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**Criticism-through-Translation:
Grasping Voice in Poetic Prose**

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Abstract:

This thesis explores a particular way in which literary translation can be used as a form of criticism in the teaching of English poetic prose abroad. The concept of voice is developed in an attempt to study the potential of literary translation in the development of a critical awareness of the sonorous qualities of literature. I pay special attention to poetic prose because of its scant presence in the study of literary sound and because a radical separation between poetry and prose would not correspond to the kind of reading suggested in this research. An interdisciplinary methodological approach is investigated; one which makes use of visual, musical, and dramatic practices, and that helps us get to the quality of sound in poetic prose. This methodology was carried out as fieldwork practice in the form of a Literary Translation Workshop imparted in Mexico City in 2008. The implications of considering the experience of literary translation as a critical perspective are also explored in this thesis, where creativity proves to have a major role in the suitability of literary translation as a pedagogical strategy in literary studies. The relevance of the Criticism-through-Translation scheme in the field of foreign language pedagogy is also addressed within this research.

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[There is] an alternative mode of sense-making which emanates, precisely, from the activation of language's very materiality, rather than from its grammatical or syntactic structures. This is the 'rumeur' of language, the complex white noise by which the voice is accompanied as it reads aloud. But in order to bring this 'rumeur' to awareness, as a synthesis of discrete but non-differentiable noises, as a gathering of the half-heard and half-concealed, which might produce an explosion of experience, one needs to explode the text, so that the reader *puts together into* 'rumeur' what asks to come apart again as constellations of separate sounds, colours, visual sensations.

(Scott 2006: 234-235)

1. INTRODUCTION

This thesis has the overall aim of exploring the use of literary translation to enhance critical skills related to the sonorous aspect of foreign literature in a university context. It is driven by three main research questions:

1. Can literary translation be used as a tool for literary criticism?
2. What is 'voice' in the context of literary translation?
3. Would an interdisciplinary method for literary translation be useful in a pedagogical environment in order to enhance an awareness of 'voice' and rhythm?

Regarding the first of these research questions, the thesis explores a particular way in which literary translation can be used as a form of criticism in the teaching of English poetic prose abroad. The idea behind this is that experiencing translation in such a way will lead to a greater understanding of this literature. An interdisciplinary methodological approach is investigated; one which makes use of visual, musical, and dramatic practices, and that helps us get to the quality of sound in poetic prose, a crucial step in the development of a fuller literary critical awareness. This thesis is structured as follows: Chapter One investigates the idea of literary translation as a form of criticism in the teaching of poetic prose abroad; the notion of a greater understanding of this kind of literature through the notion of voice in translation is explored in Chapter Two; Chapter Three is a case study carried out in Mexico City in 2008; Chapter Four engages with a close appreciation of what the quality of sound in poetic prose actually is —particularly the notion of rhythm as described by Cureton (1992) and Abraham (1995)—, and with the methodology that can be employed to study it within the context of literary studies abroad; Chapter Five is a summary of the findings of the thesis and an exposition of further research ideas suggested by this work.

The second research question responds to an original premise that acted as trigger for this research, and it was that students of literature are interested in literary 'voice', an aspect of literature which is often disregarded in literary studies, particularly at university level. I found it difficult to evaluate whether the topic was of real interest for students at the initial stages of their degree, but this is mainly because 'voice' does not tend to be studied as such (see section 2.2 and 2.2.3, p. 52 for Loffredo's assertion regarding the neglect of voice), nor does it form part of the ideas undergraduates have about literature, although concepts associated with it possibly are. 'Voice' does not seem to be very developed either as a concept within literary

theory outside narratological considerations¹. Chapter Two develops the concept in detail but for now I will briefly outline what is meant by voice in this work. One of the main qualities I associate with voice are the acoustic properties of literature, which I consider to be crucial in the understanding of the discipline. My research is an attempt to study the potential literary translation has to develop a critical awareness of the sonorous qualities of literature. I pay special attention to poetic prose because its presence in the study of literary sound is very scant indeed —studies of sound in poetry being much more common²— and because a radical separation between poetry and prose in fact would not correspond with the kind of reading suggested in this research. I will explore the implications of considering the experience of literary translation as a critical perspective, and creativity will prove to have a major role in the suitability of literary translation as a pedagogical strategy in literary studies.

In my development of a new notion of voice, embodiment theory as developed by Littau (2006) and Johnson (2008) form a basis for me to draw on the notions of performance developed by Fabb (2002) and Attridge (2004), the notion of ‘rumeur’ developed by Scott (Scott 2006: 234), the notion of texture developed by Stockwell as “the interaction of textuality and readerliness” (Stockwell 2009: 168), literature’s “own condition of existence” (Stockwell 2009: 167), and Stockwell’s ideas on resonance as the result of intense literary impact (Stockwell 2009: 17). This theoretical apparatus (see section 1.2) serves as a base for my development of voice in literary translation in Chapter Two, and for the interdisciplinary methodology for its study and application in Chapters Three and Four. This methodology responds to the third research question that this thesis aims to address. I also draw on the notion of substance developed by Eco (2008) when I address issues of extralinguistic literary features in the conclusion section of Chapter Three (see section 3.15).

¹ Some literature scholars who have discussed ‘voice’ in ways that are different from my approach are Stockwell, Furniss and Bath, Alvarez, Cowan, Stewart, and Wesling and Slawek (for more details on all of these see section 2.2.1). For references to ‘voice’ in the field of translation read about Hermans, Perteghella and Loffredo, Loffredo, and Scott in section 2.2.2.

² Assertions from critics or literary theorists on the prevalence of studies in poetry over those in prose are relatively common. Here are some examples: “[...] critics have often commented on literature (especially poetry) in terms that suggest the centrality of what I am calling inventiveness and singularity, and the way in which these properties are realized in performances of language’s powers” (Attridge 2004: 100); “Resonance seems to correspond with intensity, and together, these assist in the establishment and memory of the tone of a literary text. Though these effects are most observable in dense poetic texts, the same features are apparent in prose fiction too, where the stylistic causes of resonance are more likely to be below the level of consciousness because the intensity of reading is typically not as strong” (Stockwell 2009: 54). Both of these authors recognise that some prose studies do study the sonorous and performative aspect of language, but they also acknowledge that “poetry” or “dense poetic texts” display these aspects more frequently than prose does (for Stockwell here, “prose fiction”). This view on the concentration of performative aspects in poetry is one of the reasons why it seems there are fewer studies of auditory aspects in prose than in poetry.

1.1 Poetic Prose

It seems appropriate to give some preliminary attention to the term ‘poetic prose’ before going any further. ‘Poetic prose’ appears to be a concept even more absent from literary studies than ‘voice’ is, with the exception of narratological considerations of voice (see section 2.2). Some of the latest reference publications on literary terms do not have an entry for ‘poetic prose’ (see Mikics 2007). For this reason I will use the entries for another term which is useful to explain the concept: the ‘prose poem’. Although in his book on *The American Prose Poem* Michel Delville acknowledges Baudelaire as father of this genre (1998:1), other sources identify Aloysius Bertrand (1807-1841) as one of the first writers to establish it (Cuddon 1977: 525-526; Beckson 1990: 217), and there is a reference to its earliest use having occurred “in *Blackwood’s Magazine*, 1831, in an essay by Christopher North (pseudonym for John Wilson) entitled ‘Winter Rhapsody’” (Santilli 2002: 16).

A prose poem is fundamentally a piece of poetry written in prose, “a composition printed as prose but distinguished by elements common in poetry: such as elaborately contrived rhythms, figures of speech, rhyme, internal rhyme, assonance, consonance and startling images” (Cuddon 1977: 525). Some late twentieth century English authors associated with the term are Samuel Beckett, Geoffrey Hill, and Roy Fisher (Santilli 2002: 16). It is worth noting that when Santilli mentions these names she specifies she uses the term “prose poetic” advisedly, and says that “Hill and Beckett do not give their work the title of prose poems” (Santilli 2002: 207), thus suggesting that a technical name to define the genre of these works was probably not important to the authors themselves. Whereas Santilli employs the term ‘prose poem’ for a single piece, in order to refer to collections of prose poems she uses the term ‘prose poetic’, which could be read as an inversion of the term I use in this work: ‘poetic prose’. ‘Prose poetic’ may then be said to refer to a collection of poetry written in prose.

I wish to conceive of ‘poetic prose’ as prose that can be read as poetry. Although this might appear to be quite a random definition, other authors have expressed similar ideas to avoid the problem of defining distinctive literary genres; so Attridge introduces the notion of the poetic to explain what he means by poetry: “[...] it will be more helpful to think in terms of the degree to which any literary work is poetic, or invites the kind of response we normally accord to poetry, rather than imagining that we can distinguish absolutely between poems and non-poems” (Attridge 2004: 71). Malmkjær goes back to the notion of the poetic function expressed by Jakobson in order to state that “[p]oetry is everywhere, though the weight of its presence may be most heavily felt in those texts that we call poems, and next-most in other literary writing” (Malmkjær 2009: 138). The discussion is complex and naturally does not

lead to any closed or fixed definition of terms. However, it is both necessary and useful to become familiarised with the issues implied and so I will take some more steps to have a clearer view of what poetic prose can be defined to be.

