

“En cada linaje el deterioro ejerce
su dominio.”

An examination and evaluation of the domesticating versus
foreignisation translation strategy as proposed by Lawrence Venuti
in light of the English language translation of
‘La ciudad y los perros’ by Mario Vargas Llosa.


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I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of Masters Degree is entirely my own work and has not been taken from the work of others save and to the extent that such work has been cited and acknowledged within the text of my work

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Abstract.

‘En cada linaje el deterioro ejerce su dominio’

**Masters Degree Thesis
Nicola Patricia Horgan.**

This thesis is an examination of the field of translation theory through practical application. The aim of the thesis is to provide a detailed and accurate account of the history of and effectiveness of the translation strategy proposed by Lawrence Venuti - namely Fluent versus Resistant translation strategy. The translation strategy will be exemplified by an examination of a published translation of ‘La ciudad y los perros’ by Mario Vargas Llosa translated by Lysander Kemp, and a comparison with my own translation. Both of the texts will be examined under the headings detailed in Venuti’s proposed translation strategy.

The thesis consists of four main chapters, the first being an examination of the various translation theories preceding Venuti’s proposed translation strategy, tracing the development of translation theory as a practical science across various schools of thought through time, culminating in a detailed exposition of Venuti’s proposed translation strategy and thus the headings of investigation of the thesis. Chapter two deals with the author and his narrative style - tracing the extra textual factors that led to the publication and translation of the novel in question. Chapter three is a detailed examination of the published translation under the headings of investigation suggested in Venuti’s foreignising versus domesticating translation strategy- outlined and explained in Chapter 1 -, followed by an examination and commentary on my own translation under the same headings.

In conclusion this thesis aims to assess the effectiveness and applicability of Venuti’s proposed translation strategy and the effect this method of translation exercises over the author and translator.

The natural result of any investigation is that the investigators either discover the object of their search or deny that it is discoverable or persist in their search. Those who believe they have discovered it are 'Dogmatists'. Other Academics treat it as inapprehensible, the Sceptics keep on searching hence it seems reasonable to hold that the main types of philosophy are three - the dogmatic, the academic, and the sceptic. Of the other schools it will best become others to speak our task at present is to describe in outline the sceptic methodology, first stipulating that of none of our future statements do we positively affirm that the fact is exactly as we state it. Rather, we simply record each fact, like a chronicler, as it appears to us at the moment.

Sextus Empiricus, *Outlines of Pyrrhonism*, c ad2000

Introduction.

The never ending story¹ . Triumph of theory.

Over the last thirty years, the theory of translation has become both a major discipline and a battle ground of theories and theorists. In such relatively short period of time , the basic act of cross-cultural communication has become ;

*“What may very probably be the most complex type of event yet produced in the evolution of the cosmos.”*²

Since the turn of the century, the debate on the nature of language has caused increasing problems for translation theory. The nature of language debate has been inundated with theories, models and diagrams, each claiming to offer either a solution to, or treatise on the impossibility of translation. This thesis aims to do neither. It is not an attempt to divine the utopian translation theory, nor does it purport to add yet another theory or cry of desperation to the never ending story that has plagued translation theory in the last four decades. This thesis is an attempt to quantify and qualify a single theory of translation through practical application.

The choice of theory was not an easy task. As we appear to be rapidly approaching an age where a translation theory is proposed for each and every translation undertaken, it was necessary to choose a strategy which was literary text specific yet not hindered by multiple exceptions to its own rules. Therefore, the theory I chose which was given precedence over others by the Literary leanings and translation experience of its author, Lawrence Venuti. The theory under examination is Venuti’s development of Schleiermacher’s domesticating versus foreignising translation theory;

*‘There are only two (methods of translating). Either the translator leaves the author in peace, as much as possible, and moves the reader towards him: or leaves the reader in peace, as much as possible, and moves the author towards him’*³

Schleiermacher, 1813.

¹ Larbaud, V., ‘Seguramente la enumeración de todos los teóricos de la traducción sería el cuento de nunca acabar’. (Sp. Orig). *Sous l’invocation de Saint Jérôme*, Gallimard, 1946. Trans. in Vega, M. A (ed)., *Textos Clásicos de Teoría de la Traducción*, Cathedra, 1994.

² Richards, I. A., *Toward a Theory of translating*, in Wright, A., *Studies in Chinese Thought*, University of Chicago Press, 1953.

³ Schleiermacher, F., in *Contemporary Translation Theories*, Gentzler, E., Routledge, 1993.

Venuti adapted Schleiermacher's approach to identify guidelines for a fluent or resistant translation strategy. The basic premise of the strategy is the decision to make the translation reflect the primacy of the author or the primacy of the target audience. The second premise of the strategy is to highlight the effect such a translation choice exercises over the author and the text.

The choice of text under which to examine the applicability of Venuti's translation strategy was an altogether more straightforward task. To simplify the levels of comparison, the English language translation by Lysander Kemp of Mario Vargas Llosa's *'La ciudad y los perros'*⁴ was chosen. The uncomplicated nature of the choice is inherent in the fact that only one English language translation of the Spanish text was ever published, in spite of the fame of the author, and possibly due to the fame of the translator at the time of publication of the translation. The headings by which Venuti identified a particular translation strategy will be examined in relation to the published translation. If a domesticating translation strategy becomes apparent in Kemp's translation, a foreignising translation will be offered in comparison, and the effectiveness of each strategy will be examined.

⁴ Spanish language version referred to throughout will be 1987-1995 Seix Barral, orig. 1962

Chapter 1.

1.1 Doctor's orders - The prescriptive age

Contemporary translation theory, like current Literary theory, has been significantly influenced by structuralism and attempts to present translation theory as a science. The 1950's, 1960's and 1970's saw the development of translation schools in Geneva, Mons, Paris-Est, Isti, Brussels, Gernersheim etc. As more translation studies schools opened their doors, national patterns in translation theory began to emerge.

The Soviet school of translation based its strategies on Marxist theory, placing translation theory at the mercy of the class struggle. What emerged was an aseptic, highly theoretical system, reducing translation theory to sterile equations of equivalence, interchanging letters for numbers.

The Federal Republic of Germany emerged as a centre of investigation of theory from the viewpoint of text-type analysis and the function of discourse. The results were a systematisation of the theory of translation, reducing the practice to the search for 'inter-textual coherence', and leading to the concept of a 'faithful' translation. In basic terms, the level of accuracy or 'faithfulness' was judged by the translator's interpretation and recreation of the 'Skopos'⁵ of the original text, and a translation was judged as faithful or unfaithful accordingly. The rigidity and over-reliance on prescription made the German translation pattern unsuitable for application to Literary texts, and popularised the erroneous concept of the existence of the perfect 'faithful' translation.

According to some theorists - Gertzler in particular - one of the more important influences on translation theory in the 1960's was the American Translation workshop, essentially born out of the increasing acceptance of translated works in the American market. Therefore the American approach to investigating translation was not born out of religion or politics⁶, but out of a subversion of both by the emergence of popular culture. The 1960's brought Buddhism and Hippie ideology to the fore, and 'foreign' texts were seen as the rebellion against the prevailing ruling class and

⁵ Skopos, from the Greek meaning intent, goal or function. In translation it was a term applied by Reiss and Vermeer to indicate the functional aspect of a text which the translator must aim to reproduce in order to produce a 'faithful' translation.

⁶ Nida initially began investigation into translation theory in order to better promote the word of God. In political terms, propaganda translation was used as social influence during the World Wars.

ideology The Universities caught hold of this generational revolution, and in 1964, Paul Engle of the University of Iowa established what was to become the first translation workshop in the United States

American Translation Workshop.

Richards 'Practical Criticism'⁷ although pre-workshop is still considered as one of the best examples of the 'hands on' approach to the development of a theory of translation

Richards 'developed' his theory from the results of an experiment involving the best (therefore immediately exclusive) Harvard Literature undergraduates The students were allocated one week to respond to 13 poems ranging from authors such as Ella Wheeler Wilcox to Shakespeare - although they were not provided with the name of the authors nor any other biographical information Richards, it seemed, had created the perfect hermetic conditions under which a text could be studied without the prejudice of previous or implied knowledge He pronounced his aims as threefold

- 1) *To introduce a new kind of documentation into American culture*
- 2) *To provide a new technique for individuals to discover for themselves what they think about poetry*
- 3) *To discover new educational methods*

Essentially Richards sought to arrive at the conclusion that a unique meaning exists and that a unique evaluative system exists by which the reader can judge the 'value' of that meaning Although Richards attempt edified the non-constraining anonymous nature of the texts, and thus appeared to be magnanimous and democratic, it thinly masks a hidden humanist agenda What were his criteria for choosing the 'best' students? Were they chosen because of their intellectual ability or for their willingness to be moulded by Richards opinion? Richards aim was to have his Harvard students to think and react in exactly the same way that he did - again placing the judgement capacity in the hands of the elite Far from being the idealistic, dogma free theory that many theorists proclaim to profess, Richards achieved no more

⁷ Richards, I A , *Practical Criticism*, Harcourt Brace, 1929

than a thinly veiled reinforcement of conservative literary institutions and political structures.

In addition to his abortive attempts to enlighten the world on the primary interpretation of literature, Richards extended his ill-founded theories into the field of translation studies. In 1953 Richards published *Toward a Theory of Translating*⁸ which attempted to highlight parallels in finding primary meaning in both the original and translated texts - i.e. if a translator could define the primary 'body of experience' in the original language, then all that was necessary was a re-coding of those elements into the target language. In an attempt to further simplify the process, Richards defined seven components of each message within a text which made the transfer from one language to another supposedly even simpler :

Sign 1 = *Indicates something -*

but it also-

Sign 2 = *Characterises (says the same or something new about things)*

Sign 3 = *Realises (presents with varying degrees of vividness)*

Sign 4 = *Values*

Sign 5 = *Influences (desires change)*

Sign 6 = *Connects*

Sign 7 = *Purposes (attempts to change)*

Having devised various categories, only then did Richards fully realise the extent of the complexity of the nature of language and the implication of its signs.

Yet this frank though tardy realisation did not shake Richards conviction that proper education and practice can provide translators with the methodology to achieve the correct understanding of the primary text, and that simple decoding and recoding were all that were necessary to correctly reformulate a particular message. His dependence on an elitist value system is evident in the closing argument of *Toward a Theory of Translating*;

"We are guardians, and subject therefore to the paradox of government: that we must derive our powers, in one way or another, from the very forces which we

⁸ Richards, I. A., *Toward a Theory of Translating*, op. cit.

have to do our best to control Translation theory has not only to work for better mutual comprehension between users of diverse tongues, more central still in its purposing is a more complete viewing of itself and of the Comprehending which it should serve “

Unfortunately, Richards scheme of New Criticism became widely accepted throughout the American University establishment, due in no small part to its bestowal of such an elitist, controlling power on the educated few Richards attempt to establish a set of rules which subjugate a text to a limited and unified meaning simply served to highlight the inherent weakness in his own constrained methodology in the long run It is obvious to any teacher of translation at any level that no two translations are ever the same, regardless of the educational level of the translators in question Richards simply did not have enough respect for the complexity and indeterminacy of the language he so desperately attempted to control

Ezra Pounds Theory of Luminous Details

In direct contrast to Richards attempts to quantify the whole of literary interpretation and translation theory in a short series of rules, Ezra Pound focused on the minutiae that make up every text Pound's theory was based upon the energy to be found in each word of a text and the effects that energy had on each reader Therein lies the key to his success Individual interpretation was considered as the major part of the theoretical equation

Initially, Pound found his work too often misinterpreted as metaphysical, too intensely 'imagist', and he moved on to more direct, miniature details found in the texts of direct speech As this shift became more marked and radical in its assertions, it became known as 'vorticism', and Pound progressed to apply his new outlook to the theory of translation

Hugh Kenner in *The Pound Era*⁹ notes that in 1911 Pound began to think '*of translation as a model for the poetic art blood brought to ghosts*' Unfortunately, however, it seems that many of Pound's musings on his theory have

⁹ Kenner, H , *The Pound Era*, University of California Press, 1971

simply disappeared, and the only published article based around his new found theory exists in the form of twelve fragments of articles published under the title *I Gather the Limbs of Osiris* in A. R. Orages weekly *New Age*. The most complete and perhaps most famous of Pound's textual examples of his vorticism theory is his translation of *The Seafarer*¹⁰. Pound's translation favours the emphasis on the reverberations of the sounds within words rather than their implicit meaning¹¹, words as '*electrified cones.....charged with the power of tradition, of centuries of race consciousness, of agreement, of association*'¹². Image to Pound signified the mood or sensation which it evoked in any one reader, not simply the static, single dimension of a word on a page.

Perhaps one of the most singular aspects of Pound's theory of vorticism is his own 'reading' of the Fellanosa manuscripts five years before he ever began to seriously study Chinese characters. Pound simply produced an ideogrammatic translation - i.e. a translation of his interpretation of the Chinese characters in action, sending a jolt of disbelief through the stagnant halls of academic and literary discourse in the West. Pound likened his work to that of the impressionists, drawing on the inherent three dimensional energy that is hemmed in by a single dimensional word. It was not a welcome wake up call.

Pound's likening of his work to impressionism was turned against him by the literary establishment. His writings on ideogrammatical translation, painting and sculpture were blatantly excluded from Eliot's anthology of Pound's *Literary Essays*¹³. Europe was at war, Pound was one of the few artists of his time not to be serving on the front lines, and his theoretical output was not a welcome challenge to the status quo.

Pound was not hemmed in by the concept of the boundaries between languages. Rather he saw words as the threads that join societies and generations, the only constant being the *forma* in which language and object combine. Pound

¹⁰ 1911-12

¹¹ Mimetic or iconic translation is the process by which morphophonemic and syntactic relationships between languages are privileged at the expense of lexical relationships e.g. Celia and Louis Zukovsky's translation of Catullus

¹² Pound, E., *Osiris 'On Technique'*, in Gentzler, op. cit.

¹³ ed. Eliot, T. S., *Literary Essays of Ezra Pound*, Faber & Faber, 1954.

accepted language as being in a constant state of flux, and even laid out three ways in which it was charged or energised

Logopoeia = *Concerning the direct meaning and the contextual meaning (Nietzsche - Dancing Star)*

Phanopoeia = *The visual property of a word*

Melopoeia = *The musical property of a word (Zukofsky)*

Therefore to produce an effective translation, the translator must be able to define the situation and ideological restrictions placed on the author of the text, and reproduce these feelings into the translated contemporary text. This concept later was incorporated into Venuti's translation theory. Pound placed a heavy onus at the door of the translator, while at the same time bringing the whole process to life and granting the translator for the first time the status of creator - not secondary manipulator. But yet again his aim was misinterpreted. By some translators his theory was seen as the key which gave them free reign over a text, changing context and meaning at will with little regard for the original, relying on the cloudy cover of 'intuition' to paper over mis-translations, and their reliance on their elite education to justify translation choices¹⁴. Pound was made painfully aware of the power of the elite educated classes to close ranks before him, shutting out the essence of his vibrant theories, and making a mockery of his 'impressionist' aspirations.

Pound's obsession with words as real and concrete situations meant that he was not tied down and inhibited by syntactical connections, he even went so far to claim that ,

“ a preoccupation with syntax may get in the translators way ”¹⁵

Pound's energy was akin to that of a sorcerer, driven to challenging the power of the meaning of language, juxtaposing different words to discover new and vibrant compounds. He shied away from making hazy generalisations or placing interpretative constraints upon the translator, and thus posed a great challenge and threat to the prevailing literary norms. Pound exhorted translators to put themselves in the author's position, to have enough knowledge of the power of their own ego to

¹⁴ Milan Kundera gives an example of abuse in translation in relation to Pound's theoretical premise in the translations of his novel 'The Joke' by various Western translators

¹⁵ In Kenner, op cit

hide it, and to be knowledgeable enough about both the source and target cultures to make them seem as one. As he so succinctly put it himself in 1950,

*"Tain't what a man sez, but wot he means that the traducer has got to bring over. The implication of the word"*¹⁶

Frederick Will : The paradox of translation.

As a backlash to Pound's refreshing approach to the complex nature of translation, Will takes up where Richards left off, snatching up the elitist gauntlet of the Workshop approach.

Will's first essay '*From Naming to fiction making*'¹⁷ bolsters the concept of cultural relativism, arguing against Pound's idea that all languages are part of the same network of relations between *forma* and object. Will claims that separate languages of necessity construct separate realities, and therefore the referent of any particular word cannot be precisely rendered. Will believes that it is only through cross-referencing between the inner common core of human experience and emotions with the 'outer reality' of cultures that we come to know ourselves. It is therefore only through self-knowledge that an individual can make sense of an outside culture. Will equates knowledge of literature with greater self-knowledge, again putting the power of understanding and teaching into the hands of the elite.

Will's elevation of self-knowledge almost to the levels of divine judgement, he bases his theory on the insubstantial ground of subjectivity. This is superbly illustrated in his interpretation that the translations into English of the Hungarian writer Gyula Illes are 'poor translations' because of the fact that he finds nothing in the translations that 'feels' like English poetry, even though his knowledge of Hungarian at that time was virtually nil. Will is confident that his status as translator and poet, blessed with self-knowledge, overcomes the fact that he has little knowledge of the source language. His theories at this stage are the perfect reflection of metaphysical theories on the power of poetry.

¹⁶ Pound, E, *Letters 1907-1941*, ed Paige, D, Harcourt Brace, 1950

¹⁷ Will, F, *Literature inside out*, Western reserve University Press, 1966

However, putting his ideas into practice soon modified Will's theories - as with so many other theorists. Having taught in Iowa University at the Translation Workshop, Will came to realise that translating had less to do with the text and more to do with the energy behind each expression - developing his own form of Poundian theory. His initial concept of separate languages making separate cultures (and never the twain shall meet) was inverted and turned into one of the few constants in the practice of translation. Also, the fact that language is in a constant state of flux, no amount of self-knowledge will ever fully bring the translator into direct line with the situation of the author, the important factor in each text is what the language does and not what it says, an idea which prefigures Venuti's translation strategy as discussed in Chapter three. Therefore, Will came to the conclusion that the theory was impractical as no single correct interpretation of a text exists, and therefore each translator is of necessity a traitor to the original text. Unfortunately, having come so far, Will loses control and oversteps the mark by allowing the translator the poetic licence to retain the original meaning, a concept arrived at intuitively and therefore of little definite substance. Thankfully such notions were rubbished by the majority of the translating community, but Will's acceptance of the impracticalities of the theory is a welcome relief from the obstinacy of Richards's final stand. Will does not narrow the field as Richards did by evolving scant rules for such a huge canvass of knowledge. Will opens up the argument, even daring to posit the existence of an 'interlanguage'¹⁸, which lies in the limbo between all languages.

Will's provocative and surprisingly progressive approach to translation theory highlights the fact that language is simultaneously stable and unstable, subjugated and oppressor, and that which makes it possible also makes it impossible. In fact, translation theory is only as definitive as the language that creates it, and perhaps that is why - just as in language - it is the energy that creates a theory that is more important than the theory itself, and leaves way for progression both in theory and in language.

¹⁸ Will, F, *The knife in the stone*, Mouton, 1973

The science of translation. Nida versus Chomsky.

Far from resolving the complex issues involved in the production of a translation, the American Translation Workshop period threw up more questions than answers. What it did resolve was the fact that there existed a definite need to establish a comprehensive theory that would both encompass established aesthetic beliefs and translation practices to aid in the formulation of an active, applicable theory.

The culmination of the theories preceding and including those evolved during the American Translation Workshop period is perhaps best represented in the works of Noam Chomsky and Eugene Nida. However, Chomsky, theorist of syntax and generative grammar, never intended his models on linguistic theory to be used to bolster a translation theory, and Chomsky warned against its mis-appropriation in that field. Chomsky studied the rules that govern pre-language i.e. the grammatical rules that transcend language barriers. Chomsky's theory involves three main levels of conceptualisation,

- 1) *A base component of 'phrase structure' rules*
that generate
- 2) *A deep structure*
which in turn is modified by
- 3) *A surface structure*

Like the majority of linguistic theorists before him, Chomsky was convinced of the existence of an essential, coherent universal message behind each word, taking its lead from the deep structure roots in the human mind. However, Chomsky's body of research was based on a non-existent utopian usage of language, where the speaker is using grammatically perfect forms and where no colloquialisms or non grammatical uses are employed. As usage of language by both native and non-native speakers alike in most cases is positively dystopian - it will never be universally grammatically perfect - Chomsky's theory is yet another tower built on unsteady foundations.

However, it is not just the basis and misappropriation of Chomsky's theory that cloud the issue of its applicability, but the complexity of his explanation of the connections between levels of conceptualisation which he puts forward to varying degrees in varying publications, lacking the courage of his convictions in some cases.

Essentially, Chomsky proposes that the base level is composed of two types of rewriting rules - phrase structure rules and lexical rules. These phrase structure rules generate the deep structure, which in turn is modified by transformational rules, resulting in surface structures. According to Chomsky the phrase structure rules represent the unconscious workings of the human mind, the deep structure represents the meaning underlying sentences and surface structure determines sound.

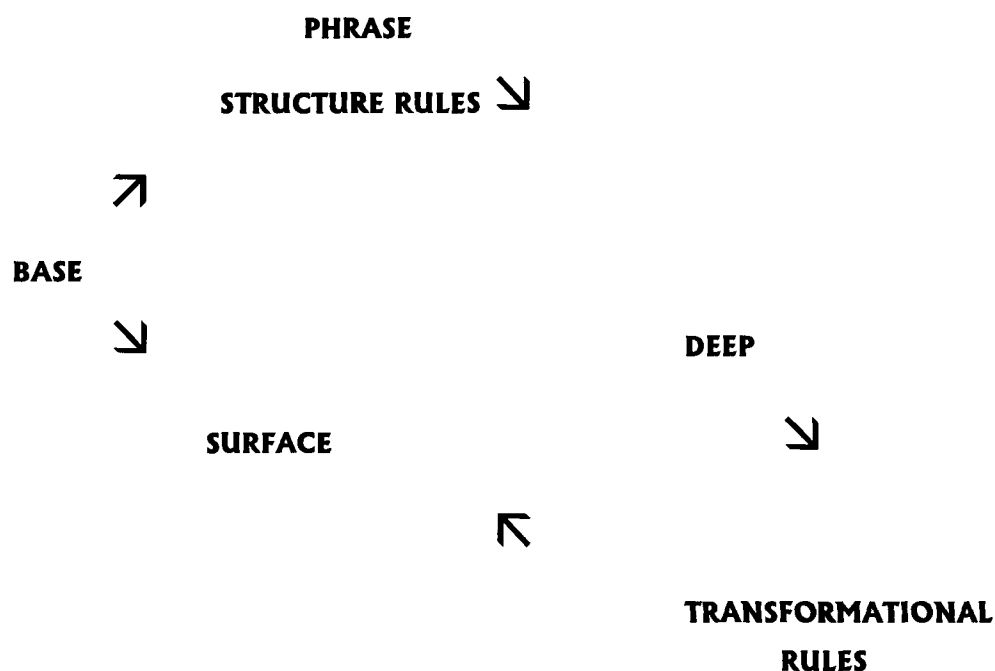


fig 1 Representation of Chomsky's phrase structure rules

The main problem with deep and surface structure rules lies in the qualification of the depth of Chomsky's proposed deep structure, and the fact that he makes the incorrect assumption that the base element is a common property across languages. Although Chomsky resisted postulating his theories across languages, many other theorists did not resist such mis-appropriations, even though Chomsky considered that too many languages had to be taken into account in order to evolve a valid series of structural similarities. Also, although not the don of the elite educated classes, Chomsky's theory is very far removed from the practical realities of living language and common usage, his arguments have not convinced everyone, but elements of his theories have been incorporated quite successfully into the theories of others in the field of translation theory.¹⁹

¹⁹ Steiner, Nida and Wilss have all incorporated elements of Chomskian theory into their own translation theories

Nida

Nida became involved in the field of translation theory through his work as a missionary, when he was dissatisfied with what he perceived was being lost in the translation of the Bible. Herein lies the first major departure from contemporary academic translation theories. Nida's formulation of a theory was not based on an academic background, and therefore one would expect it to be free of dogmas. His theory was born out of a real desire to communicate. Nida came to understand the need to relate the message being transferred to the realm of experience of the target audience, and that textual content must of necessity be modified to allow its full acceptance by its target culture - a concept both pragmatically and religiously motivated.

Nida considered words as mere labels, and considered the message behind such labels to be of primary importance to facilitate communication with God. Although theological considerations were edited out of Nida's second publication *Towards a Science of Translating*²⁰, traces of religious implications still remained obvious in the text.

