Fluency and the Translated Short Story

Abstract

This paper will examine decisions taken in the translation of fiction, especially short stories. I begin with the very fluent translation of Mário Vargas Llosa's short story, "The Cubs", on which the author himself collaborated. I then move on the translations by the Brazilian author João Ubaldo Ribeiro of his own novels, in which he decided not to use footnotes or provide any kind of explicatory text, emphasizing the experience of "pleasure of the text" which the reader will encounter.

This "thin" translation will be contrasted with the "thick" translation recommended by Kwame Anthony Appiah. The syntax and vocabulary of this kind of translation will attempt to reflect that of the original and it will be surrounded by the paratexts of footnotes and preface or postface and glossary.

I then move on to examining translations from the *bhasha* (native) languages of South India, where the editors set out a very definite translation project, which is in favour of a foreignizing translation, which will bring the Indian Other to the reader. However, this project is at times modified because of political reasons, and, although the translations may introduce foreignized lexical items, there is never any attempt to foreignize syntax.

I. Venuti and Foreignization

In recent years a number of important translation theorists have attacked what has been called "domesticating" translation. Probably the best-known critique has been made by Lawrence Venuti, in his already classic *The Translator's Invisibility*, who states that translation in Anglo-American literature has been dominated by the domesticating kind of translation, which has, according to Friedrich Schleiermacher, brought the original writer to the reader. Translations have traditionally been fluent, easy to read and natural. They appear to have been originally written in English. This, for Venuti, has been a great pity. We have lost, in English, our contact with the foreign other. Translations have continued to enclose us within our narrow Anglo-American boundaries as the dominant fluent tradition has, by its very nature, failed to introduce new poetic forms, lexical items and concepts. Thus Anglo-American literature has remained isolated and closed.

Such translations, with their intention to sound as if they were not translations, have usually been invisible, have attempted to "let the author speak" and have never shown the translator's intermediation. Indeed, the goal for many translators has been exactly this: to disappear, to be invisible. On a number of occasions this actually happens as the name of the translator on the title page disappears and the translations become pseudo-originals. This has all, according to Venuti, resulted in the obliteration of the personality of the translator and his visible craft and skills,

and the downgrading of the translation profession to a mere menial status, serving the original. And this has been encouraged by rapacious publishing houses.

Venuti recommends that other tactics be used: the translator should appear and intervene in the text and show that it is a translation. A language which upsets the norm should be adopted. It might be archaizing, a non-standard form; it might contain polyphonic effects, neologisms, foreignizng syntax, upsetting the status quo and be accompanied by footnotes, prefaces and postfaces and metatexts which should state the translator's position. In other words, it should be obvious that the work is a translation. Venuti hopes that such tactics might open out Anglo-American literature to the foreign and give more credibility to the translator and translation.

Other writers make similar critiques of fluent domesticating translation. Here we find Hénri Meschonnic's "poetic translation"; Antoine Berman's translation which is "pensant, éthique et poétique"; Augusto and Haroldo de Campos' transliteration - they only translate authors who have "revolutionized poetic form".

My intention in this article is to attempt to redress the balance to a certain extent, to examine some of the positive elements of fluent, "domesticating" translations, and to suggest that there is nothing inherently inferior or commercial in them.

II Thick and Thin

To do this I shall initially introduce the concept of Kwame Anthony Appiah, "thick" translation,

> a translation that aims to be of use in literary teaching; and here it seems to me that such "academic" translation, translation that seeks with its annotations and its accompanying glosses to locate the text in a rich cultural and linguistic context, is eminently worth doing (Appiah 2000:427).

Appiah is particularly concerned with broadening the vision and imagination of North Americans "beyond the narrow scope of the United States; the desire to develop views of the world elsewhere that respect more deeply the autonomy of the Other (Appiah 2000:428).

Appiah makes clear one of the main elements of the "thick" translation: by retaining elements of the original, being accompanied by footnotes, glossary, preface and/or postface, it acts as a didactic tool and is of particular use to those, like Appiah, interested in discovering or teaching elements of the foreign culture.

Let us now move a very different kind of translation, which makes no attempt to bring to the reader any of the cultural or linguistic elements of the original, and which, contrasting with the "thick" translation, I shall call a "thin" translation.

