as possible. For the censor was less likely to penalise that which was not readily discernible (not to mention the fact that it might slip past the censor).

In such a system the semiotic rôle is important, since the use of a representative ideal or figure might deflect criticism, yet it had to be accessible to the readership. Hence, if a criticism of Spain were being expressed, rather than referring to Spain itself, an icon might be selected to stand in its stead, e.g. a bullfighter, or a painting by one of its favourite/most famous artists. To convey a message totally through symbolism is an unlikely and untenable scenario; therefore, a work could display some negative imagery overtly, yet allowing the audience to draw their own conclusions. (Hence, a thorough exposition re. the *chabolas* might be acceptable if there were no definitive statement to the effect that 'this government has caused this, which is dreadful'). An author had greater or

²⁹ Gonzalo Sobejano, *Direcciones de la novela española de posguerra* in *Novelistas españolas de posguerra*, ed R. Cardona, (Madrid, 1976)

lesser license depending upon their relative fame: the greater the cachet, the more they could get away with. Luis Martín-Santos was a writer of some note, and - as such - probably got away with more than many other writers would have. Tiempo de silencio is - as has been stated before - not a positive novel. Its reflection of the Spain of the times is relentlessly downbeat, yet Martín-Santos managed to 'hide' much of that. By removing himself from the frame and creating a soliloquising narrator, he has put a distance between himself and his words. Much of the criticism is 'entre líneas', so is a matter for conjecture, once again making it more difficult for the censor to make definitive statements about the work. In resumé, as Martínez says:

Pedro... sueña, y pretende lograr con su trabajo científico la transformación de un país que por mucho tiempo ha desconocido el valor de la investigación y el progreso. Su ingenuidad inicial termina reconociendo pasivamente la imposibilidad de su anhelo y su propia incapacidad para lograrlo... Su puesto final es la integración resignada a una sociedad que reserva para él la función de despechar recetas, curar resfríos y jugar en el casino de la aldea de turno.³⁰

Pedro is destroyed morally by a violent and retrograde society and by his own fear. This leads to failure and the loss of all hopes and ideals. The time of silence into which Pedro enters is one ruled by impotence, disintegration and complicity. This is Martín-Santos' vision of the Spain of the day, and the effect it had on its citizens. He saw it leading ultimately to destruction, and, indeed, his unfinished novel was titled Tiempo de destrucción.

3.7.1 Symbols and the translator

Naturally, Martín-Santos - even as a writer of his stature - could not simply make the bald statements leading to the above criticisms. Hence his

³⁰ Nieves Alonso Martínez, *Historias y discurso en novelas de posguerra* in *Crítica semiológica de textos literarios hispánicos*, ed. Garrido Gallardo, (Madrid, 1986)

recourse to the world of semiotics. For the translator, a work which has heavy recourse to the 'hidden' world of signs and symbols is troubling, not to say challenging. The problems which are engendered are many, and some may ultimately be irreconcilable. At the most basic, and perhaps, most obvious level there is the possibility that the translator (as with any reader) may not perceive any/all of the signs' and symbols' meaning. Having discussed earlier the peculiarly cultural basis of much of semiology, it is quite possible that anyone not of the relevant culture will not be as open to the clues. Connected closely with that point are a number of similar problems. Since everybody is a stranger to any text i.e. they are meeting it for the first time when they start to read it, the distance between author and translator may be too great to bridge, as regards this type of discourse. Similarly, as time moves on, the relevance of the 'hidden' message possibly becomes less immediate. In modern-day Spain, the codes and the reality to which they pointed are an historic memory to many, and simply history to others. If the relevance for a present-day SL audience has waned, how much more so for an overseas audience? Even for a TL audience nearer the time of creation, the relevance would be less, simply because of the shared cultural background which was missing. If a translator is working in a place outwith that which necessitated the covert message (and the TL audience will also be outwith that area) how important does that leave the original text's techniques? Is the translator at liberty to make clearer for her/his audience, or should the original's secrets be kept hidden? If we were to make a serious attempt to answer that question we would find that many more questions were raised, hampering the answering of the basic question. Time may act as as much of a barrier as any censor or border: an old text may be as oblique, simply through the passage of time, as any semiotically rooted work. How obscure does it have to be before the translator/updater starts to uncover the covert? Tiempo de silencio had a great deal invested in the covert message which it carried, and it could be argued that the essence of the novel would be irrevocably altered, were that element to be diluted. The translator is presented with problems at every turn. Take the setting, for

example. The fact that the setting is Madrid is never stated. It is, however, implied (in the most blatant of ways) through a description of the city [pp13-17/11-14] as well as constant references to street names and landmarks. The point is, though, that it is not named. What, therefore, is the translator to do? There is a temptation to name it, in order that the TL audience is able to locate the setting spatially, and - by extension - have access to any connotative baggage which Madrid, and therefore Spain, might have. They (the TL audience) are unlikely to be open to the codes and signs: Tetuán de las Victorias will mean nothing to most; so, it could be argued that not to uncover would be to put them at a serious disadvantage. Would it? Does it matter? Why does Martín-Santos refrain from nomenclature? Perhaps because the act of naming is a powerful one, and by pinning down this setting so exactly he would deny the setting its original semiotic value: that of a metaphor for the whole of Spain.

Of course, metaphor/semiotic values are spread throughout the novel. We have already, perhaps inadvertently, considered some aspects of this: namely in the values which the characters have, reflecting - as they would appear to do - different levels of Spanish society. The impact which these 'stereotypes' have is very much dependant upon the ability of the audience to recognise and slot these personae. If they are unable to so do, then the effect is lost. If the translator is aware that such a problem may arise, then s/he may choose to reinforce. Much more, though, in Tiempo de silencio is represented symbolically, and the layers of message are manifold and complex. Hence, it is never easy to pin down what the author's true point is.

3.7.2 Footnotes

As has been said, without a suitably 'sensitive' audience, the intended effect may be undermined. The work opens with a clear example of recourse to the

art of semiotics, in its invocation of Ramón y Cajal. This falls between two stools, as it were, for it could also be considered an example of 'cultural problems'. However, the two are often interlinked, for - as we know - the semiotician cannot easily function without the assumed cultural knowledge of a society. Hence, the reference cited to *el hombre de la barba* [p7] is, indeed, a cultural one, but at a deeper level, that image and the character himself means something. Admittedly, the text goes on to suggest an orientation for the reader: *que libró al pueblo ibero de su inferioridad nativa ante la ciencia* [p7]; however, the author has decided to rely upon the readership's knowledge. A translation, alas, is seldom able to so do, and this is no exception. Time of Silence boasts a footnote explaining the reference, and helping the reader find the required orientation: 'A reference to Ramón y Cajal, Spanish physician (1854-1934), who received the Nobel Prize for Medicine. [p3]. Whilst the accuracy of the footnote cannot be doubted, nor the content faulted, one is left to ask why the translator elected to provide this. There can be little doubt that footnotes, although helpful, are an intrusion, and serve to interrupt the flow of a piece. In this instance it could also be argued that the importance of the referent is not great enough to warrant such an intrusion. There is no easy answer, of course, to such a point; it is merely another problem for the translator. Here, the fact that there is a tag-explanation helps lessen the need for a footnote. There are a number of other occasions where the translator has chosen to enlighten the TL audience, through the use of footnotes. Often, these are - like the example just studied - examples based in culture, although some are so obscure that the ability of the original SL audience to comprehend them must be debatable. On page 61 the author says *Mientras Pedro recorre taconeando suave el espacio que conociera el cuerpo del caballero mutilado...* and, although both the original and the English versions have just been discussing Cervantes, the translator felt it necessary to footnote: 'Cervantes' hand had been mutilated in the Battle of Lepanto [p61]. On pages 66/67: *las palabras vacías de Ramón y su fantasma greguerizándose...*, has become *the empty ghosts of Ramón Gómez de la*

Serna's Greguerías.. *'Greguerías - the witty maxims which Gómez de la Serna has produced in thousands over the years, and which have become part of the Spanish language [p65].* Here, there is little doubt that the meaning of the original would be virtually inaccessible to the TL audience, and a footnote would appear to be in order on that account. However, how important the original is, is debatable; and it leaves the translator open to questions as to why certain things have been footnoted and others not (although they are italicised, e.g., *'Cante Jondo'*). Reference to a favourite suicide spot is invoked [p 99], and this is footnoted [p 99], and expanded to include information regarding the River Manzanares. Other footnoted images include; the Barceló dance-hall [p 129]; knives and the Napoleonic Wars [p130]; Vélez de Guevara's *El diablo cojuelo* [p 224]; 'Virgins of Seville' [p230]; Principe Pío railway station [p 239], and El Escorial [p 247]. It is probably true to say that none of these is vital to the story and one even includes the admission that it is 'an esoteric reference' [p 224]. Why then disrupt the textual flow? It is always debatable the effect which a 'strange' reference will have on the reader, but this must always be weighed against the disruption caused by the footnote, and the amount of information conveyed and its importance. Whilst all of these examples do indicate the way in which Martín-Santos has recourse to signs and symbols - and relies upon their ability to generate associated images - they are comparatively superficial, if one considers them against the symbolism which is so important to the book, as mentioned earlier. Here, the translator has never felt obliged to make the bigger picture clearer for the TL audience, a fact which seems strangely at odds with his clarification of the minor points indicated above. What possible explanation could there be for this? It is possible to see the situation as follows; the translator wishes to make as much of the original's basic information as possible available to the TL reader. By virtue of their so doing, said reader is in a position to reach conclusions about the wider implications of the text - or not, as the case may be.

3.7.3 Temporal and spatial referents

If we look at some of the other semiotic features of the text, we can see that many of a text's fundamentals are affected. We have already seen that the spatial context is never directly defined, and this is true of the temporal context, in the sense of when the work is set. At no point does the author tell us a date, that we might fix in time. Instead, in a process similar to that adopted with the place, he suggests a time frame based on references - often in forms which are slightly odd. For example, there is a reference to Ava Gardner, in the form of a single noun: *y su avagartner dentro* [p 30]. This has become the more standard *and containing a photo of Ava Gardner* [p27]. The use of this reference allows the reader to pinpoint the action within a certain period of time. Other markers include oblique references to the trade embargo - although this is never made plain. In much the same way that there is a reason why the author chose not to specify place, equally there will be a reason why he elected not to pin it down in terms of time. Perhaps more so than with the question of geography, the temporal aspect presented problems for Martín-Santos, for to specify would be to definitively locate the action within the Franco régime, and could more readily be seen as a criticism of that government. The author, however, reflects not only the Spain of the time ('whenever that might be') but also appears to reflect concerns on a wider scale; for there are a number of references to nuclear war, and the aftermath of any such conflict. Perhaps he is - once again - resorting to subterfuge in his attempts to tell us when the story is set.

3.7.4 Pedro as symbol

Pedro himself is a symbol - on a number of levels - he seems to symbolise the author; he represents a stratum of society, also appears to be the

representation of Spanish scientific thought. A general concern of Spaniards (especially amongst the 'intellectuals') since before the beginning of the 20th century, was the notion of that country's 'backwardness' as regards science and technology. This was made clear by Ortega y Gasset, and by numerous other Spanish writers. Pedro embodies that sentiment, as can be evidenced from the Ramón y Cajal quote earlier. Not only does the Spanish scientist have to contend with a legacy of perceived inferiority, but also the position of Spain vis-à-vis the world community at the time that Tiempo de silencio was set (as far as we can judge it). The isolation of the scientific community is clear from the fact that Pedro does not have ready access to the Illinois mice, and has to have recourse to those supplied by Muecas. The paucity of their supplies and the wholly inadequate provision is clearly identified at the beginning of the novel, as the bulb for the microscope proves to be defective and the power supply is unreliable. From that point the book is littered with references to substandard conditions and equipment. As ever, the criticisms are rarely direct, and the thoughts and discourse of the characters tend to reflect what they would desire (e.g. the chance to work in the USA, with all the prestige and comfort which that would entail), rather than criticising what they have got. The author also uses oblique references to make his point, for example by referring to the appalling condition which the criminals have to endure - and, thereby, achieving an effect in the audience which will contribute towards the 'subliminal' imagery build-up. In a less oblique, yet not overt, way the author underscores the negative aspect of this scientific poverty, with the novel's very story-line. Were it not for the nation's inability to procure the suitable experimental animals, then Pedro would never have gone to the *chabolas*, would have had no dealings with Muecas, etc., etc. In short, Pedro's downfall and its tragic consequences may be seen as a direct consequence of the country's isolation. As an image, this a powerful metaphor/symbol for the whole of Spanish society, with its implied tragedy. Needless to say, the tragedy of the Spanish people is somewhat more tangible than the complex cause and effect evidenced in Tiempo de silencio. The thoughts and words of the characters are reflections of the country and

its people's stricken state. Yet, as has been seen, Martín-Santos avoids direct condemnation. For the translator, the problem lies in attempting to decide whether a message, such as that of Tiempo de silencio (through the medium of Pedro) is strong enough to stand translation and transcultural movement. In most cases Time of Silence has respected the author's fundamental reticence to be overt, and presents much of the force of the original in its natural state. Of course, there are some occasions when a focus/strength has been lost or altered, but these are - generally - of lesser importance.