Although apparently poles apart in derivation, Nida's theory borrows quite heavily from Chomsky's concept of deep structure, and modifies it by including the concept of the message in context. Nida argues that the deep structure (sign + context) is inferred through the study of language over time and the changes in its implications. If the changes in the meaning of a sign can be traced, so too can the original meaning of the sign which can then be translated into the target language and cultural context without any loss of meaning to the original message, allowing the communication to be understood in the exact manner intended by God. Nida was not above advocating original text may need to be interpreted in order to facilitate the rendering of what he considered to be original meaning, and thus dynamic equivalence came to be.

Although essentially driven by need and removed from the influence of academic dogma, Nida's theory is influenced by a theological agenda. Giving power over the word to the religious elite is simply an act of changing the source of dogmatic control, and not altering the act itself. Nida also works from the surface of

²⁰ Nida, E., *Toward a science of translating*, Brill, 1964.

the original text to its deep structure, transferring that deep structure to the deep structure of the target language and then generating a surface structure. This was a complete reversal and a simplification of Chomsky's approach.

Nida also puts forward a list of 'Basic Requirements of the Translator',

*"He must not only understand the obvious content of the message, but also the subtleties of meaning, the significant emotive values of words and the stylistic features which determine the 'flavour and feel' of the message. In other words, in addition to a knowledge of the two or more languages involved in the translational process, the translator must have thorough acquaintance with the subject matter concerned"*²¹

But the list does not end there. Nida also requires the translator to have an empathy with the author, to admire him and his work, to possess the same level of education and to be products of a similar background. With or without self-translation of a text, no translator could ever attempt to claim to fulfil even half of these criteria, and Nida's view of the process of translation is simplistic, placing the translator in the realms of miracle worker. Yet he has such dogged faith in his approach, that he has invested the accepted meaning of the concept of 'faithfulness' in translation circles with quite a different meaning. Nida perceived the concept of faith to rest in the realms of religion, and therefore, if faithfulness to the implied message of God requires a change in the original interpretation of a text for it to be cross-culturally understood, such a change was wholly acceptable.

Nida essentially places a higher value on the word of God than on the intellect of man, and used the religious context of his translation needs as a basis for evolving a universally applicable translation theory and methodology. This 'higher source' invoked in order to promote communication across time and cultures serves to take away responsibility and control from the audience, allowing their conception of information to be coloured by the agenda of an elite few. What Nida essentially provides is a perfect model for the translation of propagandist material, but his theory also acts as a strong caveat for those attempting to over-simplify the function of that most complex of entities, a living language.

²¹ Op Cit

1.2 Rethinking Translation - Rebuilding the onion.²²

It had become obvious by the 1970's that in spite of the attempts of structuralism, the multitude of theories had yet to provide the elusive key to the problem of a definitive translation theory. From somewhere amongst the polysyllabic theories of structuralism, poststructuralism emerged, yet again with the promise of uncovering the secrets of the world's textuality.

In a series of papers written from 1970-1977 Itamar Even-Zohar introduced the term 'polysystem' to explain the aggregate of literary systems in any given culture, thus opening another school of thought; the consideration of extra-textual and cultural factors as effective on a translation. Far from providing the sought after utopian key, polysystem theory was an umbrella term developed to encompass even more considerations into the search for translation theory.

Polysystem theory is an extension of work already done, expanding the basic building blocks of Lefevrian theory²³ into the historical and cultural context of the translation as part of the cultural system as a whole. In other words, polysystem theory does not prescribe or individualise each translation, but rather describes and places the translation in the context of the culture in question, taking into full account both literary and extra-literary factors.

Even-Zohar categorised literary systems according to the method developed by Tynjanov, a proponent of the Russian formalist school. This model was based on a hierarchical classification of a literary text.

- 1) *Constructional Function - an analysis of the structural elements within a literary text*
- 2) *Literary function - relation of literary text to literary order*
- 3) *Verbal function - relation of literary system to social conventions.*

Thus the literary system was based on a series of interrelations between the social, historical, cultural and hierarchical classification of literary text - a mixture of Formalism and Structuralism.

²² May, R., *The translator in the text*, Northwestern University Press, 1995.

²³ Lefevere argued in favour of the demolition of stultifying ideologies that adhered to conventional theories of translation, and advocated the development of a translation theory by examination of specific case histories, studying all aspects that influenced the production of the translation. *Translation; The Focus of the Growth of Literary Knowledge*, 1978.

Even - Zohar adapts this structuralist/hierarchical system to include the concept of primary and secondary systems, where 'high' (poetry and canonised literature) literature are elements of the primary literary system, and 'low' (Children's literature), considered secondary literature, form the basis of the hierarchical system. This classification can remove translation from its previous relegation to the level of low literature, a secondary system element. This change in classification of the translated literary text depends on the age, history and society of the culture in question. Older, more established polysystemic cultures tend to relegate translation to the position of secondary literature, whereas younger, peripheral or weaker nations de-marginalise translation out of necessity, and integrate translation into the fabric of the culture as a whole.

Thus polysystem theory views translation a building block on which the stimulus for the literary development of a developing culture is based. Translations not only introduce the concept of a new culture, but the style of their composition is refreshing and innovative for a culture receptive to outside influences. Thus if the fashion for the invisible translator continues, homogeneity and stagnation will prevail, unless the translator enters by the back door, introducing new ideas via a translation disguised behind the facade of the traditional literary form of the culture in question.

Having classified translation in accordance with a hierarchical structure, Even-Zohar then makes an attempt to analyse the relationship between the literary polysystem and translated texts along two lines ,

- 1) *The manner in which the text to be translated is chosen by the receiving culture*
- 2) *How translated texts take on specific functions as a result of their relation to other target language systems*

Even-Zohar cites the socio-literary status of the receiving polysystem as the major criterion for the selection of a translated text. The culture in question will strive to reach a position of equilibrium, where all literary techniques, forms and genres are represented in the polysystemic culture. Any vacuum existing will be filled by a relevant translated text, allowing each system to move closer to a dynamic, homogenous identity.

In relation to the concept of form adopted by a particular translation, Even-Zohar refers back to the notion of primary and secondary literatures. If the translated text adopts the form of the existing literary culture (conforming to the notion of equivalence), the translated text is relegated to the level of secondary literature. The translation only achieves the level of primary literature if it subverts the prevailing aesthetic and imports new ideas and techniques into the receiving culture.

At surface level, the concept of a polysystemic theory is refreshing and lucid, associating both social, economic and historical factors with the efficiency of translation. Even-Zohar does not elevate translation beyond the realms of control of society, and therefore did not allow interpretative control to fall yet again into the hands of an erudite elite. Although his allocation of systems and hierarchies could be viewed as both simplistic and overly generalised, at least some attempt was made to infer a theory from a large body of translated texts in relation to societal reality, in place of the more usual theoretical basis of inferring the universal from the specific.

Also, any attempt to prove that the theory of translation is universal is a reversion to the constructs of traditional theorists and contradicts the terms of polysystemic theory. Even-Zohar sets out to prove the existence and influence of a polysystemic literary system, which he then attempts to classify and homogenise into a single formula, creating a universal out of multitude of classification systems.

He unfortunately falls foul of the signs debate which has hampered the clarity of so many translation theories before polysystem theory. Even-Zohar succumbs to the attraction of traditional concepts such as literariness, adopting elitist views of literature as 'primary' and 'secondary' in nature, pigeonholing cultural texts according to an ahistorical theoretical system. He strongly denies that polysystem theory is based on an elitist approach²⁴, and is vehement in his denial of the accusation of non-objectivity levied against his theory. Given the nature of literature and translation, coupled with the detailed knowledge of their influences on a society which is necessary to perform any meaningful study of effects, such claims of impartiality and objectivity are difficult to accept.

²⁴ Gentzler, op cit pp109

In spite of the inadequacies of polysystem theory, Even-Zohar's theory is a dynamic and impressive departure from traditional static and text-type specific translation theories. Polysystem theory has succeeded in expanding the traditional theoretical boundaries of translation theory, integrating translated literature into the universal cultural concept, moving away from text-centred, prescriptive theories, to the unification of a system of observations based upon a wide range of translated texts studied in relation to the circumstances that influenced their production.

A true re-drawing of translation boundaries comes with the arrival of deconstruction or affirmative productivity. Deconstruction posits a true challenge to the very limits of language and translation, and is the first attempt at examining translation via a method not based around the notion of equivalence.

Gideon Toury : Towards a target oriented approach.

Toury's work on translation theory is divided into two periods - 1972-1976 and 1975-1980, both of which are developed from Even-Zohar's polysystem theory. His first definable period of investigation is based on a large scale study of religious texts translated from English, Russian, German, French and Yiddish into Hebrew over a period of fifteen years, as part of a project titled 'The History of Literary Translation into Hebrew'. The systematic cataloguing of data was an attempt to discover the rules of translation in the Hebraic polysystem, pinpointing linguistic changes, stylistic changes and omissions. Given the religious nature of the system Toury elected to study, denigration or serious omissions were in scant evidence, and any content changes were an edification of the original through use of 'high' language equivalence, positively reinforcing a distortion of the original. Yet in spite of the fact that this literary translation system showed few of the expected faults present in a 'normal' translation system, Toury maintained that the translations into Hebrew still functioned as translations in the Hebraic polysystem. Toury attributed this lack of evidence of expected faults in the translation system to the 'operational decisions' made by the translators to make the translation acceptable in the target culture. Thus the target culture was the dictator of the nature of the polysystem.

This discovery was a direct inversion of the findings or postulations of previous translation theories, where the source culture took precedence. Therefore, Toury took up the mantle of Even-Zohar in an attempt to uncover the rules governing the literary system through analysis of the linguistic, literary and sociological factors that govern translation in the target culture. Toury wisely does not idealise the source or target cultures, and places them poles apart. At one extreme is total acceptability in the target system and at the other is total adequacy in the source culture, with the concept of translation between the two hovering around the midpoint. Toury is conscious of the fact that the perfect translation is a contradiction in terms if it is to satisfy both the target and source cultures. He examines the translated text solely in the context of the internal cultural-linguistic context, which changes according to the prevailing poetics and thus affords each translation the possibility of multiple identities. Therefore, translation equivalence is a functional dynamic process, where the myth of a 'correct' translation is simply a non-starter, and translation itself therefore becomes a relative term, dependent upon the polysystem in question. Toury's eventual aim is to find a hierarchy of interrelated factors which shape the final translated product, encompassing cultural and historical factors, all of which contribute to the establishment of a set of 'translation norms'.

The development of these 'translation norms' is the entry point into Toury's second level of investigation into the phenomenon of translation. In his paper 'The Nature and Role of Norms in Literary Translation', Toury claims that each society has multiple systems of conflicting norms, all interconnected. When situations occur on a regular basis, patterns in behaviour can be established. Therefore, a translation can only be effective when it is translated a number of times to fit the prevailing culture, and the only valid method of study of translation is to study these multiple translations of a single text as they appear at different times in history. The structure of the study relies on three different types of translation norms:

- 1) *Preliminary norms* Choice of text, overall strategy in polysystem
(authors, period, genre preferred by target?)
- 2) *Operational norms* Decisions made during translation process
- 3) *Initial norms* Who does translator pander to - target or source?

Although Toury purports to place translation in a state of ever developing flux, his use of fixed categories - as above - and his development of a translation between the source and target text - what he termed the Invariant of extremes - detract from the vaunted fluidity of his argument. If a perfect translation is an impossible notion, how could Toury possibly hope to clear up the never ending story by introducing a controlling translation by which all others in the comparison are judged? He claims that all systems are by their nature different, yet judges them all under the same structural criteria, and his claims that the nature of translation is essentially fluid are supported up by ideas developed from polysystem theory, which is in itself only a step away from Russian Formalist theories - based entirely on absolutist notions.

On a positive note, Toury's theories helped to broaden the concept of the target text and imbue it with a heightened sense of responsibility for the development of translation, redefining translation as a system of communication between intertwined cultures. However, the ultimate problem is the basis of comparison Toury used to define his theory - the use of multiple historic translations. The major problem being that in the current literary climate, the translator's invisibility has allowed the translation in question - Kemp's translation of *La ciudad y los perros* to be marketed and presented as the original, and there appears to be no other published translation in existence. Instead of being improved or denigrated by comparison with other translation, this work is elevated to the position of the original work, and is thus viewed as sacred and as untouchable as the original. Toury makes little provision for the case of the single translation prevalent in current society.

Deconstruction : Turmoil, Foucault & Derrida

“Perhaps these laws that we are trying to unravel do not exist at all. There is a small party who are actually of this opinion and who try to show that, if any law exists, it can only be this: the law is whatever the nobles do.”

Franz Kafka

If all translation theories to the present time can be accused of pandering to the knowledge of the elite, deconstruction is the epitome of superior translation theory, further hindered by a lack of consensus as to its definition even by its advocates. To state it in simple terms, Deconstruction is the art of de-familiarising the text, refreshing our perception of words and the signs to which they refer, as in the literature of Borges and Vargas Llosa, the shadowy side of construction - a concept which perhaps lends it a threatening air. Every reader of a text imbues the text with a different meaning, and therefore there can be no such thing as fixed meaning. If a writer truly wished a text to have the exact same function for all readers in the source language, each word and its context would have to be meticulously explained to achieve the desired homogenous effect - an impossibility due to the differences in human experience, never mind when brought into the realm of translation.

Jacques Derrida suggests that all deconstruction is translation, and all that really exists are chains of signifiers referring back and forward to other chains, almost completely independent of the signified. His train of thought was taken up by other like-minded and disaffected intellectuals during a time of serious political upheaval in France in 1968, forming the contributors to the journal *Tel Quel*. All practised forms of deconstruction - either from a Marxist or Formalist basis - but they never quite managed to shake off the enigma that surrounded their theory to actually reach a definition of their beliefs and methodologies. So it is left to a study of individual practitioners to come up with an approximation of the theory and practice of deconstruction.

In fact the initial enigma, and most suitable starting point for an approximation of deconstruction can be traced back as far as the theories of Gorgias in the fifth century B.C., summarised by Sextus Empiricus.

“Firstly nothing exists, secondly even if anything exists, it is inapprehensible by man, thirdly even if anything is apprehensible, yet of a surety it is inexpressible and incommunicable to one’s neighbour ”

Against the Logicians 1 65 S E Trans R G, Bury 1935 In Felperin, op cit

Therefore, deconstruction takes us back to a vacuum, making us question the very concept of authorship and any notion of ownership of the text and the concepts therein According to Foucault, an author’s work is more closely dependent upon a combination of his social and historical environment over which he has no control, rather than the 19th century inspired romantic notion of the role we impose on authors In ‘The Order of Things?’ Foucault extends the concept to the idea that it is no longer sufficient to attain and display knowledge, but to discover and accept what we cannot think of is the definition of our existence and the formation of our being Thus, through deconstruction, we are led to believe that words have become hackneyed, abused signs that no longer have any significance in themselves, but merely serve the purpose of highlighting the gaps in language which hold the real definition of our speech and thought patterns That is where Foucault signs off, not answering any of his own questions to a significant degree, but pointing us in a new direction of study of what is not said or written

Heidegger - delightfully referred to as a ‘Boa - Deconstructor ‘ by Howard Felperin²⁵ - is another early proponent of a theory of deconstruction Heidegger regressed even further beyond the concept of meaning, to the very conditions that make basic thought possible - paradoxical in the extreme when it is realised that the execution of the investigation of the existence of thought is performed through the thought process itself Heidegger wanted to regress to the essence of thought, the essence of a question devoid of pre-conceived ideas, allowing the language unit to speak for itself, in the hope of eventually leading to the discovery of a pre-original moment and thus pure, un-adulterated thought His theory of language is relevant to the concept of translation in that Heidegger treated language as the speaker, the Being performing the action, the discourse indicating the presence and absences in the text of both people and concepts Thus by stripping language to its essence, Heidegger believed that we are more likely to produce an accurate

²⁵ Felperin, H , *Beyond Deconstruction*, Clarendon Press, 1987

translation. By being more receptive to the possibilities of signs, we can eliminate excess concepts and reduce a text to an allegedly 'pure' meaning and thus produce an allegedly 'pure' translation. In essence, Heidegger is attempting to find the original intention of the sign rather than the original intention of the author. What happens when the author was either unaware or defiant of the original meaning of the sign is another question.

Jacques Derrida takes the concept of deconstruction above and beyond the notions of Heidegger. Not only does Derrida question the basis of language, but he extends his investigation into the very definition of translation itself. Derrida eschews the traditional concepts of transporting, reproducing or communicating the meaning of the original, a translation for Derrida is simply a modification of the original, a study of the simple and metaphoric references of words. He sees translation not as the communicative activity defined and theorised beyond recognition by other theorists, but rather as a chance to study the codifications that allow us to speak and make reference without any deeper search for the underlying 'meaning'.

Derrida quashes the Chomskian notion of a 'kernel' of pure meaning behind every word, and he maintains in 'Des Tours de Babel'²⁶ that any such search for 'real' meaning and its attainment is destructive, yet the search should be seen as an interesting and educational journey in itself. Derrida's theory of deconstruction does not attempt to 'grasp' or 'impose' meaning on a text. Beyond the 'empirical wandering'²⁷ associated with it, the theory allows for the existence of the grey area between and within languages. Deconstruction teaches the reader to mis-trust the written word, abused and misappropriated as it has been since Biblical times. It is not an attempt to trivialise or dissolve textual representations of the spoken word, Deconstruction is an attempt to take the reader back to the time of primary experience, to allow us to treat each already too familiar word as if it were a bolt from the blue, unfettered by pre-conceptions.

Although the horror of the upper echelons of the literary critical establishment, Deconstruction has in its essence a plebeian and elitist key to

²⁶ Derrida, J, *Des Tours de Babel*, trans Graham, J, in *Difference and Translation*, Ithaca, Cornell University Press, 1985

²⁷ Gentzler, E, *Contemporary Translation Theories*, Routledge, 1993

understanding language. Anchored by volumes of convoluted and at times almost mystical theorising, it is the least structured and most readily applicable to translation of all theories relating to language. Unlike formalism or its less restrictive counterpart Heideggerian theory, deconstruction allows the text existence through interpretation, and thus, theoretically at least, as many interpretations as readers. It moves the onus of producing a 'faithful' translation away from the translator, but simultaneously places upon him the greater burden of having to be aware of all permutations of a sign in two languages, and having the experience to choose from the enormous variety of possibilities laid before him. Deconstruction, according to Derrida, makes the original a deeper and wider text. In the case of the translation of *La ciudad y los perros*, the original and the translation do not read as mirror images. In the translation it appears as if the audience are denied the primary experience afforded by the deconstruction and subsequent piecemeal re-construction of the original, as needs to be performed to make the Spanish text intelligible. The deconstruction of the concept of direct equivalence allows the translator to make choices between words and interpretations, selecting possible dynamic equivalences and attempting to reconstruct a text. Such an approach would produce wildly differing translations of the same text, but such difference could be harnessed to produce multiple translations valid for each receiving audience of a text - i.e. produce a translation for each prevalent canon within a language system. A combination of polysystem theory and deconstruction would allow for individual interpretation and for revision of translations where necessary, which I believe is an approach which would benefit the text under investigation. Multiple interpretations may appear to confuse the concept of pure, universal meaning, but following the path of deconstruction in translation opens up new approaches to the debate on the nature of language and translation. Confusing though it may seem, Felperm²⁸ is correct when he claims that there is life after deconstruction. After all,

"The object is to learn, not how to find one's way, but how to lose it"

Benjamin²⁹

²⁸ Felperin, H, *Beyond Deconstruction*, Clarendon Press, 1985

²⁹ Benjamin, W, phrase fashionable amongst Marxists and Deconstructionists alike, referring to the experience of a strange city

1.3 Venuti's translation strategy

*'List Saint Jerome, Luther, Dryden, Holderlin, Novalis, Schleiermacher, Nietzsche, Ezra Pound, Valéry, MacKenna, Franz Rosenweig, Walter Benjamin, Quine - and you have very nearly the sum total of those who have said anything fundamental or new about translation'*³⁰

Lawrence Venuti, in essence, does not subscribe to any one in particular of the above schools of thought, but rather developed his own system of translation through practice and study of existing theories, borrowing from Nida, Pound, Chomsky and the majority of their predecessors. The exact development of theory is difficult to pinpoint, but the basis for his theory examined in this thesis is expounded and developed in his 1995 publication *'The Translators Invisibility'*³¹

In its attempt to provide a critical examination of translation practice and theory from the 17th century to the present day, Venuti arrives at the conclusion that literary translation can be reduced to a decision between two methods - domesticating or foreignising. In this apparently simplistic view, the only choices available to the translator are to adapt the foreign text to make it fit in with the culture and prevailing poetics of the target culture - i.e. an humanistic and harmonising approach - or the translator chooses to highlight difference, mimicking the syntactical and phonological structure of the original text, avoiding transparency for the sake of maintaining the integrity of the signifiers and not what is signified (Poundian Theory)

Venuti's publication also questions the Anglo-American tendency to domesticate translations, homogenising the two cultures in translation under the guise of improved fluency, a tendency he believes to be based in the Anglo-American attitude of cultural complacency. Through an analysis of past marginalising translation theories, Venuti arrives at the conclusion approached by Schleiermacher one hundred and fifty years before him that a literary translation ought to be celebrated as a locus of difference, that the richness of the language and culture expressed in the 'original' be maintained in its translation. Such an approach avoids

³⁰ Felperin, H, op cit

³¹ Venuti, L, *The Translators Invisibility*, Routledge, 1995

any attempt at marginalisation of foreign cultures and thus contributing to the improvement of cultural exchanges

1.4 Headings of investigation

'A translated text is judged successful -by most editors, publishers, reviewers, readers, by translators themselves- when it reads fluently, when it gives the appearance that it is not translated, that it is the original, transparently reflecting the foreign authors personality or intention or the essential meaning of the foreign text such strategies do take a characteristic form they pursue linear syntax, univocal meaning or controlled ambiguity, current usage, linguistic consistency, conversational rhythms, they eschew unidiomatic constructions, polysemy, archaism, jargon, abrupt shifts in tone or diction, pronounced rhythmic regularity or sound repetitions - any textual effect, any play of the signifier, which calls attention to the materiality of language, to words as words, their opacity, their resistance to empathetic response and interpretative mastery'³²

Venuti's theory returned power to the translator, affords the profession once again the status of choice, removing translation from the nebulous world of dubious choices and external effects His approach is neither prescriptive nor descriptive, but rather offers a basic series of six groups of choices faced by the translator which when made, will decide the final format of the translation - i e domesticated or foreignised

The areas of choice identified out by Venuti to be followed and examined by this thesis fall into four main areas of investigation, Linguistic, Cultural, Economic and Ideological By choosing to move the translation closer to or further away from the target audience, the translator determines the future of the translation and the acceptance of the original author Fluent translation strategy, according to Venuti, places greater emphasis on the signifier than on the signified, keeping in check the inherent difference between two languages and cultures, forcing the translator into the practice of self effacement, as if he did not really exist, but practised his task in a shady underworld dedicated to the achievement of cultural

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³² Venuti, L , *Rethinking Translation*, Routledge, 1992

hegemony The following is a list by category of the headings under which Venuti's translation theory will be examined,

Intrinsic Linguistic textual factors.

Domesticating translation strategy neutralises existence of narrator

In the process of domesticating a translation, the translator remains subordinate to the author of the original work, and is not afforded the same status as the original author. If the original text is dominated by the presence of an authorial narrator, the translator is then automatically subordinate to the presence of the authorial narrator. Any attempt at providing a transparent translation under such circumstances serves to highlight the falsity of the assumed authorial role of the translator, and introduces a distance between the audience and the text not present in the original text.

Domesticating translation strategy avoids translation of deictic lexemes

Deictic lexemes indicate the here and now of a text. Temporal deictics indicate the here and now of the speaker. When the role of speaker is filtered through a translator, the source behind the communication is distanced, introducing a barrier between the speaker and the audience.

Social deictics indicate the social standing of the speaker or the addressee, and are indicated by epithets which vary in accordance with the prevailing poetics, and thus highlight the differences between societies and cultures.

Domesticating translation strategy neutralises unidiomatic constructions

Unidiomatic constructions serve to highlight the translation as a locus of difference and not similarity. As a fluent translation strategy gives equal meaning to the signifier and the signified, phrases which highlight the differentness of the original, such as unidiomatic constructions and idioms will introduce a foreign element into the translation, drawing attention to the text as a translation and thus interrupting its reception.