My first example is that of the translation of the well-known Peruvian author Mário Vargas Llosa's short story "The Cubs", "Los Cachorros", to show how this domestication takes place. It is a fluent translation which uses considerable North American slang from the 1960s and 1970s (original 1962, translation first published in 1975), and, as the first translation of Vargas Llosa into English, helped to provide a model for Vargas Llosa's other works which were later translated into English.

Proper nouns and personal names are often Anglicized. Equivalent American idioms are found. Cultural elements are Americanized. Where does the story take place? Those readers who don't know that Miraflores is a suburb of Lima, Peru, only see Lima mentioned on p.17, and Peru not at all. Indeed, we seem to be in a mixed Hispanic-English setting, maybe a Chicano community in the United States?

Let us look at a number of the terms used in the translation. Place names are often anglicized. *La Calle Porta* and *Avenida Larco* become *Porta Street* and *Larco Avenue*. The bars *El Chasqui*, *Las Delicias and Cream Rica* become the *Indian Messenger*, *Delicacies* and *Tasty Cream*. Personal names are also anglicized. *Mañuco* becomes *Manny*, *Conejito Villarán* becomes *Bunny Villaran*, *la flaca Gamino* becomes *Skinny Gamino*, *Cachito Arnilla* becomes *Butch Arnilla*, and *Perico Saenz* becomes *Chickie Saenz*. The central character of the story, *Pichulita* (tiddler, a child's way of referring to the penis) becomes the milder *P.P*.
Common sixties idioms are used. The translators seem to be using a slangy style of translation popular with of translators in the sixties and seventies such as Dudley Fitts who, influenced by Ezra Pound's more slangy translations, translated classical poetry into a very colloquial and popular idiom (see Apter 1984). *Chanconcito (pero no sobón)* becomes *a grade grubber (but no apple polisher); flojear* becomes *goofing off*; *"Pucha Diablo*!" becomes *"Jeez!"; había tirado plan* becomes *they'd made out*; *torcido* becomes *kinky*; un *bandido, un sobrado y un pesado* becomes *a bad egg, a swell head, a drag*.

Culturally, we are clearly placed in a very North American setting with *lollipops, money bags, taffy, lucky stiff* for *chupetes, ricacacho, tofis*; *a life-saver for a gumdrop* replacing *una fruna por uma melocha*; *Mardi Gras* to translate *los Carnavales*; *boilermaker* used to translate *uma "Cristal" chica*; and *sophomore year* for *Cuarto de Media*.

The following section gives us a little of the flavour of the translation:

> But something had happened: Cuéllar began to do nutty things to get attention. They gave in to him and we went along with him, how about I steal my old man's car and we drag-race along the ocean drive, guys, why not man, and he took out his dad's Chevrolet and they went to the ocean drive; how about me breaking Bobby Lozano's record? Why not man, and he whoosh along the embankment from Benavides to Quebrada whoosh in two minutes fifty, did I break it, yes and Manny crossed himself, you broke it, and you, you pansy, how scared you were; how about my treating us at the Tastes So Good and we play possum when the bill comes? (Vargas Llosa 1991:17)

The passage is full of Americanized references: drag-race; Chevrolet; ocean drive. The fascination with cars and speed seems very American. It could easily be set in California rather than Miraflores, Lima.

The atmosphere in “On Sunday”, in the same volume of short stories, is very similar. The initial declaration of love (Ibid:88) *“I’ve waited a long time for this moment. Ever since I met you, you’re all I think about. I’m in love for the first time, believe me. I’ve never known a girl like you”* [“...*he esperado mucho tiempo este momento. Desde que te conozco sólo pienso en ti. Estoy enamorado por primera vez, créeme, nunca había conocido una muchacha como tú*”] gives us the impression of American teenage dating. And the 1960s atmosphere is continued through the use of *chick* for girl, slang such as *“We’ve got to put out the fire in this booby”* [“*Hay que apagarle las llamitas a este baboso*”], and nicknames such as the White Whale, [cachalote]. Indeed, the name of the gang, the *Hawks* [*pajarraco*] reminds us very much of *Westside Story*.