If we go back to analyse definitions of poetry and prose separately, we will attain a closer image of the hybrid term 'poetic prose'. Definitions of poetry dating back from before the emergence of free verse tend to sustain themselves on poetry's reliance on metric patterns of verse; but free verse has challenged this idea ever since the nineteenth century. As free verse does not rely on metrical patterns but rather focuses more on meaning (Santilli 2002: 149), no modern literary theorist would define modern poetry by claiming that it relies on metre. On the other hand, some definitions of prose, such as an "unadorned form of language [...] not restricted in rhythm, measure or rhyme" (Cuddon 1977: 525) are themselves also open to challenge from individual prose styles and later criticism of them: Beckett deliberately tried to extricate plot from prose and experimented with a more patterned use of language in compositions not regarded as poems but as brief prose pieces. For Santilli, for example, the latter "have come to resemble prose poems" (Santilli 2002: 161). Consider, for instance, the following fragment of one of Beckett's latest short prose pieces, *Worstward Ho* (1983):

Longing the so-said mind long lost to longing. The so-missaid. So far so-missaid. Dint of long longing lost to longing. Long vain longing. And longing still. Faintly longing still. Faintly vainly longing still. For fainter still. For faintest. Faintly vainly longing for the least of longing. Unlessenable least of longing. Unstillable vain least of longing still.

Longing that all go. Dim go. Void go. Longing go. Vain longing that vain longing go.

Said is missaid. Whenever said said said missaid. From now said alone. No more from now now said and now missaid. From now said alone. Said for missaid. For be missaid.

Back is on. Somehow on. From now back alone. No more from now now back and now back on. From now back alone. Back for back on. Back for somehow on.

It would be unfair to say this kind of language is unadorned, or that rhythm or internal rhyme are not very possibly its main stylistic devices. Yet it is prose, a kind of prose where the actual 'anecdote' or 'story', and the 'character', if any of these are there, are quite hard to grasp and define; but still it is considered to be prose, not poetry. It is a kind of prose that can be read as poetry. *Worstward Ho* is thus one of the most extreme examples of Beckett's departure from conventional narrative structures (for more on Beckett's challenge to logic and plot see the chapter on 'Beckett's Late Prose' by Santilli 2002: 161-180).

A second example by Beckett is his short prose piece 'One Evening' (in *As the Story was Told*, pp. 24-29). Here he does 'tell a story' in a more conventional sort of way —i.e. explicitly describing characters involved in a particular set of actions— but the style is still something that deviates greatly from conventional ideas of what prose is. This short story is an extreme example of what a brief literary work composed entirely of poetic prose can be like. The brevity and the consistent nature of a style that is maintained throughout these two Beckett pieces might be part of the reason why Santilli considers them 'prose poems' and not 'poetic prose'.

In some sources it is assumed that poetic prose can be present also only as a fragment inserted within a longer work of prose —like in the prose fragments by Joyce and Woolf employed in the fieldwork of this thesis (see Chapter Three). The following definition will help summarise this preliminary discussion about the form, and clarify the kind of texts this thesis is primarily concerned with:

poetic prose Prose which approximates to verse in the use of rhythm, perhaps even a kind of meter, in the elaborate and ornate use of language, and especially in the use of figurative devices like onomatopoeia, assonance and metaphor. Poetic prose is usually employed in short works or in brief passages in longer works in order to achieve a specific effect and to raise the 'emotional temperature'. Many writers have attempted it. For example: Lyly, Sir Thomas Browne, Jeremy Taylor, De Quincey, Lautréamont, Melville, Rimbaud, Oscar Wilde, James Joyce, Virginia Woolf, William Faulkner and Laurence Durrell (Cuddon 1977: 509).

Consider also the opinion of Michael Roberts:

In printed prose a new line is started at the beginning of a new paragraph to secure a momentary pause before beginning a new train of thought. In strictly scientific prose we take care of the sense and trust that the sounds will take care of themselves. In verse a new line may be started to indicate a pause not grammatically necessary. Some use of devices such as rhyme and rhythm, including the slight pauses at the end of a line, which contribute to the emotional effect and not to the plain sense, is necessary in verse but not in prose... Where the acoustical properties of words (rhyme, rhythm, assonance, pitch, etc.) are deliberately used to contribute to the general effect we may call the writing poetic. Poetic verse is poetry... The merit of good prosaic writing depends solely upon the ease with which the totality can be grasped and mentally manipulated... Poetry you must read word by word, and preferably aloud (Roberts 1934: 65).

Roberts makes a distinction between the two genres, claiming that whereas prose works in the service of thought or logic, poetry works in the service of sound. We might disagree with this simplified view of prose and with how he makes it look rather banal and lacking in any aesthetic value, but his definition of what poetic writing is may help us understand what poetic prose refers to: a kind of prose where the workings of poetry become a central aspect

of the text, perhaps not by necessity but by choice; a kind of prose that asks to be read aloud; a kind of prose which cannot be paraphrased without missing a fundamental part of its literary value.

I want to clarify that I do not take on board Roberts' claims for what "good prosaic writing" is: my focus on poetic prose does not engage with a judgement of value on the quality of poetic prose versus prose in a more general sense. I find poetic prose a particularly rich form to consider within the field of literature, and I have chosen to specialize in it for several reasons. I understand literature as an art form created by a flow of words or linguistic sounds. Words are, and at the same time they are not, associated with connotative meanings, and poetic prose engages with the double nature of words in a unique way: there is a way in which poetry slows down the pace of reading—or at least makes the pace of reading itself a significant aspect of the text configuration—, cutting through narrative sequences and opening the mind both to branching relationships of meaning and also to the universe of phonological effects in its use of, for example, rhyme or alliteration. But the effects of rhythm and flow of prose allow for narrative to be inserted and subject to time in ways that differ from the sometimes imposing and fragmentary structure of poetry (see section 4.1.3). Poetic prose combines these two literary uses of language; it is a form of prose that can be read as poetry and in which the acoustic implications of rhythm and voice are fundamental in the creation of the literariness of the piece. Poetic prose hosts a combination of all of these aspects, which are not very commonly studied in unity, and which I am interested in exploring in the case of students of English Literature engaging with prose in a way that only translation can allow.

As the reader may already have discerned in the way I expressed the possibility for prose to be 'read as poetry', in a most fundamental sense my work engages with the exploration of a particular form of reading. The next section of this chapter thus focuses on a reflection upon the reading practice.

1.2 Reading Theory

Despite the strain modern society as a commercially productive entity inflicts upon the practice of reading, within the humanities this activity is certainly one of the components that most shape and strengthen the structure of human culture. Literacy is considered a basic fundamental element in the formation of modern social groups (Ong 1995), learning how to read and write is the most important lesson in early education and reading is the continuous task linking all levels of further scholarly development: all university courses in the

humanities have reading lists attached, and reading is one of the four linguistic skills included in foreign language pedagogy (see Scrivener 1994; and Ur 1995). Perhaps some of the most radical assertions that have acknowledged the importance of reading are cultural theories based on language and semiotics.

Saussure conceived of linguistics as a model for all forms of human communication when he developed the concept of semiotics, the study of signs. He developed these ideas in his *Course in General Linguistics*, particularly in chapter 3, which he devotes to the 'Object of Linguistics' (Saussure 1974: 7-17). Poststructuralist ideas also concentrate on the textual nature of reality. In his summary of the main ideas theory works with, Peter Barry (2002: 35) explains this structuralist view about our universe being textual. If language is our primary medium to relate to the world, the medium through which we can make sense of it, then 'texts' are the prevalent form to transmit ideas about it and thus shape education. In earlier stages of teaching, schools make use of various resources not necessarily bound to words, such as audiovisual and ludic or playful strategies. But the written word, particularly in middle and higher levels of education, is without doubt the most important tool in the transmission of knowledge and the core instrument that ensures the success of enduring forms of human communication.

A variety of texts interrelate forming a thread of textual connections which provide a structure on which modern social groups rest. This fabric is as incredibly diverse as it is endless: publicity, administrative documents, newspapers and journals, academic and literary books, scientific reports, entertainment magazines, practical instructions for various products on the market, street and public transport signs, and so on. But among the infinity of written words, a very special group belongs to something referred to as 'literature' both in academic environments and in the commercial world.

Literature might have emerged as a written witness of primitive oral forms of expression, a transcription of popular stories and songs (for more on orality and literature see Littau, 2006; Ong, 1995). But literature now is not only an aid in the teaching of language in early education, it figures as a discipline in most university syllabi, and quite a number of people pursue it as a means to a professional career (40,000 students at degree level in the UK in 2004, according to Rosslyn 2005: 313). So what does literature mean when it is in an academic context? Why does someone who could get a work of literature from a bookshop, a library or even find it online, and read it cosily at home, decide to 'study' literature academically?