3.7.4.1 Other characters

If Pedro can be seen as a representation of science, then it is not too difficult to see that the policeman Similiano is an embodiment of the forces of Law and Order, and - to some extent - the middle ground Spanish worker. Despite a system which was so reliant upon its forces of law and order, a Spanish policeman's lot was not a happy one. Similiano does little more than complain of his situation, railing not against the powers that be in the country, but against those directly above him: his line-managers, whom he blames for his problems. His woes appear to be many - low pay, poor health, incompetent bosses, etc., etc. This picture could well paint any part of the Spain of the 1940s or 50s, wherein the workforce generally found themselves trapped in a spiral of low wages, leading to poor diet, leading to poor health and unable to depend upon any reasonable sort of health service, something which was the preserve of the well-to-do. Similiano's desire to move echoes sentiments held widely amongst the Spanish labour force - that the grass was (always) greener on the other side, i.e. elsewhere. The world which all the characters inhabit is one which is tawdry and down at heel. It is one which is in a permanent state of poor illumination - or, so it would seem, and where the cheap and the vulgar hold sway. The masses have to exist on little food, and taking what little pleasures they can get, when they can get them. Much

of this was directly attributable - of course - to Spain's isolation, and subsequent lack of ability to enter into the wealth creation programme which other countries were enjoying. Proof of this came naturally - when Spain did open up to the outside world, and was no longer ostracised by it. With this process came the economic boom of the 60s, and the improvement in the lifestyles and standards of living of many people.

3.7.5 Semiotics and the narrator

Although a lot of the most relevant 'semiotic' passages are to be found in the characters' speech and the narration, the greatest concentration exists within the soliloquising narrator's sections. These are, perhaps, the densest sections, which - therefore - makes meaning that little bit more difficult to elicit. For example, in the section beginning on page 13/11, there is a 'subsection' which begins *Es preciso...años del hambre* [p15-16/12-13] which - quite clearly - criticises the life of the man in the street. This comes after a section which refers (though not directly) to Madrid: the extension/metaphor is obvious. The block from page 142 onwards *La diferencia que existe...* cleverly combines an exposition of economies and production techniques before describing the routine followed by the graveyard's employees. This allows the narrator/author to criticise a state which allows its people so little dignity in death - through being instantly equatable with the lack of dignity of so many in life (ie. from the *chabolas* to the grave: is it a step up or down?).

3.8 CULTURE

As with most works which are translated cross-linguistically, Tiempo de silencio has a number of points which cause the translator difficulties, due to their strong connections to cultural references/icons. We have already seen, in some detail, how the work is closely bound up in culture on a wider

scale, but it is often the case that the more 'minor' references are more problematic for the translator. These are the items which underpin much of society, such as currency, etc. In common with many other translations, Time of Silence has a number of such items which can cause the translator a headache, due to the fact that their TL representation will - very often - interrupt the flow of the text. For example, on page 57, there are references to "*tres mil reales*", which have been converted to "*750 pesetas*" [p55], presumably because the latter is a recognisable unit of currency (for Spain). High on a translator's priority list, as regards items such as these should be a point which is of great relevance especially as regards this work: the need to know. If a piece of information, as conveyed by the original's cultural reference, is deemed to be important then the translator may choose to expand the translation to include an explanation of some description, e.g. page 75 (E) "*Veterano Brandy*" has been used to render the original's use of the brand-name only. This case is successful enough, in that it does not produce a piece of discourse which sounds unnatural. With many of these items a primary concern is the manner in which the translated item will sit in the discourse of its user, be they a character, or the narrator it should sound natural, i.e. in keeping with that person's discourse as previously established. If this practice is not observed the resulting language can seriously undermine the character, in much the same way that sloppy use of register, etc. can. Often the translator has chosen to leave the original as is, and the reader is unlikely to be any the wiser, e.g. "*Conferencias de San Vicente de Paúl*" [p58] has become "*St. Vincent de Paul lectures*" [p57], which makes nothing explicit. The same page also boasts "*el Auxilio*" which has become "*the Welfare Service*", which although comprehensible is slightly clumsy. In this instance the 'speaker' is one of the narrative voices, which in some regards makes the impact of awkward language slightly less keenly felt. "*la barrera del color*" on page 59 is left as "*the color bar*", and is slightly confusing in as much as it is not entirely clear what is being referred to. Another, similar, example to that of the brandy cited earlier, is page 59's references to "*el palacio de Mor-A-Pio*" which would mean little, if anything,

to a TL audience. Therefore, the translator has - after considering its importance - rendered it as "*the gin palaces*" (why it has been pluralised is not clear). Lesser examples of this type of problem are to be found on: page 123 "*cigarillo rubio*" / "*cigarette*"; p129 "*el turmix*" / "*the Turmix*" [130]; p152 "*anís del mono*" / "*Anís del Mono*" [p152]; p155 "*las cuotas del Ocaso*" / "*subscriptions to the insurance company*" [p156], which sounds odd as the word 'subscriptions' does not seem to be the most appropriate for what is being referred to. Page 156 refers to "*coreanos*" which has simply become "*outsiders*" [p157] in the English. The odd "*Mataiotas...cai panta mataiotas*" [p190] has become "*Mataiotes, kai panta Mataiotes*" (193), which as a piece of spoken discourse is odd in both Spanish and English. This example is rather strange, because the meaning of the original is not at all clear, yet the translator has left it, and has - in fact - altered the spelling slightly. On page 214 there is a reference to "*pan tostado con mantequilla Arias*" which has been rendered "*buttered toast*" [p219]; page 229 "*sepelio de conde de orgaz*" to "*El Greco's 'Burial of Count Orgaz*" [p234]. This example has two points of interest. In the first instance, the translator has added the informative "El Greco's", and he has also elected not to follow that author's flouting of the rules of grammatical correctness. Martín-Santos has deliberately used lower case letters for "conde de orgaz", but the translator - for some reason - has not followed suit. On two occasions that most typical of Spanish images - the bullfight - is represented without being referred to directly, based on cultural imperatives operating within the linguistic community. On both occasions, the translator has elected to 'expand' the original in order to include a reference point for the readership so that they might be aware of the discourse's 'point': "*aunque sí quizás gritadores de ruedo hasta que por fin el cuerno entra en el manoletino triángulofemoral*" [p74] which has become "*though perhaps they had yelled with the crowds at bull rings until the horn enters the Manoletan femoral triangle*" [p72]. In the second example, although the author himself places the action in the bullfighting world, the meaning of some of the ensuing discourse will almost

certainly be lost, and there is little the translator can do, for to add more information would be severely disruptive to the text:

Como el matador con el estoque que ha clavado una vez pero que ha de seguir clavando en una pesadilla una y otra vez, toda la vida, aunque haya avisos, aunque el presidente ordene que se cubran todos los sombreros con los pañuelos blancos, aunque suene la música y los monosabios hagan piruetas en la arena, aunque llegue un camión de riego del Ayuntamiento [p98]	Like the bullfighter who has struck once with his sword, but has to keep on striking again and again in a nightmare, again and again, all his life, in spite of the protests of the crowd. The president orders everyone to cover their hats with white handkerchiefs, and the municipal watering cart arrives, [p98]
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Here, of course, one can see that the translator has altered the text by adding and by subtracting, producing a version which, although closely related to the original, is quite distinct from it in style and emphasis. Later on, in a section devoted to *grifa*, there appears a reference to a “*botijo de vino*” (“*A veces se la consume haciendo burbujear el humo a través de un botijo de vino que luego se bebe...*” [p191]). The translation has expanded the ‘botijo’ reference, which has necessitated an expansion of the passage: “*Sometimes the smoke is bubbled through an earthenware wine jar known as a botijo, and the wine is drunk afterwards...*” [p194]. The translator’s decision to expand has altered the focus of the discourse. The original features the narrator stating facts out loud, whereas the translation, because of its obviously educational nature must be directed at the reader; for it strikes the reader as unlikely that the author would explain the word ‘botijo’, unless it were assumed that said word was not Spanish. The addition has required the use of ‘the wine is drunk afterwards’ part, which sounds slightly clumsy. It is unlikely that the additional information provided to the audience through this expansion is sufficiently important to offset the drawbacks of such a translation. In fact, given that it sounds clumsy, the perceived spoken

discourse of the narrator is weakened; i.e. another cumulative effect is added, lessening the readership's confidence in that 'character'.

3.8.1 Cultural boundaries

One point which is interesting, is that different target language audiences may react differently to one of the novel's principal plot-threads: i.e. the abortion. The machinations behind this aspect of the story (which is - of course- vital for subsequent developments) may not be immediately obvious to a reader living in a society in which abortion is freely available. This, of course, comes under the heading of 'cultural problems', which any translator will face, and which are worthy of attention in any translation examination.

3.9 MISINTERPRETATIONS

In any work of translation there are - almost inevitably - going to be examples of incorrect translation, i.e. instances when the translator has got it wrong. Naturally, there is a wide disparity between works, and the levels of mistakes. The goal of any translator should be - amongst other things - that of an error-free translation. Given that this is highly unlikely, it is of interest to speculate upon the manner in which mistranslations might affect a work such as Tiempo de silencio. Its relevance to a work of this nature is linked to much of what has already been discussed elsewhere in this chapter. If the characterisation, which comes mainly through the speech of either a character or the narrator, i.e. the discourse of one of the work's protagonists, is flawed then we - as readers - will have yet another reason for doubting/not believing said character.

The ways in which errors are most likely to affect the discursive patterns of characters is in the production of:

[a] an element which makes little or no sense

[b] something which is not in keeping with the character, as already developed.

The effect on the audience may be one of incomprehension, or puzzlement; but, often the mistake will only be recognisable to those who are engaged in a textual analysis exercise. This is, perhaps, more insidious than the former outcomes, for it implies that the error has passed 'unnoticed', and will have formed part of the characters' make-up stock, i.e. the clues from which we produce our own image of the character. If there are sufficient subconscious indicators of this type, then our image of the character may be totally at odds with that of the author's intended image (although this is, admittedly, a somewhat nebulous area).

The reader is unlikely to approach a translated text expecting errors, and may, therefore, never be aware of them - unless, of course - the errors are so great that the whole 'story' is disrupted; (but, in such a case it is hard to ascertain whether the reader would ascribe the difficulty to the translator. It is more probable that the author her/himself would be blamed.) Such a scenario is especially true with a work such as that under consideration here; for, as we have seen, Tiempo de silencio is a 'difficult' enough work, without the added complication of translation errors for the audience to contend with. Let us examine some of the errors in this translation, in order to attempt to reveal their effect on the work, and any possible ramifications for/on the audience's perceptions of the character(s).

3.9.1 Definitions

Before we enter into the meat of such a discussion, it might be prudent to reflect briefly upon the meaning of 'error', as we are using the term. In any translation there will be versions with which we do not agree. Often, these 'appreciations' are based solely upon subjective criteria, founded frequently in personal taste. In such instances, we would be able to 'see the original', although we might not agree with its transformation. There are occasions when such examples are quite major, and, in order to equate translation with original source text requires no little effort. However, in all such cases we surely cannot label the translation as being incorrect, or an error. Because of

the deep-seated nature of this category, we must exercise extreme caution, as so much debate is engendered about translation which should not be deemed to be incorrect. On other occasions, we - as readers - may be faced with a text in which the translator has deliberately altered a piece of discourse, to a specific end. Very often such examples will occur in texts which have been radically altered in the translation process. Such texts should be obvious to the textual analyst, for it quickly becomes obvious that a text has been drastically changed; so, the identification of possibly erroneous discourse, paradoxically, becomes more difficult to identify, simply because so much of the text is/will be significantly different to the original. Here, those items which might be considered erroneous are likely to be widely debated. The identification of erroneous material is easier to pin down in a version which does not significantly alter the basics of the SL text. When an item cannot be traced to the original, or can be shown to contradict - in some way - the original then there is every likelihood of this being considered an error.

3.9.2 Time of Silence

Returning to the text in hand, on page 58 (S), the soliloquising narrator when talking - amongst other things - of the threat of nuclear war (a repeated idea throughout the novel), says "*los restos de la humanidad resistentes por algún fortuito don a las radiaciones...*". This reference to some strange resistance to the effects of radiation has become, in the translation, "...*those remnants of humanity who by some fortuitous property of the radiations...*" [p56], which is quite the opposite of the original, due to incorrect phrasal segmentation. Here, as part of a long passage from the narrator, this section may not strike all readers, but some may realise that what is being said does not make a great deal of sense in its context. A little later, in the same section, the author talks of the movement of the *chabola* dwellers into town "*como sus homólogos aborígenes hacia los campos de caza...*" [p58]. This makes perfect sense, as he is referring to them making their ways to places where they (the *chabola* dwellers) would beg, find food, etc. The translation,

however, does not make such sense having reversed the directional sign, referring - as it does - to "*their aboriginal counterparts who had to migrate from their hunting grounds...*" [pp56/7]. This would puzzle the reader, for the thought of aboriginal peoples moving away from their source of food is untenable. Hence, the flow will be interrupted, and a slight doubt put against the author/narrator.

Another example from the same section illustrates the previous point about certain versions being open to discussion. Whilst describing buildings, the author says of them "...*que desde allí se veían a lo lejos...*" [p59]. This has become "...*which could be seen from afar...*" [p57]. Although the translation has obviously lost the 'de allí' notion of the original, it is debatable whether the rest is a truly accurate reflection of the original. There is little doubt here, though, that the damage would be minimal. The reader is unlikely to notice, and no great distortion of information has occurred. However, what these renderings do mark is a loss of energies.

In another section, there is an example of another sort of debatable point. This concerns the accuracy of a translation, when the translator has had to choose an option from several available. On page 64 there is a reference to one of the characters passing a "*soldado de paisano*". This the translator has chosen to render as "*peasant-soldier*". Whilst this is a plausible meaning it is one which, if considered, might be a little difficult to justify. Exactly what is a 'peasant-soldier'? How are they identified? How did the character/narrator know that the soldier (in uniform?) was a peasant? In some ways the other (probably correct) translation', soldier in civvies', is difficult to justify: although less so. Again, how would the character/narrator know? Items such as these are very difficult for the translator to judge: which will least interrupt the narrative flow?