Another story in the volume, “The Younger Brother”, appears to be set in the Wild West or the deep South as the two brothers hunt the Indian who has insulted their sister, *Miss Leonor* [*la niña*], around *Hill of the Eyes* [*Cerro de los Ojos*]. The farm is the *ranch* and one of the outbuildings is the *Shack* [*la Mugre*]. The name of the dog is *Spooky* (*Spoky*).

The "thin" translations in this volume are clearly fluent, smooth, easy to read and domesticating. No effort is ever required from the reader to look up any unknown terms in a glossary and to cast the eye down towards footnotes. If the reader is North American, their settings are comfortably familiar, particularly if he or she is fluent in 1960s and 1970s slang.

In addition, they are slightly prudish. The nickname of P.P. (with the connotation of *pee-pee*) seems to miss the bitter irony of *Pichulita*, *penis*, as the central character has suffered a very bad accident to his genitals, the extent of which is never perfectly clear. The possibly insulting “Los Cachorros” is translated by the milder “The Cubs”. The same tendency can be seen in other translations of Vargas Llosa’s work. In *The Time of the Hero*, the black cadet, *el negro* in the original, is always addressed very politely but rather unnaturalistically by the other cadets as “Negro” (Vargas Llosa 1995:142), thus avoiding the nowadays very sensitive and often offensive “Nigger”. However, four-letter words in English, which nowadays give less offence, are not avoided, and the text is liberally sprinkled with *fuck, shit, screw*, etc..

The foreign “other” is almost obliterated. Indeed, a number of the translations are *pseudo-originals*, hidden translations, which give the impression that they are original works and not translations as no translator’s name is found either on the cover or the frontispiece. One has to look at the copyright references to discover that the work was originally published in Spanish. This is the case of Faber editions of *The Time of the Hero* (*La Ciudad y los Perros*), *The Green House* (*La Casa*

Verde) and *The War of the End of the World* (*La Guerra del Fin del Mundo*). Only in the case of *The War of the End of the World* does the copyright information actually state that the present edition is a translation. By contrast, the translators' names are featured on the covers of *The Cubs and Other Stories* and the frontispiece of *The Real Life of Alejandro Mayta*.

Another pseudo-original is *Sergeant Getúlio*, which the author João Ubaldo Ribeiro himself translated the novel from the Portuguese. Nowhere can one find that it is a translation. It seems that neglecting to put the name of the translator on the cover may have a marketing ploy, in order to attract finicky Anglo-American readers who may have been put off buying translated works.

If we are looking for a foreignizing translation, we might complain about the translation's lack of foreignness, the lack of knowledge that the North American reader will acquire of Lima, Peru, and the way in which it will confirm the North American sense of cultural superiority and cultural imperialism. We may even point a finger at the commercial pressures of large American publishing houses, which would insist on fluent translations for the "boom" in South American literature in the 1970s and 1980s, when South American writers like Borges, Cortázar, Jorge Amado, Vargas Llosa, and especially García Márquez, gained worldwide popularity.

I propose that this argument is somewhat simplistic and does not take account of the complex issues of cultural exchange and interaction that take place through translation.

Firstly, let us look at the *Translator's Note* to *The Cubs and Other Stories*, where we find that Vargas Llosa was one of the collaborators of the translators: Gregory Kolovakos and Ronald Christ. In his *Preface*, Vargas Llosa admits his own debt to Henry Miller, Faulkner and Hemmingway: "I liked Faulkner but I imitated Hemmingway" (Vargas Llosa 1991:xv). Indeed the middle-class teenage world of Miraflores the characters of "The Cubs" inhabit is highly influenced by things American, so this highly "Americanizing" translation may well be appropriate as a way of conveying the reality of the lives of these Peruvian middle-class teenagers, who have turned their backs on Andean, Indian Peru in order to live a very hybrid Americanized existence, living by American values, which may be typical of teenagers in many countries. In the case of "The Younger Brother", Vargas Llosa admits that the story "lapses into indigenist themes, flavoured, perhaps, with motives originating in another of my passions of that period: Hollywood westerns" (Ibid:xv). As mentioned above, a number of the references give this effect in the translation.