Straightforward as it may seem on the surface, there is in fact a permanent debate as to what is it that makes a text literature, what is ‘the literary’ within it. Various theories such as those of the New Critics have stressed the self referential and autonomous quality of literariness as the main characteristic in literary texts (Richards 1929). The idea of literary language being mainly language which draws attention to itself and does not primarily refer or attempt to portray the outside world has been present in Western culture since the time of Plato (who condemned poetry partly for this reason and so expelled the poet from his Republic). Some ways in which literariness has been described is as language that defamiliarises everyday speech, and as an excess of the signifier over the signified (Scott 2006: 106; Jakobson 1987: 4). However, this definition has had to face various challenges. One of them is the idea that other types of texts such as publicity adverts also make use of this kind of language —Roger Fowler seems to support this idea: “There isn’t any special ‘literary language’ qualitatively distinct from ‘ordinary language’” (Fowler 2008: 50). Another kind of objection is the one that Scott makes when he questions the literary as a fixed attribute within literary texts and suggests that “literariness is also a floating quality, ever to be reinvented [...] something with which the reader (translator) infuses the text or which he/she uses the text to generate” (Scott 2006b: 106).

In her latest book, Boase-Beier gives a concise overview on the debate about literariness. She explains how this quality was described by early formalist theorists (eg. Mukařovský) as a characteristic inherent in the literary function of poetic language itself —as opposed to the function of non-literary language— but that more sociological views (eg. Fowler) denied this idea, and currently most cognitive stylisticians (eg. Stockwell) regard it as something that the reader brings to the text (Boase-Beier 2006: 26). The discussion is important because trying to define literature is what allows us to identify the features of it that are of most interest to us, and if we take this a bit further, it is what then structures academic educational courses and degrees in the subject. And of course, if we are to say that literariness is something the reader brings to the text, then reading theory is indeed of seminal importance within literary studies. The necessity to define what this ‘something’ is also arises: what does the reader bring to the text in order to construct ‘the literary’? The notion of performance is key to understand this, as I explain below.

Acknowledging the importance of the reader in the configuration of the literary brings in the notion of performance as a fundamental element in the theorising of the reading of literature. The performance element of reading calls for the acknowledgement of the voice of the reader, which I develop in detail in Chapter Two using notions from Fabb (2002) and Attridge (2004). In his discussion about literary form, Fabb establishes form as a psychological

phenomena, primarily due to its reliance on performance. He associates the multiplicity in the performability of the literary text to the aesthetic experience of it:

Literary form is complex because it is a matter of how the text is thought, and because it is not a fact about any instance of the text. This complexity is further complicated by the fact that form is developed from performances which by their 'absolute contingency' are in themselves formless. And the formal complexity is complicated by its coexistence with a collection of 'external' meanings (the content of the text) with which it has no general relation. Verbal art is experienced as aesthetic because it exploits to the full every option for making verbal behaviour difficult (Fabb 2002: 217).

In other words, Fabb states that the complexity of regarding literary form as another kind of meaning (established by performance on the part of the reader) produces a tension which becomes aesthetic for the reader. The performance aspect in the literary translation methodology that I develop and explore in this thesis is partly aimed at enhancing literature students to appreciate this aspect of literature, through the experience of stylistic analysis and an interdisciplinary practice of translation.

Attridge develops the notion of performance "to designate creative literary reading" (Attridge 2004: 95), a reading that experiences "the event of the literary, the linguistic event comprehended in its eventness" (*ibid.*). In other words, Attridge identifies the power of the notion of performance to designate the experience of bringing literature to life by becoming conscious of its linguistic, conceptual, but also emotional and physical complexities within its realisation:

A reading of the poem that activates such qualities is a performance of it, whether spoken aloud, heard in someone else's reading, read silently on the page, or recited in the mind from memory, and it is in such performances that it comes into being, each time, as a poem (Attridge 2004: 99).

For Attridge, a performance is a literary reading, reading something as literature, and it is what renews the literary work with every reader and what makes explicit the temporality of a literary work, "the act-event of reading" (Attridge 2004: 105). This is what the reader brings to the text, the 'something' referred to at the beginning of this section: the reader brings literariness to the text by performing a conscious reading of the aesthetic qualities of literature. Literature is thus this event, this conscious relationship between the reader and the text which heightens the temporality of this experience and its effects. Attridge's use of descriptions of musical and theatrical experiences to illustrate what he means by temporality and performance aspects of literature (Attridge 2004: 105) does not come as a surprise in this context. The explicit sonorous nature of music and theatre is also the reason underlying the

establishment of my methodology, which envisages the advantages of experiencing foreign literature through some of the teachings of these two disciplines as well as through literary translation.

There are two more concepts I want to introduce before contextualising my work within higher education. These are the notions of texture and resonance, as derived from Stockwell (2009), and they both also stem—as the ideas developed by Fabb and Attridge do—from the involvement of the reader with the literary text. Stockwell identifies texture with “the experienced quality of textuality” (2009: 14) and resonance with an intensity in the reading which assists “in the establishment and memory of the tone of a literary text” (Stockwell 2009: 54). These notions will become clearer in Chapter Two, where I use them for my own development of the concept of voice.

I would now like to go back to the question I posed at the beginning of this section: why do people study literature academically? Drawing from Stockwell’s notion of intensity, I would like to show one of the ways in which scholarly analysis and the practice of literary translation contribute to the development of an explicit analytical intensity of reading which transcends intuitive readings in order to provide a stronger feeling of resonance for the reader. In other words, the extensive amount of exposure and analysis of the processes involved in the reading and translation of literature within academia—particularly when informed by the theories of reading I considered when building my translation methodology—is aimed at the development of an intense interdisciplinary experiential form of learning. This thesis explores the use of these theories for the development of a notion of voice and a methodology to study it which helps students appreciate texts of foreign literature in an aesthetically intense way.

1.3 Literary Studies at University

In the modern world, literature is taught at university level as 1) a set of devices that are used in literary writing (everything that linguistics and reading comprehension entail); 2) an appreciation of literary works themselves and their place in literary history; and 3) a mosaic of perspectives from which these can be addressed (mainly through literary theory and criticism, with cultural contexts and biographical material included) (See Young 2008: 27-28). For now I want to focus on the aspects of literature and literary education that in my opinion are not being explored closely enough in most higher education academic environments.

My premise is that the first impulse that drives most people who choose to study literature is a joy and an interest in literary writing, both in their own and in that of other particular authors. However, one of my concerns is that the academic system has been structured in a way that segregates this apparently simplistic perspective. Terry Eagleton has expressed a similar idea:

The reason why the vast majority of people read poems, novels and plays is because they find them pleasurable. This fact is so obvious that it is hardly ever mentioned in universities. It is, admittedly, difficult to spend some years studying literature in most universities and still find it pleasurable in the end: many university literature courses seem to be constructed to prevent this from happening, and those who emerge still able to enjoy literary works might be considered either heroic or perverse. [...] The fact that reading literature is generally an enjoyable pursuit posed a serious problem for those who first established it as an academic 'discipline': it was necessary to make the whole affair rather more intimidating and dispiriting, if 'English' was to earn its keep as a reputable cousin of the Classics (Eagleton 1996: 166).

Eagleton's remarks signal the development of twentieth century criticism, which was initially concerned with giving criticism a solid status within the studies of the humanities. In *How to Read and Why* Bloom also insistently states that as paradoxical as it may seem, the aesthetic pleasure of reading is rarely addressed in universities (Bloom 2000: 22-23), despite the fact that "a higher pleasure remains the reader's quest" (Bloom 2000: 28-29). Apparently the rationalistic notions of the past are still restraining relationships between the academy and various forms of artistic expression, as if the pleasurable side of human experience did not deserve a scholarly space in which to be explored.

The problem with this, in my view, is that rather than teaching students to identify and engage with the styles of different authors, and rather than encouraging them to develop their own style, or at least explore the way literature can be appropriated in some way, students are introduced to a very general panorama of world or culture-specific and language-specific literature, but often they do not extract from it a clear view either of what it is that makes a particular piece of literature unique, or of their personal role as individuals in the field. Not enough emphasis is put on the active participation of readers in constructing meaning, literature is studied from afar, perhaps with a respect that makes it unattainable, untouchable (see Zyngier 2003: 24). One of the purposes of this thesis is to show a way in which this aspect of literature —or an active, participatory, attainable, joyful approach to it— which I consider to be fundamental, can be rescued through the practice of translation and given a more honourable status. Although close reading strategies do adopt a similar approach through the development of "attention to the stylistic texture of a literary work" (Stockwell 2009: 65) —but then again, as Bassnett declares we are "at a time when skills of close reading

have become all but defunct” (2005: 210)— the practice of translation adds to it a process of re-creation which provides an essential relationship to literary texts.

