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Grado en Estudios Ingleses

TRABAJO DE FIN DE GRADO

Translating Modernist Language: The Case of  
Gertrude Stein's Repetition

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2016/2017



## ABSTRACT

The present dissertation offers a comparative analysis of the two translations into Spanish of Gertrude Stein's *The Making of Americans* (1925). The following pages study the different translations of the last chapter of the novel, History of a Family's Progress: the first translation done by Antolín-Rato (1974), and the second and last translation by Aragón (2005). The focus of this project will be centered in analyzing one of the most representative language experimentation techniques in expatriate modernist Gertrude Stein, the repetition. We will compare how both translators face the challenge of translating Stein's repetitions and in so doing, which techniques they use.

**Keywords:** translation, modernism, experimentation, repetition, Stein

## RESUMEN

El presente Trabajo de Fin de Grado ofrece un análisis comparativo de las dos traducciones al español que existen de *The Making of Americans* (1925) de Gertrude Stein. A lo largo del presente trabajo se estudian las distintas traducciones del último capítulo del libro, History of a Family's Progress. La primera traducción por AntolínRato (1974) y la segunda y última traducción hecha por Aragón (2005). El objetivo de esta investigación se centrará en analizar una de las técnicas de experimentación con el lenguaje más representativas de la modernista expatriada Gertrude Stein, la repetición. Se comparará cómo los traductores afrontan el reto de traducir la repetición de Stein, y qué técnicas de traducción utilizan para ello.

**Palabras clave:** traducción, modernismo, experimentación, repetición, Stein



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# 1. Introduction

The repetition constitutes one of the axes around which not only literature is created, but also any linguistic and non-linguistic communication. Everyone learns speaking by listening to people around them, by reproducing the sounds they produce, and even calquing the same word or group of words. As Stein asserts in her *Lectures in America*, “repeating then is in every one, in every one their being and their feeling and their way of realizing everything and every one comes out of them in repeating” (1998:273). Although, over the course of life people develop the ability to introduce variations and to produce statements never heard before, they never stop repeating during their existence: people hardly do another thing.

It is often said that writers actually repeat in their works the ideas they poured in their previous works. Genres or literary movements, are born from the repetition of themes, issues, and literary devices founded by pioneer works. No literary work is free from reference to another work, sometimes explicitly, sometimes implicitly, and sometimes even in the form of homage or parody. Without repetition, without the echo of the precedent, there would not be literature, art, culture. All kind of human communication would not be possible. The concept of repetition is everywhere and crucial in the development of human being. For this reason, this study aims to investigate the literary repetition in both cultures: English and Spanish.

A first reading of *History of a Family's Progress* (1925) shows the great importance, from a quantitative and qualitative point of view, that the repetition takes in Gertrude Stein's prose. According to Rodríguez Medina, English discourse, unlike Spanish discourse, lacks of disambiguation elements as verbal inflection or genre and it tends to repeat terms frequently (2003:97). Taking for granted that Spanish language shows a lower acceptance to reiteration than English, it may be appropriate and useful studying to what extent this literary device is preserved in the two Spanish translations by Antolín-Rato (1974) and by Aragón (2005), and what regularities may be noted in the decision that both translators have taken.

The present paper is divided into seven sections which help to organize the main ideas of the dissertation, and allow a guided reading of it.

After this introduction, *Section 2* provides the author's general background, in particular, the background that supports the realization of this project. First, a brief reference to the relationship between Stein and the repetition is made: the events in her early life that led her to theorize about repetition. This section also aims to place the author and her work in the high modernist period where she moved to Paris, and the influence that it had in her language experimentation with repetition. Finally, the section closes with the influence that Avant-Gard cubist movement had in the author in the sense of perceiving a fragmented reality and trying to reflect reality from many perspectives.

*Section 3* offers a theoretical framework regarding our specific field of study: the translation of the repetition. The study of different approaches provides the multiplicity of ideas about the issue. For this reason, four scholars are taken into account to describe the tendencies about the translation of the repetition, and the methods that translators use when facing texts as *History of Family's Progress*, whose artistic value is directly influenced for this literary device, object of this dissertation. The ideas of each of them are grouped and contrasted to create a sustainable theoretical framework. In fact, the comparative analysis is developed based on the ideas given by the scholars.

*Section 4* is an introduction of the next section. It provides the specific information about the methodology and procedures followed in the development of the analysis. At the same time, it describes the process of collection of the instances, and the reason why the study is only centered in the last chapter of *The Making of Americans*. Moreover, this section explains how the data is treated after the analysis, and how this analysis of the data is the clue to approach scholars' ideas, and how it helps to reach the conclusions of this project.

*Section 5* is meant to be the core of the study, the comparative analysis of the two translations. It shows the description of each particular kind of repetition and its correspondent specific translation. Repetition devices are classified into six groups, the

six kinds of repetition that frequently appear in Stein's novel: anaphora, epistrophe, symploce, isocolon, anadiplosis and polysyndeton. The source text is pointed at according to the theoretical background of the author. On the other hand, both translations are studied under the premises of each of the scholars seen in *Section 3*, and the ideas given by them are referred to in the analysis of each particular instance, as proof for the conclusions obtained.

*Section 6* offers the results obtained from the analysis of the data. The results are given with graphics showing how translators have approached the translation of the repetition, and the strategies they have used when translating it.

*Section 7* contains the conclusion which closes the present dissertation. This conclusion is based in the background we have before starting the study, and the results we have obtained after carrying on the analysis.



## 2. Gertrude Stein's background

### 2.1 The author and the repetition

“there was a groping for using everything and there was a groping for a continuous present and there was an inevitable beginning of beginning again and again and again [...] I went on to a thousand pages of it”

*The making of Americans (1925)*

Gertrude Stein (Allegheny, February 3, 1874 – Neuilly-sur-Seine, July 27, 1946) was an American writer. She was born in Pittsburg, Pennsylvania, and lived in Oakland, California. Her parents died when she was young, and from this moment on, she created a family with one of her brothers, Leo. In 1892, they went to Harvard, and this allowed her to join the “annex for women” at Harvard University where she studied with the renowned psychologist William James from 1893 to 1897. Under the supervision of James, Stein experimented with “normal motor automatism”, a hypothesis regarding a phenomenon which occurs among people whose attention is divided between two simultaneous intelligent activities, writing and talking.

This background would have a great influence in her writing of *The Making of Americans*, a novel written between 1903 and 1911, and eventually published in 1925. In *Lectures in America* included in *Stein Writings 1932-1946*, the author recognizes that when writing her novel, she felt that thanks to “the passion I had for finding out by talking and listening just how everybody was always telling everything that was inside them that made them that one” (1998:271). The same divided attention between two simultaneous intelligent activities, such as talking and listening, would be the clue for Stein to assert that “repeating then is in every one, in every one their being and their feeling and their way of realizing everything and everyone comes out of them in repeating” (1998:279). This shows how the writer focuses her attention in the repetition as a characteristic of human behavior.

This repetition influence in Stein is also founded by James's theories about consciousness “as a unique to each individual, as an ongoing stream, a perpetual present” (2017:1357) where there is no room for repetition in a perpetual present. In this

respect, she is able to express her modern ideas by experimenting with language. She uses the repetition in her book in order to show how human behavior is based on repeating the act of talking and listening, and at the same time, in order to warn the reader about such a no repetition. In fact, she herself asserts that each individual becomes a new individual as time goes, so “it could go on and be a present something” (1998:295), a new something, to continue claiming that “in order to do this there must be no remembering, remembering is repetition, remembering is also confusion” (1998:295).

Her text employs repetition devices in order to fuse both ideas: the idea that any person is always repeating the act of talking and listening in their living, and the other idea that any person lives in a permanent present so that, there would not exist such a repetition. In fact, the writer adds how this repetition devices are not meant neither to repeat nor to remember. If readers focus their attention on Stein’s global conception of repetition, they would be able to understand why the writer asserts:

“I say I never repeat while I am writing because while I am writing I am most completely, and that is if you like begin a genius, I am most entirely and completely listening and talking, the two in one and the one in two and that is having completely its own time and it has in it no element of remembering” (1998: 296).

Notwithstanding, Gertrude Stein follows the paths of the art of repetition as a literary device in her writing which makes simple words become a verbal craft with an independent existence and a powerful emotional presence. In fact, the word in the Steinian corpus is related to the affective and rhythmic element that the word itself acquires.

## **2.2 The author and the modernist expatriates**

A plethora of north American writers, painters, and musicians went to Paris during the first decades of the 20<sup>th</sup> century as the only place where they could write, paint, and compose their creations in friendly and liberal surroundings. Paris, the city which breathed the innovation, the experimentation, and the dynamic nature of change,

as the perfect engine of what years after has been called modernism. For the north Americans who went to the French city and placed an ocean in between, the remoteness became the metaphor of the decentered perspective that they need to see their country critically. In other words, by crossing the ocean they were allowed to write the history of their country. Exile abroad is one the most common phenomenon in the history of the 20<sup>th</sup> century. The auto-exile during the first period of the century of north American intellectuals and artists is a dramatic situation and a perfect picture of one of the main characteristics of American life at the beginning of the century: the alienation of the artists with the norms of their culture.