And so, in the case of these translations, is not the resulting fluent and Americanizing translation, very appropriate in the circumstances, a kind of faithfulness at a level other than that of the syntagm? The original stories themselves dialogue with American English and North American values. Is it not

therefore fitting and “faithful” that the translation should attempt to reflect these factors?

III Self-translation: the Brazilian author João Ubaldo Ribeiro

Let us now turn to a self-translation made by João Ubaldo Ribeiro, this time *An Invincible Memory*, the English translation of his historical novel *Viva o Povo Brasileiro*, which makes a broad sweep of the history of a landowning family in the Brazilian north-eastern state of Bahia, whose capital, Salvador, was originally the capital of Brazil, one of the main centres of early immigration to Brazil, and, as the central port for the plantation crop hinterland, received a large number of the slaves and still has a large black population, whose musical traditions, spicy African-based cuisine and syncretic religious cultures give Bahia special characteristics.

João Ubaldo Ribeiro, who spent his teenage years in the US, translates fluently, and *An Invincible Memory*, which Ubaldo describes as a "bricksized monster, written in all kinds of "sub-languages"", conforms to the readability norms of the "boom" translations which were made from Latin American works originally written in Spanish. However, what is surprising, given the historical characteristics of the novel, is the total lack of any information about the historical and cultural elements in the novel: no information about the syncretic Afro-Brazilian deities *Exu* and *Ogum*, nothing either about the early colonization of Brazil or the foundation of the first capital. Surely, I thought, the author must have wanted to provide knowledge about Brazil for the Anglo-American reader and might have been thwarted by the commercial considerations of Faber & Faber.

I was totally wrong. Ubaldo admits he could have produced a more academic version; he could have opted to insert footnotes, a glossary and an introduction but deliberately decided to avoid them as they would “suffocate” the text. He limited any help to the reader to no more than insertions of titles like “Emperor” Dom Pedro. His main hope was that “the reader would develop an interest in the story and forget about never having heard of many things and events mentioned in the novel” (Ubaldo 1990:2). Ubaldo thus prizes the narrative involvement of the reader and the pleasure of the reading experience over the desire for knowledge: “Most people, I think, would be bored or intimidated by ponderous introductions and pesky glossaries, always sending you to the back of the book” (Ubaldo 1990:3). And, before the English version was published, a German translation with no glossary or introduction did very well. Moreover, he adds, Brazilian readers would themselves have little knowledge of many of the events depicted in the novel, have relatively interest in Brazilian history, and he has no intention of playing the role of schoolteacher.

Ubaldo's priorities in his translation were to find fluent equivalents for the subtle variations of forms of address, slurs and obscenities, flora and fauna, and poems and parodies.

Thus Ubaldo prizes pleasure over knowledge, and, obviously, a fluent readable translation will help the enjoyment of the text. A heavily foreignized translation will not. The academic taste for analysis and dissection, Ubaldo's "pesky footnotes", is not at one with the pleasure of the text.

Ubaldo's translation fits in with the regime followed by the great majority of South American "boom" fiction translated into English: very fluent translations, no footnotes, glossaries or explanation of the socio-historical background in prefaces or postfaces; and cheap editions in attractive covers, which will appeal to a mass market. The Picador translations of García Márquez; the Faber translations of Cabrera Infante and Vargas Llosa, as mentioned; the mass market Flamingo translations of Isabel Allende, and the Avon and Bantam translations of Jorge Amado, though they do contain a "Glossary of Foreign Terms", all fall into this category.

Lawrence Venuti comments that Paul Blackburn's fluent translations "smuggled [Júlio] Cortázar's fiction into Anglo-American culture under the fluent discourse that continues to dominate English-language translation" (Venuti 1995: 267). Cortázar was one of the first Latin American "boom" authors to be translated, and Venuti believes Blackburn had considerable importance in helping to introduce Latin American fiction to the Anglo-American readership. In order to reform the Anglo-American canon, he "like many other English language translators, resorted to fluency, assimilating marginal experimental narratives to the transparent discourse that distinguished the dominating realism" (Ibid.: 271-272). A more foreignizing translation would have had difficulty in being accepted by commercial publishing houses.