Domesticating translation strategy neutralises archaisms / indicators of 'differentness' of text

Use if archaic language in the original text when particular to a certain situation or character indicate the era of production of text, and thus dates the language used. In a domesticated translation archaisms will not be translated, but replaced by contemporary equivalents to avoid drawing attention to the disparity between the production of the text and the production of its translation. The same practice applies to the inclusion and translation of jargon and unidiomatic constructions which highlight the foreignness of the text.

Domesticating translation strategy makes no attempt to reproduce rhythm/sound of original text (Zukofsky etc)

The search for fluidity in translation eliminates the reproduction of the sounds and rhythms present in the source text. The translation of such factors draws attention to the existence of words as words and not simply as signifiers of something outside the realms of a dictionary, and is consequently domesticated in translation.

Domesticating translation strategy avoids reproduction of syntax of source text if not compatible with the syntax of the target language

The syntax of words and phrases, when intentionally distorted in the original, is usually a stylistic indicator of a particular presence or serves to highlight the differentness of the situation within the narrative. A domesticating translation strategy would approach such instances with the aim of homogenising the text, thus depriving the translation of the implications, however unorthodox, of the syntax of the original text.

Extrinsic Cultural textual factors;

Domesticating translation strategy avoids translation of honorifics and hierarchical deviations between cultures

A domesticating translation strategy glosses over references to social hierarchies that do not have a direct equivalence in the target culture. Such a strategy avoids highlighting non-TC references to social divisions, epithets etc., as these serve to draw attention to the status of the text as a translation.

Domesticating translation strategy eliminates non-TC references to class, gender, race, nation

Any textual inference of status, through dress, social standing, colour, creed or nationality which does not readily translate into the frame of reference of the target culture serves to highlight the existence of an 'original' text, and thus exposes the translation as an interpretation alien to the prevailing cultural norms of the target culture.

Chapter 2. Who is Mario Vargas Llosa?

2.1 Biographical note.

*"Vargas Llosa no ha inventado nunca nada."*¹

Vargas Llosa profusely denies the autobiographical content of his novels - a denial patently ignored by many of his critics. The parallels between his political and personal life and his literary output are obvious to even the most uninitiated reader of his work. This chapter aims to link his life and experiences to the themes and authorial stance expressed and explored through his literary output. Vargas Llosa's strenuous denial that his novels are autobiographical is related to his theory of the novel. According to his theory, Vargas Llosa sees a text not as a traditional confessional medium, but as an expression of rebellion both thematic and stylistic. The artistic conscience built up from his personal experience or *weltanschauung*², goes beyond the production of a traditional social satire, filtering his life experience through stylistic innovations, as discussed in section 2.2 below.

Mario Vargas Llosa was born into a middle class family in Arequipa, Peru in March 1936. His parents having separated before his birth, he moved with his mother to Cochabamba to live with his grandfather, who was consul to Brazil at that time. In 1945 the couple reconciled their differences and mother, father and son returned to Peru, settling in Piura. With his father now permanently present, Vargas Llosa found his idyllic childhood brought to an abrupt end. Ernesto Vargas - whom Mario had believed dead³ - took charge of his son's education, and typical of Peruvian 'machista' society, enrolled Mario in the Leoncio Prado Military Academy in Lima in 1950.

*"..(He) thought the Leoncio Prado would make a man of me. For me it was like discovering Hell, an unknown reality, the opposite side of life. It marked me to the core".*⁴

¹ **Martin, G.**, *Vargas Llosa, : Nueva Novela y Realismo*, Norte, XII, 1971.

² 'Weltanschauung being the sum total of intellectual views and emotional attitudes embraced by a given individual', Weisstein, U., in *La narrativa de Vargas Llosa*, **Martín, J., L.**, Edi. Gredos, 1979.

³ 'Yo estaba convencido que mi padre estaba muerto. Cuando lo descubrí, no había ya posibilidad ninguna de comunicación entre nosotros. Nos llevamos muy mal durante los años que convivimos juntos. Nuestros caracteres eran polos opuestos. Había una desconfianza mutua entre nosotros. Éramos como extraños.' **Harss & Bohmann**, *Into the mainstream*, trans. Martín, J. L., 1967.

⁴ **Harss, L.**, *Los Nuestros*, Edi. Sudamericana, 1966.

His father had discovered Mario was composing poetry, and decided to remove his son from the feminising influences of poetry (the belief that poets are homosexual continues to be prevalent in South America) For Ernesto, the perfect antidote to Mario's incipient literary creativity was the Leoncio Prado Military School The parallels between Vargas Llosa's early life and those of Alberto and Ricardo in *La ciudad y los perros* are manifold At the age of eight, Richi is bundled off to Lima to live with a father he believed to be dead at the age of eight, who subsequently takes over his education, and attempts to make a man of him by sending him to a military academy The obvious linkages are astounding in relation to *La ciudad y los perros* alone, but thematic links to this life and novels are prevalent throughout his work

The violence and destruction Vargas Llosa encountered in the academy became the dominant theme in many of his later works, such as *La ciudad y los perros* and *Kathie y el hipopótamo*, although the interpretation of *La ciudad y los perros* as transparently autobiographical has been vehemently denied by Vargas Llosa himself According to Oviedo⁵, Vargas Llosa still experiences periods of depression on Sunday afternoons, at the time when he would have returned to the barracks after weekend leave However, his father's intentions backfired In his abject loneliness Vargas Llosa turned to literature, as does Alberto, and the elevation of literature to the status of his saviour in this inflicted misery made it even more attractive

*“Esa vocación se afirmó y creció un poco secretamente Entonces, mi rebelión contra el Leoncio Prado se volcó un poco hacia la literatura Ya en esa época la literatura se convirtió en una cosa importante para mí También era clandestina Porque en el colegio había que evitarla ”*⁶

In 1952, having spent two years at Leoncio Prado, Vargas Llosa returned to Piura to finish secondary school By this time he had become fascinated by the French novel, from Victor Hugo to Jean-Paul Sartre It was from the work of such authors that Vargas Llosa learned about multiple narrative points of view, interior monologue and chronological disjunction, all of which proved an enormous influence over his early writings, *La ciudad y los perros* being a case in point Such

⁵ Oviedo, J M, *Mario Vargas Llosa La invención de una realidad*, Seix Barral, 1977

⁶ Harss, L *Los nuestros*, Ed. Sudamericana, 1966

techniques create a considerable amount of difficulty in comprehension and reproduction both to the reader and the translator, as will be discussed in Chapter 3

In 1953 Mario Vargas Llosa decided to continue his studies at San Marcos University in Lima. This was yet another act of deliberate rebellion, as San Marcos was one of the few secular Universities in Peru, and his harsh experience of life at the Leoncio Prado made Vargas Llosa want to dissociate himself from the Catholic middle class ethos of his childhood. This choice formed part of his search to bring about a just Peruvian society - an ideology influenced by his reading of Camus, a search which was later to lead to a disastrous political career. The experiences and social injustice he witnessed during his undergraduate course would later form the basis for his second novel *La casa verde*⁷ (1966)

While a student he also worked as news editor for a Lima radio station and as a journalist for *El Comercio* and *La Crónica*, gaining yet more experience of the darker side of Peruvian culture, its prostitution rings and the widespread influence of a corrupt underworld, all new insights which would later form the basis of yet another novel line - *Conversación en La Catedral*⁸ (1969). This novel reflects his political opinions, or rather his opinion of politicians and Apristas⁹, in Peru in particular, as self-serving degenerates. Echoes of Vargas Llosa can be heard through the utterances of the character Chispas, 'yo los hubiera matado a todos'¹⁰, a sentiment that was to lead Vargas Llosa to a life of unsuccessful and exhaustive political rebellion.

Vargas Llosa's literary and journalistic efforts eventually brought him some favourable attention from the establishment. Having edited the literary journals *Cuadernos de composición* and *Literatura*, he submitted a short story of his own - *El desafío* - to a literary competition sponsored by Revue Française in 1957. Vargas Llosa took first place, which gave him the opportunity to spend time in Paris and Madrid, where he won a scholarship to the University of Madrid¹¹ to complete his doctoral

⁷ Seix Barral, 1966

⁸ Seix Barral, 1969

⁹ Supporters of Peruvian President Alan Garcías American Popular Revolutionary Alliance - APRA

¹⁰ MVL, *Conversación en la Catedral*, vol I, pp39

¹¹ The Javier Prado Scholarship for Filología Romanica at Complutense University

thesis This he never completed, as he was already at work on what was to be his first novel *La ciudad y los perros*¹² (1962)

After just two short years of literary study in Madrid, and the abandonment of his thesis on Rubén Darío¹³, his first book of fiction *Los jefes*, a series of six short stories which he had written between the ages of sixteen and eighteen, won the Leopoldo Alas award and was published in Barcelona Unfortunately, because of the plethora of literary awards granted in Spain, despite the success of *Los jefes*, the importance of Vargas Llosa's work was not recognised, and he continued to subsist on a series of meagre jobs He applied for another scholarship from Peru to enable him to continue the revision of *La ciudad y los perros*¹⁴, and to feed his by now ever increasing interest in the literature of Dumas, Hugo, Balzac, Sartre and Flaubert, but the money was not forthcoming However, his poverty stricken status¹⁵ led him to canvass for work around the Parisian literary bars and cafes and led to a chance meeting with Carlos Barral in a Paris bar, editor at the publishing house Seix Barral Barral encouraged him to submit the revised manuscript of *La ciudad y los perros* for the fifth annual Biblioteca Breve prize Not only did Vargas Llosa win the relatively prestigious award, but for the very first time the vote was unanimous It was also the first time that the prize was not won by a Spaniard In 1962 *La ciudad y los perros* was published under its definitive title and was lauded for its masterly structure, technical innovation and stylistic intensity It was almost immediately translated into twenty¹⁶ different languages, and replicated its success in Spain across Europe and America

Not yet thirty years old, Vargas Llosa was truly a success story He won three more literary prizes for his subsequent novels - the most significant of

¹² It was not in fact until 1971 that Vargas Llosa was awarded his doctorate for his extensive and exhaustive study of Gabriel García Márquez's literary style, *García Márquez historia de un deicidio*, Seix Barral, 1971 Not, as some critics state, for his work on Rubén Darío

¹³ *Bases para una interpretación de Rubén Darío*

¹⁴ The initial title of the then 1,200 page manuscript was *La morada del héroe* (the abode of the hero), which then became *Los impostores* (the impostors), and finally became *La ciudad y los perros* (the city and the dogs) See section 2.4 for commentary on relevance of title to translation

¹⁵ Luis Harss tells how the newly wed Vargas Llosa suffered greatly by having to earn his keep in Paris by teaching Spanish at the Berlitz language school, being obliged to pronounce for the first time both 'zeta' and 'ce', two sounds wholly alien to the Peruvian pronunciation system

¹⁶ English, German, French, Italian, Dutch, Swedish, Finnish, Danish, Czech, Polish, Croatian, Slovenian, Romanian, Hungarian, Russian, Portuguese, Hebrew, Greek, Bulgarian, Japanese (Source, Agencia Literaria Carmen Balcells)

which was the Rómulo Gallegos prize for *La casa verde*¹⁷ (1966), at the time this prize was second in monetary value only to the Nobel award for literature¹⁸. It was in his acceptance speech¹⁹ that Vargas Llosa truly staked his claim as the rebel of the literary establishment both in ideology and practice. The role of the author was for Vargas Llosa that of ‘perturbador social’²⁰ whose sole aim in his life and literary career is to make mankind face;

“el espectáculo no siempre grato de sus miserias y tormentas,,,,,Porque en el dominio de la literatura la violencia es una prueba de amor”.²¹

This was Vargas Llosa’s first step towards a role as that of a commentator on the economic and social injustice around him, taking on the role of social commentator as he perceived was his destiny. It had become clear that he was captivated by Sartre’s concept of dialectics and the concept of anarchistic reformism, as proposed by Camus. As was the case in his writing, Vargas Llosa’s political leanings defied clear categorisation, he was part Marxist, part determinist, part situationalist but wholly an idealist according to Harss. Vargas Llosa’s perception of society was that the individual’s choice was to corrupt society, which in turn corrupts the individual, an apotheosis of Rousseau’s idea. His political leanings perhaps more strongly leant towards Marxism, yet he strongly refuted the Marxist definition of the novel as being the product of the industrial middle class²². Yet another instance of the conundrum, the contradiction that was and still is Vargas Llosa’s literary and political life. A contradiction that was to prove personally and politically costly.

*‘Aun en el momento del triunfo del Socialismo el escritor debe seguir siendo un descontento...Por eso el Socialismo, o suprime una vez por todas a la literatura, o acepta que se critique de la base a la cúspide todo el edificio social... Hay que defender la libertad de la creación.’*²³

By 1980 he had become so embroiled in the political struggle for Peru’s salvation that he headed a political movement, Movimiento Libertad. The idea behind using Vargas

¹⁷ Seix Barral, 1966.

¹⁸ \$22,000.

¹⁹ La literatura es fuego.

²⁰ Martín, J. L., *La narrativa de Vargas Llosa*, Edi. Gredos, 1979.

²¹ MVL, *La literatura es fuego*, Mundo Nuevo, 1967.

²² Harss, L., op. cit. pp362.

²³ Rodríguez Monegal, E., *Madurez de Vargas Llosa*, Mundo Nuevo III, 1966 in Martín, J. L., *La narrativa de Vargas Llosa*.

Llosa as a frontman was to capitalise on his popularity with the ordinary people of Peru, using his fame to attempt to oust the nationalist tendencies of Peru's then ultra-left leader Alan García. The Movimiento Libertad aimed to destroy the Peruvian practice of clientelism, the parallel economy and the 'improving' practices of nationalisation. The members of the group laudably wanted to bring back intellectuals, journalists and politicians, all of whom had been forcibly exiled during the military dictatorship due to their perceived dangerous liberalist attitude. Vargas Llosa was seduced by the idea that he could make a difference to the cultural and social problems of his country by traditional, transparent democracy. His alliance with the Christian Popular Party and Popular Action in the face of Alan García's APRA (American Popular Revolutionary Alliance) in the 1985 election brought stark reality home to the author. In spite of all his efforts, the sense of democracy could not be instilled in or democratically forced upon members of *Sendero Luminoso* (*Shining Path*), and the now infamous *Túpac Amru*, and even the members of the alliance movement had succumbed to Peru's traditional *cacique*²⁴ infested political lobbying. Within the Alliance there was no unity of beliefs or actions, and by the time of the 1990 presidential elections, Vargas Llosa's alliance had simply run out of steam, and the old style oligarchy had re-established itself as the basis of Peru's political system.

The final election battle between Fujimori and Vargas Llosa took place in June 1990. The primaries had already been marred by bloodshed and terrorist attacks, and Vargas Llosa's fine idealistic visions of a democratically led Peruvian society had become trapped by the play-acting of speeches and soundbites. On the day of reckoning, he watched the World Cup on television and prepared for a trip to Paris to appear on a television literary programme - calm in the knowledge, perhaps, that political failure would in no way affect his literary career. He was solidly defeated the length and breadth of the country. He seceded to the declaration he had made many years earlier, when trying to explain his objective to maintain a balance between his political and literary tendencies, which best exemplifies his need to excuse his dalliance with politics, and his attempt to rationalise his position as a political martyr,

²⁴ Local lobby groups, using affiliation cards of political parties to receive special favours, backhanders etc

“(El escritor) quiere ser fiel a una determinada concepción política y al mismo tiempo necesita ser fiel a su vocación. Si ambas coinciden, perfecto, pero si divergen se plantea la tensión, se produce el desgarramiento”²⁵

When asked why he took such a disastrous idea to its fullest extent, giving up his vocation as writer for the fifteen years of his alleged political career, he takes the idealistic view that he martyred himself for a moral reason - *an opportunity to accomplish the liberal reforms which I had defended in articles and polemical exchanges since the early 1970's*. His wife, Patricia, takes a more down to earth, and more likely view that yet again Vargas Llosa wanted to achieve the impossible, to challenge existing dogmas. The moral obligation was not a decisive factor, *‘It was the adventure, the illusion of an experience full of excitement and risk. Of writing the great novel in real life’*²⁶

Therefore, to claim that he does not see himself directly represented in the struggles experienced by many of his characters, or that he cannot see a link between the themes dominant in his life and those of his novels is a misrepresentation, indicative of Vargas Llosa's determination to bring attention to and give equal footing to content and method in the novel, allowing it to exist as a work of art. On the most basic level, Vargas Llosa's novels deal with the eternal struggle between individuals and the human jungle - *la ley de la selva*. Characters suffer a trauma, and their reaction determines their survival. Those who conform to societal norms die - e.g. Ricardo, Cava in *La ciudad y los perros*. Those who rebel and fight the system survive, although generally to suffer even further humiliations - e.g. Jaguar, Alberto in *La ciudad y los perros*. The instigators of this notion of survival are father figures²⁷, and as in Vargas Llosa's life, fathers are nebulous, nefarious characters, contributing to the ‘*bastardía real y literaria*’ that characterises his life and those of his characters, with the notable exception of Jaguar, who becomes corrupted by society in general.

His extended and disastrous brush with politics marked a temporary hiatus in his literary output. In spite of Vargas Llosa's political activities,

²⁵ MVL, *El papel de intelectual en los movimientos de liberación nacional*, Casa de las Americas, 1966

²⁶ MVL, *A fish out of Water*, in *Vargas Llosa for President*, Granta, 1991

²⁷ ‘*El adulto quiere que el adolescente madure a fin de que se corrompa, de que participe de la podredumbre del adulto*’ Fuentes, C., *El afán totalizante de Vargas Llosa*, in *Homenaje a Mario Vargas Llosa*, Joaquín Mortiz, 1969

the 1970's were a period of remarkable diversity in output, particularly in the area of literary theory and textual analysis. Between 1974 and 1990 he still managed to publish five significant literary works and three short plays.

In 1977 Vargas Llosa published his sixth novel - *La tía Julia y el escribidor*²⁸ - as an autobiographical 'account' of his first marriage to his considerably older Aunt Julia²⁹. The melodramatic tone of the work made it a huge success, and the translated version was one of the five top selling novels in the U.S. in 1985. However, the skittish element of the novel veils another attempt by Vargas Llosa to promote a further aspect of his theory of the novel, namely metafiction - the fiction of the novel imitating the fictional account of his marriage. Critics accustomed by now to Vargas Llosa's political musings chided Vargas Llosa for being too flippant and accused him of turning his back on the social problems in Peru of which he had claimed to be champion.

He soon returned to expected form and level of output with his 1982 novel *La guerra del fin del mundo*³⁰, similar in style and content to *La ciudad y los perros*. The novel is a return to Vargas Llosa's overt ideological fanaticism, laden with violence, chaos and brutality³¹. Having spent two years writing and revising the text while writer in residence at the Smithsonian Institution in Washington, and having travelled extensively throughout Japan to give a lecture series commenting on the biographical elements of his novels, he was rewarded with the Godó Llallana award for his commitment to artistic and intellectual freedom. *La guerra del fin del mundo* also won him recognition in the form of the Ritz Paris Hemmingway Literary award in 1985. All this praise, together with the successful completion and staging of his two act play *La señorita de Tacna*³², and his weekly presentation of Lima's foremost televised current events programme, suitably titled 'La Torre de Babel', further pushed the anarchic Vargas Llosa into the mainstream.

²⁸ Seix Barral, Peisa, Círculo de Lectores, RBA, 1977

²⁹ In 1955 he married his Aunt, Julia Urquidí Illanes. This later became the plot for a novel in 1977. He divorced her in 1964 to marry his cousin Patricia Llosa Urquidí in 1965, by whom he had three children, Alvaro (1966), Gonzalo (1967) and Morgana (1974).

³⁰ Seix Barral, Plaza & Janés, Círculo de Lectores, Peisa, RBA, 1982

³¹ The novel, inspired by Os Sertões by Euclides da Cunha, deals with an interpretation of the 19th century Canudos conflict in Brazil, which Vargas Llosa updates to reflect the conflict prevalent in contemporary Latin America. Vargas Llosa considers the work his first attempt at novel of chivalry.

³² Seix Barral, 1981

In 1983, he published another work for theatre - yet to be commercially staged - *Kathie y el hippópotamo*³³ The play caused confusion amongst critics as its theoretical basis involves the complex relationship between reality and the imagination, exploring the notion of 'cajas chinas' as explained in Chapter 3 In late 1983, Vargas Llosa published the first of a series of volumes of his collected articles on political and literary theory *Contra viento y marea*³⁴ in its entirety over sixty articles, details Vargas Llosa's commitment to the achievement and development of literary, cultural and intellectual freedom, harping back to his era of his political prominence and pondering the effect of nationalism on a nation's culture In the collection of articles Vargas Llosa decries the practice of cultural narcissism, arguing that the health of a nation's culture lies with its acceptance and education from outside influences For Vargas Llosa, the mismanagement of Peruvian and South American politics and the emergence of a corrupt and violent society lies in the lack of communication with other cultures and prejudice against foreign influence

*'It is difficult for people to defend a free press, elections and representative institutions when their circumstances do not allow them to understand, much less to benefit from, the achievements of democracy'*³⁵

From 1984 to 1997, Vargas Llosa's literary output was prolific, six novels³⁶, three plays³⁷ and six collections of memoirs, articles and prose, returning frequently to his penchant for political comment through literature His stylistic machinations and manipulation of reality belong to the previous decades, and Vargas Llosa never really re-captured the rawness and aggressive innovation prevalent in *La ciudad y los perros* For the man who claimed in the early 1970's that there was no place for humour in the novel³⁸ and that serious social commentary was the order of the day, the prominence brought by his political stand has forced him to accept and comply to some extent with the expectations of his audience, introducing lightheartedness and humour into some of his work No critic could deny Vargas

³³ Seix Barral, 1983

³⁴ Seix Barral, Piesa, Vols I, II, III 1983

³⁵ MVL, *Inquest In the Andes*, New York Times Magazine, 1984

³⁶ Historia de Mayta 1984, ¿Quién mató a Palomino Molero? 1986, El hablador 1987, Elogio de la madrastra 1988, Lituma en los Andes 1993, Los cuadernos de don Rigoberto 1997

³⁷ La Chunga 1986, El loco de los balcones 1993, Ojos bonitos, cuadros feos - (date unavailable)

³⁸ Agüero, L, *Sobre La ciudad y los perros de Mario Vargas Llosa*, Casa de las Américas, 1965

Llosa's commitment to literary and political freedom, and it is almost impossible not to admire him for his tenacity and rage against the established order - both politically and literary. Unfortunately, mass acceptance and popularity on any stage brings the threat of compromise in order to maintain acceptability. His non conventional approach to literature has brought him widespread success and a multitude of literary accolades, and his acceptance into the Real Academia Española in January 1996 brought him one step closer to his Nobel Prize. Unfortunately, his membership of the Real Academia also marks his acceptance into and of the establishment³⁹, and draws a definitive close to the tenuous possibility that the rawness and audacity of *La ciudad y los perros* will ever again come to light in the writing of Mario Vargas Llosa.

2.2 MVL's Theory of the Novel / Tilting at windmills

*'Inspirado simultánea y armoniosamente en Faulkner y en la novela de cabellerías, en Flaubert, Arguedas y Musil, Vargas Llosa es un narrador de gran aliento topico para el que los sucesos y los personajes siguen importando terriblemente. Su renovación es, en definitiva, una nueva forma del realismo: un realismo que abandona el maniqueísmo de la novela de protesta y que sabe que el tiempo tiene más de una dimensión, pero que no se decide a levantar los pies de la sólida, atormentada tierra.'*⁴⁰

In spite of all the critical acclaim, *La ciudad y los perros* was not well received by the Peruvian authorities, who saw Vargas Llosa's work as a direct insult to the position of the military in Peruvian society. A thousand copies of his novel were summarily burned on the grounds of the Leoncio Prado Academy in protest. In an ironic twist of fate, the harsh regime of the military academy had benefited Vargas Llosa in two important ways. Firstly the Academy provided the experiences and inspiration for his first successful novel, and secondly, the public burning of his work attracted the attention of many semi-literates in Peruvian society who otherwise would never have come into contact with his work. His fame spread by word of mouth. The author came to embody his own crusade against Peruvian society. He became the rebel with

³⁹ Vargas Llosa took up dual South American - Spanish nationality before the award was given, and many critics argue that his literature no longer takes the risks previously associated with his work in the areas of theme and stylistic intensity.

⁴⁰ Monegal, E., *Narradores de esta América*, in *La narrativa de Vargas Llosa*, op. cit.

a cause, both cultural and social. He would never again be able to avoid the glare of publicity.