In the period where artists react against the aesthetic traditions of the late 19<sup>th</sup> century and early 20<sup>th</sup> century, all ways of expression are under study, and the relation between logic and language is a central point. The turn of the century demanded a new way of expression of such a power that writers as Stein could challenge and reshape the language. Therefore, modernism not only refers to the social and cultural context between the two centuries, but Caneda suggests that in literature and in the case of Stein, it also means “a radical break in the historical attitude towards language and communication” (2008:54). Hence, the most important artistic works in the exile are experimental in form and technique. This experimentation is the focus of Gertrude Stein’s attention, since her work reflects the modernist practice based on the Avant-gard movement and a tactic of multiple perspectives in language experimentation, showing as Bradbury claims “a sense of modern culture with a great desire of stylistic formation” (1983:322). In fact, Stein herself asserts that “if communication is perfect, words have life, and that is all needed for a good writing, putting onto the paper words that dance and cry and make love and fight and kiss and perform miracles” (as cited in Souhami 1993:162).

### **2.3 The author and the Cubism**

Stein is also known as an important collector of modern art. In their early period in Paris, both brother and sister began a collection of modern pieces of art and eventually became good acquaintances with brilliant painters of the period such as Georges Braque and Pablo Picasso. Their friendship was extremely crucial in the

development of the writer. Stein attempted to recreate the multiplicity of perspectives in their plastic pieces in language by using different uses of repetition. Because of the influence those painters had in her, Stein considers words as physical entities in their narrow sense, and at the same time, words are the means to convey meaning and representing a reality.

Cubist Avant-guard movement also marked her development as a writer. Cubist painters believed that paintings do represent not what the viewer is actually seeing, but what they learnt to think they are seeing. It rejects one particular perspective, and emphasizes the multiplicity of perspective. Cubism represents a world in fragments, and as in any literary movement a new vision of the world needs a new way of expression. As scholars agree in the Norton Anthology, cubists “painted a human form reduced to various geometrical shapes as they might be seen from different angles when the form moved or the observer changed position” (2017:1357).

Stein reflects her theory and her faith on Cubism, and changes the perspective about the reality, which now is not presented univocally, but affected by the fragmentary vision.

Hence, the influence of the cubist movement, her background in Harvard, and her present in Paris lead her to create one of the master pieces of American modernist literature: *The Making of Americans* (1925). The paradigmatic figure of the writer Gertrude Stein not only had a great influence in some of the artists of the period. Her conception about Avant-guard movement, her desire to spread the modernist seed and the new wind of social freedom established a new path to an alternative culture. All these, together with the suffragettes, founded the basis of a feminism which would reach its greatest development during the second half of the 20<sup>th</sup> century. In fact, this plethora of writers suggested an alternative culture which was the engine of change that urgently needed the decadency of the previous century.

### **3. Theoretical background**

#### **3.1. Approaches to the translation of repetition**

Here, different approaches regarding the translation of repetition are under analysis. On the one hand, scholars Leech and Toury see the transference of the repetition as a negative translation method to be avoided always when possible. On the other hand, scholars Ben-Ari and Abdulla underline the importance of identifying the functions and the value that they have within the source text, and so to decide if to transfer it or not. When translating the repetition, they identify three decisions that a translator may take: to maintain the repetition, to omit it, or to replace it with near synonymous words.

According to Leech, repetitions are superfluous and redundant elements, and language offers many resources to avoid them, even though this clearly compromises the artistic value of the literary work (1991:84). Here, Leech explains how avoiding repetition in favor of language economy, clearly affects the artistic style of the literary work. For this reason, this approach is worthy to be taken into account in the present study, since if the two translations tend to avoid repetition, they directly influence the artistic value of Steinian work. In addition, Leech states that literary language differs from standard language because the first tends to linguistic deviations in order to convey a proper literary value, but these deviations are not accepted by the norm of the latter.

In the case of Toury, avoiding repetition is such important that it is quite a universal rule of translation as he considers that, “one of the most persistent, unbending norms in translation in all languages studied so far is that of avoiding repetitions; in principle, that is, and irrespective of the many functions repetitions may have in particular [source] texts” (1991:188). The fundamental idea defended by Toury is that of knowing that repetitions may annoy target readers, and the translator intentionally gives priority to acceptability in the target language rather than adaptation of the source repetition.

On his side, Ben-Ari claims that repetitions are for western civilization synonym of lack of vocabulary, which is a mark of lack of class and culture. That's why the translator intentionally decides not to transfer them. However, "they are significant to a point where they may provide the key to the reading, understanding or even decoding of the literary text" (1998:2). He has no doubt that translators are professional linguists who are able to identify the form of the repetitions and their functions in the source text, even though in the end they decide not to transfer them into the target language. According to Ben-Ari, when translators decide to reduce the amount of repetition in their texts, they may decide to omit them, for instance when considering that they are superfluous, or to replace them with other items "most notably near-synonymous ones" (1998:21). By omitting or avoiding repetitions, the translator aims to give their target work more fluency, but compromising the artistic value of the source text, as Leech pointed above.

Finally, Abdulla goes a little bit further and before deciding which strategy to follow, considers that it is crucially important to unravel the textual value that the source author has given to every sort of repetition. In this respect, the translator may decide to maintain those superfluous and redundant repetitions, when considering they have a qualitative function. In fact, he asserts that it is important to take into account the changing function that repetition has in a specific context (2001:291). For this reason, some translations fail because they have not taken into account the constraints behind repetition. Hence, Abdulla states three ways to deal with the repetition: to maintain it, to replace it, or to omit it.

These approaches to the translation of repetitions will be relevant when carrying on the comparative analysis between the two Spanish texts and the Stein's original work, which is replete with repetitions at any textual level. According to scholars, as seen before, translators may consider avoiding repetition as a universal when translating, and so decide to omit it; they may consider to alternate the repetition in the target language by using synonyms; or they may consider to simply maintain it.

## 4. Methodology and procedure

The investigation in this study follows a complete descriptive and explanatory method; its interest is giving an account of how and why the object of study, that is repetition, behaves, rather than modifying it and suggesting how it must behave. Unlike many of the classic translation studies, the primary objective followed here does not concern prescription, willing to provide an ideal translation for a specific context or situation, but it follows the descriptive approach paying attention to how translators behave in the specific contexts where the repetitive element appears and what regularities may be noted.

Through the following pages of the study, the term translator is used as appointing the responsible of the translated text that is under analysis. This is a hypothetical ideal or concept since the translation process involves a great variety of linguistic experts who, together with the translator, are involved and participate in the creation of the final product, such as reviewers, editors, proofreaders, etc. As nowadays there is no possible access to any draft or any version previous to the “filter” of the publishers, the only decision taken in order to carry on the study is to analyze the final product. Hence, when referring to translator we do not refer to the person who signs the target text, but to all the people who take part in the final product that has been published.

Any attempt to establish regularities in the translators’ behavior actually means to analyze several perspectives of the same object of study. That is, several translations of the same repetition. For this reason, there is no need to work with an isolated translation, but with a group of homogeneous translations. This study regards the use of two translations, so it is a study of corpus. After making a research on many libraries’ catalogues, the translations chosen for the development of the investigation are the only two existent Spanish translations of *The Making of Americans*: the first one, *Ser Norteamericanos* (1974) by Mariano Antolín-Rato, and the second and last one *Ser Americanos* (2005) by Vicenta Aragón. Additionally, we have decided to focus the analysis in the last chapter of the 900-pages book: *History of Family’s Progress*, or *Historia de la Evolución de Una Familia* in both Spanish titles’ adaptation.

The decision of analyzing the repetition is due to the fact that Stein's writings contain a great amount of these textual devices, and at the same time, their use reflects in this text the tendency of language experimentation that characterized American literature during the beginning of the 20<sup>th</sup> century as have been seen in *Section 2*.

The approach will be, as it has been said in the *Introduction*, qualitative and quantitative. Qualitative due to our interest on investigating the functional role and labelling the repetitions analyzed, and quantitative since we will be able to classify the regularities depending on their appearance along the text. Concretely, the qualitative analysis looks for demonstrating how the different use of repetition in the target texts creates a rhetoric, hopefully specific to each translator. For this reason, in the section concerning the study of the repetition, we will insist in the analysis of individual examples extracted from the corpus, examples that are supposed to be relevant to the material under investigation. We will analyze as much instances of different repetition devices as possible, to reach a consistent conclusion.