A rather bizarre error appears on page 71 of Time of Silence, where "*Dachau masturbatorio*" [p72] has become "*inevitable Dachau*". There is no apparent justification for this, other than, perhaps, on the grounds of the language used and the sensibilities of the time. However, to use 'inevitable' seems an odd decision. It also seems not to fit in well, even though

'masturbatorio' might sound equally strange, it does make some sense in the context, and has a certain 'artistic register'. On page 82, in one of the *decana's* internal monologue sections, there is an 'error', which although not likely to be detected, does radically alter the meaning of the discourse unit. Whilst talking about 'Saint' Pedro, she asserts that she would not be surprised if one day "...*viniera...a pedirme su mano...*" (the 'su' referring to Dorita). The image is clear. In Time of Silence, however, this has been altered, such that she would not be surprised if Pedro simply "*came to see me one day*" [p81]. Of course, the meaning of the original has been totally lost, and we are deprived of this insight into the woman's hopes and feelings about Pedro. A similar distortion awaits one of Doña Luisa's prostitutes, when - on page 87 - she enquires of Pedro and Matías "*¿Para qué bebéis tanto? Luego os ponéis así.*" The final utterance being a reference to the state of inebriation of the two men. The translator has, though, gone another way and in Time of Silence, the old woman asks "...*Why do you drink so much? You'll both come to this one day.*" [p86] In this instance, the character's utterance makes almost no sense, and leaves the audience perplexed. Although she is a minor character it is still unacceptable that she should be misrepresented. The translation might lead an audience to assume that the old woman was in some way mad/mentally deficient, when the original does not give this impression at all.

Another example of distortion which alters (to a greater or lesser extent) the imagery of the narrator, is as follows: when closing his descriptions of the goings on in the brothel he says of the night, into which clients vanish, "...*sólo la negra y fresca noche pudiera limpiarles [the clients] del mismo modo que limpia el océano...*" [p92]. Whilst Martín-Santos' narrator likens the night's cleansing action to that of the sea, the translator says, "...*only the fresh, black night could cleanse them, as it cleanses the ocean.*" [p91]. The image of the original is one to which most people can relate, i.e. the sea as a cleanser, whereas the notion of the night cleansing the ocean is one which - again - is slightly difficult to come to terms with.

3.10 TIEMPO DE SILENCIO vs TIME OF SILENCE

Having examined the both of these texts in some detail, it may be prudent, before moving on, to reflect briefly on the overall impact of the TL text.

Many of the points which have been raised in this chapter are, of themselves, relatively minor, regarding translation quirks which may be - in some cases - specific to this text. However, in spite of their seemingly minor status, what is important to bear in mind is that these very points are not absorbed by the TL audience in isolation. They are, rather, individual units in a cumulative process whereby the imagery and the effect of Tiempo de silencio is, to some extent undermined. As has been seen, the novel itself is 'difficult', and as such presents the translator with many problems: this, nevertheless, represents only a small part of the problems which are to be encountered in Time of Silence. The progressive undermining which occurs as the TL text progresses serves, principally, to weaken the perception which the readers have of the characters. The process is an insidious one, for the translation rarely lapses into the ridiculous, which would, paradoxically, serve as a flag for the audience. Rather, it gains a strange momentum, which produces a version which is under-naturalised, in that it never quite gels, as well as being remarkably under-energised. The difference between the two versions in this regard is striking: the SL text is one which moves at a pace which never seems to flag: the TL version, on the other hand, is quite often lethargic, moving sluggishly, due - in many instances - to a lack of truly credible characterisation. The importance of spoken discourse is paramount in the SL novel, and should be so in the TL. However, as has been noted, this form of language is never comfortably, nor truly credibly dealt with. Much of the problem would appear to stem from a pervasive cultural perspective, which is, in fact, all important as far as the spoken discourse is concerned. The TL text seems to be plagued with uncertainties on this and many other levels. For example, there is uncertainty concerning where the motivation in the text is coming from: this is coupled with a failure to respond to and replicate signs of direction and intentionality which the language of the

original contains, albeit not always in the most accessible format. The overall effect of this is to lose what might be termed Tiempo de silencio's characteristic impression of 'coming from somewhere'.

4. LAS CARTAS BOCA ABAJO

4.1 General considerations

Unlike the previous works of fiction which have been examined this text is a piece of theatrical drama, from the pen of Antonio Buero Vallejo: Las cartas boca abajo. This work, subtitled *Tragedia española en dos actos y cuatro cuadros*, was first staged in Madrid on November 15th, 1957. Buero Vallejo, who was at the time starting to make a name for himself as a playwright, has become one of the grand old men of Spanish literature, whose output makes of him one of the most important literary figures of the past fifty years. The majority of his output has been in the form of plays, and most were produced under the Franco regime. This fact is important as far as Buero's work is concerned, and adds another similarity to those which already exist between the work in question and those we have just studied. As with many of this playwright's works, Las cartas boca abajo is set during the Franco period, probably in the time of its creation, i.e. the 1950s. As has been noted in our study thus far, such a setting and such a period of production carried with them particular constraints as far as the creative artiste was concerned. Buero's work is often categorised as being representative of the theatre of protest which was beginning to have a profound influence at the time. Naturally, the focus of protest of these writers was the Franco regime itself, and its oppressive measures, which were stifling the country on a number of levels. Buero's work often trod a fine line, suggesting much but often leaving much to the imagination of the audience, a situation which is in many ways reminiscent of that discussed as regards Tiempo de silencio. What sets Buero apart from many of his contemporaries was the way in which although he registered the Spain of the day as he saw it, and also implicitly criticised what he saw to be a country in decline, he rarely did so by allowing his characters to make grand statements. In fact, his characters tend to be more subdued than many fictitious characters of the period, inasmuch as

they seem resigned to their fate and their lot, and rarely fight back against it, and the injustices which society throws their way. Buero's contribution to the theatre of protest was more subtle and thoughtful than many, although there can be little doubt that a criticism of Franco's society underlay most of his writings, especially in the light of his own history, fighting on the Republican side during the Civil War, and spending time after the conflict '*haciendo turismo*' through various penal establishments in Spain. His two best known works are probably Historia de una escalera (1949), and El tragaluz (1967). There is a certain thematic continuity throughout Buero's work, and chief amongst the themes is a feeling of lack of hope, often bound up with the aforementioned resignation on the part of the characters. This theme is certainly represented in Las cartas boca abajo, although Buero himself was never quite as happy as some to label this sentiment simply 'lack of hope':

Numerosas veces he expuesto mi convicción de que el meollo de lo trágico es la esperanza. Afirmación es ésta abruptamente opuesta a la general creencia de que, mientras hay esperanza, no hay tragedia. La tragedia equivaldría, justamente, a la desesperanza: el hado adverso destruye al hombre, la necesidad vence a sus pobres tentativas de actuación libre, que resultan ser engañosas e incapaces de torcer el destino. Y si esto no sucede no hay tragedia. Un héroe trágico lo es porque asume esa verdad, y en comprenderla reside la única grandeza que le es dable alcanzar ante la desdicha y la muerte. Tales son los más corrientes asertos, que los helenistas, por su constante cercanía a los textos griegos, nos suelen respaldar.³¹

³¹ Buero Vallejo, Antonio, *Tres maestros ante el público*, p133, Alianza, Madrid, 1973.

This notion of tragedy and hope being inextricably linked is one which goes some way towards exposing the key which will unlock much of Buero's writing.

As with any piece of writing, if one is able to discover any or all of the motives which lay behind the creation, or the significance which these hold, then one is, in the first place, better able to comprehend the original text message. This process is doubly important when it comes to consider translating into a TL, for the translator will be able to make translation decisions according to the meaning which s/he perceives the text to contain; and, as we have seen, this is not always the most obvious meaning.

4.2 This translation (I)

The translation which will be examined is Nicholas Round's version, entitled The Cards Face Down. This version was produced for the BBC in August of 1970. What makes it interesting is that this was not produced for television, but was, rather, produced to be performed as a radio play. This fact allows us to consider certain factors which would not normally be relevant, or of great significance in any general consideration of a translation for the theatre,

Like all pieces of theatrical drama, the main body of the work is spoken discourse, and is - unlike the spoken discourse in the two novels studied - specifically designed to be performed, i.e. it is active spoken discourse. In the SL text there would be, of course, a small percentage of the text which was not designed for performance, but the influence of which was perceived visually (and, occasionally, aurally): the stage directions. In a translation such as the one under consideration, which has been commissioned as a radio drama, these directions assume a different role. It may be that they will be ignored in the TL production, or they may be incorporated fully or partially, in an oral form, as the listeners are informed of the settings. The decision as to whether these items will be used, or the extent of any possible usage will, in most instances, be out of the translator's hands. It is most likely that such

decisions will be taken by the production staff of the play. Where it does have a direct bearing on the translator, is that this new role for the language will have to be carefully handled, as it will be on 'public display', whereas it was previously only relevant to the technicians.

It is also interesting to note that a translation such as this is radically different from a more conventional translation of drama. When a SL text of this sort is produced, it is - in most circumstances - directed towards two audiences: those who would read it, and those who would see it performed. Naturally, these two appreciations of the play are based on the same text, but one which is absorbed in different manners. In the TL version, this, too, would be the case, and this would be a matter of relevance at the time of translating. With a situation such as this, however, there is only one outlet for the text and that is one which was probably not envisaged when the SL text was written. Here there will be no written form available to a public which does not wish to see the play performed, and nor will there be a performance for a public to watch: rather, they will have to listen.

4.3 Radio drama: the public's and the translator's view

As was mentioned above, the fact that a piece of drama is being performed on radio is important as regards both the audience and the translator. As far as the audience is concerned, where we are discussing a text which was written with theatrical performance in mind, they are bereft of much information which they receive through visual input. This information may include such items as the physical appearance of a character, their apparel, the setting, time of day (from visual stimuli), silent actions, etc. For example, in the text under consideration, how is the radio audience to know that a character goes to a bookcase, looks furtively round and then removes two books, if they do not see this action take place? Radio drama requires of its audience much more in the way of imagination, and the filling in of detail than does standard theatrical representation. This is true of the smallest detail,

which many theatre-goer might not even consider. When one views a play, one does not have to visualise characters and settings: that is done, as these elements appear in front of us. However, when listening to a play performed on radio, we are forced to recreate the world which the actors and the set designers create in a theatre. Even if we are told of the stage settings at the beginning of a radio drama, we are unlikely to remember them fully: however, this is not a problem with a stage representation, as the information is available to us constantly, as we watch the play. Effects are also unlikely to be as available in a radio production, for the simple reason, for example, that lighting effects are obviously irrelevant in this format. The problem which this engenders for an audience, is that - often - this information may carry a message, or serve to underscore some other message which the writer is attempting to convey.

For the translator, these problems may be of grave concern, for they may force her/him to undertake changes to the text in order to make it better fit the medium in which it is being presented. This action may also include the inclusion of elements within the sections of spoken discourse, which although not in the SL text, have been deemed necessary in order to make up for the information loss occurring for reasons noted above.

When confronted with a piece of text which is to be translated for radio, the translator is faced with another problem, alluded to earlier: the lack of the visual medium as far the actors are concerned. The reason that this may be important is that whilst a standard theatrical representation may be enhanced by the physical presence of the actors on stage, who may by use of any of a number of devices, alter the impact of the language; the radio performer is more likely to have as her/his sole ally the words which they are performing. It may be arguable that actors should not require anything more than their voices and their ability to manipulate it; however, reality tends to indicate that such reliance is rare. This point makes the translation of spoken discourse in such circumstances of perhaps greater importance than elsewhere, simply because the whole production is based on that and nothing else. The field of spoken discourse in such cases expands to cover those sections, referred to

earlier, which are not normally viewed as such: they too must be totally convincing; for, if they are not, then the integrity of the production is undermined. More even than was the case in either of the novels which were examined, here the characters - as realised through their discourse - must be believable.

4.4 This translation (II)

In this examination of the texts in question, a number of points have been identified for study, due to their recurrence within the TL text, and in light of previous comments regarding the importance of the believability of spoken discourse to an exercise such as this. The three points: expansion, personalisation, and cultural references will be examined in order to attempt to evaluate their importance as regards the overall reception of a piece of spoken discourse in the TL.

The textual versions being used for this comparison are:

- Las cartas boca abajo, Austral (1984)
- Nicholas Round's BBC radio version, The Cards Face Down, 1970.

4.4.1 Expansion

The first of these, expansion, is the one which is, perhaps, most striking. Figures for the two texts (SL and TL) would appear to indicate that the TL has a higher word count than the original, as well as displaying a tendency towards longer units. 'Expansion' is taken to designate that process whereby a piece of the SL text is rendered in the TL text by a piece of greater length. Those situations where a Spanish word or phrase may only be translated by a wordier equivalent are, naturally, discounted. These cases can be hard to define and subtract: Some are obvious enough, connected as they may be with English's explicitness about subject pronouns; analytic imperfects, futures, etc. However, one's general impression remains, and that may be that (ceteris paribus) English comes out a little shorter. What is of particular

interest is the situation wherein the translator has enlarged the unit for some reason other than that purely dictated by the linguistic conventions of the two languages in question. In some cases the expansion is slight, but in others it can be quite striking. It should be noted, here, that there is nothing to suggest that the use of expansion is inherently damaging to a piece, unless of course it is excessive (this proviso is, naturally, one which is open to interpretation, as it could probably be argued that what one person perceives to be excessive length does not strike another person the same way). What is important about the phenomenon of expansion is the way in which it affects the TL audience's perception of the character, while this, in turn, may be wholly dependant upon the content of the expanded unit. It may not be immediately clear exactly what is being referred to under the umbrella of 'expansion'; therefore, a few examples might help to clarify what is being discussed:

¿Y qué más? [p131]

| And what happened then? [p18]

In this instance, the 'direct' translation ('and what else?') has been eschewed in favour of a wordier version. There would appear to be no direct basis in conversational gambits which could explain the use of one against the other; however, the 'direct' version might be seen to load the reply onto the account of Ferrer Diaz's reaction ("*parecía apesadumbrado*"), rather than onto the course of the dialogue between him and Mauro: Adela's curiosity might not take as direct a route as the shorter version could imply.