The success of *La ciudad y los perros* meant that Vargas Llosa was now at liberty to expose and exorcise his 'demonios personales', to expose the driving force behind his own literary practice. His exposition of the theory behind the novel placed him firmly within the 'boom'⁴¹ era in Latin American literature. He was determined to prove the novel to be the prime genre of literary creation, and expound his idea of the 'total novel' through a multitude of adapted and revolutionary literary ideas and techniques.

Vargas Llosa's literary work, like those of any generation of authors can be categorised according to a particular 'ism'. The 1920's and 1930's had seen Modernism and Postmodernism, and the 1940's had witnessed a complete overhaul in the narrative genre. This revolution in the evolution of literature involved a complete rejection of the stylistic techniques previously used the production of the social novel. In South American literature, the practice extended beyond the production of novels in the experimental *nouveau roman* genre⁴². As Luis Martín explains :

'Fue un rechazo de plano a los anteriores procedimientos morfosintácticos, léxicos y eufónicos; rechazo a los precedentes diseños estructurales, de cronología lineal; rechazo al viejo punto de vista narrativo, al enfoque omnisciente estereotipado; y al planteamiento mensajístico simplista.'

The structural, stylistic and technical revolution of the 'boom' therefore completely changed the form of the South American novel post 1940. However, unlike the accusation levelled by some critics against the *nouveau roman*, the South American experience of this structural revolution maintained the social and philosophical elements of the social novel, maintaining the nationalistic theme and bringing it to a universal stage. For Vargas Llosa, this revolution in structure, style and technique

⁴¹ 'Mario Vargas Llosa embodies the second phase of the Boom: The great explosion was produced in 1962, when, still a twenty four year old, he received the Biblioteca Breve prize from the Barcelona publishing house of Seix Barral.....The Time of the Hero caused the whole continent to talk'. Donoso, J., in *Where the Air Is Clear*, 1977.

⁴² Both Mario Benedetti (*Letras del continente mestizo*) and Andrés Amorós (*Introducción a la novela contemporánea*) criticise the *nouveau roman* literary genre as being overly reliant on technical experimentation, leaving both the work and audience empty and distanced from the content of the novel.

marked the entrance of the South American novels into the realms of professionalism⁴³. This new presentation of classic realism was the pinnacle of success for Latin American authors, copied but never equalled the world over. Such was the enthusiasm for this new stylistic revolution amongst Latin American authors that it became known as the 'boom'. Such experimentation was not new, but the importance of this revolution was the influence exerted by the authors who took up the challenge of the new genre. Borges, Marechal, Carpintier, Yáñez, Miguel Angel Asturias⁴⁴, Fuentes, Rulfo and Vargas Llosa all belonged to the generation of change, and although their work is spread over at least three decades, with Vargas Llosa and Fuentes considered by some to be neo-realists or neo-naturalists⁴⁵, the stylistic and technical revolution of the 1940's informs all of their work.

For Vargas Llosa, the *mestizaje literario* of the new realism in South American literature is broadly divisible into four thematic-technical variants; Social realism, Psychological realism, Magic realism and Structural realism. For some critics, the neoaesthetic realism apparent in social and structural realism was simply too violent, too real, leading to accusations of *feísmo*⁴⁶, using taboos and foul language simply for the sake of abusing social conventions. For the author's, it was simply a manner of giving free reign to the expressive force of a new dimension of reality.

In the scheme of classification, Vargas Llosa falls into the realms of *mestizaje técnico*. His *raison d'être* is to produce the total novel, returning to the concept of total classic reality as found in the *novelas de caballerías/chivalry* novels. He defines the revolution in realism as containing four main departure points.

⁴³ MVL, 'From a literary point of view, the Latin American writer considers himself a professional in the most flattering sense of the word, while his predecessors, were rather like dilettantes or amateurs'. *Books Abroad*, Vol 44, 1970.

⁴⁴ *Hombres de maíz*, published in 1949 is considered a watershed in the history of technique and style in South American literature by José Luis Martín.

⁴⁵ Giordiano, J., *Hacia una definición del realismo en la novela hispanoamericana contemporánea*, in *Nueva Narrativa Hispanoamericana*, vol.1, 1971. Supported by Benedetti, Osorio Schulman, Monegal and Boldori.

⁴⁶ Allegation levelled against Gustavo Sainz, Severo Sarduy, and Mario Vargas Llosa, amongst others. b) Manuel Pedro González, one of Vargas Llosa's most vehement critics, accuses Vargas Llosa of using a lexicon which is '*tabernario, de letrinas y lupanares...un mamarracho*', *Impresión de La ciudad y los perros*, in *Coloquio sobre la novela hispanoamericana*, Fondo de Cultura Económica, 1967.

- 1) Thematic change, no longer environment focused, but centred on man and his life experiences.
- 2) Expansion of the concept of reality to include mythicism and oneiric experiences
- 3) Focus turned on urban rather than rural life, bringing to light social realities.
- 4) More linguistic experimentation

Such departures from the literary norm led to the development of new methods and styles in the narrative fashion of the revolution. In his search for the total novel, Vargas Llosa developed techniques such as *cajas chinas*, *salto cualitativo*, *elemento añadido* and *vases comunicants*, as will be discussed in section 2.3. However, many of the techniques and literary practices utilised during the revolutionary period of the boom were far from new, and Vargas Llosa still had recourse to the novelists of previous generations, and borrowed heavily from techniques of previous narrative traditions.

His greatest influence in the development of the theory of the novel was Gustave Flaubert, whom Vargas Llosa saw as the consummate expert in the creation of an autonomous work, where the presence or influence of the author is suppressed. Flaubert, in Vargas Llosa's opinion at least, was the true practitioner of the total novel or self sufficient representation by verbal means of real events or situations from the author's world, encompassing the erotic, psychological and social experiences - hence the title of his detailed study of Flaubert - *La orgía perpetua: Flaubert y Madame Bovary*⁴⁷. To reduce the concept of the total novel to a series of verbal codes was totally contrary to Vargas Llosa's concept of the total novel. He took particular umbrage at the views of critics such as Roland Barthes, who denied the 'vocación excluyente' that is the creation of a novel, that elevates the creation above the interpretation of a series of codes and signs - a moral indignance which many translators would do well to keep in mind when translating literary works. Reducing a novel - for interpretation in the original or another language (as all reading is translation) to an examination of its form and technique and their relation to the reality represented in Vargas Llosa's opinion is to ignore the intervention and genius of the author. To Vargas Llosa, the key to the novel is the 'elemento añadido' the personal criticism or acquiescence to the status quo included in the final work by the

⁴⁷Seix Barral, 1975.

author. For Vargas Llosa, the author is the translator and interpreter of the themes forced upon him by his vocation as a writer, and it is he who manipulates and expresses these themes in the most convincing, autonomous manner possible, using his autonomy to introduce stylistic and technical innovations to an established thematic background.

To Vargas Llosa the 'elemento añadido' is the key to involving the emotions and intellect of the reader. A novel fails if it comes across as an artificial contrivance. The reader must be drawn into and wholly immersed by the flow of the narrative. Vargas Llosa's 'dato escondido' is the gift of involving the reader, while textual representation of the chaos and disjunction of ordinary life are the key attractions of his work, and provide a convincing argument for his theory of the novel. Although he returns to chronological disjunction of time and other verbal representations of the chaos of reality in *Pantaleón y las visitadoras*, *La ciudad y los perros* is perhaps his earliest and greatest example of his attempt to "anular la distancia entre el lector y lo narrado".⁴⁸

The technical twists and chronological disjunction in *La ciudad y los perros* for some readers seem unnecessary and even counterproductive, and the almost constant use of the concept of 'vases communicants'⁴⁹ - also valued by Flaubert - draws attention to the technicalities of the creation of the novel, and undermines his stated aim of creating an apparently autonomous work. For some readers, Vargas Llosa's work simply draws attention to the techniques of detachment and produces a tension in the reader's search for comprehension of technique over content. And although Vargas Llosa claims the novel is not autobiographical, any scratch upon the surface of his life will draw even the most uninitiated reader to the same conclusion. But what conclusion? That Vargas Llosa is the narrator in *La ciudad y los perros*, but which narrator? The hazy character and temporal boundaries are what remove the

⁴⁸ Agüero, Larco, Fornet, *Sobre La ciudad y los perros de Mario Vargas Llosa*, Casa de la Américas, V30, 1965.

⁴⁹ Communicating vessels, from physics, taken in literary practice to signify the almost simultaneous inclusion of two dialogues, one from the narrative present and the other from the narrative past. "Crear una ambigüedad, es decir, asociar dentro de una unidad narrativa dos o más episodios que ocurren en tiempos o lugares distintos, para que las vivencias de cada episodio circulen de uno a otro y se enriquezcan mutuamente". MVL, *El papel del intelectual en los movimientos de liberación nacional*, Casa de las Américas, VI, 1966.

novel from classification as a social satire, and force the audience to concentrate equally on technique and content, representing the balance between the signifier and the signified, which was the objective in Vargas Llosa's concept of the total novel.

The obfuscation of the third person narrator and the heightened artificiality of the inclusion of Teresa into the lives of the three main characters, by Vargas Llosa's own admission, detracts from the complete success of the method of his concept of the total novel. The borderline between reality and fiction is breached on many occasions in the course of the novel, both linguistically and physically. It is only through representation of the events that Vargas Llosa causes confusion, the events that take place within the novel are at times almost too believable, and this is what saves the novel from failure in contemporary terms.

La ciudad y los perros is provocative, confusing, intriguing and ultimately successful in spite of its shortcomings. It does not live up to the authors expectation of autonomy, and requires several readings before the narrative falls into place. However, it is a celebration of a new, invigorating genre of Peruvian literature, and a measure of the author's struggle against the political and social establishment, his 'insurrección permanente'⁵⁰ against the accepted schools of thought. Vargas Llosa himself accepted that the attainment of the total novel was an impossibility⁵¹, but his application of revolutionary literary techniques to a rather mundane theme, set him apart from the traditional South American literary practices;

*"El único que se digna renovar y desarrollar lo que ya se llama, despectivamente, el realismo burgués, es Vargas Llosa, y de ahí irónicamente, su notable originalidad."*⁵²

But it is this 'notable originalidad' which causes confusion for the readers, and ultimately, for the translator. The temporal and linguistic shifts indulged in by Mario Vargas Llosa in his search for the total novel in many cases only serve to highlight the distance between the narrator and his audience, a distance which is further intensified in translation. Coupled with cultural connotations of the language

⁵⁰Oviedo, J. M., *Mario Vargas Llosa: La invención de una realidad*, Seix Barral, 1977.

⁵¹Luis Harss and Barbara Bohmann cite Cortázar as the author who utilises all of the techniques of the new realism of the boom period in south American literature, in *Julio Cortázar, or the slap in the face, Into the mainstream*, 1967.

⁵²Martin, G., *Vargas Llosa: nueva novela y realismo*, Norte XII, 1971.

and situations revealed in *La ciudad y los perros* this distance almost completely disables the concept of autonomy in the production of a translation. The crude, almost documentary realism⁵³ of the novel is based on cultural and linguistic experimentation that require the translator to arrive at a method of rendering the context and content of the situations presented. It is the dependence on reader participation / lector cómplice in the practice of realism in the novels of Vargas Llosa that makes the task of the translator all the more intricate and demanding.

2.3 La ciudad y los perros : Structure, Style, Technique.

*'Pienso que dentro de estos tres procedimientos (se refiere a los vasos comunicantes, las cajas chinas y el salto cualitativo), dentro de estas tres técnicas se halla gran parte de los procedimientos y de las técnicas de la novela, y que en realidad los novelistas al buscar las técnicas que más conviven a lo que queremos decir no introducimos sino variaciones en estas tres grandes formas que aparecen ya en los comienzos del género novelístico.'*⁵⁴

Structure.

In *La ciudad y los perros* it is as impossible to separate the structure, style and technique from the theme of the novel as it is to separate a word from its meaning⁵⁵. However, as the understanding of the novel is directly related to the theory underlying it, an attempt will be made for investigative purposes to highlight each factor individually, in spite of the level of entwinment in the text, in itself part of the success of the novel.

From the point of view of presentation, the physical structure of the novel intimates many of the stylistic and technical devices employed by Vargas Llosa in the course of *La ciudad y los perros*. The text is divided into three main sections - Part one, Part two and an epilogue -, each preceded by an epigraph relevant to each particular stage of development of the narrative. Each part is divided into subsections

⁵³ Standish, P., *Critical Guides to Spanish Texts*, Grant & Cutler, 1982.

⁵⁴ MVL., *La novela*, text of a lecture given in August 1966 published in *Cuadernos de Literatura*, 1969.

⁵⁵ 'La novela hispanoamericana continuará asombrando al mundo, mientras sus autores insistan en el postulado estilístico de que una obra literaria es una unidad en donde la esencia y la presencia de la palabra no pueden jamás separarse.' Martín, J. L. op cit.

of varying lengths, parts one and two consist of eight subsections, identified via roman numerals, while the epilogue stands alone. Each of these subsections is further divided into paragraph length units, separated by an inch wide gap. These paragraph units within the subsections each deal with either a particular time period or a particular character viewpoint, expressed in either a third person impersonal narration, or an interior monologue, save for some notable exceptions which are discussed in Chapter three.

Briefly, the story consists of four main events. The discovery of the theft of an exam paper at the Leoncio Prado military academy results in the suspension of weekend leave of all first year cadets - the 'perros' of the title. One cadet, desperate to see his girlfriend, informs on the thief and is shot in mysterious circumstances while on manoeuvres. Another cadet, eager to clear the name of his companion and as revenge against the perpetrator of the crime, informs on the murderer. An investigation follows. The circumstances behind the murder are never publicly revealed, and justice is never fully served - as we discover in the epilogue.

A dual timescale is apparent in the novel. Firstly, the perceived present, a two month period at the end of the second year of the cadets in the Military Academy, which is implicit in approximately half of the novel. Secondly, the perceived past of the three main characters - El Jaguar, Poeta and Esclavo. The location as indicated in the published Spanish title, is the two fold opposition between the city and the military academy. The concept of temporal and spatial duality thus established, the story unfolds. But not as expected. As Lafforgue, and other critics such as Brushwood have pointed out, indeed *La ciudad y los perros* is based on oppositions, of time place and moral attitudes, developed in a complex manner. Few of the above facts are clear during a first reading of the novel. In fact, even after several readings, the organisation and content of the novel still retain a great degree of mystery. Rilda L. Baker is indeed correct in her description of the novel, "*Vargas Llosa refracts, even multiplies, the puzzle format until it not only contributes to the structural frame of the work but also affects the conceptual apprehension and ultimate interpretation of the novel*"⁵⁶

⁵⁶ Baker, R.L., *Of how to be and what to see while you are being: The readers performance in The Time of the Hero*, Texas Studies, 1977

Style and Technique

The novel is a success on the basis of a combination of its content and its presentation - Vargas Llosa has presented his work in such a way that one simply cannot be separated from the other, which, as previously stated, is a basic tenet of metafiction⁵⁷. Each paragraph, subsection and event evolves through the narrative technique of reader participation - lector cómplice - and the realisation that the information required to make the connection between plot and presentation is withheld by the author until the epilogue. This use of the technique of 'dato escondido' has led many critics to categorise the novel as a detective story. This view fails to take account of the importance and efficacy of the artistry involved in telling the story. If the novel were simply a detective story, a perusal of the epilogue would be sufficient to solve the puzzle, which is patently untrue of *La ciudad y los perros*.

An apparently superficial literary technique employed by Vargas Llosa is the technique of animalisation⁵⁸. Not simply an obvious commentary on the Darwinian struggle for survival within society, the concept echoes the infusion of duality throughout the novel - the city and the dogs, the dogs and the outside world, the characters and their role within society and the academy. The translation of animalistic terminology and apodos within the novel provide a possible locus of difference in the translation, as the dual level of meaning of each term must be rendered to produce an accurate translation, in the case both of human and animal apodos.

The reader enters 'in media res', and is quickly introduced to the primary location and characters and their relationship with each other by means of a third person, omniscient narrator using the present tense. The 'perros' of the title are throwing dice to decide who will steal the chemistry exam paper. In time, Cava is selected, and completes his mission almost faultlessly. Vargas Llosa enmeshes the reader almost instantly into the world of the Military Academy. Within four short

⁵⁷Metafiction - as the process by which an author creates an illusion while subsequently highlighting its falsity - i.e. the storytelling starts to become the story, as in Proust's *A la Recherche du Temps Perdu*, which is both an essay on literature and an essay at literature. Link to Vargas Llosa in Kellman, S. *The Self-begetting Novel*, Columbia UP, 1980.

⁵⁸ See appendix page for table of instances of animalisation.

pages the technique of animalism is introduced along with the notion of hierarchy on a micro and macro scale within the novel, the location is clearly described for future reference, as are the majority of the characters

Section two marks the first disjunction - a jump from one theme, time, character and style is immediately apparent - Vargas Llosa's technique of 'salto cualitativo'⁵⁹ The third person, omniscient narrator is still in control, but is now part of the narration, giving one character's point of view, rather than the view of a commentator In retrospect, the constant use of 'Ha olvidado ' in retrospect places the flashback sequence within the experiences of Ricardo Aranas, and ties in with his subsequent death As noted by Rilda Baker, the phrase takes on the air of an obituary on subsequent readings The effect of the 'salto cualitativo' is heightened as it is not until page 43 that Ricardo is identified as el Esclavo - an example of use of the technique of 'dato escondido'

Section three maintains the use of third person narrator, but the character point of view changes to that of Alberto Although apparently disperse and rambling, this section provides the elements of future situations, the introduction of Pies Dorados/Golden Toes the prostitute, commentaries on his roving father, explanations of the military hierarchy at the Leoncio Prado, and most importantly, Alberto's encounter with Ricardo

The fourth section is again linked to Alberto, leading the narrative outside the confines of the Academy and into the surrounding district of Miraflores It gives the first personal insight into his relationship with his family through a flashback in the preterite tense Section five may retrospectively be attributed to Boa, whose crudeness and vulgarity are in immediate stylistic contrast to the content of previous sections The content is visceral in the form of a stream of consciousness, Faulkneresque in its description of the horrific group scene in section five, where a hen is raped and killed in the compound Boa's crudeness is linked with the experiences and actions of the other cadets, and may be considered as the representative of the cadets collective consciousness In essence, Boa acts as the

⁵⁹ A technique used to merge fantasy with the narrative reality in the text, or to create a secondary reality, 'The concept consists of a crescendo like accumulation of elements or tensions to the extent that the relate narrated changes its form', MVL, *La novela*, op cit, trans NH

antithesis of the omniscient third person narrator. His monologue deals in sensations and immediacy, reflecting the animalistic tendencies of the other cadets, and is not interpreted or explained by a narrator.

Chapter two contains sections six through to eleven, recounted by the omniscient third person narrator. But which character is he representing? This is where the almost cinematic style of narration employed by Vargas Llosa has caused greatest confusion - and annoyance - to many critics. The stylistic features associated with characters in Chapter 1 are not given the opportunity to establish themselves and thus the identity of the character in question remains unclear. This is an example of Vargas Llosa's use of the technique of 'cajas chinas' which can be best represented in English by the concept of Russian dolls. The technique consists of a re-hash of events via narrative spiral that blends fantasy and actuality in a seamless manner - again referring back to the concept of the chivalry novels as discussed in section 2.3. The dialogue takes place in the same location as previous sections and is relatively chronological in order, but the character whose point of view is being narrated becomes ever more enigmatic. Sections seven and eight deal in fragmentary monologues similar to those relating to Alberto in section three. Ricardo is the focus in section ten - dealing with the initiation ceremony, which also identifies him with his apodo Esclavo / Slave. But in between he fragments narratives which could be associated with Boa (the scene with the dog), or Alberto (whose acerbic character is apparent in the retort 'sí, mi teniente' on page 52), or even Jaguar, who is named in the reported speech of the closure of section ten. The ambiguity is intentional and necessary, and the annoyance it has caused many critics ignores Vargas Llosa's theory of the novel, and persists in attempting to categorise a recognised 'new' form of the novel by traditional methods. As cited in the opening section of this commentary, Vargas Llosa bases his novels on personal experience, yet vehemently denies that he is in fact Alberto⁶⁰ - in spite of obvious similarities. The omniscient narrator, therefore, in all cases, is Vargas Llosa, broken down into constituent sub-characters, and yet again echoes the opening theme of the novel as duality. Vargas Llosa sets the narrator up as the documentor of the viewpoints of the three main characters to emphasise the confusion inherent in each personality, opening the reader to their

⁶⁰ 'Yo no me reconozco absolutamente en Alberto' in *Critical Guides to Spanish Texts*, op cit

duplicitous nature by exposing, albeit in a frustrating and unexpected manner, the flaws and intimacies of the main characters, through a detailed account of their present and past experiences. The difficulty for the translator in representing this inherent ambiguity is discussed in section 2.4

Chapter two closes by laying the trail to Ricardo's uncharacteristic dénouement to the Military Academy that Cava was the thief (duplicity), which in turn precipitates the already intimated murder of Ricardo, and establishes Alberto's opportunity to meet Teresa. The outside world becomes more prominent in Section two - page 199. Again the characters are indicated by a combination of literary style, theme or allusions to personality traits- past or present. sub-section twelve - describing a boy's relationship with Teresa - could be related to Alberto, due to his prominence in previous narratives initiated by the pronoun 'yo'. The simplicity and innocence of the description of the relationship is closer to the gentle character of Esclavo/Ricardo, save for the fact that the location⁶¹, Bellavista, is located on the poorer side of town to Miraflores, Alberto's childhood territory. But who is Higuera? He has not figured to date amongst the friends of any character. Boa is most certainly not the protagonist - as there are no vulgarities apparent- and the simple description of an innocent relationship is far removed from any facet of Jaguar's character that we have been introduced to so far. Therein lies part of the key to allocating this monologue, ignored or unnoticed by many critics. Jaguar is to date the only character not to have emerged as having a duplicitous nature. Alberto writes pornographic stories based on fantasy alone, in spite of his outrageous boastings to the contrary. Esclavo breaks free of his subservient mode by informing on Cava. The key is found only in the epilogue, when the identity of Higuera is revealed, and therefore retrospectively it becomes clear that sections twelve and thirteen refer to the private (past) and public (present) persona of Jaguar. The second key, which requires neither a map nor a perusal of the epilogue is the non-intervention of the narrator. The reader views all the action from a first person perspective, associated with Jaguar, related in simple, chronological fashion, containing no fantasy or crudeness, as would be the case expected in Boa's monologues, no flashbacks ('ha olvidado') as in the case of

⁶¹Seix Barral included a map of Lima in the earlier editions of the novel

Esclavo's contributions, and no sudden changes in narrator/character perspectives, as is the case with many of the narratives associated with Alberto.

Such interruptions and discontinuities pervade the remaining sections of chapter two. By the end of the first two Parts the defining characteristics of each character have been established in terms of style, narrative technique, theme and personality. The great variety of techniques apparent is not indicative of confusion on the part of the author, but arise from his understanding of the creation of the 'total' novel. The ambiguity increases the involvement of the reader in establishing the direction of the plot line, with the result that the reader gradually becomes familiar with the linguistic and narrative style associated with each character, part of the technique of lector complice. This reader-involvement also functions on a moral as well as a textual level, as noted by Bushwood;

*"..the dynamic factor in La ciudad y los perros is involvement of the reader in these moral questions through sustained interest in the plot. The author captures the reader by allowing the characters to react in ways that repeatedly complicate an issue."*⁶²

2.4 The Time of the Hero : Structure. Style . Technique.

Structure.

Having outlined the basic structure, style and technique of the original Spanish language version of the novel, and highlighted the difficulties in comprehension they present, the task of the translator in reproducing these facets of the novel in the English language version must also be apparent. *La ciudad y los perros* is by no means an easy novel to read, the numerous cultural differences alone could lead to frequent mis-translations, and non-rendering of textual conventions such as structure, style and technique ignores at least half of the novel, according to Vargas Llosa's definition of the total novel.

The original title *La ciudad y los perros* reflects both the structure - duality- and technique - animalism - employed by Vargas Llosa throughout the novel, and it is therefore a prime indicator of the very structure of the narrative. Admittedly, Vargas Llosa initially entitled the novel *Los Impostores* (the impostors) and then

⁶²Brushwood, J., in *Critical Guides to Spanish Texts*, op.cit.

revised it to *La morada del héroe* (the home of the hero), before deciding on the current title for its first publication in 1953. Some critics maintain that the English version of the title produces an irony not apparent in the Spanish original - for the characters in the novel in fact turn out to be anti-heroes. In my opinion the translation choice made by Lysander Kemp denies the English language reader of the novel the basic key to the structure contained within the work - the omnipresent concept of duality, built into the novel at every level.