The investigation begins with a revision of the results obtained from both translations, regarding different types of repetition which appear in Stein's work. The whole process is centered on the comparison of the repetition technique used, first, by the author of the original source and, second, by each of the translators of the text. There is a pre-supposition that English rhetoric favors the repetition more than Spanish rhetoric, hence this study would be able to reaffirm it by comparing the source text to both translations. The procedure adopted to the comparison of the source against each target text is explained as follows: we have read the source text, and after that, we have manually selected 106 repetition instances which are consistent along the text, and which also create repetition chains through all the pages. Every time those repetitive elements appear throughout the translation, we discover if the latter tends to preserve the original repetition, or, by the contrary, looks for alternative forms of expression. In addition, it will be possible to identify recurrent forms of translation, which will lead to the identification of inconsistency within the same translation.



The data extracted from the corpus have been classified according to different sort of repetition that most appear in Stein's work. They have been classified into six groups: anaphora, epistrophe, symploce, isocolon, anadiplosis and polysyndeton. Each group is formed by different examples of the same repetition, which allows to be consistent in the consecution of the purposes of the study. In addition, each instance from the three texts are referenced by the number of the line<sup>1</sup>. In those cases where any of the translations omits the complete sentence containing the repetition, no reference will be added. However, in cases where only the repetition is omitted or replaced, we will reference the line where this happens. Hence, the comparison of both translations also elucidates if these repetition devices have been avoided in isolated cases or, on the contrary, in a bigger percentage. Moreover, it is not possible to establish a direct relation between omission of the repetition and loss of coherence of the translated texts.

To conclude, we will establish a discussion on how the translators have decided to choose whether to maintain a repetition, to replace it, or to omit it.

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<sup>1</sup> Each text has been divided into lines as follows: *Stein* (1925) 826 lines, *Antolín-Rato* (1974), 638 lines, *Aragón* (2005), 515 lines.

## 5. Comparative analysis

### 5.1 Preliminary considerations

This section will be devoted to provide all the data analyzed from the corpus. The examples will be classified according to the type of repetition under study. Within each kind of repetition, particular instances will be analyzed. In this respect, the examples will be organized as in the following table:

| # | ST | TT <sub>1</sub> | TT <sub>2</sub> |
|---|----|-----------------|-----------------|
| 1 |    |                 |                 |

In the part below each table, an explanation of the analysis of each instance is provided. This explanation will reflect the content of the table and it will be, divided into three parts. First, it will focus on the instances of repetition in Stein's source text (ST). Secondly, it will focus on the repetitive devices in Antolín-Rato's translation (TT<sub>1</sub>). Finally, it will focus on Aragón's translation (TT<sub>2</sub>). Numbers under *# column* number each example, and facilitate their explanation during the analysis. This particular analysis of each instance, will help in the prosecution of our conclusion.

## 5.2 Data

### 5.2.1. Anaphora

According to Silva Rhetoricae, the term anaphora refers to the “repetition of the same word or group of words at the beginning of successive clauses, sentences, or lines.”

(1): *Any one...*

| #  | ST  | TT <sub>1</sub>   | TT <sub>2</sub>   |
|----|---|---|---|
| 1  | “ <b>Any one</b> might be one”. (32)                                    | “Una persona puede ser alguien”. (31)   | “Una persona puede ser alguien”. (23)   |
| 2  | “ <b>Any one</b> might be one to do something”. (260)                   | “ <b>Cualquiera</b> puede hacer algo”. (221)  | “ <b>Cualquiera</b> puede hacer algo”. (187)  |
| 3  | “ <b>Any one</b> in family living can do something often”. (287)        | “ <b>Cualquiera</b> de los miembros de la familia puede hacer algo con frecuencia”. (236) | “ <b>Cualquiera</b> de los miembros de la familia puede hacer algo con frecuencia”. (236) |
| 4  | “ <b>Any one</b> does so well being one being living”. (306)            | “ <b>Cualquiera</b> vive perfectamente su vida”. (251)                                    | “ <b>Cualquiera</b> vive perfectamente su vida”. (214)                                    |
| 5  | “ <b>Any one</b> can go on not doing something”. (316)                  | “ <b>Cualquiera</b> puede no hacer nada”. (260)   | “ <b>Cualquiera</b> puede no hacer nada”. (222)   |
| 6  | “ <b>Any one</b> can be one remembering something of this thing”. (267) | “ <b>Cualquier persona</b> puede recordar eso”. (228)                                     | “ <b>Cualquier persona</b> puede recordar eso”. (193)                                     |
| 7  | “ <b>Any one</b> can be one knowing that someone”. (268)                | “ <b>Cualquier persona</b> puede darse cuenta de que alguno”. (229)                       | “ <b>Cualquier persona</b> puede darse cuenta de que alguno”. (194)                       |
| 8  | “ <b>Any one</b> can mention that some one in family living”. (299)     | “ <b>Cualquier persona</b> puede mencionar que alguno”. (244)                             | “ <b>Cualquier persona</b> puede mencionar que alguno”. (208)                             |
| 9  | “ <b>Any one</b> can come to be a dead one”. (88)                       | ANAPHORA OMITTED<br>“Algunas personas van camino de estar muertas”. (76)                  | SENTENCE OMITTED  |
| 10 | “ <b>Any one</b> is such a one”. (88)                                   | SENTENCE OMITTED  | SENTENCE OMITTED  |
| 11 | “ <b>Any one</b> who has been one remembering”. (278)                   | SENTENCE OMITTED  | SENTENCE OMITTED  |

*Table 1* shows the data concerning the translation of the anaphora *Any one* into Spanish.

As for the analysis of the anaphora *any one*, in the case of TT<sub>1</sub>, the translator has chosen the alternance of two different anaphora: *cualquiera* as in examples 2, 3, 4, 5, and *cualquier persona* as in 6, 7, 8. As for examples 1 and 9, the anaphora has been omitted in the sentence. Finally, in the example 10 and 11, the translator has decided to

completely omit the translation of the whole sentences. In the case of TT<sub>2</sub>, the translator follows the translation strategies of TT<sub>1</sub>, but she decides to omit sentences 9, 10, 11 as well.

In the case of *any one*, both translators respect the ST anaphora in a 58.6% of the cases. It is observed that translators do not follow a specific approach to deal with the translation of the repetition. They decide to maintain it in some occasions by alternating them with near synonyms. In other occasions, they decide simply omit the anaphora or even the whole sentence.

However, it is worthy to mention that a single anaphora in the ST is translated into two anaphora in both target texts. The Spanish adaptations of *any one* chosen by translators are lexically the same in both cases. Moreover, in the case of 1 they both omit only the anaphora and translate it the same way.

(2): *Any one is one...*

| # | ST   | TT <sub>1</sub>  | TT <sub>2</sub>   |
|---|--|--|---|
| 1 | “ <b>Any one is one</b> being a dead one”. (23)  | “ <b>Todas las personas</b> mueren”. (23)  | “ <b>Todas las personas</b> mueren”. (18)   |
| 2 | “ <b>Any one is one</b> coming to be an old one”. (24)                                 | “ <b>Todas las personas</b> van camino de ser viejas”. (24)  | SENTENCE OMITTED  |
| 3 | “ <b>Any one is one</b> coming to be almost an old one”. (25)                          | “ <b>Todas las personas</b> van camino de ser casi viejas”. (25)                                     | “ <b>Todas las personas</b> van camino de ser viejas”. (18)                                     |
| 4 | “ <b>Any one is one</b> being living”. (109)   | “ <b>Todas las personas</b> están vivas”. (84)   | “ <b>Todas las personas</b> están vivas”. (73)  |
| 5 | “ <b>Any one is one</b> only not needing to be understanding everything”. (110)        | ANAPHORA OMITTED<br>“Una persona no es solamente alguien de quien se necesite entenderlo todo”. (84) | ANAPHORA OMITTED<br>“Una persona no es sólo alguien de quien se necesite entenderlo todo”. (73) |
| 6 | “ <b>Any one is one</b> who might have been doing the things that one is doing”. (111) | “ <b>Una persona es alguien</b> que podría haber hecho las cosas que está haciendo”. (85)            | SENTENCE OMITTED  |
| 7 | “ <b>Any one is one</b> who might do that thing, the thing that one is doing”. (112)   | “ <b>Una persona es alguien</b> que podría hacer esa cosa, la cosa que está haciendo”. (86)          | “ <b>Una persona es alguien</b> que podría hacer esa cosa, lo que está haciendo”. (74)          |
| 8 | “ <b>Any one is one</b> , whom some are knowing, that...”. (112)                       | “ <b>Una persona es alguien</b> , alguien a quien algunas personas conocen, que...”. (86)            | “ <b>Una persona es alguien</b> , alguien a quien algunas personas conocen, que...”. (75)       |

|    |  |  |  |
|----|--|--|--|
| 9  | “ <b>Any one is one</b> whom any one might not be believing...”. (113) | “ <b>Una persona es alguien</b> a quien nadie podría creer...”. (87) | “ <b>Una persona es alguien</b> a quien nadie podría creer...”. (76) |
| 10 | “ <b>Any one is one</b> being such a one”. (114)                       | SENTENCE OMITTED   | SENTENCE OMITTED   |

**Table 2** shows the data concerning the translation of the anaphora *any one is one* into Spanish.

Regarding the comparison of the translations of the anaphora *any one is one*, TT<sub>1</sub>'s translator decides to create two different anaphora when translating the original one, in this case: *todas las personas* as in examples 1, 2, 3, and 4 and *una persona es alguien* as in 6, 7, 8, and 9. The anaphora is omitted in example 5, and the whole sentence is omitted in 10. With respect to TT<sub>2</sub>, the translator follows the translation strategies of TT<sub>1</sub> in 1, 3, 4, 7, 8, and 9. However, she omits sentences 2 and 6.