In the specific context of bilingual literary education, which has considerably expanded as a consequence of an increasingly anglo-centred globalised world (see Crystal 2003), the scant attention given to literary translation is a major gap that needs to be covered. Sometimes entire courses on translated literature take place without either the students or, most alarmingly, even the teachers fully realizing that the literature they are reading was once written in another language and that somebody has transformed the text into what they now have in their hands to be experienced and interpreted here and now. I will now give some examples of this situation.

Students of literature in the University of Buenos Aires can choose to either read the original literary works in English or their translations into Spanish. This suggests that these two texts are taken as an equivalent material to work from, and therefore that the specificity of translated literary texts is totally overlooked. A second example emerges from the recent visit the Argentinian author Carlos Gamerro made to the UK. When he gave two lectures in the University of East Anglia in 2007, one on the work of Julio Cortázar and one on that of Jorge Luis Borges, he distributed copies of Cortázar’s short stories translated into English. Even though a significant number of people in the audience were Spanish speakers or British students of literature in Spanish, Gamerro did not address any issue on translation whatsoever. After the lecture on Cortázar I asked him how he felt, as an Argentinian writer, reading and giving a lecture on the work of celebrated Argentinian authors, but using translated versions of their work. I was deeply shocked by his reply. In his opinion, Cortázar’s prose “would survive even a bad translator”, whereas Borges’ writing would not. His statements could provide quite a controversial literary debate, but at least in these lectures Gamerro did not consider that studying Argentinian stories in translation was an issue at all.

These examples reveal how common it is for even writers and literary scholars to forget that the words they read in translation are mostly —except in cases of self-translation such as Beckett (see Beer 1994)— words the authors in question never thought about, never heard in their head, and never used. Furthermore, people seem to fail to see how much the experience of translating could give them: not only an opportunity to see new aspects of the style of the text, but to explore ways in which they as readers of foreign literature could make that literature more ‘theirs’, disentangling it and then giving it shape in their own language, thus appreciating the original tongue of the literature they are reading and the peculiarities entailed in the fact the work they read was written originally in another language and is product of a

foreign culture. Let us now concentrate in the manner in which English Literature is taught abroad at university level.

1.4 The Teaching of English Literature Abroad

Translation as a form of criticism is not an isolated theoretical idea within this thesis; it is located within the context of teaching English Literature abroad. The kind of approach considered is one in which foreign literature texts are read in their original language, and not in translation (in contrast to the case of Argentina mentioned above). What makes this scenario particularly adequate for such an approach is precisely the given situation of bilingualism.³ In other words, if English Literature is being taught abroad in places where students have a native language other than English, then translation can be—and it is my purpose to say that it should be—a fundamental part of the learning experience. One of the unique traits about this kind of pedagogy of literature is the given fact that students are reading literature written in a foreign language. This language is to a certain degree alien to them, it challenges their ear and is perceived within a frame drawn by the condition of bilingualism itself.

It could be argued that the Criticism-through-Translation perspective developed in this thesis could be applied also to English speaking contexts—i.e. for British students to study English Literature by translating it into other languages—but there are various reasons why this is not the situation explored: a) Translating into one's own mother tongue is an experience that, in addition to exposing the nuances of both languages, involves a process of appropriation which brings the foreign literature closer for the foreign student to appreciate; it thus puts the student in a more favourable position to get greater enjoyment from the experience of reading; b) It would not be practical to apply this to English native-speaker contexts, since students—for instance in the UK—have different foreign languages to work from and this would cause numerous practical problems in the classroom situation; c) This research is precisely about the insight foreign scholar audiences may develop towards English Literature through a contrastive methodological approach which uses literary stylistics, cognitive poetics, and

³ Bilingualism itself has been product of various research topics within translation studies. For a recent work in which the notion of non-native bilingualism is developed see Malmkjær (2008) 'Translation competence and the aesthetic attitude'. Malmkjær makes a distinction between the joy that native bilinguals get from the action of translating (or rather interpreting), and the less playful non-native bilingualism; she states that "[b]y engaging in some form of translational stylistics (see Malmkjær 2003, 2004) we can probably ensure that this type of enjoyment can be maintained for the childhood bilingual and fostered in translators whose additional languages are learnt later in life" (2008: 298). For my purposes, it is understood the bilingualism I refer to is predominantly non-native but where the use and understanding of the two languages is enough to read and write fluently in both of them.

which incorporates musical and theatrical practices. It is about the way in which these individuals can thus contribute to develop critical appreciations of it which would not be developed by English native speakers themselves, and are therefore unique as products of bilingual readings of the literature in question.

Let us remind ourselves that the issue here is not the teaching of English as a foreign language (for more on this area see section 1.6) but the teaching of English Literature⁴, and therefore the uses of translation go further than a mere terminological commodity or an exercise to develop proficiency in the English language. This clarifies what was mentioned above concerning translation as a fundamental part of the learning experience: it is translation as a medium to feel the internal workings of literary language —mainly aspects related to the concept of voice in poetic prose, which will become clearer in Chapter Two—, translation as a creative basis to experiment with other forms of expression that facilitate a contrastive appreciation. Of course this does not mean that exercising translation on canonical English texts will not improve the levels of comprehension students might have of the English language. Translation certainly helps to discern innumerable linguistic mechanisms, but that is not one of the main concerns of my research. (Some of the consequences of these priorities will become clearer in Chapter Three, where fieldwork material is available as a practical example of the issues involved.)

But is translation being used in the teaching of English Literature abroad? The topic of teaching literature overseas has not been particularly popular in the history of literary studies. Research in this field in the UK tends to come from material related to the British Council in one way or another. This institution used to have an annual conference for teachers of literature called the Oxford Conference, but this event was organised for the last time in the spring 2007. It also used to publish a twice-yearly newsletter magazine entitled *British Studies Now*, which covered a broad view of British culture that included literature but focused on various aspects of British Studies as a worldwide discipline. However, apart from the fact that this publication was first issued in 1992 and is no longer an ongoing project, whenever literature was addressed, it was mainly to highlight its use for the teaching of English as a foreign language. There was a British Council departmental newsletter which did specialise in literature and its teaching abroad. It was entitled *Literature Matters*, and was published from 2004-2007, but each issue was actually more concerned with reporting on

⁴ Most studies on the teaching of English Literature abroad merge these two into one, as will become clearer below.

particular events, projects, or interviews carried out by the British Council somewhere in the world, rather than exploring the issue of Literature being taught abroad as a main topic⁵.

As the reader will begin to see, the limited amount of publications on this topic complicates the possibilities to reference accordingly; this accounts for the rather dated sources that I will now refer to. John Press, for example, begins the preface of his 1963 edition of *The Teaching of English Literature Overseas* acknowledging that “[a]lthough English Literature has been taught overseas for more than a hundred years no book has been published on the problems inherent in such teaching” (Press 1963: 5), and that the 1962 British Council Conference on this theme was the first of its kind in the UK. The most recent publication with a title that would appear to reflect a topic close enough for our purposes is *Teaching Literature Overseas: Language Based Approaches* edited by Christopher J. Brumfit (also published by the British Council in collaboration with Pergamon). However, apart from the fact that having been published in 1983 it is quite dated, the title reveals that the focus, once again, is linguistic rather than literary. Publications on the use of literature to teach English as a foreign language are currently quite common. An example of a very practice-based book on the topic is Susan Bassnett and Peter Grundy’s *Language Through Literature: Creative Language Teaching Through Literature* (1993).

Although the association of the teaching of literature abroad with the teaching of a foreign language is an idea very much accepted in current teaching practices, it does present several difficulties in both research areas. These problems seem to have been more of a concern in older publications on the subject, and I wish to draw on them in order to make a point about some potential deficiencies I find in the teaching of English Literature abroad:

[...] the infection-theory of teaching the language through the literature is an absurd delusion, for literature itself presupposes by its very nature a command of the language so complete that it forms the background against which the reader interprets the writer’s deliberate and significant deviations both from the norms of communicative behaviour, which produce unorthodox discourse, and from the rules of grammar, which produce abnormal and interpretation-resistant sentences (Rodger 1983: 45).

The reality in most cases is that students in countries where English is not well taught as a second language in school, do not have a proficient use of the language. This, together with the fact that, as Alex Rodger states, teachers of English Literature in these contexts use English nearly as fluently as their mother tongue and thus tend to “hold views similar to those

⁵ For more information on *Literature Matters* see <http://www.britishcouncil.org/arts-literature-literature-matters.htm>

of the educated native speaker of strong literary interests [...]: they enjoy a highly proficient but wholly internalized communicative competence in English” (Rodger 1983: 50), leaves us in quite a difficult situation:

As a result, students of pitifully low proficiency are often exposed to thoroughly institutionalized ‘Eng. Lit.’ degree syllabuses modelled on archaic British ones. These include no continued training in the use of English, no training whatever in analytic competence (i.e. the elementary linguistics and sociolinguistics of modern English) and nothing remotely resembling systematic training in literary competence as I have loosely tried to define it. [...]