Timbre lejano [p115]

| A doorbell rings somewhere in
| the house [p14]

Here, the original states only that a 'distant [door]bell (is heard.)' whereas the translation has added extra information. It states that the bell is a doorbell, and that it rings in the house; neither of these facts is stated in the original - they may be implied but they are not stated, and one wonders why the translator has deemed it necessary to include this information when the author did not. This may be a good example of the way in which the constraints of radio drama have had an affect upon the choices of the translator, at the moment of attempting to render the unit in the TL. Naturally, one presumes that Mauro does not enter through the window, therefore 'somewhere in the house' would seem to be an attempt to render and contextualise '*lejano*'. Without the additional stimuli which might be available to those in a theatre, those listening to this production might be at a disadvantage. To counterbalance that claim, however, given that the signal in this instance is strictly aural (a bell), it could be argued that the two audiences are similarly informed.

No, pero... [p126]

| No, I don't, but... [p14]

This example highlights the translator's use of English language conventions, in repeating the auxiliary verb of the preceding statement (*¡Tú tampoco quieres que se vaya! /You don't want him to go either!*). It is possible to argue that there was no actual need to adopt this formula, as the 'direct' translation (No, but ...) would probably have served equally well, but to do so would be churlish, as the translator has not altered the meaning, or the information given in any way, but has simply adopted one of two available conventions of the target language.

¡Espera! [p127]

| Don't go away! [P15]

Here, the translator appears to have opted for the longer version for dramatic effect. Rather than use the shorter, more abrupt 'Wait!' he has chosen to highlight the drama of the situation (father and son fighting, and the father then attempting to make up) with the somewhat more melodramatic/pitiful

'don't go away!' which by its very nature indicated that more (of a placatory nature?) is to follow. Having said that, of course, there are other arguably more melodramatic translations possible, and Round's version does modulate the change of tone from hostility to pleading in the course of Juan's speech. Whilst, once again, it would be difficult to argue that there anything wrong with such a practice, the fact remains that extra items, and to some extent extra information, has been added to the SL unit.

No era oportuno [p128]

| It was no time to start arguing
| about it [p15]

With this unit, the translator appears to have decided to explain what the characters are talking about, almost as if attempting to keep the less attentive members of the audience up to date. The argument that it is not clear what 'oportuno' refers to, or its translated equivalent 'opportune/right moment', is not one which stands up to closer scrutiny, as the character immediately goes on to say '*ahora que está dependiente de su oposición/ just when he's waiting to hear about his chair*'. Perhaps part of the problem lies in the fact that 'oportuno' does not translate easily into living English in a context such as this. That, coupled with the fact that '*cuando no son oportunos*' just before had been rendered as '*at the wrong time*' demanded that another construct be found. The chosen option appears to be an attempt to create a complement referring to the activity engaged in to match the impersonal construction '*no era oportuno*'. Nevertheless, this is an example of a situation where any developed tendency to expand information in order to compensate for any presumed information loss is indefensible, as this is not a situation where any (missing) external elements would provide such extra information.

¿Tú? [p138]

| Back already? [p22]

This is an interesting example, because the Spanish is full of meaning over and above the simply pronominal; however, an English version of 'You?' would simply not work in the same way, as the overtones are different. The Spanish overtones come from a linguistic convention, and although the English version would have conventions, these would not coincide with those of the SL. The use of 'You?' is something which would conjure up images of a mystery, at the moment when, for example, a guilty party is revealed, much to the surprise/consternation of the speaker. Here, the translator has recognised that an unequal mapping would occur and has expanded in order to clarify the meaning of the original. What this also exemplifies is the process whereby the translator, either consciously or subconsciously, elects to make a decision for the TL audience, by eliminating a number of possible variants as regards the comprehension of a unit. It is also worth bearing in mind that the implication of 'You!' would be that Adela expected someone else to come through that door, which would be a *carta boca arriba* rather too early in the piece.

¡Santa Palabra! [p147]

| That word is music to my ears!
| [p30]

This example embraces two categories, not only expansion but also exclamations, which present their own particular problems and which will be discussed in more detail later. Here we see an example which must, almost by necessity, be expanded, simply because a shorter version would not work. The 'direct' translation 'holy word' would mean nothing in English, and would certainly fail to convey the emotion and information which the Spanish conveys. The choice of English equivalents may be arbitrary, as others are available which would convey a similar idea ('the magic word' is a possible version of the Spanish, but would really require expansion of its own, e.g., 'you've just said..'), and - presumably - the speech act would be the same.

Se levanta y pasea [p148]

| Getting up and walking about
| the room [p31]

In this example we see the translator expanding the original for no apparent reason. The quotation comes from a stage direction, and as such there seems little reason to state that he walks about the room, when this surely would be obvious as there is only one location in the play. Of course, this could be expanded for the benefit of the radio audience; however, they will not be particularly better informed with this information, and it something which may or may not be utilised as spoken discourse in the finished production. There is another interesting point, in this example, of a phenomenon which occurs throughout the work: use of a progressive form as opposed to the simple tense of the Spanish. Again, there is no apparent reason, based on the SL text, for this - the author could equally have written '*levantándose y paseando*' but chose not to. One must conclude that the translator has simply made an arbitrary, but perfectly acceptable choice here (based perhaps on English stage direction conventions).

..tus manias.. [p149]

| ..the fact that you've got a thing
| about him.. [p32]

There are a number of English equivalents available here, such as 'your obsessions', which the translator has opted to avoid, preferring instead to go for the much longer version, which makes the meaning very obvious. It is interesting to note that the Spanish has a plural noun, indicating perhaps that there are a number of obsessions to which the speaker is referring, whereas the translator has elected to concentrate on one only. It could be argued that although the English version is very clear, it is perhaps too restricted, denying the original's flexibility. The use of this form influences the reply, which has to repeat this construction, and the reply in the SL, '*no son manías*', denies that

the attitude is what Juanito says it is, but not that there is such an attitude on Juan's part. It may be that a rendering such as 'your obsessions' could be seen as somewhat passive and colourless. Even so, in total, a five word Spanish grouping has become a seventeen word English grouping.

Esas carreras meteóricas [p149]	All these characters who reach the top overnight [p32]
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The translator has again rejected the image of the original (careers) in favour of those who 'perform' them, i.e. the 'characters'. It would appear that 'meteoric careers' or 'overnight successes' would have been acceptable options here, but preference has been given to the expanded version, with little obvious benefit to the overall effect, other than the mildly despective force of 'all these characters', perhaps.

Hasta luego [p150]	I'm going out [p33]
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In this scene, the original does not specifically indicate that Juan (the speaker) is going out until after this statement. However, the original utterance makes it plain to a Spanish speaking audience that this is his intention, as 'hasta luego' is used when taking leave of someone outside or departing from inside to the outside. Whether any of the English options are quite as specific is doubtful, but if the character had said 'cheerio' or a similar variant, and this had been followed by the course of events as portrayed in the play, then the meaning would have been clear, although it is important to signal the complete lack of geniality in the scene. The English has certainly lost the somewhat abrupt nature of the original's remark, by using a formula which introduces the statement into the conversation, albeit in an 'abruptish' way.

..y te interesaba la revista.. [p153]		..and you thought you'd like to see the magazine.. [p35]
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This is an example wherein the translator has brought out the message inherent in the form of the original. The English 'and you were interested in the magazine, (weren't you?)' (or similar) is a rather sharp, dry statement with an almost accusatory tone, which the original does not have, and also has a slightly intellectual focus. Indeed, the stage directions indicate that it is to be said 'dulce'. If this were transferred directly to English, then such would suggest patronisation. The translated version has sought to solve this problem by inserting a 'softener'.

No podrías [p155]		You couldn't say anything [p36]
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This example shows the translator expanding for no obvious reason, other than to create a scene which he himself believes to be authentic. This, naturally, is a subjective perception, and reflects upon the translator's worldview. A rendering of 'you couldn't' would appear to be reasonable, because the notion that the character is referring to an inability to talk is quite obvious from the surrounding dialogue, and the fact that she is talking to Anita who has said nothing so far in the course of the play. Where the translator's subjective criteria as regards language becomes evident is in an apparent feel for the language, as 'poder' is - presumably - seen to be more narrowly a capacity word than English 'can/could'.

..defiéndete.. [p156]		..what have you got to say for yourself? [p37]
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This example occurs in the same speech from which the last example was drawn. It is another occurrence of inexplicable expansion. 'Defend yourself' would serve perfectly well in the circumstances (although it does have slight physical overtones), but the translator is once again creating a dialogue which he deems to be authentic. This is a laudable exercise, but it raises the question: if the author was content to use a more economical form of language why should the translator expand, when not absolutely necessary? The answer would appear to be becoming evident as we draw upon more and more examples throughout the translation. The translator has created the characters in English, according to how he sees the world, and the way he believes people would speak in a certain situation and from a certain background. The idiosyncrasy of such a worldview is as definite as a fingerprint. No two people will produce identical speech for characters in the same situations. The translator here obviously believes that these characters would speak in a more explicit manner than, for example, other translators might believe. They might tend to have more economical language use, probably adhering more closely to the language of the original. But, that would be simply a subjective opinion. Yet others would reject such economy in favour of more florid writing, etc. To a great extent the translator is a slave to his past, and yet is master of the characters he creates drawing upon that past. Once he has first indicated how his characters speak, he is duty bound to continue in the same vein, lest he cause the characters to lose credibility by changing their styles of speech for no apparent reason.

Moving on to the second act, we find further examples of expansion:

..contigo.. [p162]

| ..when you're around.. [p40]

Here we have an expansion which, in fact, appears to alter the possible meaning of the original. The preceding words of the Spanish are 'Ya ves cómo está', which have been translated 'directly' to English. The phrasing of the original rather gives the impression that the problem lies in direct head to head confrontations/meetings between Juan (él) and Mauro (tú). However, the English makes the claim that the problems stem from Mauro's very presence around Juan, something which the words of the original do not state, but the action has indicated. In a situation such as this it may be the case that the translator has felt himself faced with two possible scenarios: [a] Is Adela likelier to draw Mauro's attention to Juan's responses to Mauro himself, or [b] to his general demeanour when Mauro is there? Again, as with so much of this type of translation work, this is a situation where a subjective decision will be made, based on the translator's worldview and reaction to the SL text. The question still remains, however; why does the translator feel the need to specify what is left unspecified in the original?

Bueno:... [p161]

| That's right.. [p43]

This example is a very obvious one in which the translator has felt that the 'direct' translation would not suffice. Versions such as 'Okay' or 'Alright' seem to be quite acceptable, and as non-committal as the original; however, the translated version is more aggressive than the Spanish, and paints a slightly confrontational attitude on the part of the speaker. This may, of course, be what Buero Vallejo intended, but it is difficult to read this definitively from the wording of the original.

Nada,... [p164]

| Of course not... [p42]

Once more this seems to be expansion for its own sake. It is hard to see how the translator could have felt constrained to use an expanded version in order to better portray the characters which he has created. Additionally, it appears

to convey a message which the original does not. Had Buero Vallejo wished to say 'of course not', surely he would have used a structure similar to 'claro que no', rather than the terse 'nada'. This very terseness, and dismissive tone, is lost in the English, precisely due to the expanded form.

..de otras cosas a las que llamáis pamplinas.. [p167]		..lots of other things that, as far as you're concerned, are just nonsense. [p44]
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Here, the translator has expanded the original considerably, rejecting a 'direct' version such as 'other things which you call...'. The original's language is simple, but the translation has become clumsy at this point. This speech engenders a number of problems, amongst them the fact that the generality of '*other things*', and the address to youth in '*llamáis*' are perhaps too rhetorical for direct renderings in English. The general, though unremarkable, 'other things' has expanded to become 'lots of other things'; instead of Juanito and his friends simply calling something 'pamplinas', the translator has made the whole thing more dramatic by investing the youngsters with a depth of feeling towards the 'pamplinas', which the original simply does not have. The depth of Mauro's resentment (which is what this speech would seem to be about) is real enough; however, the transmission of that may have been distorted by the expanded rendering.

¿No? [p167]

| That's right, isn't it? [p44]

This is an interesting example of the type of short, sharp interjections in Spanish which can be virtually impossible to translate easily. English will not permit the translator to say just 'No?' here; he must expand, most basically to 'Isn't it?' in this case (all, of course, is dependant upon the situation in which the interjection is produced). Here, however, the translator has padded out

the dialogue with the inclusion of 'That's right', which really serves only to add to the drama of the confrontation between Juanito and Mauro, and might, therefore, have been seen as justification for so doing, though the question remains whether the alteration of emotions is the translator's job.

Todo eso, pero para todos... [p167]

We want all that, but not just for
ourselves we want it for
everyone. [p45]

Once more the translator has taken a terse statement in the original and has expanded it to fit the personae of the characters as he has rendered them in English. By doing this he has surely lost the clipped, tight-lipped quality of the original. This is not an example which would not have admitted of a shorter version: far from it, 'All that - but for everybody' or a variant thereon would have been perfectly acceptable, except - perhaps - that the characters as developed in this translation would not speak this way. Although the original has overtones of righteous political argument, the translation has become something of a terribly earnest statement of views; it also loses the slogan quality of the original.

¿Y qué? [p171]

What if she were? [p48]

Instead of choosing to render the original with a short version such as 'So?', the translator has, once more, elected to expand. In this instance he does not have to expand in order to include a verb or expression from the preceding utterance. In lengthening the form he has lost some of the sharpness of the original, which has a snappy, cold feel to it, although the English does make the challenge a touch more explicit.