In this particular case of the anaphora *any one is one*, Antolín-Rato reproduces the original anaphora in an 80 % of the cases, whilst Aragón translates it in a rate of 60%. Again, translators approach the translation of the repetition by tending to lower it, since there is omission in a certain level. When translators decide to maintain it, the translations oscillate between two near-synonyms for the same source.

This table also makes suspect about a tendency of TT<sub>2</sub> to follow TT<sub>1</sub>, since Aragón not only decides to alternate the anaphora in the same cases as Antolín-Rato, but she also chooses the same translation for the two target anaphora as in *Table 1*.

(3): *It is certain that some...*

| # | ST   | TT <sub>1</sub>  | TT <sub>2</sub>  |
|---|--|--|--|
| 1 | <b>It is certain that some</b> one is not believing”. (46) | <b>Es seguro que alguien</b> no cree”. (44)                                    | <b>Es seguro que alguien</b> no cree”. (36)                                    |
| 2 | <b>It is certain that some</b> is not certain”. (48)       | <b>Es seguro que alguien</b> no está seguro”. (46)                             | <b>Es seguro que alguien</b> no está seguro”. (40)                             |
| 3 | <b>It is certain that some</b> can be certain”. (112)      | ANAPHORA OMITTED<br>Es cierto que algunas personas pueden estar seguras”. (96) | ANAPHORA OMITTED<br>Es cierto que algunas personas pueden estar seguras”. (83) |

**Table 3** shows the data concerning the translation of the anaphora *it is certain that some* into Spanish.

The data collected in the table reflects that both translators create an anaphora only in the 66.6% of the cases in their respective works. In addition, the table shows how both translators, curiously, omit the same anaphora and translate the original anaphora with the same words as in example 3.

(4): *It is certain that it can be interesting...*

| # | ST   | TT <sub>1</sub>  | TT <sub>2</sub>  |
|---|--|--|--|
| 1 | “It is certain that it can be interesting...”. (104) | “Es cierto que a algunas personas puede interesarles...”. (89) | “Es cierto que a algunas personas puede interesarles...”. (77) |
| 2 | “It is certain that it can be interesting...”. (106) | “Es cierto que a algunas personas puede interesarles...”. (91) | “Es cierto que a algunas personas puede interesarles...”. (79) |
| 3 | “It is certain that it can be interesting...”. (108) | “Es cierto que a algunas personas puede interesarles...”. (93) | “Es cierto que a algunas personas puede interesarles...”. (80) |
| 4 | “It is certain that it can be interesting...”. (110) | “Es cierto que a algunas personas puede interesarles...”. (94) | “Es cierto que a algunas personas puede interesarles...”. (81) |

Table 4 shows the data concerning the translation of the anaphora *it is certain that it can be interesting* into Spanish.

Regarding the study of the anaphora *It is certain that it can be interesting*, Table 4 shows that each translator has respected the source anaphora in the target text in a 100% of the cases. Furthermore, the original anaphora has been translated in the same way in all the cases, that is, translators have not alternate the repetition with synonyms to lower the repetition in their texts.

(5): *There are some families...*

| # | ST                               | TT <sub>1</sub>               | TT <sub>2</sub>               |
|---|----------------------------------|-------------------------------|-------------------------------|
| 1 | “There are some families”. (209) | “Hay algunas familias”. (182) | “Hay algunas familias”. (153) |
| 2 | “There are some families”. (213) | “Hay algunas familias”. (185) | “Hay algunas familias”. (155) |
| 3 | “There are some families”. (219) | “Hay algunas familias”. (190) | “Hay algunas familias”. (159) |
| 4 | “There are some families”. (221) | “Hay algunas familias”. (191) | “Hay algunas familias”. (159) |
| 5 | “There are some families”. (222) | “Hay algunas familias”. (191) | “Hay algunas familias”. (160) |

|    |  |                               |                               |
|----|--|-------------------------------|-------------------------------|
| 6  | <b>“There are some families”</b> . (224) | “Hay algunas familias”. (193) | “Hay algunas familias”. (162) |
| 7  | <b>“There are some families”</b> . (226) | “Hay algunas familias”. (193) | “Hay algunas familias”. (165) |
| 8  | <b>“There are some families”</b> . (227) | “Hay algunas familias”. (196) | “Hay algunas familias”. (162) |
| 9  | <b>“There are some families”</b> . (235) | “Hay algunas familias”. (206) | “Hay algunas familias”. (170) |
| 10 | <b>“There are some families”</b> . (230) | “Hay algunas familias”. (198) | “Hay algunas familias”. (165) |
| 11 | <b>“There are some families”</b> . (232) | SENTENCE OMITTED              | “Hay algunas familias”. (205) |
| 12 | <b>“There are some families”</b> . (222) | “Hay algunas familias”. (191) | SENTENCE OMITTED              |

*Table 5* shows the data concerning the translation of the anaphora *there are some families* into Spanish.

As for the analysis of the anaphora *there are some families*, in both cases, translators maintain the anaphora in a 91.6% of the cases. They decide to maintain the same anaphora, and in all the cases they translate it as *Hay algunas familias*. Although both translations respond to the same rate of transmission of the repetition, they omit different sentences in their texts. TT<sub>1</sub> omits example 11, whilst TT<sub>2</sub> does it in example 12.

(6): *Certainly...*

| # | ST                         | TT <sub>1</sub>                 | TT <sub>2</sub>            |
|---|----------------------------|---------------------------------|----------------------------|
| 1 | <b>“Certainly”</b> . (166) | <b>“Indudablemente”</b> . (148) | ANAPHORA OMITTED<br>“(128) |
| 2 | <b>“Certainly”</b> . (167) | <b>“Indudablemente”</b> . (149) | ANAPHORA OMITTED<br>(128)  |
| 3 | <b>“Certainly”</b> . (168) | <b>“Indudablemente”</b> . (150) | ANAPHORA OMITTED<br>(129)  |
| 4 | <b>“Certainly”</b> . (169) | <b>“Indudablemente”</b> . (151) | ANAPHORA OMITTED<br>(129)  |
| 5 | <b>“Certainly”</b> . (170) | <b>“Indudablemente”</b> . (152) | ANAPHORA OMITTED<br>(130)  |
| 6 | <b>“Certainly”</b> . (171) | <b>“Indudablemente”</b> . (153) | ANAPHORA OMITTED<br>(131)  |
| 7 | <b>“Certainly”</b> . (173) | <b>“Indudablemente”</b> . (154) | ANAPHORA OMITTED<br>(132)  |

|    |                             |                                  |                        |
|----|-----------------------------|----------------------------------|------------------------|
| 8  | “ <b>Certainly</b> ”. (174) | “ <b>Indudablemente</b> ”. (155) | ANAPHORA OMITTED (133) |
| 9  | “ <b>Certainly</b> ”. (176) | “ <b>Indudablemente</b> ”. (157) | ANAPHORA OMITTED (133) |
| 10 | “ <b>Certainly</b> ”. (185) | “ <b>Indudablemente</b> ”. (162) | ANAPHORA OMITTED (141) |

**Table 6** shows the data concerning the translation of the anaphora *certainly* into Spanish.

With respect to the anaphora reflected in Table 6, TT<sub>1</sub> respects the anaphora always, in all the cases, and has chosen the same translations for all the 10 cases: *indudablemente*. However, unexpectedly TT<sub>2</sub> omits the repetition always.

### 5.2.2. Epistrophe

According to Silva Rhetoricae, the epistrophe is created by “ending a series of lines, phrases, clauses, or sentences with the same word or words”.