However, as the works of García Márquez, Cortázar, Vargas Llosa, Cabrera Infante, Alejo Carpentier and others quickly became part of the Western canon, influencing important novelists such as Salman Rushdie, Angela Carter and John Barth, one can see commercial publishing houses producing more academic editions aimed at a university market. This can especially be found in the case of the works of Jorge Luis Borges, whose most recent translations, by Andrew Hurley, *Fictions* and *The Aleph* (2000), contain copious Notes, an "Afterword", and a "Note on the Translation", in which Hurley discusses the complexity of translating Borges, and mentions Borges' own view that each translation would reflect a separate aspect of the original.

Recent editions of the works of Machado de Assis, the late 19th century Brazilian novelist, who is at the centre of the Brazilian canon but who is little known outside Brazil, also follow this academic pattern. The Vintage paperback *Epitaph of a Small Winner* (1991) [*Memórias Póstumas de Brás Cubas*] gives authority to the text for the the Anglo-American reader through a Foreward by Susan Sontag, which is followed by William L. Grossman's "Translator's Introduction". The Oxford *Library of Latin America* series of classic Latin American works, also published *Memórias Póstumas de Bráz Cubas*, this time as *The Posthumas Memories of Brás Cubas*

(1998), together with other novels by Machado de Assis, *Dom Casmurro* (1998), *Quincas Borba* (1999) and *Esau and Jacob* (2000), also follow this pattern, with a Forward and and Afterword by a Latin American expert.

Perhaps I can finish this section by rephrasing my main hypothesis. Our thick annotated translations, heavy with footnotes and glossaries, are translations which belong to the academic market. They are particularly useful for academics and students as they contain considerable background information. They introduce the reader to the source culture, and, as in Appiah's case, they help to open out the horizons of his students. These translations may be writerly, experimenting with linguistic form and leaving the mark of the original.

Although such translations have gained considerable praise in the academic world, fluency is still the publishing norm. Few translations, at least of works in fiction printed by non-academic publishing houses, contain either a preface, a postface or notes. Ubaldo's *An Invincible Memory* is hardly exceptional in ignoring glosses and background information in its attempt to capture the attention of the reader.

IV *Routes* and *Breaking Ties*

Let me abruptly switch continents and look at two recent "thick" translations of South Indian fiction in English, *Routes: Representations of the West in Short Fiction from South Indian in Translation* (2000), and Sara Aboobacker's *Breaking Ties* (2000), both published by Macmillan in their series of Indian fiction in English. Both volumes are part of a commitment to introducing writers from literatures in the bhasa languages, those written in native Indian languages other than English. Vanamala Viswanatha, the translator of *Breaking Ties* and one of the editors of *Routes*, has published articles on postcolonial translation, including an essay written together with Sherry Simon, "Shifting Grounds of Exchange: B. M. Srikantaiah and Kannada Translation, published in *Post-colonial Translation*, in the popular Routledge translation series. Thus we expect and find in the prefaces a much greater commitment to the Indian Other and find it. *Breaking Ties* describes the tragic position of Nadira, a peasant Muslim woman in the South of India, in the middle of a feud between her husband and father. In the Preface, Viswanatha says that she and the editor "decided to maintain the polyphony of tongues such as Tulu, Malayalam, Urdu and English, that marks the in-betweenness of *Chandragiri* [the original title of *Breaking Ties* in Kannada] for that strategy would enable us to keep the reader constantly reminded where this text comes from" (Aboobacker 2000: xxi), but then Viswanatha mentions a change of direction when the title was decided. There were three possibilities: *On the Banks of the Chandragiri*, which "sounded too literary to reflect the political edge of the book, and somewhat familiar, (much like the award winning Malayalam novel, *On the Banks of the Mayyazhi* (Ibid.: 19); then *Talaaq*, the word which, when uttered three times, enables a Muslim man to break off a marriage, and which is at the centre of Aboobacker's novel. Using this key word as the title of the novel would certainly have immediately introduced this foreign edge to readers, but it was not chosen for

the following reason: Aboobacker had always been in favour of a uniform civil code in India for all races and religions, and had written in favour of Muslim groups supporting legal reforms. However, after the interreligious strife in December 1992, she could no longer support these reforms as she felt Muslims in India were being victimized. Thus her novel, using the key Muslim term, "Talaaq", "could be deployed to point a finger at the "barbaric", oppressive practices of Muslim patriarchy and decry an already threatened minority community" (Ibid.: xx), and so the "more neutral and nuanced *Breaking Ties* rather than the religion specific and eye-catching *Talaaq*" (Ibid.: xxi) was chosen in order to find some common ground which "will prevent one from ghettoizing a minority under threat" (Ibid.:xxi). The author explains that one of the intentions of the book was to question "the complacency and complicity of the English-educated, middle class dominant order in constructing the Muslim as the "other"" (Ibid.: xxi), and then "this kind of translation activism will have accomplished its mission" (Ibid.: xxi).