The consequences are unedifying. Grossly underequipped for the long, difficult and complex task which (in theory) confronts them, large numbers of students never have any personal experience of prescribed works, even if they attempt to read them. The *texture* of these august masterpieces remains opaque and baffling, so the student has not personal access to their deeper implications, i.e. their thematic structures as literary works. However, what might be called their ‘surface’ literary structures, i.e. their extractable plot-lines and poetic arguments are readily accessible. [...] The inconvenience of having to process the text and experience the work at first hand is thus completely obviated. So, of course, is the entire point of a degree course in literature: learning how to become a competent reader, not merely of a set of prescribed works but of any literary work in English (Rodger 1983: 50).

Rodger touches on several issues that are of great interest to me: he identifies the lack of any ‘personal experience’ for a student with a low proficiency in the language, he expresses the need to develop a method that allows access to the texture of literary works (‘texture’ here related intimately to the notion of style) in order for students to experience them ‘as literary works’ and to learn ‘how to become a competent reader.’ To these very significant deficiencies or absences within English Literature degree syllabuses abroad I would add the problems created by a general neglect of phonological appreciations of language. The acoustic perception of a language is again crucial in my understanding of what one could call the ‘joy’ of reading literature. This joy is present throughout the life of a reader, perhaps from the time when a different person reads aloud to him or her, and all the way up to the stages of attending professional literature readings or going to the theatre. I believe some aspects of this problematic situation described by Rodger could also be aided by the use of literary translation as part of a critical practice within literary studies.

In the case of Mexico in particular (where the thesis fieldwork was carried out), a BA in English Literature as such is only offered by one university in the entire country. Translation does figure as one of the three optional areas to specialise in during the second half of the degree. However, probably because it is a choice between Translation, Criticism and Pedagogy, the approach to translation tends to be quite separate from any literary ‘investigations’, i.e. it is approached more as a practice related to the profession of being a

translator and less as a method to approach literature or learn anything about it. This is not to say that the practice of literary translation does not form part of the approach at all, but the texts that are often offered as experiments for translation do not tend to be the same ones that are considered part of ‘the English Literature canon’ and read elsewhere in the degree—mainly as reading material for units referred to as ‘Literary History’ (*Historia literaria*), in which the ‘mainstream’ English Literature texts are read in the original language and analysed either in an appreciative or critical manner. In other words, translation is regarded as a practical craft and not as a tool for literary critical investigation.

Some aspects of this situation, in which translation is never approached hand-in-hand with literary criticism, are mirrored in non-bilingual academic situations. For example: in the UK, where English is the common language amongst postgraduate students (a large number of whom are international students) and other languages are often merely glossed for communicative purposes, courses on Translation tend to be either practical or technically oriented; and on the other hand, courses on Literary Translation⁶ tend to be focused towards Translation Studies or used as exercises in the craft of the translation of literature. For example, the core modules of the MA in Literary Translation in the University of East Anglia are ‘Process and Product in Translation’, ‘Stylistics for Translators’, and ‘Translation Theory’. Translation is thus almost never approached as an investigative resource for literary interest, either in monolingual (or multilingual situations where there is only one shared language) or bilingual environments. My research aims to explore literary translation precisely as that: a tool for criticism in the teaching of literature abroad.

1.5 How can Literary Translation Help?

I have mentioned some aspects of the way translation is used in the academy. What follows is a brief overview of translation history which will enhance a fuller comprehension of the background for this aspect of my research.

Translation has not always been generally regarded as a utilitarian tool. In contrast to most literature programs today, in pre-modern times translation used to be the main method for

⁶ Following the 1994 First International Colloquium on Literary Translation in Higher Education at the University of Warwick (inspired by the American Literary Translators Association), Peter Bush, in the introduction to *Rimbaud's Rainbow* (1998) stated there were then more than fifteen MA courses in Translation in the UK. Although at this point he did not specify whether he meant Literary Translation specifically or only Translation, I am assuming he meant the former, as the colloquium was on Literary Translation. However, given the relatively small amount of HE courses on Literary Translation, perhaps it is more useful to imagine the number of degrees in Literature which do not use translation in any significant way.

studying Classical literature. As Venuti explains in his 'Foundational Statements' in the second edition of his *Translation Studies Reader*, Roman education was bilingual and translation from Greek into Latin was a common practice (Venuti 2004: 13). We may assume this translation tradition was grounded in an understanding that translating something is a way in which a reader is forced to make some decisions about the meaning (or lack of fixed meaning) of an original text. In an educational context, this implies there are few strategies which can be more effective in the evaluation of a student's understanding of a text and his or her capacity to express this in another language, than analyzing his/her translation of it.

When Latin was already firmly established as the lingua franca in the West (possibly at the peak of the Roman Empire, around the first century of our era), the uses of translation from Greek presumably faded. However, the increase in authority of vernacular languages brought a similar issue back on the scene. As Susan Bassnett explains, "[t]he educative role of translation of the scriptures was well-established long before the fifteenth and sixteenth centuries (Bassnett 1991: 50) and "[t]he concept of translation as a writing exercise and as a means of improving oratorical style was an important component in the medieval education system" (Bassnett 1991: 51).

At the beginning of the Middle Ages, in the fifth century, St Jerome produced the first translation of the Bible from Hebrew and Greek into Latin. This version was known as the *Vulgata* and its translation into English was the subject of a debate of central importance in the West, which much later culminated in the official English version authorized by King James and published in 1611 (see Bassnett 1991: 45-50) —perhaps one of the first examples of English poetic prose (see Santilli's section on Biblical style, 2002: 138-147). The translation of the Bible has perhaps been the most radical example of the subtleties of language that ought to become explicit for a translator to be able to do his/her work. Being the word of God, it was clear it was not that a straight-forward message needed to be transmitted: the very order of the words had implications and might have hidden meanings which were almost a heresy to alter. Derrida makes an interesting analysis of translation in the Tower of Babel myth in the Bible and the notions of translation embedded in it (Derrida 1985: 100-102). He also explains Walter Benjamin's notion (originally stated in 'The Task of the Translator') of that which is sacred in the text: "A sacred text is untranslatable, says Benjamin, precisely because the meaning and the letter cannot be dissociated" (Derrida 1985: 103).

But if translators today might possibly be sued for 'inappropriate' or 'disloyal' renderings of original works, when the text in question was the Bible, it was their life that was at stake.

Several translators were tortured or executed in the period between the thirteenth and sixteenth centuries, as were John Purvey and William Tyndale (Barnstone 1993: 201-204), for modifying word order and for the ‘mistranslation’ of important terms such as ‘love’. Other religious traditions have not had this problem: for example, the Muslim people simply regard the words of God in the Koran to be untranslatable, since according to their religion, words in their sacred text have a divine spirit in themselves which would be transgressed with the ‘intrusion’ of any other language (for more on this Islamic ‘doctrine of inimitability’ see Rippin 1990: 26-29; see also Leemhuis 2006: 155; Cook 2000: 80, 90, 94).

I am not trying to idolize texts, of course; what I want to rescue from the subtlety of the translation of sacred texts is an awareness of the importance of the various levels on which language functions. My intention is also to highlight the acoustic level of prose writing, of which the King James Bible is arguably one of the best examples in the English language. Few prose texts expose more transparently the way in which devices such as repetition work in the reader-listener’s mind: they not only facilitate understanding due to the aid to memory they offer, but they act almost as an incantation that makes readers dissolve into the rhythms of the text, and so seduces them through an aesthetically pleasing mechanism.

The dramatic expansion in the field of translation theory has developed in the course of the last forty years. For a more detailed earlier historical description, Bassnett’s ‘History of Translation Theory’ (1991: 39-75) provides a very concise and clear account of the major ideas and personalities involved in the development of the discipline. Beyond the early history I have already mentioned, she addresses the early fifteenth century theorists, the Renaissance, the seventeenth and eighteenth centuries, Romanticism, Post-Romanticism, the Victorians, Archaizing, and the twentieth century. Translation studies over the last twenty years which are not related to creativity —these will be addressed later in Chapter Two— include an analysis of translation either in a political arena (eg. cultural identity and negotiation), translation in relation to gender studies, or translation and the media (eg. subtitling) (see titles of essays compiled in Venuti 2004).

The way in which translation helps my research is by providing students with an aesthetic contrastive experience of the literature they are trying to develop a critical appreciation of. As this section of the introduction has shown, this is a use of translation that has not been explored before within the academy. For although translation was a common practice already in Roman education, and in the Middle Ages it was used as an exercise within rhetoric education, these approaches are far from being a contrastive exercise to appreciate the literary in literature, its materiality. I must stress the importance of translation in my research

perceived as an individual experience for the student of literature. The reading of translations that already exist, which is quite a common practice in some approaches to translation today, as many doctoral projects in translation studies show, is not my main interest. An example of this is the work that Tim Parks does using original texts along with their translations (see Parks 2007). However, as will become clearer later in the thesis, I do conceive of the practice of using existing translations as another possibility for further research projects and in practical uses in the classroom (see section 4.3.2 and Chapter Five).