(7): ...*to be a dead one*.

| # | ST  | TT <sub>1</sub>   | TT <sub>2</sub>  |
|---|---|---|--|
| 1 | Any one has come <b>to be a dead one</b> ". (1)                         | EPISTROPHE OMITTED<br>“Todas las personas mueren”. (1)            | EPISTROPHE OMITTED<br>“Todas las personas mueren”. (1)                     |
| 2 | Any one has not come to be such a one <b>to be a dead one</b> ". (2)    | SENTENCE OMITTED  | SENTENCE OMITTED   |
| 3 | Many who are living have not come yet <b>to be a dead one</b> ". (2)    | “Muchas personas están vivas, aún no <b>están muertas</b> ". (2)  | EPISTROPHE OMITTED<br>“Muchas personas están vivas aún no han muerto”. (2) |
| 4 | Many who where living have come <b>to be a dead one</b> ". (3)          | “Muchas personas que estaban vivas <b>están muertas</b> ". (3)    | EPISTROPHE OMITTED<br>“Muchas personas que estaban vivas, han muerto”. (2) |
| 5 | Any one has come <b>to be a dead one</b> ". (4)                         | EPISTROPHE OMITTED<br>“Todas las personas mueren”. (4)            | EPISTROPHE OMITTED<br>“...pero todas las personas sí mueren” (3)           |
| 6 | Any one has come not <b>to be a dead one</b> ". (3)                     | No todas las personas <b>están muertas</b> ". (3)                 | No todas las personas <b>están muertas</b> ". (2)                          |
| 7 | Any one has not come <b>to be a dead one</b> ". (5)                     | No todas las personas <b>están muertas</b> ". (4)                 | No todas las personas <b>están muertas</b> ". (3)                          |
| 8 | Very many who have been living have come <b>to be a dead one</b> ". (5) | Muchísimas personas que estaban vivas <b>están muertas</b> ". (5) | Muchas personas que estaban vivas aún no <b>están muertas</b> ". (4)       |



|    |  |  |  |
|----|--|--|--|
| 9  | Not every one has come <b>to be a dead one</b> ". (12) | No todas las personas <b>están muertas</b> ". (13) | No todas las personas <b>están muertas</b> ". (11) |
| 10 | Some have not come <b>to be a dead one</b> ". (15)     | Algunas personas no <b>están muertas</b> ". (15)   | Algunas personas no <b>están muertas</b> ". (12)   |

**Table 7** shows the data concerning the translation of the epistrophe ...*to be a dead one* into Spanish.

As for the analysis of the epistrophe ...*to be a dead one*, in the case of TT<sub>1</sub> the translator has translated the repetition in a 55% of the cases. He has created the epistrophe *están muertas* in examples 3, 4, 6, 7, 8, 9, 10. As for TT<sub>2</sub> the translator translates the repetition in a lower rate, 50% of the cases. She also creates the same epistrophe as TT<sub>1</sub>, but only in examples 6, 7, 8, 9, 10. Moreover, both translators are also consistent in their translation and does not choose to alternate the repetition by using synonyms.

(8): ...*to be dead ones*.

| # | ST  | TT <sub>1</sub>  | TT <sub>2</sub>  |
|---|---|--|--|
| 1 | "Very many who have been living have not yet come <b>to be dead ones</b> ". (5) | EPISTROPHE OMITTED<br>"No todas las personas están muertas". (5)           | EPISTROPHE OMITTED<br>"Muchas personas que estban vivas aún no están muertas". (4) |
| 2 | "Many who came to be old ones came then <b>to be dead ones</b> ". (8)           | " <b>Muchas personas</b> alcanzan la vejez y entonces <b>mueren</b> ". (9) | "Muchas personas llegan a la vejez y entonces <b>mueren</b> ". (7)                 |
| 3 | "Many who came to almost old ones came then <b>to be dead ones</b> ". (9)       | " <b>Muchas personas</b> casi alcanzan la vejez y <b>mueren</b> ". (9)     | "Muchas personas casi alcanzan la vejez y <b>mueren</b> ". (7)                     |

**Table 8** shows the data concerning the translation of the epistrophe ...*to be a dead one* into Spanish.

The data collected in the table reflects that both translators create an epistrophe only in the 66.6% of the cases in their respective works. In addition, the table shows how both translators omit the same epistrophe.

(9): ... *men and women*.

| # | ST  | TT <sub>1</sub>                                  | TT <sub>2</sub>  |
|---|---|--|------------------|
| 1 | "There are kinds in <b>men a women</b> ". (129) | "Hay clases de <b>hombres y mujeres</b> ". (129) | SENTENCE OMITTED |

|   |  |  |  |
|---|--|--|--|
| 2 | “There will be many lists of the kinds of them”. (130)   | “O sea que podría haber muchas listas de las clases de <b>hombres y mujeres</b> ”. (129) | SENTENCE OMITTED   |
| 3 | “There are kinds of <b>men and women</b> ”. (132)  | “Hay clases de <b>hombres y mujeres</b> ”. (129)   | Hay diferentes clases de <b>hombres y mujeres</b> . (98)                       |
| 4 | “There will be lists of kinds of <b>men a women</b> ”. (135)                                   | “Se podrían hacer listas de las clases de <b>hombres y mujeres</b> ”. (129)              | Se podrían hacer listas de las clases de <b>hombres y mujeres</b> ”. (102)     |
| 5 | “There is coming to be a list of kinds in <b>men and women</b> ”. (137)                        | “Se harán listas de las clases de <b>hombres y mujeres</b> ”. (129)                      | SENTENCE OMITTED   |
| 6 | “...the kinds that are being existing in <b>men and women</b> ”. (127)                         | “...las clases de <b>hombre y mujeres que existen</b> ”. (129)                           | ...las clases de <b>hombres y mujeres que existen</b> ”. (97)                  |
| 7 | “There can be descriptions of the kinds there are of <b>men and women</b> ”. (154)             | Pueden describirse las clases de <b>hombres y mujeres que existen</b> ”. (129)           | Pueden describirse las clases de <b>hombres y mujeres que existen</b> ”. (118) |
| 8 | “There can be descriptions of each one of each kind there are of <b>men and women</b> ”. (154) | Pueden describirse las clases de <b>hombres y mujeres que existen</b> ”. (129)           | Pueden describirse las clases de <b>hombres y mujeres que existen</b> ”. (119) |

**Table 9** shows the data concerning the translation of the epistrophe ...*to be a dead one* into Spanish.

Regarding the analysis of the epistrophe *men and women*, in the case of TT<sub>1</sub> the translator has chosen the alternance of two different epistrophe: *hombres y mujeres* as in examples 1, 2, 3, 4, 5, and *hombres y mujeres que existen* as in 6, 7, 8. As for TT<sub>2</sub>, Aragón has also opted for alternating with near synonyms the original epistrophe, the same two as TT<sub>1</sub>. However, in the case of TT<sub>2</sub>, epistrophe has only been translated in a 50% of the cases.

In the case of ...*men and women*, Antolín-Rato shows a strong strategy of translating the epistrophe by using synonyms in his text and so lowering the effect of the original repetition. However, Aragón does not show such a fixed approach, since she again here also considers omission of repetition as in 1, 2, 5.

However, it is important to note a similarity in this particular example. Both translators perform the variation of the translation of the epistrophe in their texts in the same way; they both alternate the repetition and they both use the same lexical variation. Then, this table also makes suspect about a tendency of TT<sub>2</sub> to follow the paths of TT<sub>1</sub>.

(10): ...*being living*.

| # | ST   | TT <sub>1</sub>  | TT <sub>2</sub>  |
|---|--|--|--|
| 1 | Some of each kind of them are <b>being living</b> . (145)                        | Algunos de los miembros de cada clase <b>están vivos</b> . (131)   | Algunos de los miembros de cada clase <b>están vivos</b> (113)   |
| 2 | “Some of each kind of them were being ones who were <b>being living</b> ”. (146) | EPISTROPHE OMITTED<br>“Algunos miembros de cada clase estuvieron viejos”. (131)                          | EPISTROPHE OMITTED<br>“Algunos miembros de cada clase estuvieron viejos”. (113)                          |
| 3 | “... the kind of them that they are in <b>being living</b> ”. (161)              | EPISTROPHE OMITTED<br>“...a qué clase de personas pertenecen”. (144)                                     | EPISTROPHE OMITTED<br>“...a qué clase de personas pertenecen”. (124)                                     |
| 4 | “Any one does so well being one <b>being living</b> ”. (306)                     | EPISTROPHE OMITTED<br>“Cualquiera vive perfectamente su vida”. (251)                                     | EPISTROPHE OMITTED<br>“Cualquiera vive perfectamente su vida”. (214)                                     |
| 5 | “They all do so well what they are doing, any one <b>being living</b> ”. (307)   | EPISTROPHE OMITTED<br>“Todos hacen perfectamente lo que hacen, todos los que <b>están vivos</b> ”. (252) | EPISTROPHE OMITTED<br>“Todos hacen perfectamente lo que hacen, todos los que <b>están vivos</b> ”. (215) |
| 6 | “Every one is <b>being living</b> ”. (310)                                       | EPISTROPHE OMITTED<br>“Todas las personas están vivas”. (256)  | EPISTROPHE OMITTED<br>“Todas las personas están vivas”. (218)  |
| 7 | “Every one does some well doing that thing doing <b>being living</b> ”. (311)    | EPISTROPHE OMITTED<br>“Todas las personas hacen perfectamente eso, estar vivas”. (256)                   | EPISTROPHE OMITTED<br>“Todas las personas hacen perfectamente eso, estar vivas”. (218)                   |

**Table 10** shows the data concerning the translation of the epistrophe ...*being living* into Spanish.

With respect to the epistrophe showed in the table above, TT<sub>1</sub> hardly reproduces the source repetition, since only in 1 and 5 there is a recognisable epistrophe, ...*están vivos*. Paying attention to TT<sub>2</sub>, the data reflects basically the same, Aragón also recreates the epistrophe in 1 and 5 as ...*están vivos*. However, the most important thing is not the coincidence that both translators only reflect the repetition in a 28.5% of cases, though it is also important for our purpose.