So the translator and editor, working together, anxious to further their feminist agenda and not to have the story used as an example of "Muslim barbarity", abandoned the foreignizing *Talaaq* and selected the neutral and universal English title: people from all cultures and creeds have problems with relationships and break off ties. Thus the political cause behind the book was decisive in the choice which the editors made, and a foreignized title was abandoned through political considerations. In "Translation and Political Engagement" Maria Tymoczko stresses the varied tactics that politicized translators must use: "multiple strategies should be deployed and maximum tactical flexibility maintained, so as to respond to the immediate cultural context most effectively" (Tymozcko 2000: 42). The original choice to make a foreignizing translation was, in the case of the choice of the title, modified by the possible result of stigmatizing Muslim groups that the choice of this title may have brought.

Let us now look at a central paragraph of *Breaking Ties*,

> "I pronounce talaaq once, twice, three times to release my wife who is Mahammad Khan's daughter Nadira from wedlock." As Rashid uttered these words his voice shook slightly. The maulvi, Mahammad Khan and two others who were present acted as witnesses. All of them left having partaken in an act that Allah was most averse to (Aboobacker 2001: 48).

It is certainly written in fluent a English which seems to contain little imprint of the foreign, except in the terms *talaaq* and *maulvi* [mullah]. We can even see the somewhat formal and old-fashioned register of "release... from wedlock", "uttered", "partaken in an act", and "most averse to".

Viswanatha's preface to the Kannada section of *Routes* is a clear manifesto of a foreignizing translation: "we have adopted a policy of translating them in as "foreignised" a way as possible, retaining local colour and flavour. Resisting the homogenising and domesticating tendencies of the enterprise of translating bhasa literatures to English has been absolutely crucial to our agenda in presenting these

stories" (ed. Viswanatha et al. 2000: 15). The editor of the Malayalam section, V. C. Harris, describes the tactics of the editors and translators: "to retain all the culture-specific terms in the source language; don't call attention to them through italicisation, etc.; add end-notes and other explanatory material of necessary; refrain from trying to smoothen the rough edges, choppiness, etc. in order to make the translation sound 'English'", and this would contribute to a certain extent "to the non-erasure of cultural difference" (Ibid.: 92).

We can see these tactics at work in a story from Kannada, "The Sorley Episode":

> The estate was nurtured by a pharangi man called Gelluve seventy years ago. Gelluve saheba was a magnanimous man, a typical old timer. Just look at his name, swamy. The names of many phrangi people those days were like that, very nice to hear. Of course, some were not so nice. You should know - Mangamari, Karali, Kakkali. Words we would hesitate even to utter happen to be their names. You know what I'm talking about? In the word "hëli", they have an "i" in place of an "l" and that is a name for them. Befitting his name, Gelluve was indeed a tough and able man (Ibid.: 17).

The glossary of Kannada terms explains: "pharangis: A pharangi is a European. It is a corrupted form of the Urdu word "firang", "which refers to a white man"; "Gelluve: A pun on the English name Galloway. In Kannada "Gelluve" means "I shall win""; "Mangamari, Karali, Kakkali: corruptions of English names. "Manga" means monkey, "mari" could mean face; thus "mangamari" could refer to a monkey face or a fierce goddess. The original English name being mocked could be Montgomery. "Karali" means to vomit. The English original could be Carley or Charley. "Kakkali" also means to vomit, spit out"; "hëli: referring to the English name Hailey. In Kannada, "hëli" is "tell me" and "heli" is the verb form of faeces" (Ibid.: 72-73).