Vargas Llosa intended *La ciudad y los perros* to be an embodiment - albeit unsuccessful - of his concept of the total novel, and so the translator must be aware of the equality of importance he afforded to structure and content. The unconventional section division, through changes in style or narrative stance which indicated changes in time, location and character of necessity must be maintained in translation. The non-maintenance of such intrinsic linguistic textual factors, ignores at least half of the concept of the novel, according to Vargas Llosa's theory. Such an exclusion is also an indicator of domesticating translation theory as defined by Lawrence Venuti. The non-representation of physical factors present in the original does not fall under the auspices of Venuti's Domesticating versus foreignising translation strategy, but it will be examined under the heading of extrinsic textual factors for the purposes of this thesis in Chapter 3.

Style & Technique

A possible point of contention in the translation is the English language representation of the changing narrative viewpoint, which is indicative of the person and location of each monologue or utterance event. As the main characters in the novel Alberto/Poeta, Ricardo/Esclavo and El Jaguar are represented at different stages of the narrative either by the intervention of a third person omniscient narrator or a personal narrated monologue, the translation of the narrative viewpoint, albeit obfuscated and non-linear in chronology at times, is a key factor in the understanding of the text and Vargas Llosa's literary style. In fact, there are four⁶³ narrative voices in all contained

⁶³ Sharon Maganarelli makes the tenuous suggestion that this fact is obliquely indicated in the opening word of the novel **Magnarelli, S**, *The Time of the Hero*. *Liberty Enslaved*, Latin American Literary review, IV, 8, 1976

in the novel Two first person narrators - El Jaguar and Boa, one quasi-first person narrator - Alberto - and the third person omniscient narrator⁶⁴ By translating the utterances of the authorial narrator - who supersedes all narration in the work -, the translator sub-ordinates his own presence to the presence of the narrator Any attempt at providing a translation involves in depth analysis of the stylistic patterns of utterance associated with the various characters As stated in section 2.3 above, even detailed reading of the epilogue cannot provide clear answers to the characters responsible for all narrated sections in the novel, and many critics have misappropriated utterances Therefore the job of the translator in representing the narrator in *La ciudad y los perros* is fraught with a high degree of difficulty - whether using a fluent or a resistant translation strategy

Another intrinsic textual factor which needs close consideration in the production of this particular translation is the stylistic use of syntax Vargas Llosa's search for the production of the 'total' novel involves the representation of time in its natural state of chaos by means of chronological disjunctions Vargas Llosa is not a linguistic innovator in relation to *La ciudad y los perros* There are no neologisms or syntactical distortions in the vein of Cortazár or Cabrera Infante⁶⁵ Vargas Llosa concerns himself more with the meticulous management of the text, using syntax and rhythm to produce particular effects, giving the signifier equal significance to the signified, and dispensing key information in controlled doses, making great use of the 'salto cualitativo' as discussed in section 2.3 above

The representation of characters' thoughts in the form of a stream of consciousness causes problems in sequence comprehension for the reader of the Spanish text Therefore the task of the translator is to maintain a system for representing such syntactical innovations A basic example of syntactical divergence between English and Spanish is sentence length Where Spanish syntax allows for longer sentences, English translation of Spanish out of necessity shortens the utterance In the vast majority of translations, such a stylistic divergence does not constitute an infringement of the integrity of the syntax As Vargas Llosa attempts to afford equal

⁶⁴ Esclavo is not by definition a narrator in the text His experiences are all recounted by the third person narrator

⁶⁵ Standish, P., *Critical Guides to Spanish texts*, pp39, Grant & Cutler, 1982

meaning to both signifier and signified, retention of syntax in translation is of prime importance. Whether Lysander Kemp chooses to homogenise or highlight the unorthodox syntactical organisation, and not to interfere or impeach in any way the techniques of 'dato escondido', 'cajas chinas' or chronological disjunction in the narrative viewpoint of the text will be examined in Chapter 3.

Another intrinsic and extrinsic textual factor that potentially provides a locus of contention in this translation is the translation of the Social Deictis (pg 21, Chapter 1) that indicate the status of the speaker. Vargas Llosa's use of the technique of 'animalismo' is of prime importance to the theme and structure of the novel - echoing the concept of duality indicated in the title of the novel. All of the cadets are referred to by both their *apodo* and Christian name - with the honourable exception of El Jaguar, which is a signifier of his lack of duplicity, as he remains homogenous inside and outside the military academy. The allocation of nicknames refers back to the epigraph to part one of the novel⁶⁶, expressing the duality imposed upon the cadets in order to survive the rigours of the Academy and life outside by reverting to the 'ley de la selva' - taking on a persona that is necessitated by the imposed regime of survival of the fittest. The connotations of the apodos are practical in the case of Poeta and Esclavo, sexual in the case of Boa and of dominance in the case of El Jaguar. How the translator chooses to interpret the connotations of these titles will reflect in the translation produced, which in turn necessitates an adherence to or avoidance of the denotative meaning and consequently the effect of the cadets' titles in relation to the theme of the novel in *The Time of the Hero*.

⁶⁶ 'People play the hero because they are cowards, and the saint because they are wicked, they play at being murderers because they are dying to kill the next man, they play at being because they are born liars' Sartre, J P, trans Kemp

2.5 Translation and Translator. Dual invisibility.

' Toda traducción es una re-creación, es decir, un proceso en el que intervienen la técnica, sensibilidad y experiencia del traductor, el contexto cultural del que procede, y las potencialidades y limitaciones de la lengua a la vierte la obra literaria '67

The first English language translation of *La ciudad y los perros* was published by Grove Press / Jonathan Cape in 1966 under the title *The Time of the Hero*. The translator commissioned was Lysander Kemp, who at that time was a translator enjoying considerable fame for his translations of Juan Rulfo's *Pedro Páramo*, and translations of the works of Borges. The rights were originally purchased through Mario Vargas Llosa's then literary agent Carmen Balcells in Barcelona, and since 1966 have passed through at least three major publishing houses - Penguin 1967 and 1969, Picador 1986 and 1986 and Faber & Faber 1996 (See appendix)

The 1966 translation includes a short introductory note on Lysander Kemp, and his name appears on the front cover with that of Mario Vargas Llosa. By late 1960's, the publishing rights had been passed in full to Penguin Books UK, who subsequently passed them on to Farrar, Strauss & Giroux, then passed to Harper Collins until finally being purchased in 1996 by Faber & Faber. It has proved almost impossible to trace the exact path taken by the translation rights, Picador claim to have rented the publishing rights to the translation from Faber & Faber in 1984 for publication in '84, '86 and '94, yet Faber & Faber have no record of owning the rights until October 1996. Most of the contracts and information pertaining to the rights is as yet not computerised, which adds to the problem. Such is the confusion that some of the publishing houses I contacted were not even aware that they had at some stage been in possession of the publishing rights for the translation, and Vargas Llosa's literary agent was not even aware that a translation of *La ciudad y los perros* was published in 1996. Perhaps this is an indication of the anti-establishment swing during the 1960's, as noted by Richards, where the public perceived foreign media to be subversive and uncontrollable and therefore desirable, particularly when the content of *La ciudad y los perros* is considered. Although many translations are first produced in hardback format for Academic institutions, the two year gap between the

⁶⁷Martín, M. A., *Los pasajes obscenos de Molly Bloom en español*, UCD, 1995

publication of hardback and paperback formats of the translation by Penguin is perhaps indicative of the value placed on the anti-establishment perception of translations during the 1960's, as noted in Chapter 1 of this thesis

It appears that *La ciudad y los perros* was published in translation and as a translation in English only twice - in 1967 and in 1996, the 1996 Faber & Faber publication being a re-print of Lysander Kemp's 1966 work (the translation was completed in November and published the following January) - although this is not immediately obvious from the publication. It is impossible to deduce from the 1996 Faber & Faber publication of *The Time of the Hero* that it is in fact a translation of *La ciudad y los perros*. The only allusion to the possibility that the novel is not an English language original is on the fly page on the inside cover which states,

First published in 1962 as La ciudad y los perros

by Editorial Seix Barral

First published in Great Britain in 1967

By Grove Press Inc

This paperback edition published in 1995

by Faber & Faber Limited

3 Queen Square London WC1N 3AU

At no time is the novel directly referred to as a translation in the 1996 publication, and in this case the translator is truly invisible since Lysander Kemp's name does not figure at all, there is no translator's introduction, and only those who have come into contact with his 1966 translation would recognise it as being Kemp's. To all intents and purposes, in its 1996 publication the novel is presented as an English language original. Not even the reviews cited on the back cover refer to the novel's status as a translation. There are several possible interpretations for this presentation of the novel as an English language original. To some it may appear that the novel was in fact translated by Vargas Llosa himself, or perhaps the translation is so truly transparent that it is just as if the novel had originally been written in English. It is difficult to decide which interpretation has the greatest effect - either positive or negative - upon the work, its author and its translator.

As a translator, Lysander Kemp appears to have produced the majority of his translations between the 1960's and 1970's⁶⁸ His translations of Borges have been received in some quarters less than enthusiastically and his translation of Pedro Páramo by Juan Rulfo was questioned by many David Homel, writer and translator, first read *Pedro Páramo* in translation, and with experience in the world of literature both as an author and translator, pointed out the inadequacies of Lysander Kemp's translation ,

'La traducción de Kemp nos convirtió a todos en críticos, a pesar de nuestro incipiente español, veíamos las deficiencias de Kemp, proponíamos alternativas, y todos nos convertimos en traductores Descubrimos los placeres de la crítica--y el poder criticar un libro que el maestro ha traído a la clase es un placer nada desdeñable La traducción de Kemp, así como la novela de Rulfo, nos dieron una especie de libertad literaria '69

The concept of the impossibility of attaining perfection in translation is widely accepted by both authors and translators alike - Vargas Llosa himself admits to almost never reading his novels in translation, for the simple reason that it highlights the inadequacies of his original, forcing him into the situation of wanting to revise the original work He has agreed on occasion to collaborate with translators such as Helen Lane⁷⁰ and Joanne Pottlitzer in explaining specific terms and usage, but has declined any offer to read or produce his own novels in translation It is all too easy for a reader acquainted with the life and works of the author to criticise choices made by the translator, and to superciliously suggest apparently obvious improvements to the content of the translation Familiarity most certainly breeds contempt for the translator in the mind of the acquainted reader, and the slightest flaw in translation may appear to alter the entire concept of the novel in the eyes of such a reader However, readers not familiar with the original language version are not, or should not be afforded such luxury Flaws or alternatives should not be apparent to the

⁶⁸In 1997 Kemp published a translation of Garcia Lorca's poetry on the internet

⁶⁹Homel, D , *Juan Rulfo en Chicago, 1967*, La Jornada Semanal, Sp translation Rafael Vargas 28/1/96

⁷⁰Helen Lane translations *The Perpetual Orgy*, Flaubert and *Madam Bovary* 1986, *The war of the End of the World* 1984, *The Storyteller* 1989 Joanne Pottlitzer translations, *Kathie and the hippopotamus* 1987, *The young lady from Tacna* 1983

average reader of the translation; the fact that the information is received second hand, as it were, is no excuse for the information being presented in a second rate manner

Regardless of the fact that the translation may be presented as a translation, as in the 1967 publication, the actual translation in its optimum format would read as fluently as the original. The translator must attempt to reproduce as many of the characteristics of the foreign language text. The choice made by the translator to alter the syntax, cultural connotations or format of the original to suit the receiving culture (domesticating) or to maintain the syntax, cultural connotations and format of the original in translation and thus celebrate the translation as a locus of difference (foreignising) is a decision not to be taken lightly

Unfortunately, in spite of the wealth of translation theories advocating translation methods, each claiming to be more effective than its predecessor, it appears that the choice is not always left to the discretion of the translator. The vogue for translations in the 1960's across Europe and America was hugely influential, and a true cult of the translator emerged. In the 1967 translation of *La ciudad y los perros* and *Pedro Páramo*, Lysander Kemp's name appears on the cover in typeface only slightly smaller than the name of the original author in question. He is afforded a brief introductory biography, citing his translations to date, and appears to be given almost equal standing with the author, as if the translator were single handedly responsible for the fame and success for the author whose novel he choose to translate

By 1996, translation theory had been completely turned on its head. The advent of deconstruction and polysystemic theory had inverted many of the findings of the translation workshops of the 1960's. A markedly different commercial and cultural environment had emerged for literary translations. Regardless of whether a domesticating, foreignising, deconstructionalist, polysystemic or any other translation theory and method is apparent in a given translation, if the audience is unaware for commercial reasons of the existence of the translator, the perceived faults of the text are attributed to the author, as is the case with the presentation and text of the Faber & Faber 1996 publication of *The Time of the Hero* (See appendix)

Chapter 3. Analysis of the texts.

3.1 Domesticating versus foreignising Translation Strategy.

*'The fact of translation is erased by suppressing the linguistic and cultural differences of the foreign text, assimilating it to dominant values in the target-language culture, making it recognisable and therefore seemingly untranslated. With this domestication the translated text passes for the original.'*¹

According to Venuti, all translation is essentially a domestication, from the selection of text to be translated, to the translation decisions made by the translator, to the final presentation of the translated text; all choices are made to serve the cultural and social agenda of the target culture. The selection of a text for translation of necessity excludes other foreign texts, establishing a canon of translated literature that conforms to the domestic literary values of the receiving culture, which in turn creates or reinforces a stereotype for the foreign culture as a reflection of the domestic system. The presentation and circulation of the translated text also serves to highlight the homogeneity of the translated and domestic culture in most cases. In the case of Lysander Kemp's translation *The Time of the Hero*, the text is reviewed on the fly cover where reference to its Spanish origins is made only in passing (see appendix), no mention is made of the translator. The text as it stands is presented as an integral part of the domestic language canon, and albeit divergent in content, the form of presentation is homogenous to the U. S. domestic market.

Translation by its nature involves a dislocation in both temporal and spatial plane. The translator is rarely present at the location and moment of composition of the text², and therefore the frame of composition of the translation is removed from that of translation, regardless of linguistic boundaries. It is this change of frame that necessitates or instigates alterations to intrinsic linguistic components of the text, such as narrative voice, unidiomatic constructions, deictic lexemes, and references to extrinsic textual factors such as class, gender, race and nation. It is from this inherent change of frame involved in the production of a translation that the concept of a domesticating and foreignising translation strategy was derived.

¹ Venuti, L., *Translation and the formation of cultural identities*, from *Cultural functions of translation*, eds. Schaffner, C., Kelly-Holmes, K., Multilingual Matters, 1995.

² Some translators, García Márquez, for example, have made attempts at translating their own work, which may appear theoretically preferable, but in practice such translations have still been subject to criticism, as the temptation to correct and revise during translation is apparently significant.

The scandal of translation³ in contemporary terms is that translations are dictated by commercial rather than educational needs. The power inherent in a translation to shape attitudes to foreign cultures, races and nationalities is more often than not subordinated by the need to reinforce alliances and antagonisms between nations and cultures, maintaining the hierarchy of values of the target language and culture over those of the original/foreign language text. The practice of domestication in translation denies the receiving culture the chance to experience and learn from the linguistic and cultural difference of a foreign text, encouraging cultural narcissism. Whereas in an ideal world, according to Venuti, the practice of a foreignising translation strategy addresses and highlights conflicts and debates within the foreign text that may not appear to serve domestic agendas. However, the risks associated with producing a foreignised, non-ethnocentric translation of a text are not solely centred around the search for commercial success. A rigorously non-ethnocentric translation is in danger of being unintelligible, over-decentering domestic ideologies and destabilising the workings of domestic institutions. The task of the translator is to find the balance.

Venuti works against the concept of 'faithfulness' in literary translation, and argues against the notions imposed upon translation by prescriptive theories such as skopos theory, or theories where translation is seen as 'faithful' or 'loyal'. The translator, according to Venuti, must remain critical and distant, developing a kind of 'schizo-ethnicity', making strategic decisions that defy domestic conventions, introducing cultural difference through a foreignising translation strategy.

Venuti is in favour of the latter translation practice, since it seems to promise '*a greater openness to cultural differences, whether they are located abroad or at home (and) they may (thus) well be worth the risks*'⁴. His views on domesticating versus foreignising translation strategy arose as a result of his investigation into a series of translation projects from different periods and cultures,

³ A book length project in preparation by Venuti, dealing with the suspicion, misunderstanding and neglect that surrounds the reception of translated texts both in the United States and the United Kingdom.

⁴ Venuti, L., *Cultural functions of translation*, Schaffner, C., Kelly-Holmes, H., *Multilingual Matters*, 1995.

tracing the effects such translations had over the formation or development of cultural identities. His use of the concept of 'strategy' removes Venuti from the school of prescriptive theorists, as the concept of strategy involves analysis, problem solving and decision making. In translation terms, decision making is subject to text-type conventions within the target culture. Such norms, according to Venuti, can be learned, taught and put to use by the 'ethical'⁵ translator.

The concept of strategy is fluid, as is the concept of canon, therefore Venuti's translation strategy could be extrapolated to the conclusion that revised translations of texts need to be produced for the canon each individual generation. However, only a single published translation of *La ciudad y los perros* exists, the first precept of domestication is not fulfilled, but whether or not this fact dictates the translation strategy followed by Lysander Kemp throughout *The time of the Hero* will be investigated in the following chapter.

As outlined in Chapter one, Venuti's translation strategy advocates the examination of a text for a series of intratextual and extratextual linguistic factors which indicate the degree to which a translation has been foreignised or domesticated. In this chapter, Lysander Kemp's translation will be examined under a number of headings as outlined in Chapter one. For practical reasons, the investigation will be ordered sequentially under each strategy section. In practice, the translation is composed of a number of different levels that may be studied independently or simultaneously⁶. Some extracts of the translation, therefore, could be analysed under some or all of Venuti's strategy sections simultaneously. Each text example will be analysed in light of Lysander Kemp's approach to the translation, and in some strategy sections, an alternative translation is provided for comparison and evaluation of the effectiveness of the strategy employed in the published translation.

⁵ Venuti adapts Berman's concept of translation ethics in the formation of cultural identities, admitting that translation can never fully distance itself from the process of domesticating, while stating translation must learn to utilise the domesticating terms by staging 'an opening, a dialogue, a cross breeding, a decentering,' thereby forcing the domestic language and culture to register the foreignness of the foreign text. **Berman, A.**, *The Experience of the Foreign: Culture and Translation in Romantic Germany*, trans. Heyvaert, State University of New York Press, 1992.

⁶ 'Different levels of description define different structures of one and the same work, and those structures need not correspond with each other'. **Uspenskii, B.**, *A Poetics of Composition*, pp. xiv, trans. Zavarin, V., Wittig, S., University of California Press, 1973.

3.2 Intrinsic linguistic textual factors.

Treatment of narrator.

'A fluent strategy aims to efface the translator's crucial intervention in the foreign text when successfully deployed, it is the strategy that produces the effect of transparency (evoking) the individualistic illusion of authorial presence'

Venuti, Rethinking Translation, pp

In a literary work written in the third person, narrative voice may alter the form of the narrative stances within the text from supposedly neutral to polemic opposites. The first of these opposite narrative stances is the inclusion of a third person personal narrator, who takes control of the dialogue and is marked by a series of recognisable syntactical or stylistic norms. The second opposing narrative voice is that of an impersonal narrator, where the inserted narrator takes on the persona and linguistic constructs of the character in question, at times merging the thoughts and musings of the character with those of the narrator, setting up a fluid narrative interaction.

Bakhtin writes, *This form (narrated monologue) introduces order and stylistic symmetry into the disorderly and impetuous flow of a character's internal speech (a disorder and impetuosity would otherwise have to be reprocessed into direct speech) and, moreover, through its syntactic (third person) and basic stylistic markers (lexicological and other), such form permits another's inner speech to merge, in an organic and structured way, with a context belonging to the author'*⁷

Vargas Llosa's penchant for challenging the reader with puzzles in perspective and authorial stance make interpretation a challenge in the Spanish original - an effect which requires delicate and detailed handling in translation. However, the effect of translation - taken from the point of view expressed by Venuti that all translation is in effect a domestication⁸ - is for the translator to take control of the text and content as directed by the author and seize control⁹ of the utterances of the narrator and give them a more objective, neutral tone, the essence of a domesticating translation strategy. Characters are distanced from the reader through

⁷ Bakhtin, M, *Discourse and the Novel*, in May, R, *The Translator in the Text*, Northwestern University Press, 1994

⁸ Preliminary remarks to the debate on his paper *Translation and the formation of cultural identities*, reproduced in *Cultural functions of Translation*, Eds Schaffner, C, Kelly-Holmes, H, Multilingual Matters, 1995

⁹ Assertion of 'authorial authority', Titunik, I R, 1971

dialogue, and when their presence and utterance are filtered through the narrator, precedence is given to the signified rather than the signifier, as it imitates the constructs of direct speech. This neglect of the materiality of language¹⁰ in translation involves the smoothing out of interjections, parenthetical expressions, ambiguous shifts in perspective, attempting to assert clear boundaries between style and content that have no part in the original author's intentions. The very concept of narrated monologue is to breach the boundaries of language, to challenge accepted dogmas and styles. Such resistance is lost in a translation where the translator adheres to safely delineated linguistic boundaries.

Rachel May makes the interesting assertion that the inclusion of a third person narrator - whether local or individualised - is a practise common amongst 'village prose writers' in Russian literature, who cede some authorial control to the narrator out of guilt for having abandoned their rural roots¹¹. Adding this factor to the stylistic and linguistic gymnastics performed by the tri-partite third person narrator in *La ciudad y los perros*, and many of the elements that indicate the presence and application of a domesticating translation process according to Venuti's strategy - whether intentional or not - are present in Kemp's translation.

Examples of narrative interventions will be taken from the three sections of the novel and its translation, highlighting the style of narration - personal or impersonal - and the translation process applied by Lysander Kemp. Where a domesticating translation strategy is adopted in the translation, an alternative foreignised translation example will be provided and evaluated in context.

From the opening of the novel, the reader is confronted with the presence of a personal narrator, utilising an 'in media res' introduction to the text in order to outline the characters and plot to follow. In section one, Vargas Llosa may be inferred through the narrated monologues of the three main characters, Alberto, Boa and Jaguar, plus the narrated flashbacks of Esclavo, indicated by the occasional use of the temporal deictic use of 'ha olvidado'. Alberto's interjections involve use of both techniques - personal and impersonal narrated monologue. In Alberto's case, the role

¹⁰ Venuti, L., 1992

¹¹ May, R., *The translator in the Text - On reading Russian Literature in English*, Studies in Russian Literature and theory, 1995

of the narrator is complicated and changes frequently, and is not readily identifiable by a series of standard linguistic interventions - a form of schizo-narrativity, to miscoin a phrase. The interventions and musings of the Jaguar are exemplified by a simple narrative thread, muted and almost confessional in tone and as chronologically ordered as possible, without excursions into fantasy. He is constantly in control, and his experiences and perceptions are rarely if ever from the perspective of an external narrator, all the action is perceived through his eyes although, almost as if to avoid simplicity of comprehension and categorisation, this fact is only fully revealed in the Epilogue. Esclavo, as explained in Chapter 2, is narrated in flashback out of necessity¹², and is heralded in many cases by the use of 'ha olvidado', but he is also present in a less obtrusive manner in intermittent monologues. With Boa, however, action is perceived entirely through a narrated monologue, irrational, hermetic and fantastic, as far removed from the presence of a narrator as possible. The domesticating practice of neutralising the existence of a personal narrator is highlighted and analysed in the text example below.

Text example 21a, pp 34

¹*Cava nos dijo* *detrás del galpón de los soldados hay dos gallinas mientes, serrano, no es verdad. Juro que las he visto. Así que fuimos después de la ²comida, dando un rodeo para no pasar por las cuadras y rampando como en campaña. ¿Ves? ¿Ven?, decía el muy maldito, un corral blanco con gallinas de colores, qué más quieren, ¿quieren más? ¿Nos tiramos la negra o la amarilla? La amarilla está más gorda. ¿Que esperas, huevas? Yo la cojo y me como las alas. Tápale el pico, Boa, como si fuera tan fácil. ³No podía, no te escapes, patita, venga, venga. Le tiene miedo, ⁴lo está mirando feo, le muestra el rabo, miren, ⁵decía el muy maldito.*

Translation example 21b, pp 32

¹*Cava told us* *there's a chicken coop behind the soldiers' barracks. You're a liar, peasant, it isn't true. I tell you I've seen them. So we went there after ²dinner, going around the long way so as not to go past the barracks. Do you see them, are you coming, the bastard said, look at all those different colored chickens, what more do you want, do you want anything more? Which one'll we take, the black one or the yellow one? The yellow one's bigger. What're you waiting for, idiot? I'll grab her and hold her wings. Come on, Boa, grab her beak. As if that was so easy. ³____Don't run away, little chick, come here, come here. She's afraid of him, ⁴____ just look at that, ⁵the bastard said.*

¹² The reader only discovers in Part two that Ricardo is actually dead, therefore necessitating the narration of his experiences via flashback.