Focusing on examples 1 to 7 in both TT<sub>s</sub>, each TT<sub>2</sub> segment is completely the same as its corresponding segment in TT<sub>1</sub>. This means that when Antolín-Rato has decided to repeat, Aragón too. When omitting the repetition, Aragón not only has adopted the same variation, but she also has chosen the same words within the rest of

the sentence. The case of this epistrophe also feeds thoughts about TT<sub>2</sub> having been created with Antolín-Rato's reference.

(11): ...*family living*.

| # | ST  | TT <sub>1</sub>  | TT <sub>2</sub>  |
|---|---|--|--|
| 1 | “Every one is being <b>family living</b> ”. (312)                                       | “Todas las personas tienen una <b>vida familiar</b> ”. (257)                           | “Todas las personas tienen una <b>vida familiar</b> ”. (219)                                     |
| 2 | “Any one is being in <b>family living</b> ”. (312)                                      | “Cualquiera tiene una <b>vida familiar</b> ”. (257)                                    | “Cualquiera tiene una <b>vida familiar</b> ”. (219)  |
| 3 | “Any one is living in <b>family living</b> ”. (313)                                     | EPISTROPHE OMITTED<br>“Cualquiera hará lo que hace, es decir, vivir en familia”. (259) | SENTENCE OMITTED   |
| 4 | “Any one is living in any <b>family living</b> ”. (314)                                 | SENTENCE OMITTED   | EPISTROPHE OMITTED<br>“Cualquiera hará lo que hace, es decir, vivir en cualquier familia”. (219) |
| 5 | “Any one can go on not doing being one living in any <b>family living</b> ”. (316)      | “Cualquiera puede no hacer nada dentro de la <b>vida familiar</b> ”. (260)             | “Cualquiera puede no hacer nada dentro de la <b>vida familiar</b> ”. (222)                       |
| 6 | “Any one can go on not doing this thing not living in any <b>family living</b> ”. (317) | “Cualquiera puede no hacer nada dentro de la <b>vida familiar</b> ”. (261)             | “Cualquiera puede no hacer eso, vivir la <b>vida familiar</b> ”. (223)                           |

*Table 11* shows the data concerning the translation of the epistrophe ...*family living* into Spanish.

As for the comparison of the translations of the epistrophe ...*family living*, TT<sub>1</sub>'s translator translates the epistrophe in 1, 2, 5, 6, in the same way as TT<sub>2</sub>'s translator does. They both also use omission of the repetition. In the case of Antolín-Rato, the epistrophe in 3 is omitted, and in 4, he omits the whole sentence. On the other hand, Aragón omits the whole sentence in 3, whilst she only omits the epistrophe in 4.

In this case, the repetition is present in both target texts in a 66.6% of cases. Moreover, neither of the translators use near synonyms of the same source to recreate and lower the original repetition, they tend to omit it.

### 5.2.3 Symploce

According to Silva Rhetoricae, symploce may be defined as the “the combination of anaphora and epistrophe: beginning a series of lines, clauses, or sentences with the same word or phrase while simultaneously repeating a different word or phrase at the end of each element in this series”.

(13): *Any one...in a family living.*

| # | ST  | TT <sub>1</sub>  | TT <sub>2</sub>  |
|---|---|--|--|
| 1 | “ <b>Any one</b> is living <b>in any family living</b> ”. (314)                                 | SENTENCE OMITTED   | “Cualquiera hará lo que hace, es decir, vivir en cualquier familia”. (220)         |
| 2 | “ <b>Any one</b> can go on not doing being one living <b>in any family living</b> ”. (316)      | FULL PARALLELISM<br>“Cualquiera puede no hacer nada dentro de la vida familiar”. (260) | “ <b>Cualquiera puede no hacer</b> nada dentro de la <b>vida familiar</b> ”. (222) |
| 3 | “ <b>Any one</b> can go on not doing this thing not living <b>in any family living</b> ”. (317) | FUL PARALLELISM<br>“Cualquiera puede no hacer nada dentro de la vida familiar”. (261)  | “ <b>Cualquiera puede no hacer</b> eso, vivir la <b>vida familiar</b> ”. (223)     |

**Table 13** shows the data concerning the translation of the symploce *Any one...in any family living* into Spanish.

Regarding the analysis of the symploce *Any one...in any family living*, in the case of TT<sub>1</sub>, the translator has omitted the whole sentence in example 1, which immediately lowers the presence of the source repetition in the text. Moreover, in examples 2 and 3 in ST, it is observed a more specific symploce between them: *Any one can go on not doing...in any family living*. Paying attention to 2, and 3 in TT<sub>1</sub>, what Antolín-Rato makes is to convert the original symploce into a complete parallelism, that is, he uses the same sentence in both cases. As for TT<sub>2</sub>, it maintains the anaphora in all the three cases as *Cualquiera...*, and also Aragón respects the source symploce as in 2, and 3, where she creates *Cualquiera puede no...la vida familiar*.

Many strategies have been followed and many decisions have been taken by both translators in this particular case. Antolín-Rato respects the repetition in his work

in a 66.6% of the cases, but as it has been seen, he does not follow the symploce pattern; he creates its own repetition, a parallelism. On the other hand, Aragón shows repetition in all the cases by creating an anaphora in a 100% of the cases. However, TT<sub>2</sub> only reflects the source symploce in a 66.6% of the cases.

The analysis of *Table 13* is remarkable for this project, first, because ST repetition is kind of special. As explained above, the strongest symploce pattern are examples 2, and 3, but example 1 has been considered since it reflects a more general symploce (they appear close each other), and secondly, because this repetition has resulted in different decisions in translators.

(14): *Any one...everything.*

| # | ST   | TT <sub>1</sub>  | TT <sub>2</sub>  |
|---|--|--|--|
| 1 | “ <b>Any one</b> can have heard <b>everything.</b> ” (321)                 | “ <b>Cualquiera</b> puede haberlo oído <b>todo.</b> ” (321)    | “ <b>Cualquiera</b> puede haberlo oído <b>todo.</b> ” (325)    |
| 2 | “ <b>Any one</b> can hear <b>everything.</b> ” (322)                       | “ <b>Cualquiera</b> puede oírlo <b>todo.</b> ” (321)           | “ <b>Cualquiera</b> puede oírlo <b>todo.</b> ” (326)           |
| 3 | “ <b>Any one</b> can go on hearing <b>everything.</b> ” (323)              | “ <b>Cualquiera</b> puede seguir oyéndolo <b>todo.</b> ” (321) | “ <b>Cualquiera</b> puede seguir oyéndolo <b>todo.</b> ” (327) |
| 4 | “ <b>Any one</b> can go on having been hearing <b>everything.</b> ” (323)  | SENTENCE OMITTED   | SENTENCE OMITTED   |
| 5 | “ <b>Any one</b> can hear <b>everything.</b> ” (325)                       | “ <b>Cualquiera</b> puede oírlo <b>todo.</b> ” (321)           | “ <b>Cualquiera</b> puede oírlo <b>todo.</b> ” (328)           |
| 6 | “ <b>Any one</b> has been hearing <b>everything.</b> ” (328)               | SENTENCE OMITTED   | SENTENCE OMITTED   |
| 7 | “ <b>Any one</b> can be one having been hearing <b>everything.</b> ” (332) | SENTENCE OMITTED   | SENTENCE OMITTED   |

*Table 14* shows the data concerning the translation of the symploce *Any one...everything* into Spanish.

With respect to the symploce *Any one...everything* reflected in *Table 14*, it is observed that both translators reflect the source symploce in a 57.1% of the cases. In the other cases, both target texts have omitted same sentences. In addition, when they recreate the symploce in their respective texts, they have used the same words: *Cualquiera...todo.*

This is another analysis in which it is noted that TT<sub>2</sub> may be influenced by TT<sub>1</sub>, in this case because Aragón instead of omitting different sentences, or avoiding only the repetition device, she omits the same sentences as Antolín-Rato.

#### 5.2.4 Isocolon

According to Silva Rhetoricae, isocolon refers to “a series of similarly structured elements having the same length. A kind of parallelism”.

(15): *Any one is + -ing + in family living.*

| # | ST   | TT <sub>1</sub>  | TT <sub>2</sub>  |
|---|--|--|--|
| 1 | Any one is being in family living”. (312)  | ISOCOLON OMITTED<br>“Cualquiera tiene una vida familiar”. (257)                      | ISOCOLON OMITTED<br>“Cualquiera tiene una vida familiar”. (219)                      |
| 2 | Any one is living in family living”. (313) | ISOCOLON OMITTED<br>“Cualquiera hará lo que hace, es decir, vivir en familia”. (259) | ISOCOLON OMITTED<br>“Cualquiera hará lo que hace, es decir, vivir en familia”. (220) |

**Table 15** shows the data concerning the translation of the isocolon *Any one is + -ing + in family living* into Spanish.