1.6 Translation in Language Teaching

Although this is not the key area of research explored in this thesis, the relationship between foreign literature-teaching and foreign language-teaching can hardly be denied. After all, as it was mentioned on section 1.4, some language-teaching publications regard literature as one of the many forms of expression of the foreign language (see Bassnett and Grundy 1993), and this implies it could have a place in foreign language-learning curricula. Let us then briefly engage with this relationship, spell out the uses of translation within the language-teaching context, and outline the way in which the work in this thesis could be applied to the area of language-learning pedagogy.

In contrast to most programmes on foreign literature, and despite recent debate on the use of translation in foreign language-learning (see Malmkjær 1998), translation has played a central role in language-learning pedagogy for most of the past: “for thousands of years this ancient craft had been right at the heart of language learning” (Duff 1989: 5). According to Jones, translation “was briefly fashionable in the late Roman Empire (3rd century A.D.)”, it then reappeared in the Middle Ages in the teaching of Latin, Greek and Hebrew, and was popular for the last time with the ‘grammar-translation’ method developed in Europe in the late nineteenth century (see Jones 1995: 489). Jones identifies three main agents which throughout the twentieth century contributed to an increasing lack of popularity of the use of translation, which is still prominent today:

1. The “reform” or “direct” methods, which at the beginning of the twentieth century made the foreign language become the sole means of communication in the classroom.
2. The “audio-lingual” method, which in the 1960s rejected “all conscious attention to language structure [...] in favour of the repetition of sentence patterns until they became automatic” (Jones 1995: 490).

3. The “functional” and “communicative” approaches which, supported by the development of linguistics in the late 1970s and 1980s, claimed for a “realistic use” (Jones 1995: 490) of language in the foreign language-learning classroom.

Official foreign language-teaching certifications to teach English as a foreign language, such as the CELTA and DELTA certificates imparted by Cambridge University, still follow the principles of the communicative approach today. However, as both Malmkjær and Jones acknowledge, “translation might profitably be used as one among several methods of actually *teaching* language” (Malmkjær 1998: 9), and “recent ‘post-communicative’ approaches [...] are [...] beginning to see the mother tongue not as a handicap, but as a useful resource for the learner” (Jones 1995: 491). These “post-communicative” approaches have been claiming for translation to regain its place within foreign language-teaching for the last twenty years. But rather than merely claiming to bring back the now old-fashioned grammar-translation method, what the “post-communicative” approaches do is to regard translation “as a complex communicative act, where a text is interpreted, reshaped, and then used to create another” (Jones 1995: 499). A good example of the kind of activities that this approach puts into practice in the foreign language classroom can be found in Alan Duff’s 1989 teacher resource book entitled *Translation*. Some of the reasons behind this support for the use of translation in language-teaching correspond to the reasons I give in support of the use translation in the teaching of foreign literature. For example, Duff points at the advantages that emerge from a contrastive approach to language: “And, because translation involves contrast, it enables us to explore the potential of both languages — their strengths and weaknesses” (1989: 6).

Taking on board the pro-translation claims that “post-communicative” approaches have put forward, it is possible to say that, in a monolingual foreign language-learning classroom situation, translation can be used as one of the many language tasks that will develop learners’ linguistic capabilities in the foreign language. Furthermore, if we regard translation itself as an increasingly popular “career option for many tertiary-level [college/university language] students” (Jones 1995: 501), there are strong reasons in favour of the use of translation in modern-language courses. Moreover, if these courses regard literature as one of the manifestations of the foreign language which can be studied in the classroom, then they could incorporate the methodology of my work in order to help students develop an enhanced awareness of voice and rhythm in foreign language literary texts, and possibly also in other kinds of texts and communicative situations. Doing this would also probably enhance an increased capacity to produce higher-quality translations that would be much appreciated in the broader world of translation. In other words, the implementation of the work in this thesis into the area of foreign language-learning is possible, and its results might be suitable for

future possibilities of research. The Criticism-through-Translation approach developed in this thesis could therefore be adapted in order to help foreign language students become not only more proficient in the foreign language, but also better readers, and better translators.

1.7 Conclusion

This introduction has explained the motivations behind this work, it has given a general idea of what the thesis is about, and established the academic resonances that give relevance to the project as academic research. The main ideas that have been expressed so far could be summarized as follows:

- a) The experience of literary translation can be regarded as a literary critical tool and it has not yet been explored in this way within the academy.
- b) The context of bilingualism in the study of English Literature abroad (when texts are read in English) is a particularly suitable situation to employ translation as a critical practice. This could be applied within the context of foreign language pedagogy.
- c) Translation gives insight into acoustic qualities of poetic prose which are associated with the notion of voice.
- d) The sonorous and rhythmic aspect of poetic prose is intimately related to voice (the notions of performance and texture here included), and it is also one of the aspects of literature that tends to be overlooked within literary studies at university level.
- e) The multidisciplinary nature and the creative implications of literary translation make it particularly suitable for pedagogical applications in literary studies.

The following chapters will address these aspects in more depth. Chapter Two will clarify what is meant by 'voice' and the way in which we can get to it through the practice of translation. Chapter Three will illustrate this with a case study based on practical work undertaken in Mexico. Chapter Four will develop the notion of rhythm in depth and suggest ways to perceive rhythm more fully. Chapter Five will reconcile the theoretical and practical components of my research and will identify and classify the research findings. Some further steps my proposal envisages for research on literary translation in relation to the teaching of literature will also be offered in the conclusion to the thesis.

2. VOICE AND THE STUDENT-TRANSLATOR

Introduction

This second chapter revisits the notion of reading, but this time focused on the translational activity and explored through the perspective of cognitive poetics. The interest here is what goes on in the student-translator's mind and how can we enhance the perception of voice in this process. But in order to start guiding the reader towards the notion of voice, I will first draw on the notion of embodiment in order to define the kind of criticism the thesis is concerned with —raising an acoustic awareness through translation, creating an embodied contrastive form of knowledge— and to explain its pedagogical implications. I will address issues of sound and memory within the reading process in an attempt to explain in what way engaging in a minute analysis of sound features might aid the process of learning for students of foreign literature, and help them remember the fundamental aspects of literary style of particular authors.

The last chapter described the main concept proposed in this project (Criticism-through-Translation), the kind of material it works with (poetic prose) and the context in which the research topics are explored (the teaching of English Literature abroad). The notion of voice was mentioned in passing in Chapter One, but is of seminal importance in the structure of the thesis, and it is one of the aspects this chapter mainly focuses on. 'Voice' is understood here in relation to the post-structuralist reaffirmation of the body in literary theory; more specifically in reading theory and in cognitive approaches to stylistics and poetics. This accounts for the place that Barthes, Littau and Stockwell have in the theoretical content of this chapter. The reaffirmation of the body in the context of literary reading involves at least three major things: the most important one is the constitution of an embodied mind, which will be developed in section 2.1.2. Having an embodied mind basically implies that our ways of making sense of the world are determined by our bodies: the organs we have to perceive the reality exterior to ourselves and the way our minds structure the information according to our physical constitution. From this main implication of embodiment theory stem the receptive aspect of reading or the role of the reader in apprehending the text, and the material nature of literature, both in terms of the medium by which it is transmitted, i.e. oral, recorded, printed, electronically encoded, and in terms of the very materiality of words themselves as visual and aural entities which can be perceived as rhythmical. As will become clearer further on in this chapter and in the following chapters, I have used the embodiment principle not only to theorize on the concept of voice in literary translation, but also to devise a methodology that uses it in order to aid the learning process of students of foreign literature, mainly through the use of stylistics, music and theatre, to enhance a rhythmical appreciation of it.

In addition to providing an overview of the notion of ‘voice’ both in Literary Theory and in Translation Theory, this chapter engages with the implications brought forth by the frame of literary translation when it encompasses voice at its core. Literary translation will be explored as a way to apprehend what I consider one of the crucial elements in poetic prose; in other words, the chapter suggests we can get to voice through the act of literary translation itself.

The definition of the individuals addressed in the empirical perspective of the thesis, students of literature abroad, will also be developed further. It will hopefully become clearer that my work is not directed to the translator or to the critic *per se*, but to the student of foreign literature⁷ who, it is intended, will translate in order to become a critic. I describe this subject as student-translator in order to avoid confusion between the student of literature and professional translators. (The ideas explored can, of course, be applied or adapted to the translator and to the critic. Although this lies beyond the scope of this research project it is briefly addressed in Chapter Five as a possibility for further research). The final section of Chapter Two develops the notion of the student-translator as writer and as literary critic. It exposes the opinions of established translation scholars (mainly those of Scott, Parks and Rose) on both of these topics, always analysed in relation to my own investigations. Finally, I suggest the implications both of the translator as writer and of the translator as critic on my own theory, as well as the practical and pedagogical consequences of pursuing them.

2.1 Cognitive Theory and the Student-Translator as Reader

The foreword to Peter Stockwell’s *Cognitive Stylistics* gives the following account of what cognitive stylistics does:

Cognitive stylistics combines the kind of explicit, rigorous and detailed linguistic analysis of literary texts that is typical of the stylistics tradition with a systematic and theoretically informed consideration of the cognitive structures and processes that underlie the production and reception of language (Stockwell 2002: ix).