..irreparable.. [p172]

..that can't be put right.. [p49]



..impasible.. [p182]

| ..and not wanting to do
| something about it.. [p58]

These two examples are good illustrations of a choice to steer away from a one-word, or reduced word, equivalent. One must, when translating, always be careful with one-word equivalents, purely because such versions are not always simple: One may have words of complex structure - in which case, to explicate them analytically (as is the case here) is to simplify them. The question natural to any discussion of this nature is: do they fall within the lexis natural to the characters' speech? It may be that the expanded version fits better the dialogue which has become the norm for the characters in this translated version, but it does highlight how the straightforward language of the original has been moved away from in favour of more complex structures. There are, of course, occasions where the translator has no option but to use an expanded version, but it does not appear that either of these two falls into that category; 'irreparable' and 'impassively/idly by' would both fit the requirements of the original, but, again, in other mouths.

..mira desde allí.. [p177]

| ..looks to the right down th
| passage. [p54]

This is an interesting example in light of what was said earlier regarding the possible excuse for being lax with the translation of stage directions in a radio production. In this instance, the translator has added a great deal more information than was in the original, for reasons which are not entirely clear. It is possible that in the original there is an implication that she is looking down the passage, but it simply states that she looks from there. The text refers to Juanito not being in his room, and one presumes that Adela (the

speaker) is looking into/in the direction of Juanito's room. It may well be that the room is right beside the entrance at the back of the room, in which case one cannot imagine the character looking down the passage, and the distance which that implies. The original leaves the option open as regards the position of the room, whereas the translation does not.

Te conozco [p182]

| I know you of old... [p58]

This is another example of the translator vocalising an implication which, really, need not be vocalised. If the English were to read 'I know you', there would be the implication of 'full well', which is the same as conveyed in the 'of old' expansion of the translation.

¿Cómo? [p183]

| What was that? [p59]

This is another good example of the one word interjections which Spanish boasts, and which are a headache for the translator. Although, generally, it is necessary to expand with these items, this is a case where it is not strictly necessary to so do. A single 'What?' would suffice to convey the original, as there is no repetition of a previous verb/form involved here. Having said that, of course, the translator must take into consideration that there has just been an unvarnished '*What?*', and that this interjection really marks Mauro waking up.

Has dicho que... [p183]

| but you said.. [p59]

This is one of those occasions when one is left wondering why the translator bothered to insert a word, which the situation in the SL text simply does not demand. The author could well have given the same meaning by using

'pero', but he did not. He chose to have a 'dry' start, at the beginning of the sentence, which shows the character launching into this statement (albeit in a minor way). The translation loses this effect by use of the 'softening agent', in this case 'but'. In this instance there are possible rhythmic considerations, in that the original has 4 syllables, whilst 'You said' only has two rhythmically rather colourless syllables.

¡Atrévete a negarlo! [p187]

| Can you look me in the face
| and say it isn't true? [p62]

This is another occasion where the translator appears to living up to the perceived speech styles of his characters. In this way, it would go against the already formulated grain to speak in a clipped manner. Thus, he is left in the position where he must expand, and this he does by recourse to perfectly good English expressions, which are simply longer. It does, by necessity, strip away the directness of the original.

¡Basta! [p188]

| It's no good [p63]

This is a slightly confusing expansion, as it seems to lose the meaning of the original, which says clearly 'Enough!' This is itself a quite unremarkable exclamation in English, and carries with it a charge which the Spanish '¡basta!' also conveys. Rendering it as 'It's no good!' leads one to instantly formulate the question: "What is?" The following part of the utterance does not make the answer as clear as the question/construction demands. The translated version demands another, longer, logic sequence to appreciate it adequately. If we take the meaning of the SL unit to be 'Stop it!', this raises

the question 'Stop what?'. The reply could be 'Stop making a fuss', to which the TL version, '*It's no good*' offers a compelling reason for doing so.

¿No....? [p191]

| Isn't that right...? [p65]

This is another of those irritating Spanish tags, which do not translate easily (or succinctly) into English. The nearest equivalent usage we have is use of an interrogative 'Yes'; most often with a name (as the original has here). However, the situations where we could use such a construction are strictly limited. We usually have no other choice than to do as the translator has done here.

¿Cuál es tu milano? [p195]

| Who's the hawk where you're concerned, I wonder? [p68]

This example occurs at the end of the piece, in a speech of some passion, and which could be considered central to the work as a whole, given that it is a thinly disguised metaphor for the current state of Spain. The original's use of 'cuál' implies that there are a number of bogey-men for Adela, one of which is the outstanding one, 'el milano'. However, the English version merely uses 'who' which does not have the same weight, implying as it does, that there is only one bogey-man as far as Adela is concerned, and who it is. This may be a serious loss, given the overtones of the work in general, and this speech in particular. Moving on from this consideration, we find another example of great expansion. The 'where you're concerned' could have been rendered by a stressed your, although it could be argued that such a version, 'Who's your hawk..?' might be gnomic and unworkable in this context. Meanwhile the 'I wonder' is pure padding on the part of the translator.

The examples which have been selected are the principal ones to be found throughout the work; however, there are others, although these tend -

generally - to be much shorter or of less interest. There are also a number of similar items which occur. The overriding feeling which one gets as one examines these examples is that, as considered earlier, the translator is bound to the speech styles which he has selected at the start of the work. The contributing factors to this selection may be more than just the influence of the translator's worldview. Of importance (and some might argue, forming part of that worldview.) is the way the translator himself speaks. We tend to write dialogue as we would produce it, unless the circumstances positively prohibit this. Many of us find it difficult to produce dialogue with which we feel happy that does not reflect our own speech patterns. Hence, the translator in this case may not feel comfortable with the shorter, sharper dialogue which would might be another's first choice. Factors which are of equal merit in this case, though, are concerned with time. In the first sense it is worth bearing in mind that this play was written and first performed in the 1950's. In the same way as with the novels which have been considered, in any attempt to portray 'natural' situations, the language employed must have rung true to contemporary audiences. So, it may be that the translator has attempted to recreate the language of the 1950's in order to fix the work in a time frame which is never specified in the work itself, yet which might be accessible to a TL audience through use of language which may suggest the era in question. This is an interesting idea, as it would bring the translation onto a level base with the original; inasmuch as the original is, by dint of its having been written as a piece of 'natural' language, trapped in time. The language in which it has been written will stay the same forever more. This is a question which is particularly relevant to theatrical texts. This is because they are, in many ways, 'living works', which rely upon their spoken discourse totally, unlike novels. So, in the case of this version, it may well be that the language does not always ring true simply because it is redolent of another age and another style of speech. Another possible influence on the way the dialogue has

been rendered is that the work was produced in 1970, and may of course reflect language styles of that age. The language of the 1970's, or the 1980's has many elements which differ greatly from the language of the 1950's. What is acceptable, or considered commonplace, now may not have been extant then, and the language usage in the work may reflect this.

4.4.2 Personalisation

The second category which was enumerated earlier was that of personalisation. This is taken to refer to the translator's habit of replacing simple nominal forms in the SL with proper name forms in the TL text. Some examples will serve by way of illustration:

No te he preguntado por <u>tu marido</u> [p117]	I never asked you about <u>Juan</u> [p6]
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¡Qué no paro, <u>chico</u> ! [p122]	❖❖❖ You see, <u>my dear Juan</u> , I never stop! [p11]
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Pero, <u>hijo</u> .. [p126]	❖❖❖ But <u>Juanito</u> ... [p14]
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que recomendase a <u>tu marido</u> [p120]	❖❖❖ to recommend <u>Juan</u> [p9]
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va al cuarto de <u>mi hijo</u> [p132]	❖❖❖ She's going to <u>Juanito's</u> room [p19]
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¿Está <u>tu marido</u> ? [p147]	❖❖❖ Is <u>Juan</u> in? [p30]
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Adela: ¿tienes tú algún libro de <u>tu marido</u> ? [p150]	❖❖❖ Adela, do you have any of <u>Juan's</u> books? [p33]
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..frases muy cordiales para <u>tu marido</u> .. [p161]	❖❖❖ ..very civil things to say about <u>Juan</u> [p39]
--	--

y su hijo tras él [p164]

❖❖❖
| and Juanito following
| him [p164/42]

With the possible exception of the third example above (*'Pero, hijo..'*), the list does not include those items which will be considered in the category dealing with exclamation marks. Nor does it include those items which are used in a vocative role such as 'hermana' in '*¿Cómo estás, hermana?*'. These are items which English simply does not allow to be used in the same way as the Spanish, and in these cases it is vital that the translator change the item, usually opting for the use of a name tag. In the examples where reference is made to the son (Juanito), the intervention is usually coming from the mother. In English it would sound strange for a mother to refer to her son in this way (i.e. 'my son'), but evidently in Spanish it does not. Therefore, the translator is obviously right to use the language form which is most natural to the TL audience, thereby avoiding the use of formations which sound unnecessarily strange. Those examples where reference is made to 'tu marido' are said by Mauro. The Spanish seems to widen the gulf between Mauro and Juan (the husband in question) by the former's use of 'tu marido' rather than the more personal use of a name. Of course, it should be borne in mind that this form of address is normal in Spain, but it is perhaps to be expected that there might be some variation between 'tu marido' and 'Juan' in the course of normal dialogue. Buero Vallejo has, however, opted not to do this - presumably to underscore the previously mentioned gulf. The English use of the name has an all together more cosy feel to it, which by its very nature does not convey the idea of this rift between the two characters. The second example (*'¡Que no paro...!'*) is an interesting one, as it shows a use of very colloquial language, which may even have a slightly patronising tone about it. The English (*'my dear Juan'*) has captured this very note by using the

formulaic 'my dear,,'; however, the effect is diluted slightly by use of the name, rather than another item, such as, say, 'chap' or 'boy'; although these are slightly affected.

What is important with a category such as this is that these small items are, often, more immediately noticeable to a TL audience than, in some cases, those which were studied in the preceding section. This is because when one comes to considering the length of interventions, the input which is received by the TL audience is not the most crucial factor; rather, one has to compare texts (SL and TL) in order to appreciate what is going on. As far as the TL audience is concerned there is a cumulative process underway, whereby they are aware only of the fact that the characters tend not to produce very short/short units of spoken discourse. With the process of personalisation, the TL audience is presented directly with dialogue which may not be convincing in certain circumstances. As was mentioned earlier, Buero could have used the names which appear in the TL version, or could have alternated had he so seen fit. The fact is that he did not, due - in some measure, no doubt - to the conventions of Spanish spoken discourse (English, too, has its conventions which the translator must consider, of course). However, the translator should be in a position to appreciate that there is more behind the choices which Buero has made than mere convention: as the play progresses, it becomes clear that there is an estrangement between all of the characters, and in some way this is underscored by nominal labels which reject emotional proximity in favour of a more isolationist stand. In the TL text this technique has been undermined by the use of the very labels which it seems the SL text's creator shied away from.

4.4.3 Cultural references

The third category detailed is that which groups together those items of cultural reference. Whilst this category has been looked at in relation to the other two texts within this study, it is being reviewed again, here, because of the different weight which such items carry in a text such as that under examination. As has been stated on a number of occasions in this chapter, theatrical drama is a different beast to the novel. The action, and the discourse is very much more immediate. For this reason the value of the spoken discourse is heightened, and it carries more weight. So, if a character says something out of place, that will have a more immediate impact on an audience witnessing a live performance, either visually/aurally, or, simply aurally. The problems which cultural references create have been documented, but for the theatrical translator they are particularly problematic, for the reasons just advanced. In the mouths of actors an oblique/clumsy/nonsensical cultural element can seriously undermine a character's spoken discourse: once more, the onus is on believability. By the very nature of the items within this set, the translator is forced, ironically, to make use of a technique which was earlier criticised: expansion. Those references which are deeply embedded in a culture are most unlikely to have an easy, direct equivalent in the TL.; thus, the translator is moved to render the item by means of explanation, thereby requiring expansion. Just how well cultural references travel, even with the best of explanations, is debatable. A reference is just that, something which refers to a person/place/thing or idea which the audience will immediately be able to comprehend, and may carry with it significant overtones. It is interesting to note that a TL audience may be at an advantage over the SL audience when a certain number of years have passed since the work first appeared. This is because references are often transitory things and their relevance may be lost to the SL audience when the referential image has passed from the popular psyche. The TL

audience may be in a position to comprehend the images - if only superficially - no matter how long ago the work was written, if the translator is up to the task; i.e., if s/he can spot and understand the cultural references. This work boasts a number of such references, which the translator has tackled in a number of ways.

isabelino [p112]	Victorian [p2]
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This is a fortunate coincidence in history, allowing the translator a rare opportunity to use an item of almost exactly the same 'weight' ; however, it is not always the case that this particular correspondence would be apt, as in a moral sense 'Victorian' has particular overtones, probably not carried to the same degree by 'isabelino'.

mesa camilla [p112]	round table, of the type used in Spain to hold a brazier [p2]
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This would, normally, be considered a disastrous translation, simply because it is so wordy and unlikelike, even if it does exactly describe the object in question, which has no direct equivalent in English. However, this item is taken from the introductory stage directions, as the translator will be fully aware; and as such, the use of such a long, descriptive translation is perfectly acceptable, since the original's function is to set a scene: this translation does that perfectly. Additionally, it was not, in the SL, meant to be spoken discourse; however, as we have noted, with this TL text, almost everything has been transformed into such discourse. Perhaps if this had been destined to be 'traditional' spoken discourse, the translator would have rendered it differently.

céntimos [p114]	cents [p3]
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The question of monetary units is always troublesome to the translator. Use of the proper name of the currency fixes the work very definitely in a geographical frame, something which the original does not need to do, and indeed may shy away from. Very often the 'known' currency is simply one of a number of variant constituents, making up a country's monetary system (e.g. pounds as against pence). This particular situation holds for Spain: whilst most people know of 'pesetas', they are unaware of the 'duro' and the 'céntimo' (the latter now being relevant only to older works, of course.). The translator has to face all varieties throughout the course of this work. In the example cited above, he has opted to use the common translation, 'cent'. This might serve to confuse the TL audience as they would probably associate 'cent' primarily with the USA; using 'pennies' might have lost the closeness of form, but would have been unlikely to engender any confusion at all, and would still have carried the meaning equally well. Paradoxically, it could be argued that the very use of 'pennies' would have sounded too British; the American connotation might establish a sense of foreignness for British readers.

darme unos durillos [p143]

| help me out a bit [p27]

Here, the translator has elected to ignore the concrete reference to money, and instead concentrates on the underlying idea. There is, really, no English expression incorporating a reference to a monetary unit which is suitable here. Use of an item such as 'copper' immediately brings to mind a beggar, and demands to be followed by 'guv'!

un puñado de duros [p168]

| a few pesetas [p46]

A language's use of a particular term to refer to a specific amount of money (duro, shilling, conto, etc.) leaves the translator with little choice but to change the format in the TL, as few TL audience members are likely to be familiar with the term, and use of an explanatory version (such as a 'handful of five peseta coins') would sound ridiculous.

la plaza	[p114]		the Chair	[p4]
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This is the first of a series of references, during the course of the play, to items/ideas connected with the tertiary education system and public service examinations, etc. in Spain. To the SL audience most of these are perfectly clear, but given that the system has no real counterpart in this country, the TL audience would have little idea what was being referred to. Added to this, there is the fact that - given this difference in systems - certain items do not have a one-to-one equivalent in our language, dictionaries often being forced to resort simply to explanations. In some cases, there are fairly felicitous choices available to the translator, as in this instance. Although the original is not as specific as the translation, there is little doubt that 'Chair' is the point of the reference. Use of 'vacancy' or 'job' would not orientate the audience to the idea of a university, as the use of 'Chair' does.