The first point of contention in the translation is the opening section of reported speech, denoted by the punctuation and text content to follow. The rendering of Cava's utterances in a diluted manner - 'Cava told us that', indirect speech, as opposed to 'Cava said' in the translation - phrase 1 - supports the first premise of the domesticating translation strategy - neutralising reported speech by smoothing out the boundary of the interjection by Boa, which is more closely rendered in translation example 211c. In phrase 2 of the extract, the use of the imperfect tense implies repetition of an action during which time a second action is completed. This temporal deictic is neutralised by Kemp in his translation, a practice repeated again in phrase 5. Treatment of temporal deixis in translation will be dealt with in greater detail in section 3.4 of this chapter. Phrases 3 and 4 are completely omitted in translation by Kemp, again neutralising the existence of the narrator by ignoring a section of the narrative which indicate reported speech. This omission is related to Kemp's treatment of phrase 1, where he neutralises the existence of Cava as the initial narrator of this section. This subsequently causes problems for the identification of the character who utters phrases 3 and 4. In Kemp's version, Cava is implicated by default, whereas a foreignised translation as shown below allows for the more likely possibility that it is Boa who is the 'muy maldito' and not Cava, as the actions and idiolect all point to Boa's involvement. This translation strategy employed by Kemp is an example of the translator's domestication of the text which produces a sanitised circumlocution.

Translation example 21c, NH

¹*There's some chickens behind the soldiers quarters. Cava said: You're a dirty liar, its not true. I swear I saw them. That's why we went there after lunch, giving a wide berth to the dormitories, as if taking a leisurely country stroll. Do you see them? Can you all see them, do you all believe me now?*
²*the bastard gibbered, a whole run filled with all colours of chickens, what more could you ask for? What more do you all want? Will we screw the black one or the yellow one? The yellow one has more meat on her. What're you waiting for, fool? I'll grab her and eat the wings. Grab her beak, Boa, yeah as if it were that easy. I couldn't don't' run away, little birdie, come here. She's scared of him,*
³*she's giving him a dirty look, she's turning tail, look at her, the ⁴the disgusting bastard slobbered*

Translation example 21c is effected via a fluent translation strategy, giving full consideration to all narrative elements in the text extract, and rendering meaning as close as possible to the original without altering its significance or implication

Chapter 3 of the novel is characterised by relatively consistent use of an impersonal narrator, who at times relinquishes narrative control to the characters, with an almost even divide apparent between foreignising and domesticating translation strategy in the twelve monologues that make up the chapter,

Text example 21a, pp 195

TENGO PENA por la perra Malpapeada que anoche estuvo llora y llora yo la envolvía bien con la frazada y despues con la almohada pero ni por ésas dejaban de oírse los aullidos tan largos

Translation example 21b, pp 199.

I feel sorry for poor Skimpy, last night she kept howling and howling I wrapped her up in my blanket, and even put my pillow on her, but you could still hear the noise she was making

The only locus of contention apparent in the above section is in the rendering of the name of the dog to Skimpy, which does not intimate the fact that the dog has been lamed by Boa. The name has a connotative and a phonic function in the text, and its phonic function will be dealt with in section 3.5. Perhaps an alternative in fluent translation, which takes into account the intention of the author / narrator would be 'hop-along'. Skimpy only intimates the one dimensional image of the dog as malnourished and unkempt, and does not take into consideration the correspondence of the onomatopoeia of her name in Spanish. The link between the name and the violence of the 'perros', Boa in particular, is also ignored in Kemp's translation. Changing the name to 'Gimpy' later on in the novel is an attempt by Kemp at approximation of the meaning of the original term, but only serves to highlight the nickname as even more 'foreign' than Skimpy. This is essentially an example of a failure of interpretation of all the levels of meaning inherent in a term, rather than evidence of a foreignising translation strategy.

Text example 21a, pp197

ALBERTO SINTIO que le cogian del brazo ¹Vio un rostro sinuoso que no recordaba

Translation example 2mb, pp201

Alberto felt someone grasp his arm ¹*He could not recognise the cadet's face.*

In the above example a domesticating translation strategy is apparent from neutral manner in which the narrative viewpoint is translated, as the translation lacks the strength of description apparent in the original text. 'Sinuoso' is not rendered, and the event is therefore subtly neutralised as a result. A fluent translation strategy is employed in the following example. A foreignising translation approach is neither necessary nor possible, which takes account of the connotation of deviousness inherent in the term 'sinuoso' and thus lends an ominous air to the narration, as in the Spanish text, to the extract

Translation example 2mc, NH

Alberto felt his arm being grabbed ¹*He saw a shadowy, unknown face before him.*

Text example 2via, pp207

¹*HA OLVIDADO ese mediodia claro,* ² *sin llovizna y sin sol.*

Translation example 2vib, pp 212

¹*he had forgotten that calm morning* ² *it was sunless, but there was no rain.*

The narrator's presence is indicated by phrase 1, and is neither neutralised nor highlighted due to the almost direct correspondence of the tense used. Phrase 1 in Spanish intimates a recent recollection, which is distanced in Lysander Kemp's translation, but no other suitable alternative is grammatically available. The translator's interference in the sense of the narrative is evinced by an over-translation of phrase 2. The inclusion of the word 'but' in Kemp's translation intimates that the fact that it was not raining was a positive factor in Alberto's reminiscence. In actual fact, the Spanish version is a simple commentary on the unusual lack of *garúa* over Lima on that particular day, and not a form of thanksgiving for a clear day as is suggested by Kemp's translation. A foreignising translation strategy cannot strictly be imposed, as this is more an example of over zealous translation on the part of the translator, and perhaps indicates interference of the translator's knowledge of the literary style of the author. Kemp inverts the word order in his translation to maintain

the emphasis of the importance of the fact that there was no sunshine on that day, but the resulting overemphasis on the lack of sunshine upsets the balance of connotation apparent in the Spanish. However, following a form of foreignising translation strategy would render the text as in translation example 2vic, which adheres closer to the Spanish text without altering or enhancing the message of the original, and suitably inverts the word order. Kemp embodies the phrase with an intimation of the dénouement implied by Vargas Llosa through his practice of using the image of clear grey sky to indicate that something is about to happen, which in this case is Ricardo's enrolment in the Leoncio Prado Military Academy. This technique is also apparent in pp153 and 326 respectively. Kemp's translation can therefore be interpreted as an over domestication, redressed by translation example 2vic below, which maintains the single layer of information available to the Spanish audience, and maintains the illusion of non-interference by a translator.

Translation example 2vic, NH

He had forgotten that clear morning, without sunshine or mist

In the final section of the novel, the epilogue, many of the previously obscure narrative sections (10-17) are identified as belonging to the Jaguar, and the presence of the narrator becomes more distant from the characters, almost as if he were a cinematographer, recording all events for posterity on a hand held video camera¹³. This freedom and distance allows Vargas Llosa the opportunity to allow his authorial voice penetrate the text, creating passages of almost purple prose in the description of the final section of the novel, again using the image of clear and colourful sky to intimate the final dénouement of the novel.

Text example 2viii, pp376

HABIA UNA LUZ blanca y penetrante que parecía brotar de los techos de las casa y elevarse verticalmente hacia el cielo sin nubes. Alberto tenía la sensación de que sus ojos estallarían al encontrar los reflejos, si miraba fijamente una de esas fachadas de ventanales amplios, que absorbían y despedían el sol como esponjas multicolores.

¹³ The concept of the narrator as a cinematographer in *La ciudad y los perros* is developed by Peter Standish, op cit

Translation example 2vnb, pp388

There was a penetrating white light that seemed to burst from the roofs of the houses and ascend straight up into the cloudless sky Alberto had the feeling that his eyes would explode from the reflections he stared hard at those wide windows that caught and shot back the sun¹ _____

This translation shows signs of interference by the translator representation of the narrative viewpoint - in this case a third person narrator Kemp employs - whether consciously or not - a domesticating translation process in the rendering of phrase 1 - which he simply ignores in translation The image is not so very 'foreign' to any culture, and the reason for its non translation is perhaps indicative of Kemp's attempts to neutralise the narrator's presence Its absence most certainly detracts from the rich descriptive nature of the passage, and also denies the audience the layer of meaning implicit in the Spanish which allows a connection to be made with the nature of the learning process - that the 'perros' are essentially sponges that absorb their training for life from home - as indicated also in the epilogue, and continued in the chapter from which the extract is taken, proving in spite of all he has learned, Alberto has rejected the teachings of the Academy and has ended up like his father - i.e. he has absorbed the teachings of society without resistance A foreignising translation strategy would take into account the phrase as indicated, and use the original image - which does not highlight the phrase as a 'foreign' usage or image and therefore would not produce a foreignised translation

Translation example 2vnc, NH

A strong white light appeared to overflow from the roofs of the houses and rise up towards the cloudless sky Alberto felt as though his eyes were about to explode from the force of the reflections, if he fixed his gaze on the huge picture windows that absorbed and reflected the sun¹ like multicoloured sponges

The Epilogue is also the locus of narrative mix on the part of Vargas Llosa - a symptom or example of his penchant for character viewpoint and chronological disjunction, creating a narrative mix that jumps between characters and times It comes as no great surprise to learn that Vargas Llosa rewrote the epilogue at least twice, and removed two sections dealing with exchanges between Higuera and

the Jaguar before the publication of the Spanish version as published. The presence of the third person personal narrator is marked by interjections, in both present and past situations, by *Jaguar*. In the text and translation example below, the realisation that Tere remembers *Jaguar* is neutralised by the rendering of the phrase as an adjunct to his thought process, marked by the use solely of a colon, a domesticating translation strategy which ignores the non-traditional use of punctuation in the original, with the result that the translation is neither fully domesticated nor foreignised. A true foreignising strategy would have retained the punctuation of the Spanish text - either in its physical form or the intent at highlighting the phrase that it suggests. No alteration in meaning is immediately apparent, and the receiving audience would most certainly be none the wiser that any alteration had been made to the format of the text. But Kemp's version does not read as 'normal', as it removes a subtle layer of meaning and thus indicated the translator's obfuscation of the text and serves to highlight and extend the distance between the text and its audience.

Text example 2viii, pp 386

-¿Y ELLA qué te dijo? -preguntó el flaco higueras

Ella estaba inmóvil y atónita. Olvidando un instante su turbación, él pensó "todavía se acuerda". En la luz gris que bajaba suavemente, como una rala lluvia, hasta esa calle de Lince ancha y recta, todo parecía de ceniza.

Translation example 2viii, pp 400

"And what did she say to you?" Skinny higueras asked

She was motionless, stunned. He forgot his agitation for a moment, thinking she remembers. In the gray light that drifted down like a thin, gentle rain on that street in Lince, everything seemed made of ashes.

Translation example 2viii, NH.

"And what did she say to you"?" Asked Skinny Higueras

She was motionless and stunned. Forgetting his fears for a second, he thought "she still remembers". In the grey light that was softly descending, like a gentle rain on that wide straight street in Lince, everything seemed ashen.

The inclusion of the inverted commas in the phrase marked in the translation above is in fact a more established application of such punctuation, and is an example of the interjection of a character's voice into an objective narrative. The

removal of the inverted commas in Kemp's translation neutralises the characters interjection and therefore creates a domesticated translation, both in implication and appearance. The effect in this rendering is to highlight the sense of realisation, the eureka instant where Jaguar realises all is not lost in relation to Tere, which is not fully exploited in the published translation.

3.3 Treatment of archaic references, jargon and unidiomatic constructions relation to a domesticating or foreignising translation strategy

'Fluent translation strategies eschew unidiomatic constructions, polysemy, archaism, jargon'

Venuti, *Rethinking Translation*, pp4

*'This is the paradox of translation: in uttering his translation, the translator is a speaker, but in the very same situation his is not the speaker. His utterance is not really his utterance. It will be understood as the utterance of someone else, it has no original status.'*¹⁴

If indeed the basis of an effective translation is the assumption of authority by the translator, the intrusion of a narrative voice, especially in the representation of colloquialisms, creates a block to the translator's attempt at bringing the author and reader together with a minimum of interference¹⁵. This is due to the fact that the colloquial¹⁶ register and the use of jargon¹⁷ in a text bears the suggestion of an oral, active storyteller, using language which by its very nature belongs to the realm of experience of the author and not fully to that of the translator. The use of archaic vocabulary is linked to cultural and temporal factors, and as such are not an issue in this text. However, the cultural and temporal aspects of Kemp's use of Americanisms in his translation merit comment and are discussed at the end of this section.

The use of colloquialism and indicators of oral speech, according to May, is indicative of the literary practices of the 'village writer'¹⁸, who by utilising

¹⁴ Pause, E., in *The Translator in the Text*

¹⁵ '*Anular la distancia entre el lector y lo narrado*' MVL, *La Novela*, op. cit.

¹⁶ Colloquial: *Belonging to or proper to ordinary or familiar conversation, not formal or literary* OED, 1994

¹⁷ Jargon: *Words or expressions developed for use within a particular group or profession, sounding ugly and unintelligible to others* OED, 1994

¹⁸ Concept particular to Russian Literary school, explained by May, op. cit. pp 78

and reviving folk idioms and dialects attempts to give the impression of an omniscient narrator with a peasant world view, or such terms are used to give a sense of a presence in the text who is not a character yet is sympathetic to their plight. Perhaps in the case of Vargas Llosa, such colloquialisms are utilised to assuage guilt at having abandoned his roots and linguistic heritage¹⁹. In the case of *La ciudad y los perros* colloquial language functions on at least the first two levels, if not on the level of guilt assuagement.

Inclusion of jargon also ties a text to a particular cultural and temporal location, which is an inevitable problem in translation, not easily overcome. However, perhaps one of the most important aspects of translating jargon and colloquialisms or unidiomatic constructions of any type is rendering the connotations of the term. Unfortunately, the interpretation of implication is largely subjective, and is subsequently a great source of contention amongst translators²⁰. In village prose - i.e. in the frame of reference of the author - the term may be acceptable in common parlance, and therefore is generally acceptable to the audience of the original text. However, in translation the term is subjected to the frame of reference of the translator, who is removed from the cultural and temporal experience of the author, and therefore the connotations of the term in many instances are interpreted and translated in a different manner.

If such unidiomatic constructions are included in the translation they serve to highlight the difference between a spoken and written language, giving the impression of the presence of a sympathetic, involved and omniscient narrator. The non-correspondence of Spanish dialectical systems to a standardly acknowledged English language colloquial vocabulary makes the translator's task doubly difficult, as

¹⁹ 'I lived in Europe for many years, but at some point I began to feel that being absent from my country and my own culture was impairing precisely what is most important in a writer, which is language. And it was probably for these reasons that I decided to return to my country, because after all I write about things that are intimately tied to the Peruvian experience, which is something fundamental to me - reinserting myself in all the problems of Peru not only gave me new themes and new materials for my writing but also renewed that vitality of language which I think is fundamental for a writer' MVL, *Interviews with Latin American Writers*, Gazarian Gautier, M L, Dalkey Archive press, 1989

²⁰ Venuti suggests that canons of accuracy are historically determined, and therefore accuracy is determined and altered over time, which can be extrapolated to infer that a translation of a text of necessity should be revised for every literary era within a culture - which is obviously not the case in light of the novel under scrutiny.

translation entails a change in the possibilities of reference to the environment of the novel and the possibilities for terminological ambiguity

The translation choices faced by the translator in the rendering of unidiomatic constructions involve a choice between a domesticating and foreignising translation policy. The translator can intentionally or unintentionally foreignise the text by reliance upon a rubric of common words as prescribed by the dictionary, without taking into account the occasion or impact of the original term, or can domesticate unidiomatic constructions -such as foul language- by using periphrasis or sanitising circumlocution. In either case, the full impact of the author's original intention is most certainly lost, if not on the primary audience, who may encounter the text in a different cultural or temporal setting, than on the secondary audience, who are depending on the primary experience of the translation for a functioning translation.

Text example 3ia, pp125.

'El boa se rio a carcajadas y ¹corrió por el reducto, sobre los cuerpos, con el sexo en las manos, ²gritando ³"los orino a todos, ⁴me los como a todos, por algo me dicen Boa, puedo matar a una mujer de un polvo"

Translation example 3ib, pp 128

The Boa roared with laughter and started to ¹prance around the hide-out, jumping over the sprawled bodies with his penis in his hands, ²chanting, ³"I piss on everybody, ⁴I fuck everybody. I'm not called the Boa for nothing, I can kill a woman with one shot "

Translation example 3ic, NH

Boa roared laughing and ¹raced around the hide-out, jumping over the bodies with his penis in his hands ²shouting ³"I'll piss on the whole lot of you, ⁴I'll take anyone on, they don't call me the Boa for nothing, I can kill a woman with one shot of my weapon "

In the above example, the colloquialisms employed by Vargas Llosa are quite literally translated, rather than interpreted, and thus are highlighted as foreign usage in the translation and in the perception of the translation audience. First of all, one can hardly imagine the Boa 'prancing' - phrase 1 - around the hideout, as suggested in Kemp's translation. The same can be said for the connotations behind Kemp's translation of phrase 2 as

‘chanting’ which conjures up images of hippie ideology, and certainly does not tie in with the usual lexicon attached to description of Boa. Phrases 3 and 4 are most definitely an example of the presence of a foreignising translation strategy - the translation even reads like a poor imitation of Spanish syntax in English in a bad sitcom. Phrase 4 is mis-translated, overemphasising and oversimplifying the obvious connotation of the use of the word ‘penis’ early in the sentence, and removing an entire layer of meaning for the audience. The connotation in the Spanish is that Boa could beat all of the others in any competition involving his manhood - in all of its manifestations, physical and sexual. A domesticating translation strategy in example 31c above, restores the nuances intimated by Vargas Llosa, and removes the ignominious and false image of Boa ‘prancing’ about the room.

Text example 3na, pp32

‘ está en el corazón de Breña, donde pululan los¹ zambos y los obreros ’ 32

Translation example 3ub, pp 30

‘ was located in the heart of the Breña district, with its¹ zombos -half-Indian, half-Chinese - and its swarm of workers

Translation example 3uc, NH

‘ it’s in the heart of Breña, where the¹ zambos¹ and the workers swarm together

1 Zambo Term / jargon in reference to offspring of Negro and Indian parentage

The above text extract is an example of a domesticating translation of jargon. This is an example of the direct intervention of the translator - thus superseding the authority of the author - in the form of an in-text explanation of the jargon term ‘zambo’. In fact, this attempt at an overt domestication of the term is an unmitigated disaster, as the term is mis-explained. Zambo in fact translates as a term applied to the offspring of Negro and Indian parentage - also known as ‘mulatto’ in Argentina, Chile and Uruguay, and does not refer to the offspring of Indian and Chinese parents as stated by Kemp. In an obvious attempt at providing a domestication of the term ‘zambo’ Kemp only manages to mis-spell and mis-interpret the term. The resulting translation is an over-foreignisation, the net effect of which is that the term is made unintelligible. A foreignising translation strategy in its purest sense would be

unsatisfactory, as it would only serve to highlight without resolution the term *zombo*. There are two further, more accurate and effective foreignising methods of translating the term. The most obvious closest foreignisation strategy would be to explain the jargon via a correct footnote, as in translation example 311c above. But inclusion of footnotes in novels is a rare occurrence, and brings greater attention to the foreignness of the term than is necessary. The second, and perhaps more acceptable though less accurate foreignising translation strategy would be to translate the term as 'mulatto', which is not wholly racially correct, but succeeds in intimating the idea of cross-breeds, which is perhaps the closest approximation of the intention of Vargas Llosa in using this term.

Text example 311a, pp 45

'Oiga, Fernández, por qué me sirve tan poco arroz, tan poca carne, tan poca gelatina.'

Translation example 311b, pp 44

'come on, Fernández, give us some more rice, some more meat, some more Jello.'

Translation example 311c, NH

'Hey, Fernández, how come I get so little rice, so little meat, so little jelly.'

In translation of jargon Kemp uses American rather than British English. The effect of this domestication is obvious - Americanisms are perceived as foreign in a European culture, yet acceptable canon in the US. These terms when presented to a European audience place the text within a particular culture and era foreign to their own, drawing more attention to the signifier rather than the signified. Such Americanisms are detrimental to the translation in terms of its European audience. Their presence in the UK commissioned translation perhaps has more to do with commercial considerations and the target market, and selling better there than a European-directed English language translation. Perhaps in real terms the effect of Americanisms is negligible. After all, none of the terms in this text would be unfamiliar to the majority of readers. But their presence in the text is noticeable, and does tend to break the flow of the narrative, even for the least jingoistic of readers. This American domestication dates the translation, removes its timeless nature, and provides the unnecessarily highlighted double cultural backdrop of Peru and the US.

The use of 'Jell-O', a trademarked product in the US is a clear domestication for the American market, but is a foreignised translation for the European market, whereas the reverse is true of translation example c) above.

A double failure to domesticate for the European market is evident in the text example above. 'Grippe' is an obvious deviation from the Spanish 'gripe' meaning flu, but it is a term which is not present in any monolingual or bilingual dictionary, and it seems likely that the term as translated would be unfamiliar to the majority of Americans. The effect produced is one of estrangement, and produces an over-foreignised translation. The Americanism 'faucet' is a simpler example of Americanised domestication of the Spanish text, again bringing into play for the European audience the conflict of two cultures.

Text examples 3iva, pp343.

*Tenía mucha hambre, dolor de cabeza y escalofríos, como antes de la gripe
El agua de los caños del parque me hizo vomitar.*

Translation examples 3ivb, pp354

*I was starving, I had a headache, and I kept shivering the way you do when you're coming down with the grippe.
I drank some water from a faucet in the park, but it made me vomit.*

Translation example 3ivc, NH

*I was starving, my head was throbbing and I had the shakes, like you get before the flu strikes.
I drank some water from the tap in the park, but it made me sick.*

In some critics eyes the use of Americanisms exercises a positive effect both on the original novel and its translation. Philip Swanson²¹ in particular cites his reading of *The time of the hero* as the inspiration for his decision to become a scholar of Latin American literature. He recalls that in the 1960's, for his generation images of America, violence and new foreign cultures were seen as attractive in a text, exciting and new to a British generation accustomed to domestic and domesticated texts in translation. However, my interpretation of this anomalous view is to place it

²¹ 'It seemed very unusual at the time. It had a fragmented style that required me to be more actively involved. To me it was terribly exciting - remember, I'm a native of England and had been brought up on Jane Austen and Thomas Hardy. The images in this novel were of Coca-Cola, violence, the big city, cultural mixes.' Swanson, P., University at Albany, Update 6/3/97.

within the realms of a generational and culture gap American culture now dominates European and world-wide culture as to be all pervasive, and not as unattainable as it was in the 1960's In contemporary society, a domesticating translation such as example 4ivc above would create a more fluent translation for the contemporary European market From a European perspective the use of Americanisms highlights the use of domesticating translation strategies by the translator which indicate the manner in which the time and location of translation are inscribed in a translated text It is also an example of the linguistic narcissism of the era of the translator, who in producing a domesticated translation '*stabilises the state in which his own language happens to find itself instead of allowing his language to be powerfully jolted by the foreign language*'²²

3.4 Treatment of Deictic lexemes in translation.

'A fluent strategy effaces the linguistic and cultural difference of the foreign text, implicating the translation in ideologies that figure social differences making it intelligible and even familiar to the target language reader

Venuti, Rethinking Translation, pp4

Use of jargon or unidiomatic construction also usually involves the obliteration of deictic lexemes in translation, according to May Translation shifts the work's frame of reference The authors 'here and now' are defined within the work wherever it is published and do not correspond with the translators 'here and now' Although translation addresses a different audience, it should find no need to change the text cognitive function, as Tynianov states, the personal narrator brings the reader into the story Yet translators make deictic shifts all the time -imbuing the translation with greater omniscience than the original, by eliminating and replacing the narrator

Each language possesses a set of lexemes that can only be interpreted with reference to the speaker's location either in space or time Such lexemes indicate the identity of the speaker - Personal Deixis, distinguish the position of the speaker - Spatial Deixis, or indicate the specific time relative to the speaker - Temporal deixis Vargas Llosa's penchant for utilising combinations of narrative voices and chronological disjunction of time provide significant comprehension difficulties in the

²² Pannwitz, M, trans Sieburth, R, in *The Translators Invisibility*, pp 148, Venuti, L, Routledge, 1995

Spanish language original. Therefore a detailed analysis of how Kemp deals with the sparse temporal deictic lexemes - such as now, last week, when etc , - in the translation is of secondary importance to the development of the narrative. Primary importance is given to the study of the translation of Spatial and Social deictics, with reference made to tense shift in the form of complex temporal deictics, such as here, then etc , as the time frame in the novel is wholly relative.