I wish to take on board two aspects of this statement, which will explain the aspect of literary translation I explore in this thesis. One is the consideration that is given to the reading process (‘reception of language’), which Stockwell later in his book relates to Fish’s reception theory. My work engages with the way in which we read when we translate, and the way in which regarding the mental processes involved in reading changes the view we have about literary criticism or our “way of thinking about literature” (Stockwell 2002: 6). In other words, I will

⁷ In this case the Mexican student of English Literature.

suggest a re-definition of criticism with the purpose of giving embodiment theory a practical space in the apprehension of foreign literature through the use of literary translation. The other aspect of Stockwell's approach that I wish to develop is not explicitly stated in the quote above, but can be inferred from it: an acknowledgment of the processes of cognition as located within a human body (which provides the embodiment for voice I will address later on in this chapter), a "theoretically informed consideration of the cognitive structures and processes that underlie the production and reception of language" (Stockwell 2002: ix). Mark Johnson wrote extensively on this topic, particularly in his book *The Body in the Mind* (1987) and most recently in *The Meaning of the Body* (2007). Johnson argues in favour of a non-objectivist view of the way human beings make sense of the world. He clearly demonstrates the way that what he terms non-propositional forms of understanding —by which he refers mainly to pre-linguistic structures that are not expressed as statements or through symbols (Johnson 1987: 2-4)—underlie the capacity for rationality, and he thus proposes new definitions of 'understanding' and 'experience'. The fact that I am suggesting the possibility for literary translation to be a critical approach to poetic prose is another reason why I appeal to the field of cognitive studies: the aim of my research is to show that literary translation can trigger certain cognitive processes which may give the student of foreign literature a particular perception of the properties of original works studied at university.

Stockwell defines cognitive poetics as "the study of literary reading" (Stockwell 2002: 165), and he refers to reading as "a movement through a text" (Stockwell 2002: 168), through "the essentially *dynamic* nature of the reading process" (Stockwell 2002: 168). This emphasis on the reading process and its dynamism is one of the reasons why the acoustic nature and the rhythmic nature of literature gain such an important status within cognitive studies.

2.1.1 Reading for Translating

As has been mentioned in reference to bilingual students of literature, the translator is a particular type of reader. Some have considered it might be the ideal reader (see for example the article by M. Vrinat-Nikolov (1994) *Le traducteur, un lecteur modèle?*, which she wrote inspired by Eco's article 'Le lecteur modèle'). Boase-Beier acknowledges the existence of a particular "reading for translating" (Boase-Beier 2006: 24), and states that in the very definition of 'style' proposed by Katie Wales (Wales 2001: 371), "it is the reader's perception of style which matters" (Boase-Beier 2006: 32). As every reader does through the interpretation of texts, the translator completes the works to be translated (see Sartre's 2001 *What is Literature?*; Jauss 1982: 18-20). But the fact that translation involves textual recreation forces the translator to take even further steps in this textual completion. It is again

Boase-Beier's words which I bring in to illustrate this cognitive view of the process of reading:

What these insights mean for the translation of style is to suggest that the process of reading a source text is not something which involves analysing all details of content and style until a meaning is got and then stopped, and the (uncontroversial) meaning transferred through translation into another language (or medium, if it is intralingual translation). On the contrary, if reading is a dynamic, active, participatory, open-ended process, where a text has to "mean whatever it can – to any reader" (Hughes 1994:261), then reading is unlikely, in translation practice, to be clearly separated from the act of recreation in another language (Boase-Beier 2006: 32).

In other words, translation is the process whereby a translator embarks on a perpetual exploration of the original text from the reader's own point of view, and this point of view will always entail a personal take or a recreation of what the text suggests. One of the things I mean when I use the term 'cognitive' in the context of this work is basically what goes on inside the translator's head (although not in the sense of the immediate choice-making that Thinking Aloud Protocols document but rather in an interdisciplinary internal experience for the translator). As Roger Bell has said, "it is almost certainly the case that translators are more consciously aware of language and the resources it contains than monolingual communicators are" (Bell 1991: 17). Bell also talks about a particular form of "contrastive knowledge" (Bell 1991: 36) which a translator needs to have in order to perform appropriately. This is partly why, for the purposes of this thesis, I am less interested in the translated text as a final product than in what the experience of translation brings to the student of literature: translation as experience; and therefore, the emphasis is on the implications this experience has in the critical skills development of students of foreign literature.

2.1.2 Embodiment

"[L]anguage is embodied, just as the mind is embodied", writes Margaret Freeman in her article 'The Body in the Word. A Cognitive Approach to the Shape of a Poetic Text' (Freeman 2002: 25). Our bodies make sense of the world in varying ways, "meaning traffics in patterns, images, qualities, feelings, and eventually concepts and propositions" (Johnson 2007: 9). And just as our bodies make sense of the world, they also make sense of the worlds that we read: "We are inclined to think that speakers are only incidents in the life of a text. But the contrary is true: texts are parts of our physiology, absorbed into our vocal cords" (Scott 2006: 65). Embodiment theory reinstitutes the body as the core source and destination of our meaning-making and sense-making faculties. It tries to go against the Cartesian principle of the division between mind and body, regarding them as a whole, and as parts of a

system that works much more holistically than we sometimes want to acknowledge. It also wants to raise the status of non-linguistic or unconscious forms of knowledge, such as image-schemas like the sense of direction. Johnson develops his theory of image-schemas in detail. Amongst the forms of non-linguistic meaning-making processes in the human mind he enlists, for example, the basic types of knowledge that infants learn previous to the interference of any linguistic stimulus: detachability and segregation, solidity, size, substance, and shape (Johnson 2007: 48).

The theory of embodiment carries with it immense consequences for the perception of what constitutes the ‘meaning’ of a literary work. It mainly entails that reading a literary work is not about a subject matter *per se*, it is about what our whole bodies —our body including out mind— makes of that text. That is to say, it is also about the layout on the page, the sounds that we hear, the sensations the text evokes, and so on. All of these should be considered as ‘meaning’ because they are textual and paratextual elements that convey sense to the reading experience. But “[g]iven our tendency to measure civilization and culture by their very distance from the body, we hardly ever concede that there is a corporeal dimension to reading” (Littau 2006: 37). As Littau explains, feminist writers such as Hélène Cixous and Julia Kristeva did much at the initial phases of this reinstitution of the body into the act of reading and writing. “[T]he notion of language as essentially embodied and experiential is hardly new to feminism, having been discussed at least as far back as Virginia Woolf [...]” (Stockwell 2002: 171). However, “[t]he traditional dominant view in Western philosophy has regarded reason as a product exclusively of the mind, and the rational mind has been treated as being separate from the material body. Cognitive science calls this distinction into question, arguing [...] that reason (as well as perception, emotion, belief and intuition) are literally embodied” (Stockwell 2002: 27). Let us then allow these ideas to pave the way for consideration of the embodiment principles which cognitive theory has rescued for literary study.

In his essay on ‘The Grain of the Voice’, originally written in French and translated into English by the well-known translator Stephen Heath, Barthes described very clearly a Western cultural manner of articulating thoughts about art which has made an ‘expressive reduction’ of it (particularly of music) that does not take into account its actual materiality (Barthes 1977: 184). He takes singing as the example, which leads him to regard voice in a literal sense. Although in this thesis on Criticism-through-Translation the notion of ‘voice’ goes beyond this literal meaning, Barthes’ ideas still prove useful for the purposes of this work, given that he explores the relationship between voice and language:

The *geno-song* is the volume of the singing and speaking voice, the space where significations germinate ‘from within language and in its very materiality’; it forms a signifying play having nothing to do with communication, representation (of feelings), expression; it is that apex (or that depth) of production where the melody really works at the language – not at what it says, but the voluptuousness of its sound-signifiers, of its letters – where melody explores how the language works and identifies with that work. It is, in a very simple word but which must be taken seriously, the *diction* of the language (Barthes 1977: 182-183).

Thus Barthes makes a distinction between communicative and expressive functions of voice, and a dictive level of voice where materiality takes over from semantics. The latter is the aspect of voice that I am mainly interested to study here.

But Barthes uses this distinction to make a point about what I would call a lack of practical involvement on the part of ‘culture’:

Such a culture, defined by the growth of the number of listeners and the disappearance of practitioners (no more amateurs), wants art, wants music, provided they be clear, that they ‘translate’ an emotion and represent a signified (the ‘meaning’ of a poem); an art that inoculates pleasure (by reducing it to a known, coded emotion) and reconciles the subject to what in music *can be said*: what is said about it, predicatively, by Institution, Criticism, Opinion (Barthes 1977: 185).