Facultad	[p115]		University	[p4]
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This is an example where two languages choose to refer to different parts of the same organ, yet use of language A's term would sound quite wrong in language B. In English we do not tend to talk about the Faculty as an independent body in its own right, preferring instead to use 'University'. The Spaniards do things the other way round; due - no doubt - in no small part to the fact that their idea of a Faculty refers to a significantly smaller entity than

does the English. To say 'I went by the Faculty' would sound quite odd. Reference to a Department is a possible alternative to University, and perhaps conveys the idea of the smaller unit.

el resultado del primer ejercicio [p115]	...shortlisted [p4]
❖❖❖	
la Memoria [p129]	the practical [p17]
❖❖❖	
la presentación y explicación de la Memoria pedagógica [p138]	you have to give them the draft of a specimen lecture and then discuss it with them [p22]
❖❖❖	
oposiciones [p139]	when I tried for a Chair [p24]

These examples indicate the knowledge of the selection procedures which the author felt the audience would hold, or certainly comprehend; and thus he felt comfortable using what one could argue were comparatively technical terms. The divisions between the fairly non-specific '*primer ejercicio*', '*memoria*' and '*memoria pedagógica*' (which may be the same thing) are ones which must be arbitrarily drawn in English, as our own selection procedures do not conform to those used in the Spain of this text. Using 'shortlisted' is a crafty way out of a dilemma as it avoids the problem of talking about 'preliminary/first exercises' (or something similar). '*Memoria*' involves such a comparatively complicated explanation that the shortened version '*practical*' is a much better option, conveying, as it does, the notion of a practical exercise.

When the author uses the more specific and technical '*memoria pedagógica*', the translator is faced with the problem of conveying more information, in the same way as the author has done. Here, the whole exercise is explained in layman's terms, which would sit well with the TL audience, but is - on reflection - odd, in that the hearer would have been expected to know the

various stages of the selection procedure, without the very detailed explanation. However, this is an example of the translator's juggling act, attempting to keep his TL audience informed, and as aware as the SL audience: always a daunting task. The final example, here, is an interesting one, as the translator has made an arbitrary decision (obviously based on the evidence to hand) and has decided that the two previous public 'competitions' which Juan entered were for the same thing as he is seeking in this play. The SL text does not make this explicit, however, referring only to the blanket term '*oposición*', the ramifications of which would be obvious to a SL audience, but which would draw a blank with a TL audience.

no he merendado [p116]

| I've had nothing since lunch-time
[p6]

This quotation highlights the difference between Spanish eating habits and our own. Although some people argue that we have a roughly equivalent eating convention in our culture - 'high tea' - this is a custom which is not evenly distributed throughout our linguistic community, and even where it is known/taken, it does not tend to be a common occurrence. It also has social overtones. 'Merendar', however, has none of these, and is a standard eating reference. Translators would often attempt to use a positive linguistic construction, i.e. find an equivalent meal, but this would be unsatisfactory as the convention simply does not exist. In this instance, the translator has avoided the problem by concentrating on the act in question, and conveys the meaning well. The only difference between the SL and the TL versions is that the original carries a heavier, more specific, temporal reference, whereas with the English it is slightly hazy, although we know that it is at least the afternoon, presumably late afternoon - based on the construction.

y para dormir los bancos de Recoletos| and it'll be the park bench again

This is the epitome of a cultural reference: one which demands that the translator takes steps to enlighten his audience. Nicholas Round does, naturally, have the option of substituting a well known park name from our own culture, Hyde Park for example; but, by so doing, of course, he would irreparably wrench the piece out of its supposed setting in Spain. This is not a suitable option. He could leave it as Recoletos and hope that the reference to 'bench' would give the necessary additional information (he would surely have to drop 'park' as it would sound tautological - can't win!); however, this leaves a wide variety of possible interpretations as regards the nature of 'Recoletos'. He has decided to drop the (probably unimportant) specific reference in favour of the open 'park', which is probably the best course of action in this circumstance.

la copa [p160]

| the brandy [p39]

Despite the seemingly imprecise nature of the Spanish ('copa' could, after all, refer to anything in a particular type of glass), the word has become synonymous with brandy, and as such the meaning should be obvious, although the fact is reinforced through other references to brandy. Naturally, an unmarked version in English would not be viable, as the essential meaning would be lost.

y yo esta noche, a colarme en el ensayo
del Español y a dormir hasta que me
echen [p162]

Well, they're rehearsing at the
Español theatre till the small
hours - I suppose I can slip in
there and sleep till they throw
me out [p40]

This example presents a similar problem as that posed by 'Recoletos' earlier, namely the reference to '*Español*' which the author obviously believes his audience will recognise as a theatre, and if they do not there is always the added clue of '*ensayo*'. However, for some reason, the translator has decided to expand this in a somewhat creative way. Where the 'small hours' comes from is unclear, and the inclusion of 'I suppose' seems to go against the almost *fait accompli* tone of the original. Otherwise, the construction of the English makes it nicely chatty, and gets around the problem of the 'compact' effect of '*ensayo del Español*'.

..en vuestras tertulias.. [p167]

|

The convention of the 'tertulia' and its literary/intellectual/political overtones would have been an interesting challenge to the translator; however, for some reason he appears to have omitted it from the TL text.

pícaro [p168]

|

rogues and vagabonds [p45]

The author's use of a word of literary origins which has become a standard part of a particular language's culture, serves to clearly highlight cultural disparities between languages. The English language does not have the same picaresque tradition as Spanish, and as such even the word 'picaresque' is not one which comes easily to most people. The translator's choice of '*rogues and vagabonds*' nicely captures the spirit of the '*pícaro*' as succinctly as possible.

This is just a selection of the cultural items which appear throughout the work. of course, in many ways, the work itself is a cultural item (as is any piece of creative writing in any language) and as such assumes a power and an importance of its own. It is built up of a number of separate threads, which when woven together create the work as the creator designed it. When it is transferred into a TL the translator has to be careful not to break any of those threads, or as few as possible, otherwise the whole may start to unravel.

5. CONCLUSIONS

Having examined in some detail the three works selected for this exercise, it has become clear that there are a number of points which would appear to be of primary importance as regards the translation of spoken discourse. Some of the points are obvious enough to be apparent to most would-be translators, whilst others have made their importance known through the close examination of texts.

It should be stated at this juncture that many of the points which are raised regarding the translation of one form of discourse, namely spoken, are of relevance to the translation of other forms of discourse. However, certain aspects of the following considerations are of greater significance in the field of spoken discourse, due to the special characteristics of this form of language.

It seems clear that before embarking upon any translation of this sort the translator must be aware of the discourse form and its requirements as well as its importance, and what sets it apart from other discourse types. If we briefly ponder the impact of spoken discourse, in the light of the examination just conducted, it may be possible to summarise the stages of comprehension of a TL audience of a text based in a foreign language, as follows (in this case Latvian has been chosen at random):

(a)	(b)	(c)
<i>Reading a play in Latvian (which we do not understand):</i>	<i>Seeing the play performed by Latvian actors:</i>	<i>Witnessing a performance in translation (or reading it so):</i>
The experience? - Merely turning the pages: it <u>connects</u> with virtually nothing.	This begins to be an experience of the play itself, but we can only link it with very broad and unspecific ranges of experience.	Vastly extends the play's availability, and our connectedness vis-à-vis (b).

What is interesting to note is that through spoken discourse at (b), the language, although the TL audience does not understand it, becomes more real and more vital. It carries, in 'performance' signals which allow for some kind of recognition process to take place. When it has been translated, then the accessibility and recognition is greatly increased. The translator must be aware of this factor, and the fact that it is her/his job to make that translated version as effective as the SL text. The point which is vital here is that the translator must understand the workings of spoken discourse in her/his own language, and the importance which it plays. This is, essentially, a living form of language: it is supposed to be what people produce, and as such carries much information, as we have seen, over and above the value of the words themselves. In the translation of El Jarama especially, it appeared that the translator lost sight of this aspect and was not fully aware of the fact that what he was attempting to do, as Sánchez Ferlosio had done in Spanish, was to create living people whose language sounded appropriate, and who - in the light of this - could be believed as characters. It is in The One Day Of The Week that the characterisation breaks down most frequently because of this failing, and it is also this book which is, paradoxically, most heavily reliant upon this self-same characterisation to make it work. This is due, no doubt, to the heavy weighting of spoken discourse within the SL text, but it is also due to more: the story is very much character based, although it is never explicitly so. Without the characters, and without their subtle, but important characterisations, there would almost be no story. Where the translator has gone wrong is in the lack of appreciation of the fact that consistency is a trade mark of spoken discourse, within the limits imposed by cultural convention such as code-switching, and register changes. The people who populate The One Day Of The Week are not the same people who inhabit the SL text.

This leads us to the next in the list of points which could be considered criteria for translation of this type of discourse. This is the notion that we are defined by our speech. The characterisation flaws just mentioned may be attributable to a sense that there is something 'not quite right' about the

characters in question. We clearly saw instances of language usage which did not seem appropriate, and we saw how such items were likely to affect the TL audience. This same problem occurred in the other works under examination, although with different effects. Time Of Silence relies greatly upon its spoken discourse, although in a different way to El Jarama. In the former the weaknesses of characterisation are not as fundamental as only one character (Cartucho) is significantly defined by his speech. The use of inappropriate language certainly does strike the reader in Time Of Silence; however, other factors palliate the effects. In The One Day Of The Week, though, the importance of the people is such that when they do utter discourse which does not seem wholly convincing, there is nothing else to deflect this criticism, and the characterisation is (fatally?) weakened. In many ways this problem has been avoided in The Cards Face Down, due to the fact that the finished TL text is not going to be read by the audience, but will be performed, which allows actors to attempt to address any perceived problems of dialogue.

The medium of communication is worth bearing in mind, as was seen when examining the radio play, The Cards Face Down. This may not always be possible, of course, as the translator may not be aware of the destination of her/his work. However, if it is knowable it is important that this information be assimilated. If the TL audience is to rely solely upon aural stimuli then that information should be as clear and as full as possible, and should not be dependent upon factors outwith the range available to the audience. Similarly, if the text is to be performed in a visual medium then there is more information available to the TL audience, in the way of gesture, etc. When the words are left to do the work on their own they must not be set too great a task. When we consider novels, such as those examined, the spoken discourse is set in a framework, a context. This allows the audience to relate the discourse to outside elements.

Spoken discourse is so firmly rooted in the culture of a language that a discussion of the field is impossible without mentioning culture. In each of the studies we saw that there were serious implications for the work, based

within this milieu. If the translator is to tackle spoken discourse, then ignorance of the problems generated by this concept is likely to be disastrous. Culture underpins our society and our language, and when speaking we constantly make references to some part of it. If this is not to strike the TL audience as wholly alien, then steps must be taken to recognise the SL text's signals, and to adapt them into items which may be easily incorporated in the TL. Of all the tasks set the translator this is one of the most difficult, and one which is least often likely to succeed, simply because, as we have seen, if changes are made to incorporate the TL culture this does not sound appropriate, and very often if no changes are made this sounds equally untenable.

The identification of a possible target audience appeared to be of importance from the point of view of placing the speakers of the discourse under scrutiny in a context which might not be so remote as to cause interference problems. Whilst this is, undoubtedly, a good idea, it is equally true that in order for such considerations to be useful, they must be executed consistently. This was very obvious in The One Day Of The Week where the translator had been unable to fix upon one 'nationality' of English, and, thereby, created an amalgam of American and British Englishes, without even achieving a mid-Atlantic variety. This seriously undermines the characterisations in a way which is perhaps more serious than the simple register fluctuations alluded to earlier. This is because register problems are unlikely to be as noticeable as a total change of 'nationality', which would be highly intrusive and would significantly disrupt the process whereby we recreate a character in our own imagination, based on the signals from the text. The translator must be aware of this fact, and must strive to avoid the mixing of distinct language variants. The ability of the translator to produce credible variants in whichever language variety is elected is vitally important, as has been discussed.