Personal deixis is characterised in English by use of personal pronouns which encode the participation of the speaker, but this is not necessarily the case in Spanish. Spatial deixis²³ is characterised by use of adverbs, and temporal deixis is characterised by use of adverbs, absence of which can indicate the obfuscation of the narrator, as discussed in section 3.2. The intrusive narrator in the text makes use of all deictic forms to some extent, although the source and referent may be confused. For example, in *La ciudad y los perros*, Vargas Llosa's style of narrative which utilises chronological disjunction and unidentified monologues can be problematic to decode in the original version. How deictic indicators are dealt with by the translator will decide whether the narrator's presence is indicated or obfuscated through application of a domesticating or foreignising translation strategy.

Use of deictic lexemes also intimates a deeper level of meaning and involvement of the narrator in the text. Temporal shifts, tense changes and personal indicators intimate the narrator's involvement with events, and at times express a sympathy or empathy for the situation experienced by a particular character. In the case of *La ciudad y los perros*, tense shifts rather than spatial or personal deictic indicators are used to identify a particular character or group of characters. For example, Esclavo is characterised in several monologues by the use of the composite past tense/perfecto compuesto 'ha olvidado'. However, such a scheme of classification does not make any allowances for shifts of perspective mid-section. An excellent example of such a temporal and spatial shift in perspective is to be found in the epilogue in the conversation between Higuera and Jaguar, where two encounters at different times and locations are represented through the 'vases communicants' figure of Higuera.

²³ Social deixis or honorifics defined as 'That aspect of sentences which reflect or establish or are determined by certain realities of the social situation in which the speech act occurs.' Fillmore, 1975

Text example 4ia, pp388

Teresa caminaba lentamente, a veces se volvía a mirarlo y el descubría que sus ojos eran más seguros que antes y por momentos hasta osados, su mirada más luminosa

-¹¿Hace como cinco años, no? -decía Teresa- Quizá más

-Seis-dijo el Jaguar, bajó un poco la voz -Y tres meses

-La vida se pasa volando -dijo Teresa- Pronto estaremos viejos

Se rio y el Jaguar pensó "ya es una mujer"

-¿Y tu mama? -dijo ella

-¿No sabías? Se murió

-²Ése era un buen pretexto -dijo el flaco Higuera-

¿Que hizo ella?

-Se paró-repuso el Jaguar, tenía un cigarillo entre los labios y miraba el cono de humo denso que expulsaba su boca, una de sus manos tamborileaba en la mesa mugrienta-

Translation example 4ib, pp402

Teresa walked slowly, sometimes turning to look at him, and he discovered that her eyes were steadier and surer than before, sometimes even bold, and her glance was more sparkling

"¹It's been five years, hasn't it?" Teresa said "Or maybe more "

"Six," the Jaguar said He lowered his voice a little "And three months "

"How the time flies!" Teresa said "Pretty soon we'll be old "

She ,laughed, and the Jaguar thought, She's a woman now

"And your mother?" she asked

"Didn't you know? She died "

"²That was a good chance". Skinny Higuera said "What did she do?"

"She stopped", the Jaguar said He was smoking a cigarette, and he watched the dense cone of smoke that emerged from his mouth, one of his hands was drumming on the grimy table

The above example constitutes a representation of a double perspective, a synthesis of the temporal perspective of Jaguar, Higuera and the author Jaguar is recounting a relatively recent encounter with Teresa to Higuera, a passage in which earlier events are narrated in the third person imperfect tense, a tense specifically linked to Jaguar's time perspective This durative effect in Jaguar's and other characters perspective is necessarily elided in translation as the imperfect tense in English is not an option for the translator The shift in perspective, phrase 2, is mirrored by Kemp, and thus retains the importance of the narrator's involvement in

the text Temporal deictics are indicated at a basic level - phrase 1 - and in this case, the disparity in real terms between the two time period expressed is irrelevant

Chapter 2 consists of twelve unidentified and at times unidentifiable narrated monologues The process of identification is brought down to the level of a search for deictic patterns and idiolect particular to each character, at least on a first reading of the text Alberto is characterised by many different narrative viewpoints, and is thus difficult to pin down to a simple series of deictic lexemes, and the egocentric representation in phrase 1, text example 411a below indicates the presence of either Alberto or Jaguar, both primary characters generally narrated in the first person in the course of the novel The implication of the narrative belonging to Jaguar is strengthened by phrases 2 and 3 in the extract, both chronologically ordered deictic lexemes, clarity and continuity of narrative being a tenet of Jaguar's speech narrative style in the novel In translation, all three deictic indicators are maintained, and thus no violence is done to the chronology or interpretation of the text

Translation examples 411i and 1v are for the most part unattributable to any particular character - save for the reference to Malpapeada in 4111a which indicates that the narrative thread belongs to Boa Therefore, Kemp's translation of deictic lexemes is consistent with the inference of the Spanish In an area where a domesticating translation could easily have been employed to change the text's cognitive function, Kemp has maintained a distance from the text and resisted the temptation to explicate - which would benefit the target audience From his treatment of the extract above it would appear that Kemp's approach, wherever possible, is to maintain Spanish tense sequences in the text and not to simplify and extrapolate temporal deictic lexemes

Text example 411a pp63

¹*YO ESTABA en el Saenz Peña y a la salida volvía a Bellavista caminando* ²*A veces me encontraba con Higueras, un amigo de mi hermano,* ³*antes que a Perico lo metieran al Ejército*

Translation example 411b pp65

¹*I was in Saenz Peña and when I left I was going back to Bellavista on foot* ²*Sometimes I ran into Skinny Higueras, who was one of my brothers friends* ³*before Perico was drafted by the army*

Translation example 4iub, pp65

But that movie deal was better than the chicken or the midget Stop that Skimpy stop biting me A lot better And that was when we were in the Fourth Year, and even though 'it'd been a year since Gamboa broke up the big Circle, the Jaguar went on saying,

Text example 4iva, pp72

PERO NO VINIERON, por culpa de los oficiales, tenía que ser Creíamos que eran ellos y saltamos de las camas pero los imaginarias nos aguantaron

Translation example 4ivb, pp74.

But they didn't come, it was the officers fault, it must've been We thought it was them and we jumped out of bed but the guards stopped us

3.5 Treatment of Rhythm Sound & Syntax in translation

'Fluent translation strategies eschew pronounced rhythmic regularity or sound repetitions '

Venuti, Rethinking Translation, pp4

'No iron can stab the heart with such force as a period put just at the right place ²⁴

The narrator in the text may employ syntactic or intonational devices to approximate the quality of oral narration. Use of stream of consciousness monologues, and non-standard sentence structures and presentation all draw attention to the signifier and the signified. The reception of rhythm and sound developed in the text by syntax is wholly subjective, and varies in interpretation from reader to reader, regardless of language. The task of the translator is therefore doubly difficult in any attempts to replicate rhythm, sound and syntax in the target language since punctuation and polyphony have no analogues in oral speech or across languages and culture, and therefore must be reduced to judgement on the grounds of intuition of correspondence between lexical signs across languages and cultures.

The translator's task in the rendering of syntax and sound in the case of *La ciudad y los perros* is to interpret and translate the complex stylistic deviations of syntax and sound within the text. Vargas Llosa's sentences in the text are often

²⁴ Babel, I, *Guy de Maupassant*, in May, R, see note 8

broken and divided arbitrarily, and any attempt to define sentence or utterance in terms of unity or globality ²⁵is met instantly with exceptions. Therefore the aim of the translator in a domesticating translation would be to render the disjunctive, non-standard use of polyphony and syntax in Spanish into the accepted word order and forms of English syntax and polyphony.

Each character in *La ciudad y los perros* is represented by a set of syntactical norms that fall outside linguistic definition., but serve to indicate the speaker in monologue and narrative entries. For example Boa's monologues tend to consist of short, hermetic bursts of fantastical information interspersed at random with actual narrative events, whereas Alberto is characterised by aimless, wandering syntax, and many different narrative rhythms. Jaguar is characterised by sharp, pithy interjections, striking deep and then retreating, maintaining his physical enigma in the narrative sections obviously linked to him in the text. The enigma is only broken by the epilogue, when the reader is made aware of the fact that the poetic, flowing monologues of Chapter two belong not to Esclavo, but to a young Jaguar. The syntactical and rhythmic change is significant on reading the epilogue, as detailed in the text and translation comparisons below ;

Text example 5ia, pp12.

-¹*Váyanse* - dijo el Jaguar-. Los despertaré a las cinco.....

-Apenas regreses, me despiertas -²*ordenó* el Jaguar-. No te demores mucho. Van a ser las doce.

Translation example 5ib, pp8.

"¹*Go ahead both of you,*" the Jaguar said. "I'll wake you up at five to.".....

"Wake me up as soon as you get back," the Jaguar ²*said to Cava.* "*And don't take too long. Its almost midnight.*"

Translation example 5ic, NH.

"Get out of here, the pair of you." Said the Jaguar. "I'll wake you at five to"....

"The second you get back wake me up, ordered the Jaguar. Don't waste time. Its nearly twelve.

²⁵ "From linguistic point of view it is not clear whether a sentence always ends with the period mark; nor needs such a string of words always be the psychologically effective unit'. **Schlesinger**
"The critical difference between the utterance and the sentence is that the utterance is indeterminate, a chain that can be more or less indefinitely extended. There is no sentence but a determinate sentence and this is fixed by the period." **Silliman.**

The sound inherent in phrase 1 in Spanish is simply not possible to imitate in English, although a more polyphonic translation is offered in translation example 51c below. Sound and syntax are sacrificed in favour of neutral utterances by Kemp in phrase 2, which detracts from the violent, pithy nature of Jaguar's utterance in Spanish. The inclusion of 'and' in Kemp's translation alters the syntax of the Spanish, echoing its short, staccato and almost onomatopoeic in nature. The link between the two phrases provided by 'and' again neutralises the polyphonic effect of the utterance in the English language translation.

Text example 51a, pp35

¿Y qué tal si nos tiramos al gordito?, dijo el Rulos. ¿Quién? El de la novena, el gordito. ¿Tu no lo has pellizcado nunca? Uff. No está mal la idea, pero ¿se deja o no se deja? A mí me han dicho que Lañas se lo tira cuando esta de guardia. Uff, al fin.

Translation example 51b, pp33

And suppose we bugged the fatboy, Curly said. Who? The one in the ninth, the fatboy. Haven't you ever pinched him? Oomph. It isn't a bad idea, but does he let you or doesn't he? They tell me Lañas buggers him when he's on guard duty. Oomph, at last.

Translation example 51c, NH

And what if we screwed fatty? said Rulos. "Who?" Your man in the ninth, the fat one. Have you never copped a feel off him?" Urrf, its not a bad idea, but is he easy or what? I've heard that Lañas gives him one when he's on duty. Urrf, at last.

In terms of basic physical sound, rather than syntactical inferences, Kemp is forced into a direct conflict between a domesticating and foreignising translation strategy. Onomatopoeia in the case of Spanish to English translation is rarely directly transferable, and in the vast majority of cases, equivalences that mimic the sound in the target culture are required. In the case of the example above, the sounds produced by the protagonists need to be placed in the context of the rape of the chicken, and therefore of necessity need to intimate a sexual cacophony of the most brutal nature.

In the Spanish text, 'uf' is representative of an exhausted gasp, both sexual and physical. Kemp's rendering of this action via the use of 'oomph' in translation has somewhat a comedic air in contemporary terms, ('a bit of oomph')

The English translation by Kemp hints at no sexual occurrence, and therefore is a domestication of the sound which is no longer applicable in contemporary terms. The alternative provided by translation example 51c is closely linked both in intonation and sound to the Spanish, and could therefore be considered a more successful foreignisation.

Verbal symmetry, inversion and repetition also produce rhythmic and polyphonic effects in the text, and the translator's choice is to decide whether to give precedence to the signifier - i.e. the syntax - or to the signified - i.e. the polyphonic effect. The name of the dog, Malpapeada, is onomatopoeic and prescriptive, as it intimates and imitates both the dog's physical disability - Mal - Peada/ Mal de pie - and the polyphonic effect of a stumbling walk. A cluster of phonic and syntactical effects can be found in text example 21a in section 3.2 of this chapter. Verbally symmetrical phrases such as '*qué más quieren, ¿quieren más?*' are syntactically rather than polyphonically translated by Kemp as *what more do you want, do you want anything more?*, and my own translation differs little from Kemp's approach in offering *what more could you ask for?* as a translation for the phrase as cited. Kemp maintains the verbal symmetry of the extract, but his inclusion of the word 'anything' detracts from the symmetrical inversion in English, and does not reproduce the sound of immediacy present in the Spanish version.

In the opening sentence of the above mentioned extract, the phrase '*Cava nos dijo detrás del galpón*' is translated into indirect speech by Kemp, as discussed in section 3.2, domesticating the text by neutralising the existence of the narrator. The use of the colon as a separator in the text does not follow usual Spanish syntactical norms, and a normalising English translation would be expected to alter the syntax as suggested in my own translation '*There's some chickens behind the soldiers' quarters, Cava said*'. Kemp retains the word order in his translation '*Cava told us there's a chicken coop behind the soldiers' barracks*', but such a domestication in this instance domesticates the passage in other ways, as noted above.

Therefore, Kemp utilises a mix of both foreignising and domesticating strategies in relation to the reproduction of syntax, sound and rhythm in translation, which is perhaps indicative of the extent to which such factors are subjectively judged in a text.

Extrinsic cultural textual factors.

3.6 Avoids translation of Honorifics Hierarchical deviations, non-technical references to class, gender race and nation.

' a fluent strategy effaces the linguistic and cultural difference of the foreign text implicating the translation in ideologies that may well arrange them in hierarchical relations (according to class, gender, sexual orientation, race, nation) '

Venuti, Rethinking Translation, pp4

Extrinsic factors influencing the development of the novel, for Vargas Llosa at least, are the key to its structure. As explained in chapter two, Vargas Llosa in his theory of the novel subscribes to the belief that the author is chosen by his subject matter, which is in turn influenced by the social and political situation of his environment.

The subversion of the established military and social hierarchy is a general theme throughout the novel - as indicated by the opening epigraph. Myths and fantasy worlds are created both within the academy - the *Círculo* -, and in the outside world - *Pies Dorados*. Such inversion is achieved through oppositions, the physical opposition of the city and the academy, the opposition between the social hierarchy of the academy and that of the city - evinced in the naming of characters by different means inside and outside the academy. The hierarchical deviations within the academy are evinced by the animalisation of the cadets and officers, emphasising their Darwinian struggle for survival, the oppositions within the *Círculo* based on racial hierarchy and the limited but not insignificant struggle between masculinity and femininity - in terms of homosexuality - explored during the course of the novel. Therefore the opportunities for producing a domesticating translation are many and potent.

Y Gambarina soltó la soga y nos mostró el puño, estaban muñecados, como no iban a perder

Text example 61a, pp76

Then Gambarina let go of the rope and shook his fist at us, they were all worked up as if they were sure they couldn't lose

Translation example 61b, pp77

The case of military hierarchy is perhaps the key from which all other cultural and social hierarchies are derived. In translation, the obvious military

hierarchical indicators such as Lieutenant and Commander are universally translatable, if not universally understood. No serious deviations were expected or found in Kemp's translation, except for the necessary omission of the possessive 'mi' which precedes the military appellations in Spanish, which is not a feature that can or should be repeated in English. However, in the idiolect of the cadets, the military nomenclature is often bastardised, either by techniques of animalisation or by feminising the name, as in the text and translation example above. In Spanish, the ending 'ino/a' is a diminutive. It is used in the novel to provide an inversion of the title Gamboa - a name with controlled connotations of physical strength. The diminutive Gambarina, intimates the feminine weaker side, displayed in Gamboa's relationship with his family. It may also be a reference to his weakness for the truth, as well as a term approximating affection in the eyes of the cadets - at least in comparison to their treatment of other officers, who are all afforded animal apodos. The disparity of meaning behind both names is lost in translation by Kemp. In fact, as will be clearly indicated in the course of this section, Kemp applies both a foreignising and domesticating translation strategy to all extrinsic cultural indicators in translation, and therefore it is perhaps more likely that this section will provide the strongest basis for judgement of the application of and effectiveness of either translation strategy.

Any attempt at a domesticating translation in relation to the diminutive cited above have proved fruitless. The closest approximation which might convey some of the connotations of the Spanish diminutive is either achieved by prefixing his name with 'little' - i.e. little Gamboa, or in reducing the lexeme to yet another language, along the lines of the Italianate Gambini. Both of these alternatives draw almost as much attention as Kemp's attempt, and perhaps over-translate the connotations of the diminutive. Therefore in this instance it appears that Kemp has no translation alternative but to produce a foreignised translation. Unfortunately by using Gambarina in English, both the connotation of a diminutive, and the cultural connotations of the lexeme in common parlance in South America are lost. A domesticating option would be to drop the diminutive altogether and use Gamboa throughout, which neutralises the nuances present in the use of the title in Spanish.

Another locus of contention between a domesticating and foreignising translation strategy lies in the representation of the hierarchies as depicted inside the academy, denoted by the apodos given out to each member of the Circle - the animalisation²⁶ technique utilised by Vargas Llosa to describe the military as a circus. This is the Darwinian hierarchy as decided by the cadets themselves, through the initiation rights. Jaguar is the immediate top dog, both inside and outside the academy, as he is never afforded a 'real' name, even in his life outside the academy. Even when the myth of his existence as the ultimate hard man is debunked by his encounter with Tere as recounted in the Epilogue, he still retains his title, intimating that some of his aggression remains in his existence as lowly bank clerk. Jaguar, therefore, is the apex of the Circle, if such a mixed metaphor is possible, even though in the eyes of the academy he is initially one of the *perros*. In the internal hierarchy, Esclavo is the runt of the litter, as his name suggests in both Spanish and English versions. The canine connotation of *perros* translates well across the languages and cultures concerned as the pejorative sense is wholly maintained in translation.

Kemp's maintenance of the definite article in translation -The Jaguar, The Slave etc - is also a form of foreignising strategy. Throughout the course of the novel, the characters' apodos maintain integrity and form - each directly translated and maintaining their article. This is particularly important in the case of Jaguar, whose supremacy is indicated by the connotations of his definitive apodo, and indicates the strength of his character both inside and outside the academy as it is the only name by which he is known. All the other cadets are referred to by their Christian names in the outside world. Within the Academy even the Military superiors employ the apodos used by the cadets, and Gamboa is embarrassed by the realisation on the death of Ricardo Aranas that he was not even aware of the cadet's real name.

Text example 611a, pp15

-Serrano cobarde - dijo - te has orinado de miedo

²⁶ The Colonel walks like a seagull (224), Pitaluga buries his head like a tortoise (154). Teresa's aunt has hands like a barnacle (86), whereas the two animals on campus display more enduringly human characteristics. see Luis Martín, J., *La narrativa de Vargas Llosa*, Ed. Gredos, 1979

Translation example 6ub, pp12

"You gutless peasant", he said "you're so scared, you've pissed your pants Look at them "

The case of race and class discrimination is also reflected in the microcosm of life inside and outside the military academy. As children, the three principal characters perceived themselves as equals - all three have contact with Teresa, although they know her independently as Tere, Teresita and Teresa. It is only as an adolescent that Alberto is made to see the social difference between Alberto coming from Lince and Teresa being from Miraflores. As cadets, the characters learn to differentiate via racial slurs, all who are from 'other' areas are outcasts. The only exception to this isolation of different racial groups is Jaguar, whose blonde hair and blue eyed foreignness is superseded by his violent nature, which gains him respect from the other cadets, if not integration into their perceived racial grouping.

Text example 6ua, pp15

-Serrano cobarde - dijo - te has orinado de miedo

Translation example 6ub, pp12

"You gutless peasant", he said "you're so scared, you've pissed your pants Look at them "

The names chosen to reflect ethnic strands and social divisions are based on provenance and physical appearance. In translation, apodos such as *Indio*, *Serrano* and *Negro* need to be carefully translated to maintain their strength of inference and to retain the social and geographical reference inherent in the Spanish. Some cadets are at first blind to the discrimination that awaits them on taking up the game of life at the military academy. In the above example, Cava is referred to as *Serrano*, a peasant from the Andes, just like the vicuña. Like the vicuña, he is returned in disgrace to his natural habitat. Cava says of the vicuña that '*se parece a los Indios*' not realising that he himself is seen as such by the other cadets because of his birthplace in the Sierra. In translation, Kemp renders the racist '*serrano*' as 'peasant', which does not quite carry off the loutish connotations of the Spanish, and in fact sounds twee in translation, as he adds the explicitation '*you're so scared*'

Unfortunately, a domesticating translation strategy would render the term '*serrano*' applicable only across narrow band of audience. 'Peasant' is not what we expect to hear from the coarse violent mouth of the Jaguar, and it comes across as

an archaic foreignisation. A domesticating approach only gives rise to the added problem of the introduction of jargon, which in turn draws attention to the difference of the term if it is not altered to suit each readership. In the context of Irish culture, a translation which would approximate the intention of the author would be the term 'culchie' or 'bogman' which would only be intelligible and acceptable to those familiar with Hiberno - English.

Text example 611a, pp12

Distinguió en la oscuridad la doble hilera de dientes grandes y blanquísimos del negro y pensó en un roedor

Translation example 611b, pp8

Even in the darkness he could make out the double row of the Negro's big white teeth, and they reminded him of a rat

The mistranslation of the racial epithet 'zambo' has already been dealt with in section 3.3, and is another example of how a presumably unintentional mistranslation can affect the interpretation of the key racial conflicts in the novel. The term Negro is also widely used throughout the novel. The negro cadet Vallano is referred to throughout the course of the novel as 'Negro'. Kemp maintains this term in translation, but presents the term with a capital letter each time it appears in the text, drawing more attention to the term than in the Spanish text. Perhaps this is a repercussion of the actual age of the text and the audience it was obviously produced for. Racial tensions in America were still at a violent height in the mid 1960's, and the term negro was a true derogative. In Spanish, the term is presented in a matter of fact manner, with no obvious vehemence behind it, which is perhaps an indication of the semi-neutral attitudes to cadets of different race - it could be said that the cadets are racist, but not racilaist. The difference in interpretation is both visual and connotational, and Kemp's use of a domesticating translation strategy only serves to imbue the term with overly racist meaning, hinting at overtones of racialism, and thus produces a foreignised translation for the current audience. The conflict of race does exist in the academy, but the prime conflict in the novel is each character's internal struggle, which is why active conflict is never perpetrated on the grounds of race by the cadets.

3.7 Physical representations in translation.

A further extrinsic cultural factor which when subjected to a domesticating or foreignising translation strategy affects the receipt of the text, and is one that is not afforded explicit consideration by Venuti, is the physicality of the text.

In terms of presentation, it may seem preferable to have a text conform to domestic canon - in certain language pairs, homogenisation is unavoidable, Arabic or Japanese to English for example. On a basic level, one would expect that the translation would follow the same chapter divisions and section divisions as the original, and that the translated publication would include any material such as indices or maps provided to aid the comprehension of the text.

In the case of *La ciudad y los perros*, the textual divisions correspond to the temporal, spatial and character divisions within the narrative. It becomes apparent even after a basic perusal of the text that temporal division are non-specific, and information on who, when and where is offered in discrete parcels, generally divided into paragraph-length units. Extrapolating from Venuti's comments on translation strategy, a domesticating translation would arrive at a translation that conforms with the expected presentation of the target culture, removing physical and intra textual indicators that highlight the foreignness of the text and therefore prevent it from passing as an original.

In the case of *La ciudad y los perros* and *The Time of the Hero*, both open with a biographical introduction. Whereas the Spanish version cites Mario Vargas Llosa's novels in the original Spanish title format, the English translation cites only the titles of his works that have been translated into English - without making any reference to the fact that the novels cited are in fact translations (see Appendix). The only oblique reference to the status of *The Time of the Hero* as a translation is found on the back fly cover of the 1996 Faber & Faber publication. Such domestication of a text's presentation may not have a significant effect on the audiences understanding of the novel, but an omission indicates the controlling nature of the Publishing House, and leads the audience into believing they are reading an English language original text. If the text itself could only support the presentation of the translation as an original text, and not come across to the audience as a translation due to intertextual factors, the conflict highlighted in this thesis would never arise.