As for the comparison between the isocolon in ST and TTs, Antolín-Rato does not create the original isocolon, so the ST isocolon is represented in a 0% of the cases. By comparing examples 1, and 2 between them in TT<sub>1</sub>, it observed that the output does not share the same structure, nor the same length. In the case of TT<sub>2</sub>, as Aragón provides the same translation as TT<sub>1</sub>, the original repetition is not present in the target text, at all.

(16): *Any one can go on not doing + Object + living in any family living.*

| # | ST   | TT <sub>1</sub>  | TT <sub>2</sub>  |
|---|--|--|--|
| 1 | “Any one can go on not doing being one living in any family living”. (316) | ISOCOLON OMITTED<br>“Cualquiera puede no hacer nada dentro de la vida familiar”. (260) | ISOCOLON OMITTED<br>“Cualquiera puede no hacer nada dentro de la vida familiar”. (222) |

|   |   |  |  |
|---|---|--|--|
| 2 | “Any one can go on not doing this thing not living in any family living”. (317) | ISOCOLON OMITTED<br>“Cualquiera puede no hacer nada dentro de la vida familiar”. (261) | ISOCOLON OMITTED<br>“Cualquiera puede no hacer eso, vivir la vida familiar”. (223) |
|---|---|--|--|

**Table 16** shows the data concerning the translation of the isocolon *Any one can go on not doing + Object + living in any family living* into Spanish.

Regarding the analysis of the isocolon above, it is extracted from the table that ST responds to a specific pattern, and to a specific length in examples 1, and 2, they only differ in the lexical form of the Object. Focusing on TT<sub>1</sub>, the translator reproduces the repetition, but he does not follow the isocolon pattern, Antolín-Rato rather decides to create a complete parallelism, simply using the same sentence in both cases. This, makes the original isocolon appearing at a rate of 0% in TT<sub>1</sub>. On the other hand, in the case of Aragón, the isocolon neither is present in her text. The sentences in TT<sub>2</sub>, does not share the same structure. Although the length of the sentences is similar, the translator creates a target epistrophe: *Cualquiera puede no hacer...la vida familiar*.

(17): *Some+ say + Object + about any one being almost an old one*.

| # | ST   | TT <sub>1</sub>   | TT <sub>2</sub>  |
|---|--|---|--|
| 1 | “Some are not saying anything about any one being almost an old one”. (74) | ISOCOLON OMITTED<br>“Algunas personas no dicen nada y nunca hablan de la vejez que se acerca”. (67) | ISOCOLON OMITTED<br>“Algunas nunca dicen nada y no hablan de la vejez que se acerca”. (59) |
| 2 | Some are saying something about any one being almost an old one”. (75)     | ISOCOLON OMITTED<br>“Algunas personas hablan de la vejez que se acerca”. (69)                       | ISOCOLON OMITTED<br>“Otras hablan de la vejez que se acerca”. (60)                         |

**Table 17** shows the data concerning the translation of the isocolon *Some+ say + Object + about any one being almost an old one* into Spanish.

The data reflected in the table shows a isocolon in ST. However, in both TT<sub>s</sub> the isocolon is omitted, it does not appear at all. What Antolín-Rato makes is to reflect the repetition with the pattern of a symproce, that is, by repeating the anaphora *Algunas personas...*, and the epistrophe *...de la vejez que se acerca*, in successive sentences as On the other hand, TT<sub>2</sub> reproduces the repetition by creating the epistrophe *...de la vejez que se acerca*.



### 5.2.5 Anadiplosis

Silva Rhetoricae defines anadiplosis as “the repetition of the last word (or phrase) from the previous line, clause, or sentence at the beginning of the next”.

(18): *one, one*

| # | ST   | TT <sub>1</sub>   | TT <sub>2</sub>  |
|---|--|---|--|
| 1 | “Any one can come to be such a <b>one, one</b> being a dead <b>one, one</b> being almost an old <b>one, one</b> being an old <b>one, one</b> not being almost an old <b>one, one</b> not being an old one”. (91) | “Todas las personas pueden estar muertas, ser casi viejas, ser viejas, no ser casi viejas, no ser viejas”. (79) | “Todas las personas pueden estar casi muertas, ser casi viejas, ser viejas, no ser casi viejas, no ser viejas”. (68) |

*Table 18* shows the data concerning the translation of the anadiplosis *one, one* into Spanish.

With respect to the anadiplosis in *Table 18*, it is noted that the ending of each sentence is the same as the beginning of the next, in five occasions. Paying attention to TT<sub>1</sub>, there is no any trace of this pattern in it. Antolín-Rato lowers the presence of the repetition in the case of the anadiplosis. Regarding TT<sub>2</sub>, the translation is basically the same as in TT<sub>1</sub>, so in Aragón’s text, there is a 0% of presence of the anadiplosis.

### 5.2.6 Polysyndeton

As defined in Silva Rhetoricae, polysyndeton is created by “employing many conjunctions between clauses, often slowing the tempo or rhythm”.

(19): *and*

| # | ST   | TT <sub>1</sub>  | TT <sub>2</sub>  |
|---|--|--|--|
| 1 | “Any one is one being one being living and any one is saying something <b>and</b> any one is saying anything again <b>and</b> any one is one having being in family living <b>and</b> any one is one not beginning | “Cualquier persona es alguien que está vivo <b>y</b> cualquier persona dice algo <b>y</b> cualquier persona repite cualquier cosa <b>y</b> cualquier persona es alguien que ha | “Cualquier persona es alguien que está vivo <b>y</b> cualquier persona dice algo <b>y</b> cualquier persona repite cualquier cosa <b>y</b> cualquier persona es alguien que ha |

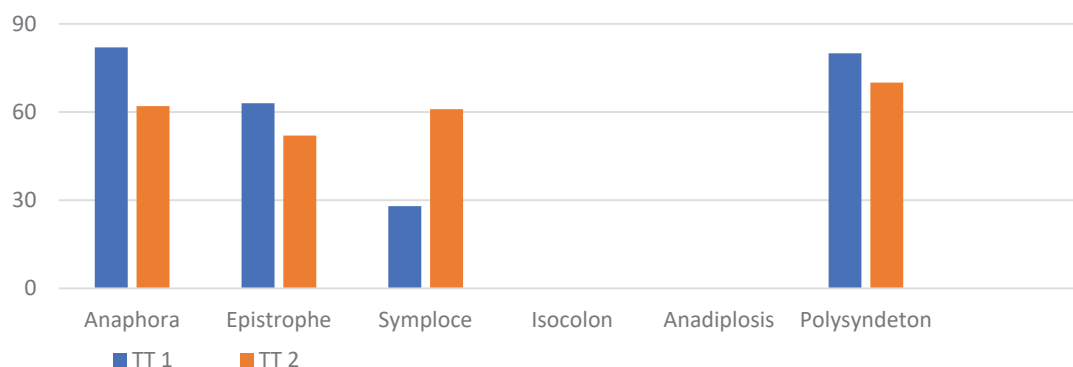
|  |   |   |   |
|--|---|---|---|
|  | <p>anything of being in any family living <b>and</b> any one is one being one being in family living <b>and</b> being one then not beginning anything again <b>and</b> being one then saying anything again <b>and</b> having being saying something <b>and</b> being then not saying anything <b>and</b> being then again not saying something <b>and</b> being then again saying anything". (355)</p> | <p>llevado una vida familiar <b>y</b> cualquier persona es alguien que no inicia una vida familiar <b>y</b> cualquier persona es alguien que lleva una vida familiar <b>y</b> llevándola no empieza nada <b>y</b> llevándola de nuevo no dice nada <b>y</b> llevándola de nuevo dice cualquier cosa". (289)</p> | <p>llevado una vida familiar <b>y</b> cualquier persona es alguien que lleva una vida familiar <b>y</b> llevándola no empieza nada <b>y</b> llevándola de nuevo no dice nada <b>y</b> llevándola de nuevo dice cualquier cosa". (246)</p> |
|--|---|---|---|

**Table 19** shows the data concerning the translation of the polysyndeton *and* into Spanish.

To conclude the analysis, *Table 19* shows a consistent polysyndeton in ST, where the conjunction *and* appears ten times in a paragraph with no punctuation marks. As for TT<sub>1</sub>, the presence of the polysyndeton is also clear, but in this case the conjunction appears in an 80% of the cases. On the other hand, Aragón lowers the power of the original polysyndeton reproducing it in a 70% of the cases.