For the translator to be fully aware of the different voices extant within a work is extremely important. As we saw, especially in the case of Time Of Silence, there are sections of discourse which might not be instantly identifiable as

spoken discourse. These sections included both the narrative voice and internal monologue. At a most basic level the translator must be able to identify these as discourse directed to the audience, and as such equatable with spoken discourse. The lack of vision whereby the internal monologue sections were not afforded the consideration which more immediately identifiable sections of spoken discourse were afforded, seriously affected this work. The loss of force from the SL text was marked, and the characters were, once again, denied the opportunity to fully develop. This style of addressing the audience in the SL text allowed a deeper, and fuller appreciation of the characters, by use of a method which allowed them to make explicit information which could not have been revealed by any other fashion. It is interesting to note how, in both The One Day Of The Week, and Time Of Silence the alternative voices were undertranslated, thereby producing under energised versions in the TL. This point becomes even more interesting when one considers that if a play were being translated, the information that a character was engaging in a monologue to the audience would presumably have been made clear. This might then have affected the translator, and her/his performance. When a similar format has been used in the novels in question it has not been signalled and the language has been left unmarked in many ways. This is not to suggest, however, that the SL text lacks the power which this form of language delivery encompasses: quite the opposite. In the TL versions, though, the marking has remained unstated, but the inherent force of the language has been lost, and the reader is deprived of the power of the SL version. Marking may be lacking in certain indicators; however, that does not mean that the discourse sections themselves do not in some way make up for this obvious lack of signals. The TL versions both fail signally to highlight this fact.

The examination of Time Of Silence pointed out the importance of background forces on the production and interpretation of spoken discourse. This was evident also in the other texts, although perhaps to a lesser extent (although it is arguable that The Cards Face Down is heavily reliant upon a suggestion of fear, and some unspeakable 'horror' manifested in the

character Anita who does not speak). The value of symbols and signs is such that no translator can overlook them; nor can s/he afford to be unaware of them. In light of this, a fundamental part of the translator's instinct must be to ask her/himself what lies behind a character's discourse; the reasons they say the things they do, and the referents of their utterances. As we have seen, there are many influential factors at work in the three texts studied, linked - fundamentally - with the extant political situation of the day. These factors are important because they act to alter the meaning of utterances, and to make more of the spoken discourse of any character than may at first seem reasonable. If the translator is unable to identify these signs and symbols upon reading the SL texts, then they are unlikely to be manifested in the TL version, unless by accident. If they have been spotted then the translator must strive to render them and their resonances in the TL text. Symbols may not always be of great political or social import: they may refer to any aspect of a person's existence. This very fact makes it clear that reference to such items is almost inevitable within the framework of spoken discourse, at all levels. In Tiempo de silencio the symbol of Pedro visiting the decana with a bunch of flowers clearly alluded to a social situation which the SL audience would easily recognise. The distortion of that scene in Time Of Silence gave rise to a general querying of other more complex and important symbols throughout the work. In tandem with this concept one must question the translator's willingness to accept the meaning of symbols and signs in the texts which are being translated. It is, naturally, quite possible that the translator may misinterpret, or wish to put a different slant on the symbols of the SL text, either consciously or otherwise. Similarly, the translator may decide that the graphic representation of the SL text's spoken discourse should be altered. This phenomenon is of little relevance as regards The Cards Face Down due to the medium of delivery; however, in the case of the two novels it did gain importance, significantly so in the case of Time Of Silence. It would appear that the translator lost sight of the intentions and desires of the author when translating this complex and difficult text. To abandon the layout of the original, as freely as the translator did on this

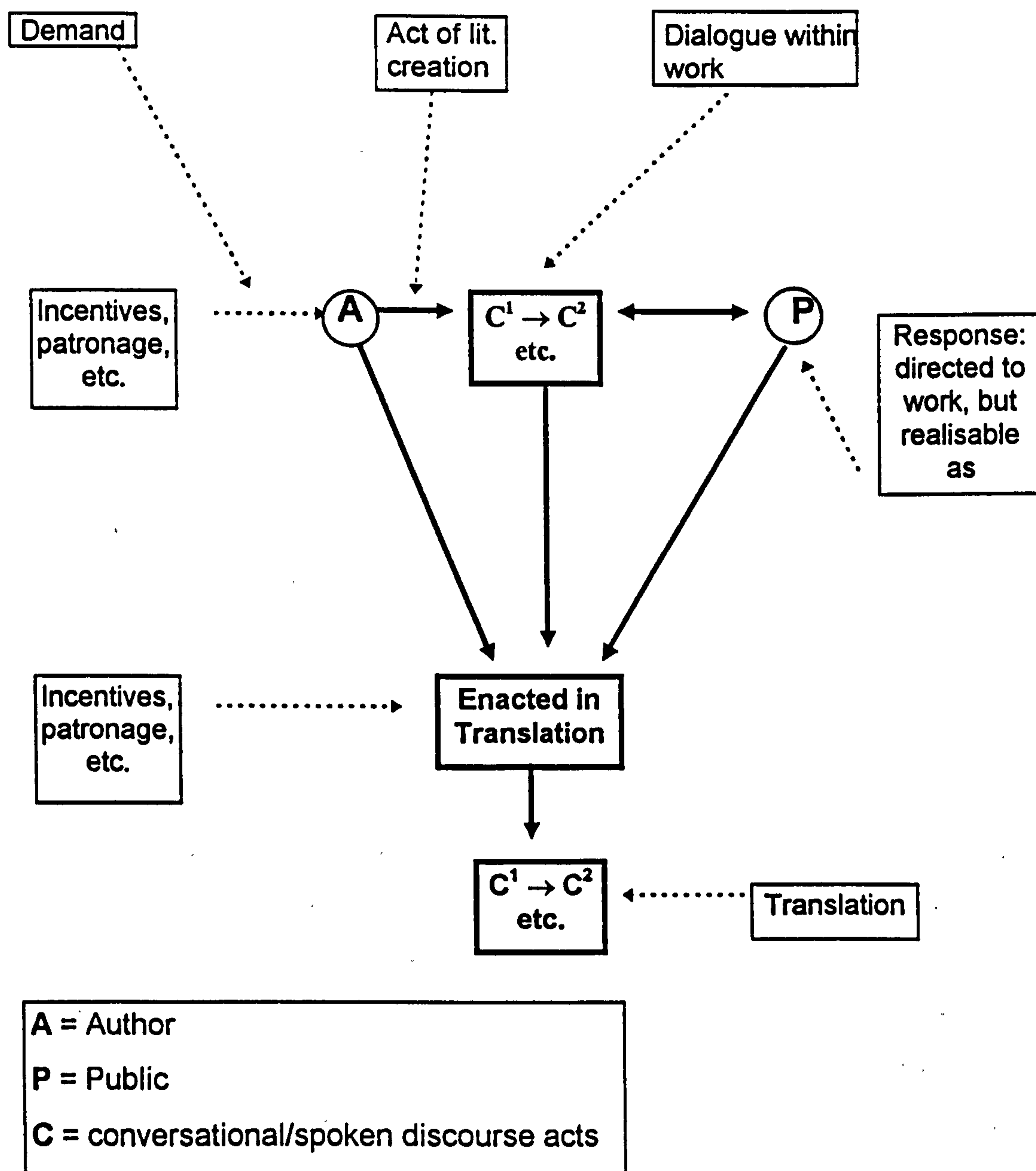
occasion, is to radically alter the text itself, and - as was discussed- its impact on an audience. Bearing in mind that this novel was designed to be assimilated visually, the importance of this device was heightened. By altering the structure, the spoken discourse which that structure contained was altered. It became easier to handle and was less challenging, which - by extension - would cause the TL audience to react in a different way to the text to the SL audience. The crucial question which any translator would have to pose is; why alter this?

If the translator is attempting to be faithful to the SL text, the s/he must avoid altering the focus of the text when translating. In all the texts reviewed there had been shifts of focus as regards temporal aspects or object alignment. In the case of The Cards Face Down the shift away from the more unmarked relationship labels in favour of the nominal tags served to alter the TL audience's perception in a way which may not be striking on its own, but which when taken in conjunction with other elements would have had a significant effect. Shifting focus alters the worldview of both the characters and of the audience. No matter how subtle such a shift it always has an effect. Changing tense focus may significantly alter the way a scene is portrayed and comprehended. To bring things closer to the present, or to place them in a more remote past alters the spatial and temporal relationship between the audience and the characters. This, in turn, feeds in to the audience's appreciation of a character which may have been altered, in that it may appear - by nuance - that they regard something in a particular light, which is not that conveyed in the SL text, and so on. The effect snowballs.

In many ways one of the findings of the study is almost too obvious to require highlighting: however, it is fundamental to any translation process, especially when considering spoken discourse. In each translation there was evidence of errors of translation. These were limited in The Cards Face Down (which was a significantly shorter text than the others); was of some importance in Time Of Silence; and was of greater importance in The One Day Of The Week. The reason that the errors became more significant in the last text is because they were more frequent and because of the importance of spoken

discourse to the overall text effect. What the highlighted errors indicated was that they caused the characters to say, at times, rather stupid things, or complete non-sequiturs. The effect of this on the conversational flow should, in reality, be extreme, i.e. possibly bringing the interchange to a halt. In this instance, however, there was absolutely no effect, nor commentary generated from fellow conversationalists. A TL audience is likely to be quite capable of realising that something does not make sense and to perceive an apparent breakdown in the communication process. The attendant effect will be to place further strain on the credibility of the whole communicative process, and wrest credibility from the work as a whole. The translator must and should be able to guard against this problem: even careful reading of the proposed TL text might help solve some of the problems, although we are all capable of making mistakes. One of the most basic of translation watchwords - the avoidance of errors - must, surely come high in any ranking of spoken discourse translation criteria.

The basic problem with any attempt to clearly define what one should and should not do in any given translation situation is that, as the examination of Newmark's theories showed, there is too much which is arbitrary in the whole process. Translation is very much a personalised thing, and as such different people will have different rules to which they work. Whilst showing by example that some do, or do not, work may serve to alert others to pitfalls awaiting the translator, there is nothing to say that other theories, which might be applicable in a given situation, will suit another or be acceptable to particular people. When dogma is attached to the translation process the final version may well be radically different from its SL counterpart. The end effect of the text may be lost sight of, in favour of a slavish adherence to rules and regulations which appear to be valid for particular translation situations. The whole process of translation is, as any mental process, an incredibly complex one, in which many different factors play a part. If we were to attempt to synthesise the whole process, from the creative origins of spoken discourse through to its realisation in the TL, then we might produce a diagram such as the following:



This serves to highlight the fundamentally complex and inter-related nature of the whole creative process of which the translator is a part. Therefore, to demand that s/he adheres to a set of values and rules which were not of her/his making is - in many ways - making an unrealistic demand. What Newmark has failed to do in many cases is to indicate what he feels to be levels or scales of acceptability as regards the theories which he puts forward. He also notably fails to indicate rankings of importance for the

theories when several imperatives are in view. These factors are weaknesses which serve to somehow isolate Newmark's theorems, creating stand-alone ideas which are difficult to put into effective practice simply because they can only operate alone. By applying more than one in tandem one runs the risk of none of them being effectual. Peter Newmark's theories, only a selection of which were put to the test, may work in certain circumstances but that is not to say that they are foolproof: certain texts may be more open to manipulation by the translator, whilst others may not react well to such interference. Importance lies in the motivation behind the translation: why is it being translated, and why is the translator undertaking the task? The diagram above indicates that there may be outside incentives, but there is also the possibility inherent within the notion of the translator that something more personal lies behind the decision to undertake the task. This concept - personal motivation - could be added to the list of criteria for the translation of spoken discourse.

It is becoming clear that whilst the original objective of this thesis was to attempt to divine, by means of thorough investigation, consistent criteria which would be applicable in any translation process involving spoken discourse, as the research has been carried out a number of problems affecting this objective have arisen. Perhaps the most important of these problems concerns the fact that this thesis has used a number of differing techniques to investigate the phenomenon of spoken discourse translation, in an attempt to cast the net as wide as reasonably possible for definitive criteria. This decision was a conscious one, made with that sole aim in mind. By considering the application of different theories, as well as the consideration of different theoretical viewpoints about the language used, and what it was trying to do, it was felt that a wider range of knowledge and example could be examined. So, one chapter sought to evaluate the worth of particular - already extant - theories, whilst another sought to investigate certain notions regarding the value of complementary studies to the translation process, as well as the importance of 'voice recognition'. The final study sought to look at other aspects of relevance to the translation process.