But despite the attempt to keep the Kannada puns through the explanations in the glossary, the paragraph above remains fluent, somewhat formal and old-fashioned, as can be seen in "nurtured"; "we would hesitate even to utter"; "befitting"; and "indeed". Thus the attempt to foreignize the text only takes place at the level of introducing certain Kannada lexical items. Never is there any attempt to introduce any foreign syntactic patterns, in contrast to the following extract from Manuel Odorico Mendes's (1799-1864) translation of *The Odyssey* into Portuguese, using a language which made a concerted attempt to introduce heavily latinized and hellenized terms and word order into Brazilian Portuguese:

> lá pernoitaram
> Em jucunda pousada; e mal fugia
> A manhã dedirrósea, a biga jungem
> Ao vário coche, e os brutos flagelados
> Ledos voam do pórtico estrondoso.
> Por frugífero campo atravessando,
> A carreira os unguíssonos terminam,

Quando as veredas obumbrava a tarde
Book II, l 385-391 (Mendes 1992:123)

Odorico Mendes makes a deliberate attempt to introduce archaic forms or neologisms into Portuguese based on Latin or Greek roots – “jucunda” [“jocund”], “desidirrósea” [“pink”], “frugífero” [“wheat field”], unguíssonos” [“the sound of horses’ hooves”], “obumbrava” [“darkened”], and use a Latinate or hellinized syntax with the verb being placed at the end of the sentence instead of after the subject as in "A carreira os unguíssonos terminam", whose order would normally be "os unguíssonos terminam a carreira" ["the sound of the horses' hooves finish their race"]. He provides footnotes to many of his neologisms such as ”*Frugífero* campo: wheat field”; “*Unguíssonos*: the horses, with the sound of their hooves”[1].

V Conclusion

So, foreignization as understood by Vanamala Viswanatha and the translators of *Routes* seems be little more than leaving certain key terms in the original language. In *Translation in a Postcolonial Context* Maria Tymoczko introduces the concept of “signature term”, a key word, often conveying considerable cultural information, which may be a neologism, a calque of the original or a strange sounding term in the target text. Repeated at regular intervals in an otherwise fluent text, this may give us an impression of foreignness and difference. In her analysis of various translations of the legend of Cú Chulainn from Old Irish into English, she praises the way in which contemporary Irish poet Thomas Kinsella manages to find catchy English equivalents for these key terms whereas previous translators tended to excessively normalize them. For *ríastrad*, the frenzy of the hero in battle, Kinsella uses “warp spasm”; for *ces*, the state of inertia in battle like childbirth, he uses “pangs”. He also occasionally uses original Irish terms such as *táin*, cattle drives, using *The Taín* (cattle raid) as the title; *geis*, taboo; *síde* for the underworld; and *gae bolga* for hero Cú Chulainn’s weapon. Thus Kinsella, in a generally fluent and colloquial translation into contemporary English, uses defamiliarizing language at key points in the text to give a sense of strangeness, *ostranie*, and to help produce the atmosphere of unfamiliarity of the medieval Irish mythical world.

A wholescale, “heavy” foreignization, in which syntax, morphology and rhythm are disrupted, is very rare, especially in the case of the translation of fiction, though, as seen in the examples above, a foreign atmosphere may be introduced by the introduction of key terms and phrases from the original language, or ones which

[1] His translations were execrated by late nineteenth-century critic Sílvio Romero, who described his translations as “monstrosities” written in “macarronic Portuguese” and supported by Antonio Cândido, writing in 1975: “a presciosity of the worst taste” (in Milton 1993:164-165). Indeed, after remaining in the wilderness for a long time, Mendes has recently been rehabilitated, thanks largely to support for his translations by Haroldo de Campos, and a very carefully produced edition from the prestigious Universidade de São Paulo publishing house (EDUSP) in 1992.

sound unusual in the target language. In the case of *Breaking Ties* we could observe a case in which the attempt at making a foreignizing translation was undercut by the more important political project, which resulted in a more universal and non-culture specific title.

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Published in in *Similarity and Difference in Translation*, Proceedings of the International Conference on Similarity and Translation, May 31-June 1, 2001, ed. Stefano Arduini and Robert Hodgson. Rimini: Guaraldi, publicado 2004, pp. 77-92.