## 6. Statistical Results

*Graphic 1: Translation of the repetition in TT<sub>s</sub>.*

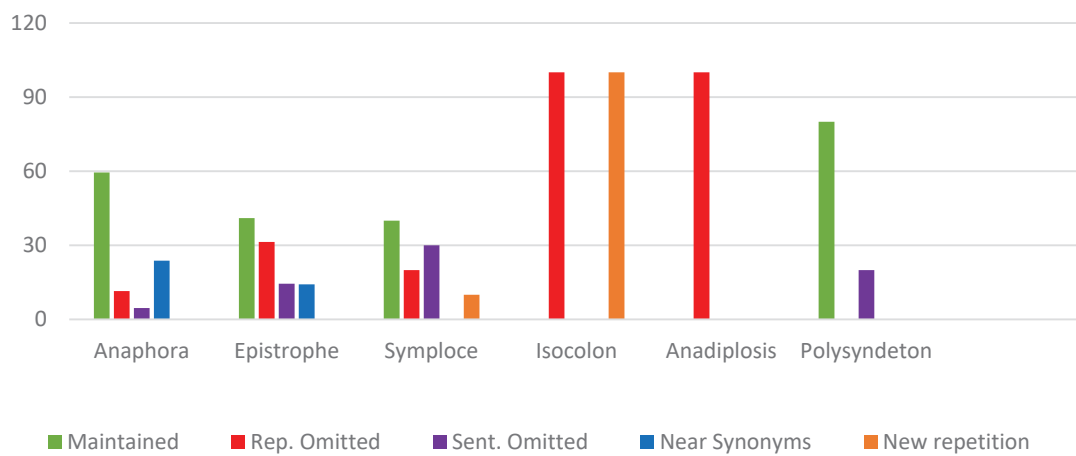


*Graphic 1* shows in which rate Antolín-Rato (1974) and Aragón (2005) have reflected in their respective works the repetition in Stein's *History of a Family Progress* (1925). As for TT<sub>1</sub>, it is observed how the translator tends to reduce the presence of the repetition in comparison with Stein. The range of appearance is the following; anaphora (82%), epistrophe (63%), symploce (28%), isocolon (0%), anadiplosis (0%), and polysyndeton (80%).

Regarding TT<sub>2</sub>, the repetition appears also in a lower degree: anaphora (62%), epistrophe (52%), symploce (61%), isocolon (28%), isocolon (0%), anadiplosis (0%), and polysyndeton (70%). In the cases of anaphora, epistrophe, and polysindeton, TT<sub>2</sub> reproduces them in a lower degree. However, the symploce in TT<sub>2</sub> is more powerful than in TT<sub>1</sub>. Finally, the isocolon and the anadiplosis are not present in any of the TT<sub>s</sub>, at all. There is a tendency to not to translate the isocolon and the anadiplosis in both translators.

The two graphics above show the strategies that both translators have followed when facing Stein's repetitions. We have obtained from the analysis five strategies followed by translators: maintaining the original repetition, omitting the repetition, omitting the whole sentence where the source repetition appears, alternating the source repetition with near synonyms, or creating a new repetition in respective TT<sub>s</sub>. *Graphic 2* focuses on Antolín-Rato's text, and *Graphic 3* in Aragón's.

**Graphic 2: Antolín-Rato (1974) strategies.**



### Repetition maintained

In the case of TT<sub>1</sub>, it is noted that the translator maintains four patterns of repetition out of six, anaphora (50%), epistrophe (41%), symploce (40%) and polysyndeton (80%), but not at full range.

### Repetition omitted

His text is marked by the complete omission of isocolon and anadiplosis, in all the cases. There is also an 11.5% and a 31.4% of omission of anaphora and epistrophe, respectively. The symploce shows an omission of a 20%.

### Sentence omitted

In addition, sentence omission appears in the anaphora (4.6%), the epistrophe (14.5%), the symploce (30%), and the polysyndeton (20%).

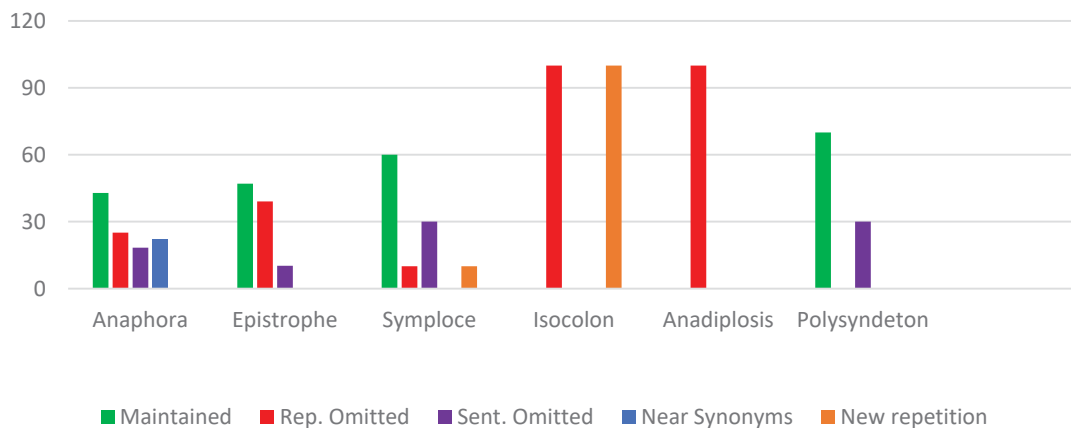
### Near Synonyms

Another approach followed by Antolín-Rato is finding near synonyms to create two synonym repetitions in his text. He only alternates the repetition in the case of anaphora (23.8%) and epistrophe (14.2%).

### New repetition

When omitting the symploce and the isocolon, the translator creates a new repetition for each. In the case of the symploce, he creates a complete parallelism in a 10% of the cases. On the other hand, when omitting the isocolon, he creates an anaphora (66.6%), and a complete parallelism (33.3%).

**Graphic 3: Aragón (2005) strategies.**



### Repetition maintained

Regarding TT<sub>2</sub>, it is observed that the translator reproduces four patterns of repetition: anaphora (42.9%), epistrophe (47%), symploce (60%), and polysyndeton (70%).

### Repetition omitted

She also tends to omit the isocolon and the anadiplosis, in the text. The anaphora and the epistrophe are also omitted in a 25.1%, and 39.1% of the cases, respectively.

### Sentence omitted

Aragón omits sentences containing anaphora (18.3%), epistrophe (10.2%), symploce (30%), and polysyndeton (30%).

### Near Synonyms

As for the use of near synonyms, it is noted that the translator only use this strategy in the anaphora, where she uses synonyms at 22.1% of range.

### New repetition

When she opts for omission while translating the isocolon, she creates an anaphora (33.3%), an epistrophe (33.3%), and a symploce (33.3%). In the case of the omission of sentences containing the symploce, she creates an anaphora in a 10% of the cases.

## 7. Conclusions

Repetition constitutes a rhetoric and stylistic phenomenon with a great expressive richness in Stein's work. Throughout this dissertation we have seen that repetition is the key in the novel analyzed. In fact, her text is more an experiment with repetition than a story itself. This kind of experimental literary works are great challenges for translators. We have centered this study in how the two Spanish translators Antolín-Rato, and Aragón have behaved in the contexts where repetition appears.

In short, the results of the study show that even though the English rhetoric favors the repetition more than Spanish, both translators maintain in most of the cases the experimentation with repetition, since they translate many types of repetition that appear in Stein's work. In this respect, Antolín-Rato uses five repetition devices, whilst Aragón uses four. Hence, we can state that both target texts translate the modernist language, as they both reflect in a great percentage the presence of the repetition.

It is important to note, as we have mentioned during the comparative analysis, that Aragón has copied the translation of Antolín-Rato in most cases, instead of proposing her own strategy. In fact, she omits almost the same elements and provide identical translations for the peculiar instances analyzed above. She could have improved the translation of Antolín-Rato, since she already had a reference to follow.

When translators decide to reduce the amount of repetition in their texts, they follow Ben-Ari and Abdulla approach, that is replacing it by using near synonyms. This strategy could be seen as a good resource to avoid the lack of vocabulary, but at the same time it leads to the presence of several inconsistencies within the target texts. Being the translation of Aragón published in 2005, she could have avoided these inconsistencies with the help of CAT tools that automatically identify repetitions of segments and auto-propagate their translation throughout the whole text.

appear in successive lines of the source text, both translators tend to omit one of them. Since the source text is vastly redundant, the omission of some repetitions hardly affects the artistic style of the source as predicted by Leech. However, the omission of figures like isocolon and anadiplosis in both target texts means that translators have decided to avoid recreating complex figures of repetition. In this sense, we claim that both translators do not reflect the same variety of repetition provided by Stein under different “perspectives”. In addition, we also claim that translators, unlike Toury, do not consider the omission as a universal strategy, being their omission aleatory.

Finally, Antolín-Rato makes something innovative by using new forms of repetitions such as parallelisms, which does not appear in the source text. This was not predicted by any of the scholars as a possible strategy in the challenging process of translating a text replete with every kind of repetitions.

To conclude, this study can be considered the starting point for a new translation of *The Making of Americans* into Spanish, since it shows the possible strategies to follow and how they may affect the style of the original text. As we have stated before processing the translation in a MT system would produce a new version free from inconsistencies. However, achieving the same full coherence as the Stein’s text would not be possible since the language, the text, and the place where translations are created, are completely different from those of Gertrude Stein.



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