Whilst there is little doubt that whilst the desired effect, vis-à-vis scope of investigation was achieved, the nature of the exercise soon revealed problems which were in many ways likely to be problematic. Principal amongst these problems was the fact that the differing approaches taken made it difficult to find a set of homogenous rules which fitted every translation situation equally. Because each of the texts under review was fundamentally different from the others, differing factors appeared to come into play. Hence, by avoiding an empirical analysis of the same elements in each work, a wider spread of 'problems' was considered. But, at what cost? It would seem that by opting for diversification, the objective of producing a definitive set of guidelines was undermined. The variety of texts and their differences precluded the possibility of success, or so it appeared. Upon reflection, it appears that the policy adopted raised some fundamental issues, closely related to the issues already raised in this conclusion. The differing nature of the studies undertaken, and the fact that this hindered the formulation of a conclusive set of criteria, perhaps tells us much about the nature of texts, and the task of translating. No two literary texts are the same: they may contain similarities, and may fall into certain categories which our culture and society create, but they are different. Their motivation and justification are different, and as such, they have different priorities and seek to do different things. Therefore, to create a list of rules and regulations which would seek to adequately cover the whole gamut of this particular type of language - spoken discourse - would in many ways presuppose that the all texts of this nature were the same. We all speak differently, hence all such texts should be different. On this basis, it would seem that the original objective of the thesis must, on the basis of experience, be modified. What we have encountered throughout the length of this thesis is a number of points of importance worth bearing in mind when considering the translation of spoken discourse, some of which have been encapsulated in this chapter. The list of criteria which we could build could be long and comprehensive, covering almost every phase and aspect of the translation process. However, be that as it may, one must never lose sight of the fact that in any

consideration of such an exercise we are (currently, at least) positing our theories on *people*. No matter what the reasoning behind a translation exercise, or the target audience, the fact that a human being is involved is of primary importance. People have a habit of being independent, and free-thinking (to a greater or lesser extent); rarely do they like to be baldly informed of what they should do, when that 'should' is not a suggestion, but rather an order. Having examined the Newmarkian view of translation we see that the desire to build a list of criteria for this type of exercise which is set in stone is inconsistent. In just the same way as Newmark's theories were destruction tested, so anyone of a suitable mind could equally well perform the same operation on the criteria which this study has thrown into focus. A set of ideas which attempts to define itself as a definitive guide to such a process of translation is setting itself up for a fall. To impose one's own will, or world-view, upon others is a dangerous thing, and even to suggest that certain steps are vital is risking offence. There are, of course, suggestions with which no-one could argue, and which were clearly evidenced in the examination of the selected texts, e.g. avoidance of errors, cultural perspectives, character mapping, etc. There is no harm in making the translator aware of these, or rather reiterating these potential problems. However, most of them are factors which a translator might automatically take into consideration. Where, then does the value of the list drawn up in the course of this thesis lie? The answer is that it may serve to alert the translator to particular areas which require care and careful consideration. There is no doubt that some of the areas which were covered in the study would be unfamiliar to many translators due to the rarity of the particular topics in question, therefore the translator may require to be pointed in the right direction. People react in a much more positive way to what they deem to be advice, rather than instructions, and one is more likely to succeed by stealth than by force. By use of example, and there are many contained herein, any one interested might be able to better *understand* the perceived 'problems' and react to them as they see fit. They may also be moved to stop and consider their own motivation, as well as the role they believe

themselves to be fulfilling in the act of translation. If they believe their role is a creative one, they may feel that some of the advice adduced earlier is not relevant. If, on the other hand, they do not feel it is within their remit to change the SL text, other than in language, then they may wish to follow some of the counsel herein. Once more, the advice offered and the perils highlighted will allow them the facility to make a more informed judgement.

The questions raised, and hopefully answered in this thesis, then, will best serve the translator as a set of points of interest, which may or may not be encountered, and to which there are some suggested solutions: it would be unwise to be more dogmatic than that; after all, the Ten Commandments did not have quite the effect desired!

The end of the line is, of course, the consumer: the TL audience. They may be blissfully ignorant of the theoretical debates which have raged around a text which they are 'consuming', and that may be no bad thing. However, if that text fails them for reasons which are attributable to the translator, then the translator has a great deal to answer for, and maybe should cast an eye over some of the points raised within this thesis.

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Cohen, J.M. (Trans.) (1962)	<u>The One Day Of The Week</u>	Abelard Schuman, London
Leeson, George (Trans.) (1965)	<u>Time of Silence</u>	John Calder, London
Round, Nicholas G. (Trans.) (1970)	<u>The Cards Face Down</u>	BBC Radio Production

Abbreviations:

The following abbreviations have been used in the bibliography:

CUP - Cambridge University Press

OUP - Oxford University Press

RKP - Routledge and Kegan Paul

Univ. - (Servicio de Publicaciones de la)Universidad

UNED - Universidad Nacional de Educación a Distancia

UP - University Press

MIT - Massachusetts Institute of Technology Press

Allan, Keith (1986)	<u>Linguistic Meaning (I & II)</u>	RKP, London
Alston, W.P. (1964)	<u>Philosophy of Language</u>	Prentice Hall, New York
Alvarez Calleja, M. (1991)	<u>Estudios de traducción</u>	UNED, Madrid
Angel Vega, M. (ed) (1994)	<u>Textos clásicos de teoría de la traducción</u>	Cátedra, Madrid
Austin, J. L. (1962)	<u>How to Do Things With Words</u>	OUP, Oxford
Baker, Mona (1992)	<u>In Other Words</u>	Routledge, London

Barroso, A. (ed) (1984)	<u>Introducción a la Literatura española a través de los textos</u>	Istmo, Madrid
Bassnett, S. & Lefevere, A. (eds) (1991)	<u>Translation: History and Culture</u>	Pinter, London
Bassnett-McGuire, S. (1979)	<u>Translation Studies</u>	Routledge, London
Bäurle, R. (ed) (1983)	<u>Meaning, Use and Interpretation of Language</u>	Berlin
Belloc, Hilaire (1931)	<u>On Translation</u>	OUP, Oxford
Benjamin, A. (1989)	<u>Translation and the Nature of Philosophy</u>	Routledge, London
Benjamin, Walter (1970)	<u>The Task of the Translator in Illuminations</u>	London [pp69-82]
Bertore, L. (1989)	<u>En torno de Babel</u>	Hachette, Buenos Aires
Biguenet, J. (1989)	<u>The Craft of Translation</u>	University of Chicago Press, Chicago
Bloomfield, L. (1933)	<u>Language</u>	Unwin, London [rev. ed.]
Bourdieu, P. (1982)	<u>Ce que parler veut dire</u>	Fayard, Paris
Brinton, E. (et al) (1981)	<u>Translation Strategies/ Estrategias para traducción</u>	MacMillan, London
Brislin, R. (1976)	<u>Translation</u>	Pergamon, New York
Brown, G. & Yule, G. (1983)	<u>Discourse Analysis</u>	OUP, Oxford
Brown, G.C. (1972)	<u>A Literary History of Spain: The Twentieth Century</u>	Ernest Benn, London
Bühler, K. (1990)	<u>Foundations of Semiotics</u>	John Benjamins, Amsterdam

Cardona, R. (ed) (1976)	<u>Novelistas españolas de posguerra</u>	Madrid
Casado Velarde, M. (1978)	<u>Lengua e ideologia</u>	Univ. de Navarra, Pamplona
Catford, J. C. (1965)	<u>A Linguistic Theory of Translation</u>	OUP, Oxford
Charaudeau, P. (1983)	<u>Langage et Discours</u>	Hachette, Paris
Cherry, C. (1957)	<u>On Human Communication</u>	MIT, Cambridge, Mass. [3rd ed.]
De Beaugrand, R. (1980)	<u>Text, Discourse & Process</u>	Longman, London
De Beaugrande, R. (1978)	<u>Factors in a Theory of poetic Translation</u>	Van Gorcum, Assen
De Beaugrande, R. (1991)	<u>Linguistic Theory</u>	Longman, London
Debusscher, G. (1985)	<u>Communiquer et traduire</u>	Brussels
Dechet, Hans (ed) (1980)	<u>Temporal Variables in Speech</u>	Mouton, The Hague
Eagleton, T. (1988)	<u>Literary Theory: An Introduction</u>	Blackwell, Oxford
Eco, Umberto (1976)	<u>A Theory of Semiotics</u>	MacMillan, London
Eco, Umberto (1979)	<u>The Role of the Reader</u>	Indiana UP, Bloomington
Edmondson, W. (1981)	<u>Spoken Discourse: A Model for Analysis</u>	Longman, London
Enright, D.J. (1985)	<u>Fair of Speech</u>	OUP, Oxford
Fawcett, R. (ed) (1984)	<u>The Semiotics of Culture and Language (I & II)</u>	Pinter, London
Fernández Nistal, P. (1992)	<u>Estudios de traducción</u>	Univ. de Valladolid, Valladolid

Frawley, W. (1983)	<u>Translation</u>	Laurence Erlbaum, New Jersey
Gallagher, P. (1994)	<u>Moonrise to Moonset: A Reading of <i>El Jarama</i> in <i>Papers in honour of E. C. Riley</i></u>	Edinburgh UP, Edinburgh
García Padrino, J. & Medina, A. (1989)	<u>Didáctica de la lengua y la literatura</u>	Anaya, Madrid
García Yebra, Valentín (1983)	<u>Teoría y práctica de la traducción (I & II)</u>	Gredos, Madrid
García Yebra, Valentín (1983)	<u>En torno a la traducción</u>	Gredos, Madrid
García Yebra, Valentín (1970)	<u>Traducción y estilo in <i>Actes du Xe Congrès International de Linguistes</i></u>	Edit. de l'Académie de la R.S. de Roumanie, Bucharest [pp383-388]
Gardiner, A. (1932)	<u>The Theory of Speech and Language</u>	OUP, Oxford [2nd ed.]
Garrido Gallardo (ed) (1986)	<u>Crítica semiológica de textos literarios hispánicos</u>	Madrid
Gellner, E. (1959)	<u>Words and Things</u>	RKP, London [2nd ed.]
Goytisolo, J. (1977)	<u>La novel española contemporánea in <i>Disidencias</i></u>	Barcelona
Grice, H. Paul (1975)	<u>Logic and Conversation in <i>Speech Acts</i> (Cole & Morgan: eds)</u>	Academic Press, New York
Gumperz, J. (1982)	<u>Discourse Strategies</u>	CUP, Cambridge
Gutt, Ernst (1991)	<u>Translation and relevance</u>	Blackwell, Oxford
Halliday, M.A.K. (1978)	<u>Language as Social Semiotic</u>	Edward Arnold, London
Hartley, L. P. (1963)	<u>The Go-Between</u>	Heinemann, London
Hatim, B. & Mason, I.	<u>Discourse and the</u>	Longman, London

(1990)	<u>Translator</u>	
Hernando Cuadrado, Luis (1988)	<u>El español coloquial en «El Jarama»</u>	Playor, Madrid
Hickey, Leo (1978)	<u>Realidad y experiencia de la novela</u>	Cupsa, Madrid
Hirst, Graeme (1987)	<u>Semantic Interpretation and the Resolution of Ambiguity</u>	CUP, Cambridge
Holmes, J. & Pride, J. B. (ed) (1971)	<u>Sociolinguistics</u>	Penguin, London
Holmes, J. (1988)	<u>Translated!</u>	Rodopi, Amsterdam
Holmes, J. (ed) (1978)	<u>Literature and Translation</u>	Acco, Leuven
Hudson, R. A. (1980)	<u>Sociolinguistics</u>	CUP, Cambridge
Jakobson, R. (1959)	<u>On Linguistic Aspects of Translation in <i>On Translation</i> (ed. Brower, R.)</u>	CUP, Harvard [pp232-239]
Joshi, A. (1981)	<u>Elements of Discourse Understanding</u>	CUP, Cambridge
Kelly, L. (1979)	<u>The True Interpreter</u>	Blackwell, Oxford
Kölmel, R. (ed) (1989)	<u>Babel</u>	Aberdeen UP, Aberdeen
Lapesa, R. (ed) (1979)	<u>Comunicación y lenguaje</u>	Carpos, Madrid
Levinson, S. (1983)	<u>Pragmatics</u>	CUP, Cambridge
Lewis, C. S. (1960)	<u>Studies in Words</u>	CUP, Cambridge
Lord, R. (1966)	<u>Comparative Linguistics</u>	TYB, London
Lozano, J. (et al) (1982)	<u>Análisis del discurso</u>	Cátedra, Madrid
Lyons, J. (1981)	<u>Language, Meaning and Context</u>	Fontana, London
Mathiot, M. (ed) (1979)	<u>Ethnolinguistics</u>	Mouton, The Hague

McGregor, G. (ed) (1986)	<u>The Art of Listening</u>	Croom Helm, Sydney
Montgomery, Martin (1986)	<u>An Introduction to Language and Society</u>	Methuen, London
Nabokov, V. (1981)	<u>The Art of Translation in <i>Lectures on Russian Literature</i></u>	London [pp315-321]
Neubert, A. (1976)	<u>Elemente einer allgemeinen Theorie der Translation in <i>Theory and Practice of Translation: Nobel Symposium 39</i> [ed Grähs, L.]</u>	Lang, Bern
Newmark, Peter (1988)	<u>Approaches to Translation</u>	Prentice Hall, London
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Nida, Eugene (1964)	<u>Towards a Science of Translating</u>	E.J. Brill, Leiden
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Oleza Simo, J. & Renard, S. (eds) (1984)	<u>Teoría semiótica. Lenguajes y textos hispánicos</u>	Madrid
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Palmer, F. R. (1976) Papegaaij, B. (ed) (1988)	<u>Semantics Text Coherence in Translation</u>	CUP, Cambridge Foris, Dordrecht

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Pit Corder, S. (1981)	<u>Error Analysis and Interlanguage</u>	OUP, Oxford
Platts, M. (1980)	<u>Reference, Truth and Reality</u>	RKP, London
Pratt, M. & Traugott, E. (1980)	<u>Linguistics for Students of Literature</u>	Harcourt, Brace, Jovanovich, New York
Reinhart, T. (1983)	<u>Anaphora and Semantic Interpretation</u>	Croom Helm, Sydney
Rey, Alfonso (1988)	<u>Construcción y sentido de TIEMPO DE SILENCIO</u>	José Porrúa Turanzas, Madrid [3rd ed.]
Rico, F. & Ynduráin, D. (eds) (1980)	<u>Historia y crítica de la literatura española: época contemporánea: 1939-1980</u>	Crítica, Barcelona
Rivers, Elias (ed) (1986)	<u>Things Done With Words: Speech Acts in Hispanic Drama</u>	Juan de la Cuesta, Newark
Robinson, D. (1991)	<u>The Translator's Turn</u>	John Hopkins UP, Baltimore
Rommetveit, R. (ed) (1971)	<u>Social Contexts of Messages</u>	Academic Press, London
Royce Adams, W. & Brody, J. (1978)	<u>Reading Beyond Words</u>	Holt, Reinhart and Winston, New York
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Steiner, G. (1975)	<u>After Babel</u>	OUP, Oxford
Tannen, D. (1986)	<u>That's Not What I Meant!</u>	Virago, London
Todorov, T. (1982)	<u>Symbolism and Interpretation</u>	RKP, London
Toolan, M. (ed) (1992)	<u>Language, Text and Context</u>	Routledge, London
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Zijderfeld, A. (1979)	<u>On Clichés</u>	RKP, London