The Publishing houses' attempt to pass off the translation as an original English language work extends to the quotations used as epitaphs at the opening of each section of the novel. The publishers and/or the translator suppose ignorance on the part of the audience by translating the original French language epithets by Sartre, Nizan and the Spanish epithet by Germán Belli into English. Attempts to establish who or why such a domestication was enforced have proved to be of no avail, as it seems the translation decision made in the 1960's has simply been re-published. The effect of such a domestication is to homogenise the entire text - to maintain a monolingual text as an attempt to further convince the audience of the text's acceptability. In my opinion, such eagerness to disguise the format of the original text is indicative of cultural and commercial narcissism, and treats the audience as passive receptors, rather than educated readers.

Inter-textual aberrations in the translation are also apparent. Linguistic and syntactical factors already discussed affect the meaning of the narrative, but physical representations also play a part in developing the narrative. Although in translation the text is translated to approximate the meaning of the original, Kemp appears to have paid scant attention to the physical appearance and layout of the text. In the case of the Spanish text, an index is given at the back of the novel which indicates the location of the three major sectional divisions in the novel - First Part, Second Part and the Epilogue. This information is not provided in Lysander Kemp's translation, which is perhaps of a piece with other omissions and alterations that follow. Vargas Llosa divides the text further into chapters - totalling sixteen in all, eight per part. These secondary chapters are denoted by Roman numerals, whereas Kemp utilises Arabic numerals. Perhaps this is merely a reflection of a translation practice domesticating the text for the American market, but in my interpretation the altering of the numerical markers effects a change in meaning. Roman numerals imply continuity between sections, and give the sense that each section is an addendum or is at least in some way related to its predecessor, regardless of how disparate the styles and contents appear to be. Figures, on the other hand, mimic the division exemplified by the Part division, highlighting the separateness of each secondary chapter in the text. The difference is minimal and subjective, but it is nevertheless a difference caused by a domesticating translation strategy, whereas

leaving the roman numerals as secondary chapter dividers would have caused little difference to the target audience of the translation

The secondary chapters themselves are also subdivided into sub-sections of paragraph length, in the majority of cases. Each section denotes a change either in narrative stance or temporal viewpoint, and narrates a particular action or series of actions within the novel. Contiguous sections may differ in timescale by up to five or six years, a fact which is not immediately apparent on first reading the novel. The demarcation of boundaries is first perceived by the physical separation of texts, before linguistic indicators come into play. In Vargas Llosa's text, subsections are divided by a physical gap of an inch, whereas in Kemp's translation, less than a quarter of an inch separates each subsection. Even if Kemp had maintained the use of all capitals in the opening three to four words of each subsection as is the case in Vargas Llosa's texts, some form of separation of sections would have been more apparent. The impression given in Kemp's translation confuses the already tenuous division in the narrative flow. All sections contribute to an overall understanding of the narrative thread of the text, but the divisions are necessary to indicate that each section thus marked needs to be treated as separate unit, to be slotted retrospectively into a chronologically-ordered narrative on having completed and understood the text. Kemp's interpretation of the physical divisions in the text may be a publishing house led drive to maintain the length of the novel to manageable standards. The Spanish novel is 394 pages long in 10point size typeface, whereas Kemp's translation is only 15 pages shorter at 12point typeface. It seems possible that the sub-section gaps were sacrificed to maintain a similar length in the English translation, but it appears to be the only valid explanation for such a blatant domestication of the Spanish text.

Chapter 4. Conclusions.

‘En cada linaje el deterioro ejerce su dominio’¹

The aim of this thesis is to examine Lysander Kemp’s English language translation ‘*The Time of the Hero*’ in light of Lawrence Venuti’s domesticating versus foreignising translation strategy, and thus evaluate the applicability of the strategy. In the case of the sixteen text extracts analysed according to the headings of investigation outlined by Venuti, some evidence of domestication and foreignising is evident in all translation examples highlighted in Chapter three which are taken from Lysander Kemp’s *The Time of the Hero*.

Domesticated translations which markedly affect the comprehension of the text are evident in Kemp’s treatment of the narrator - examples 2ib, 2iib, 2iiib, 2ivb, 2vb, 2vib, where his alteration of the format and significance of the text neutralises the inherent narrative stance in the text. This domesticated translation alters the position and significance of the narrator in the text, which is perhaps the most significant and ubiquitous technical alteration of an intrinsic textual factor performed by Kemp in his translation.

Kemp’s treatment of jargon and unidiomatic constructions is almost entirely domesticating, as shown in translation examples 3ib, 3iib, 3iiib and 3ivb in section 3.3. This is the most obvious case of a domesticating translation strategy which could be perceived by the receiving audience. His use of Americanisms in the text draws attention both to the era and location of his translation. His rendering of jargon and colloquialisms also alter the content and implication of the text to suit the American target market of the 1960’s. The irony of such a domestication lies in the fact that Kemp’s translation for the American market introduces another culture and lexical system into the European market of the contemporary publication of the translation, and thus produces a doubly foreignised text.

In the case of deictic lexemes, as discussed in section 3.4, a domesticating translation strategy is also apparent in Kemp’s text. These intrinsic textual factors are used by Vargas Llosa to indicate the narrator’s involvement with

¹ ‘In each generation, deterioration exercises its dominion.’ Carlos Germán Belli. Epigraph to Epilogue of ‘*La ciudad y los perros.*’ (Trans. NH)

events and characters in the text, and they also indicate the identity and location in space and time of the character in question. Some temporal deictics are domesticated out of necessity due to on-direct correspondence of English and Spanish past tenses, as indicated in translation example 41b. But in the majority of cases, the temporal frame of reference in *'La ciudad y los perros'* is so relative, that temporal deictics do not clarify the chronological order of the text. Therefore, in the case of non-social deictic lexems, Kemp does not alter the implication of the text by producing a domesticated translation, but rather he resists the temptation to explicate the complex spatial and temporal deictics employed by Vargas Llosa and produces a foreignised translation.

In the case of Kemp's translation of rhythm, sound and syntax, a domesticating translation strategy is prevalent throughout *The Time Of the Hero*. As the interpretation of such intrinsic textual factors is subjective, therefore so is the manner in which their translation is interpreted. But as can be seen in translation examples 51b, 511b and 5111b, any analysis of Kemp's interpretation of the lexems indicative of sound or rhythm in the text can only draw the conclusion that he uses a strongly domesticating translation strategy in relation to the translation of the intrinsic textual elements of rhythm and sound. Kemp's treatment of syntax, however, does not follow a domesticating translation strategy, as his text imitates the syntax in the majority of cases highlighted, and as the majority of the syntactical examples in the text deviate from recognised Spanish usage, direct representation in English involves the use of a foreignising translation strategy. However, replication of the physical format of the syntax is performed at the expense of the significance inherent in the phrase, as can be seen from text example 21a *¿qué más quieren? quieren más?* Kemp represents the verbal symmetry in translation example 21b as *what more do you want? Do you want anything more?*, which foreignises the syntax at the expense of meaning, giving precedence to the signifier over the significance of the signified. This translation example, as explained in section 3.5, is an aberration as in general terms, Kemp applies a domesticating strategy to the translation of rhythm, sound and syntax in translation. The effect on the text in this instance is important not only in relation to implication and comprehension, but also in relation to Mario Vargas Llosa's theory of the novel, as discussed in Chapter two, where both signifier and

signified are afforded equal importance, even though Pound considered that ‘a preoccupation with syntax may get in the translators way’² In the case of *La ciudad y los perros*, Kemp appears to be preoccupied with the domestication of syntax, sound and rhythm in his translation

Extrinsic linguistic textual factors are also subject to alteration by a domesticating translation strategy This alteration may be perceived as necessary due to the deviation between the domestic market of the translator and that of the current target audience The extrinsic factor of honorifics and social deixis were also the textual elements in which I had expected to find the greatest amount of domestication, as the nomenclature in the novel is highly significant on many levels, as explained in section 5.6 of chapter three However, on further investigation, the source of the locus of contention in relation to the extrinsic textual factors in translation was the effect that time exercised over Kemp’s translation example 6.1b and 6.11b are domesticated for the 1960’s American domestic market, and therefore appear foreign to a contemporary cultural perspective A mix of a domesticating and foreignising translation strategy is apparent in Kemp’s translation of extrinsic textual factors, due for the most part to the alteration in the frame of reference of the text effected by the presence of the translator

Therefore, on balance, Kemp applies a domesticating translation strategy in the majority of the translation cases cited above, when the translation is analysed in accordance with Venuti’s proposed translation strategy However, Venuti makes no provision for the relative importance of each strategy element, yet the relative importance of each element is not necessarily equal for all texts In a practical application of the strategy, each factor varies in importance according to the perspective of the analyst or audience Receptors outside academia, where the mass market and commercial success lie, would be more aware of extrinsic textual factors foreignised in translation - such as Americanisms or non-TC cultural indicators Intrinsic textual factors that are domesticated in the text are rarely noticed as such by the target audience, as the non-academic commercial audience by its nature would in general not have access to the original language text in order to make comparisons of

² Pound, E, *I gather the limbs of Osiris*, in Cathay, 1915 In Gentzler, E., *Contemporary Translation Theories*, pp 28, Routledge, 1993

intrinsic textual factors such as deictic lexemes or narrative stance. Therefore the concept of importance relative to each text and each element of the strategy needs to be assessed and incorporated into the domesticating versus foreignising translation strategy in order to provide a valid analytical structure.

Extrinsic linguistic factors were the starting point of my investigation, which subsequently led to the presentation of this thesis. My first encounter with the translated text led me to the conclusion that it was a translation which was not fully representative of the original. I perceived that the flow of the narrative was interrupted by lexemes that I was familiar with, but that were not part of my cultural heritage - namely the Americanisms such as faucet and Jell-O in the text. My overall initial impression of Kemp's translation was that it simply did not read well, and did not seem to have the same effect as the Spanish text, which demanded undivided attention until its completion. I had no definitive reasons as to why the text did not impress me, and I certainly would not have been able to pinpoint changes in the narrative stance, translation of deictic lexemes, sound, rhythm or syntax. Definitive analysis as exemplified in this thesis was not an avenue of investigation open to me at the time, just as they would be unavailable to the majority of the target audience of the translation. Therefore, in terms of the effectiveness of a domesticating or foreignising translation strategy, the vast majority of the target audience would only perceive domestication in the form of extrinsic cultural textual factors that are domesticated in the text.

An addition or extrapolation that I would make to Venuti's strategy would be the inclusion of the translator's treatment of the physical aspects of a translation in relation to a domesticating translation strategy. Perhaps of all the indicators cited by Venuti, the translator's treatment of the actual physical text can be subjected to the greatest domestication. This is an example of the power of cultural narcissism, the effects of which at least as serious implications than the textual factors cited above. A domesticated translation of the physical aspects of the text has both ramifications in comprehension, commercial success and the reputation of the author, in my opinion. In the case of *The Time of the Hero*, the physical presentation of the text is divergent for no apparently valid reason, as is discussed in section 3.7, which produces a text which is foreignised when compared to the layout of the Spanish text.

Faber & Faber have also indulged in the commercial narcissism of making the translator invisible (see Appendix) Over the course of thirty years, Lysander Kemp's name has disappeared from the cover of the translation, to the extent that the 1996 Faber & Faber publication is hardly identifiable as a translation In fact, the translator has been made invisible to the extent that the text appears as if it were an authorial translation Although the text of the translation has not been updated to fit in with the prevailing canon, the presentation of the text has been subjected to the influence of contemporary reception of Literary translations³ It can only be assumed that the text of the translation itself was not updated for commercial reasons, and the cover was 'enhanced' to maintain the cultural narcissism of contemporary society

In my opinion such an overt domestication of the text produces a negative effect on the author and the translator If as is the case in *The Time of the Hero* the elusive affective peripheral strategy used by Vargas Llosa to create a certain feel in the text is perceptibly absent in the translation In my opinion, the translation simply does not achieve the same effect on the reader as the Spanish text The reason why such a divergence occurs, or the exact source of such divergence is difficult to pinpoint and would involve detailed analysis of a highly subjective nature Other readers may have found Kemp's translation entirely effective, although those who have read the translation in any publication dated after 1984 may not even have been aware that the text was in fact a translation The enforced invisibility of the translator not only allows 'deviant' translations to be passed off as the work of another, - in this case it appears as the work of the author - but such a practice also denigrates the artifice inherent in the practice of translation, diminishing the importance of the act of effective intercultural communication

In the case of the translation of *La ciudad y los perros*, deterioration does exercise its dominion over the text, as the text has not been altered to suit the canon of each new generation of readers Polysystem theory would appear to offer the most effective solution to this textual stagnation, and would vitalise the strict syntactic literalism that has been intentionally or otherwise imposed upon this text by a

³ The fashion for the invisible translator appears to have experienced a significant reversal recently In 1997, Javier Marias was awarded the IMPAC Dublin Literary Award for his novel *Corazón tan blanco* One quarter of the £100,000 prize was automatically awarded to the translator of the novel, Margaret Julla

predominantly domesticating translation strategy. A polysystemic approach to this text may produce subversive, unfamiliar and essentially foreignised translations of the Spanish text for each generation of the target culture, but such a foreignisation approach to translation can only place a greater value on experimentation to match to polyvalencies and artifice of the original by producing similarly innovative effects in translation. The value of a foreignising translation strategy is perhaps best explicated by Philip Lewis,

*'If a work is worth translating, then it should not just slip unobtrusively into the target language. It should be allowed to stretch and challenge that language with the same vitality that its original possesses - possibly even greater vitality, born of new linguistic and metaphorical contrasts'*⁴

⁴ Lewis, P, in *The Translator in the Text*, op cit pp8

APPENDIX



Fig. 1 1966 Grove Press cover of English language translation by Lysander Kemp. This is the only publication to include reference to the translator by name.

The Time
of the
Hero

Mario Vargas Llosa

Translated by Lysander Kemp



Jonathan Cape
Thirty Bedford Square London

Fig. 2 Inside cover of 1966 Grove Press English language publication, citing Lysander Kemp as translator.

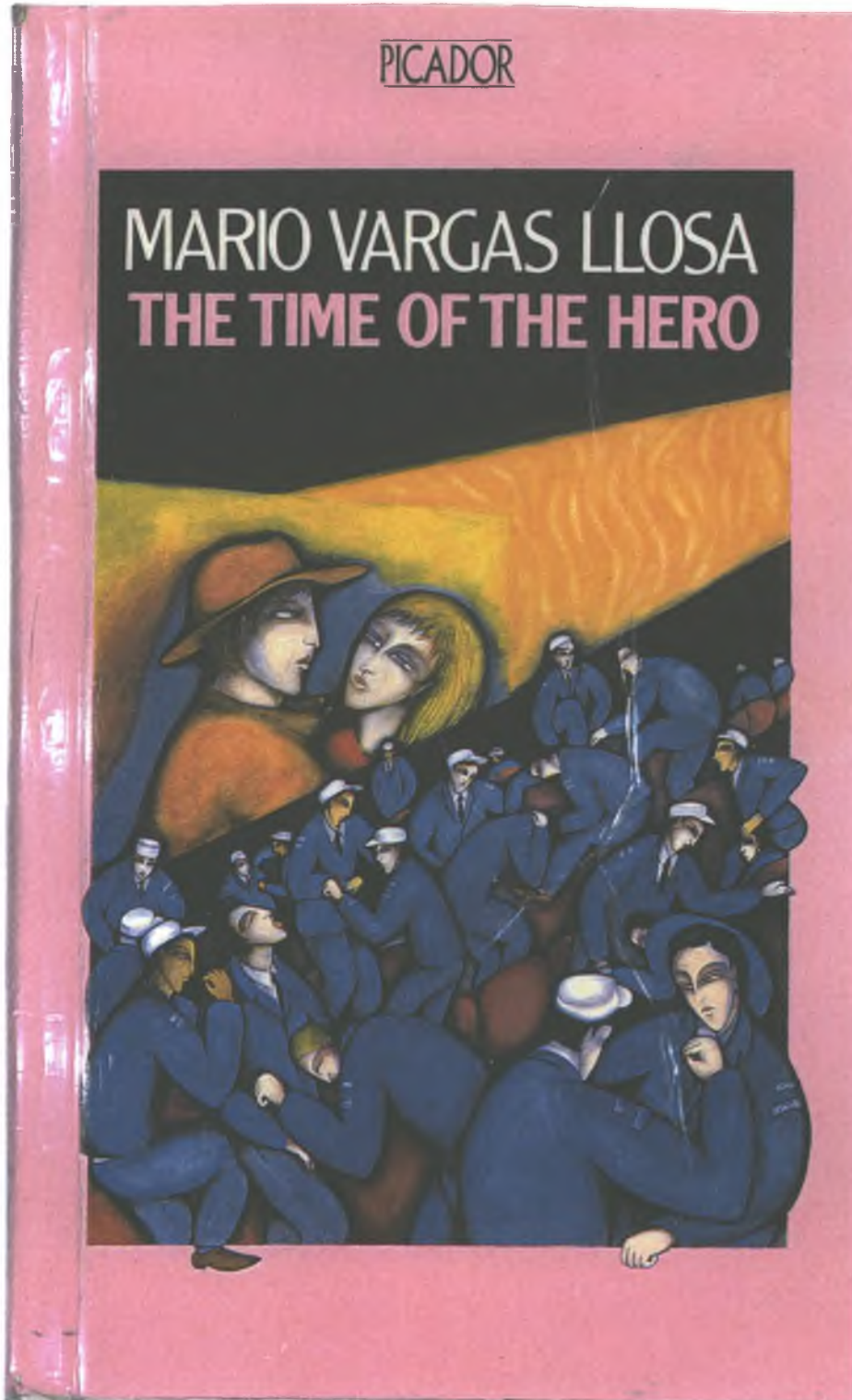


Fig.3 Cover of 1986 Picador translation. The translation by Kemp is used, but no credit is given to his work as the translator.



Fig. 4 1987 Seix Barral publication cover illustration.

ff
Mario Vargas Llosa
The Time of the Hero

'A work of undeniable power and skill.'
Sunday Telegraph



Fig. 5 1996 Faber & Faber publication. The translation by Kemp is used, but no credit is given to him as the translator.

Mario Vargas Llosa

Born in Arequipa, Peru March 28th 1936 Moved to Cochabamba, Bolivia a year later where he lived until 1945, when he moved with his mothers family to Piura, in northern Peru

Until 1950 he studied in the De la Salle college and the Salesian College, when he entered the Leoncio Prado Military College in Lima

In 1953 he began a degree course in Arts and Law in the National University of San Marcos, where he spent his free time working as a director of information for Radio Panamerica or a consultant for the magazine Turismo

In 1955 he married Julia Urquidí Illanes

In 1957 he won a literary competition organised by the 'Revue Française' for his story 'El Desafío' The prize enabled him to travel to Paris

In 1958 he made his first visit to the Jungle tribes of the Peruvian Amazon

In 1959 he moved to Paris, where he remained for seven years, interspersed with visits to Peru

In 1964 he returned full time to Peru where he travelled to the jungle again He divorced Julia Urquidí

In 1965 he travelled to La Habana to act on the panel of judges for the Casa de las Americas literary prize He married Patricia Llosa Urquidí in Lima

In 1966 he took up residence in London, teaching at Queen Mary College His son Alvaro is born, followed by Gonzalo the following year

In 1968 he embarked on a tour of Europe and America teaching in Washington State University and Kings College in London in 1969

In 1970 he moved with his family to Barcelona where his daughter Morgana is born in 1974

In 1974 He returned to take up residence in Lima

In 1976 He is elected president of the International PEN Club, and tours extensively throughout Europe and Asia

In 1983 at the request of the Peruvian president, Fernando Belaúnde Terry, he took part in the investigation committee for the Uchuracay massacre, where 8 journalists were massacred

In 1987 he made an official stand against the nationalisation policies of President Alan García

In 1988 he established the Liberation Movement and formed a coalition with the Democratic front and other parties to contest the Peruvian Presidential elections

In June 1989 he officially launched his candidacy for the presidency in the Plaza de Armas in Arequipa

In 1990 he lost the presidential election and returns to lecturing in London

In 1991 he is elected Robert Kennedy Professor in Harvard University

In 1993 he obtained Spanish nationality

In 1996 he is elected to the Spanish Academy of Letters, occupying seat L

Literary prizes & Distinctions

- 1959 - Premio Leopoldo Alas for *Los Jefes*
- 1962 Biblioteca Breve prize for *La ciudad y los perros*
- 1963 Crítica española and second in Prix Formentor for *La ciudad y los perros*
- 1967 Nacional de la Novela de Perú, Crítica Española, Rómulo Gallegos, for *La casa verde*
- 1977 Nominated to the Peruvian Academy of Language and takes up seat of Simón Bolívar in Cambridge University
- 1982 Literary prize from the Italian-Latinamerican Institute of Rome
- 1985 Ritz Paris Hemingway award for *La guerra del fin del mundo*
- 1986 Príncipe de Asturias
- 1988 Premio de la Libertad from the Max Schmidheiny foundation
- 1989 Italian Premio Scanno for *El hablador*
- 1990 Italian Premio Castiglione di Sicilia, named Professor Honoris Causa at Florida International University, and Doctor Honoris Causa at Hebron University, Connecticut college, University Of London and Boston University
- 1993 Premio Planeta for *Lituma en Los Andes*
- 1994 Elected to the Royal Spanish Academy of Language, Awarded the Premio Cervantes
- 1995 Awarded Premio Jerusalem
- 1996 Elected to the Spanish Royal Academy of Letters, seat L

Literary Works

English Translations

Los Jefes	1959
La ciudad y los perros	1963 <i>Lysander Kemp 1966</i>
Los cachorros	1967
La casa verde	1967 <i>Gregory Rabassa 1968</i>
Conversación en la Catedral	1969 <i>Gregory Rabassa 1975</i>
Carta de batalla por Tirant lo Blanc	1969,1971,1991
Historia secreto de una novela	1971
García Márquez historia de un deicidio	1971
Pantaleón y la visitadoras	1973R <i>Christ&G Kolovakos 1975</i>
La orgía perpetua Flaubert y 'Madame Bovary'	1975 <i>Helen Lane 1986</i>
La tía Julia y el escribidor	1977
La señorita de Tacna	1981
La guerra del fin del mundo	1982 <i>Helen Lane 1984</i>
Kathie y el hipopótamo	1983
Contra viento y marea	1983
Historia de Mayta	1984
¿Quién mató a Palomino Molero?	1986 <i>Alfred MacAdam 1987</i>
La Chunga	1986
El Hablador	1987 <i>Helen Lane 1989</i>
Elogio de la madrastra	1988
La verdad y las mentiras	1990
El pez fuera del agua	1991
El loco de los balcones	1993
El pez en el agua	1993
La utopía arcacia	(Not published)
Lituma en los Andes	1993 <i>Edith Grossman 1994</i>
Desafíos a la libertad	1994
Cartas a un joven novelista	NP
Antología	NP
Los cuadernos de don Rigoberto	1997

Mario Vargas Llosa On Film

La ciudad y los perros, 1983.

Language *Spanish*

Directed by *Francisco J Lombardi*

Cast *Gustavo Bueno, PabloSerra*

Yaguar, 1996

Language *Russian*

Written by *Sebastian Alarcon, Mario Vargas Llosa, Tatyana Yakloveva*

Directed by *Sebastian Alarcon*

Cinematography by *Anatoli Ivanov*

Pantaleón y las visitadoras, 1975

Language *Spanish*

Written by *Mario Vargas Llosa, Jose Maria Gutierrez*

Directed by *Mario Vargas Llosa, Jose Maria Gutierrez*

Cinematography by *(Unknown)*

Tune in Tomorrow, 1990

Language *English*

Written by *Mario Vargas Llosa (Aunt Julia and the scriptwriter), William Boyd*

Directed by *Jon Amiel*

Cinematography *Robert M Stevens*

Lysander Kemp translations

1959 Translation of *Pedro Páramo* by Juan Rulfo Grove Press

1961 Translation of *El Laberinto* by Octavio Paz Grove Press

1966 Translation of *La ciudad y los perros* Grove Press

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Escribo Escribo que escribo Mentalmente me veo escribir que escribo y también puedo verme ver que escribo Me recuerdo escribiendo ya y también viéndome que escribía Y me veo recordando que me veo escribir y me recuerdo viéndome recordar que escribía y escribo viéndome escribir que recuerdo haberme visto escribir que me veía escribir que recordaba haberme visto escribir que escribía y que escribía que escribo que escribía También puedo imaginarme escribiendo que ya había escrito que me imaginaría escribiendo que había escrito que me imaginaba escribiendo que me veo escribir que escribo

Salvador Elizondo, El Grafógrafo.