Barthes relates the phenomenon of a ‘disappearance of practitioners’ to the fact that listeners miss out on the physical nature of sound. Promoting a direct and active interaction for people to engage with the material of the art they are trying to perceive in a more encompassing way would undoubtedly increase the possibilities for issues of texture to exist and become more prominent. I will use Stockwell’s words to describe this notion of texture: “If there is one thing that is common to many different attempts to describe or characterise literariness, it is the notion that there is a texture to a text, a sense that the materiality of the object is noticeable alongside any content that is communicated through it. Literature draws attention to its own condition of existence, which is its texture” (Stockwell 2002: 167); texture is “the experiential quality of textuality” (Stockwell 2009: 14). This idea of readers needing to be listeners and to grasp textual texture ties in with my idea of literary translation as a practice that may be an aid for students of literature to grasp the physicality of literary language, by changing its texture, re-embodiment that language. It constitutes the basis for my call for an interdisciplinary exchange between criticism, translation, and musical and theatrical practices to develop an enhanced sensitivity to textual materiality. The interdisciplinary dimension of my research becomes clearer in my development of the notion of voice later in this chapter (see section 2.2) and in the subsequent chapters of the thesis. First I will explain how embodiment transforms the notion of criticism I use in my work.

The next section considers this experience of conscious embodiment as a form of understanding that can nurture critical perspectives of literary texts.

2.1.3 Criticism

We now get to the third aspect mentioned at the beginning of this section on cognitive theory and the student-translator as reader: the critical awareness entailed by the embodiment of reading, through voice.

Besides pointing to what goes on in the mind of the translator, by cognitive I also wish to appeal to the notion of 'knowledge'. After the figure of the author, the person who could be said to know most about a literary work is its translator. Some would argue that given the number of unconscious choices authors make in the process of writing, translators are more aware than even authors about what literary works entail (for more on unconscious choices see Boase-Beier 2006: 51). If we take this to be true, wondering why is it then that literary translation is not regarded as a fundamental practice in the bilingual study of literature follows as a natural consequence.

In order to go on to reflect on the view of the translator as critic, and to conclude the remarks on the significance of the cognitive side of the present work, it is relevant to reflect upon what we mean when we speak of 'knowledge': what does it mean to say that the translator 'knows' something about the source text? The first definition of the word 'knowledge' in *The Concise English Dictionary of Current English* refers to 'an awareness or familiarity gained by experience' (Thompson 1995: 753). Some older definitions of the term in the *Oxford English Dictionary* (1933) regard it as "the fact of recognizing as something known, or known about, before; recognition"; "familiarity gained by experience"; "mental apprehension; a perception, intuition, or other cognition". I wish to rescue this sense of the word to liberate ourselves from the notion of knowledge as a compilation of facts or information, and to remind ourselves and keep in mind it is familiarity we are concerned with when we speak about knowledge. Stockwell talks about a "construction integration model of comprehension" (Stockwell 2002: 154) whose aim is "to reintegrate cognition with emotional and motivational aspects of experience and behaviour" (Stockwell 2002: 154). He claims that "knowledge retrieval seems to work as much by association as by marking logical or schematised connections with a domain" (Stockwell 2002: 154). Therefore, if knowledge is about familiarity and it works through a process of association, multiplying the number of different approaches to a text increases the possibilities for students to relate to that text knowingly.

My interdisciplinary approach is an attempt to broaden the forms of interaction with literary texts in order to attain new forms of experiential knowledge about them.

When we say we want to educate, as the origins of this verb suggest (from the Latin *educare educat-* related to *educere*: ‘to bring out or develop from latent or potential existence’, see Thompson 1995: 431); we are implying a desire to narrow a distance, the distance between the learner and what s/he is supposed to know. Cognition is concerned with the processes whereby this knowledge and understanding is acquired through thought, through experience, and through the senses, where ‘to understand’ means to perceive meaning, to interpret in a particular way, to be knowledgeable aware of the character or nature of something. As Keith Oatley explains, “Criticism in cognitive poetics differs from much of the literary criticism that occurs in a department of literature. In the criticism that occurs in cognitive poetics, we are concerned with what minds do when writing or reading” (Oatley 2003: 161). And as Carper and Attridge assert, “Increased understanding [...] leads to increased enjoyment, but in the case of poetry, understanding is not only an intellectual matter. To experience a poem fully is to hear and feel it at the same time as responding to the meanings of its words and sentences, and to do this one has to be able to appreciate its rhythms. An invaluable tool in doing so, and in communicating one’s experience to others, is a way of marking the lines of verse to indicate how the rhythm is working [...]” (Carper and Attridge 2003: ix). In other words, knowledge and understanding within cognitive poetics are taken to be internal experiences in the mind of the reader as activated by bodily mechanisms of apprehension. My research aims to develop acoustic awareness, and it does so by making sound and rhythm explicit to the student-translator in a visual, auditory and bodily form.

The assertions about embodiment theory and the reconfiguration of the concepts of knowledge and understanding within cognitive poetics call for a redefinition of the concept of criticism. If our minds are embodied and if human beings have sensuous ways of making sense of the world, and also rational and logical ways to do so, then criticism, regarded as a form of reading into literature, ought to include the body. This is partly why I choose to use the word “grasp” when I say “grasping voice in poetic prose”: I am referring metaphorically to the action of understanding something by means of getting hold of it. Voice might not be something you can actually hold in your hands, but it is something you can feel with the body. I want to develop a physical awareness of the aspects of literature that are covered by the notion of voice as developed in this thesis; what I want is to talk about this “grasp” as a critical action, as a way of reading into the text.

The translator is a type of reader who benefits from a particular relationship with the text and this special position is what generates a unique kind of knowledge and understanding, one which is intimately tied to a creative experience. “The foreign language [...] is what rediscovers the ST, what necessitates its re-articulation as textual revelation” (Scott 2006: 118); translation is “something which helps us to understand the ST better [...]” (Scott 2006: 118). This will become more relevant in Chapter Three, where a particular methodological approach is employed to study the kind of awareness translation can give bilingual students of literature.

2.1.4 Sound and Memory

As I anticipated at the start of this chapter, becoming aware of acoustic properties in poetic prose can develop a more acute critical perspective, and it does so partly because sound patterns are very deeply related to processes of remembering in the human mind. In this section I wish to explore this idea in order to establish a relationship between sound patterns in the text and the effects and pedagogical consequences of these sound patterns when they are effectively perceived by the student-translator.

From his typically structuralist perspective, Saussure described — almost one hundred years ago — the way in which words (‘linguistic signs’) connect concepts with ‘sound-images’ (Saussure 1974: 66). Language⁸ has a physical quality. Language is sound. Jakobson also reflected quite broadly on this aspect of language, as the lectures on sound and meaning which he gave in New York in 1942-3 demonstrate (Jakobson 1978). This basic realization about the nature of language leads to a distinction between the spoken and the written word. In *Orality and Literacy*, Ong explores the relationship between the two and stresses the oral element that remains present even in written forms of language (Ong 1995: 101). It is a likely fact that when we think of reading we tend to imagine that it is done in silence, but this has not always been so. Paul Saenger explains how reading did not use to be a silent practice: “[a]ncient reading was usually oral, either aloud, in groups, or individually, in a muffled voice” (Saenger 1997: 1, see also Littau 2006: 14-19; Stewart 1990: 19). When we read, and even when we read ‘silently’, there is a sonorous dimension to words which is there, in our minds, always; “the sound-effects of reading are still effective, even if interiorised” (Stockwell 2009: 58). There are therefore similarities between the written and the spoken language, and there is no reason to disregard sound and rhythm when we are regarding the mechanisms of reading processes.

⁸ Language here is being referred to as the form of verbal communication which uses uttered words and their recorded form in writing. Sign language is therefore not taken into consideration.

Many writers, but mainly poets, acknowledge the importance of the sonorous dimension of literary language. Ted Hughes, for example, addresses the issue of sound in ‘The Demands of Musical Interpretation,’ in his essay ‘Myths, Metres, Rhythms’ (Hughes 1994: 310-372), where he develops the idea of musical interpretation in terms of performance decisions on the part of the reader when encountering unorthodox metre structures: “The reader’s voice, scanning the whole line ahead, as a performing musician would, for maximum expressiveness according to the meaning, introduces the effects as it were wilfully, in the way of ‘musical interpretation’” (Hughes 1994: 324-325). Hughes contrasts the idea of musical interpretation to the idea of “natural quantities” or the patterns of stress that language naturally suggests as it would in orthodox metre. He talks about a tension between these two forces, “[t]he two metrical laws —the rhythm of ‘natural quantities’ and the basic measure— are not merely in tension, they are combatively out of synchrony, producing explosive yet tightly controlled effects of syncopation in every foot” (Hughes 1994: 344-345). The poet offers a chronology of the poetics of English verse taking into account even Old English verse and works such as *Gawain and the Green Knight*, and then contrasting the “two-part, alliterative accentual line” (Hughes 1994: 366) to the French and Italian verse forms imported by Chaucer and developed by English poets thereafter. It is clear from this essay that the place of metre and rhythm is constitutive to the way Ted Hughes thinks of literature, and that achieving what he terms musical interpretation is one of the main sources of pleasure for a reader:

As everybody knows, between the sitting or standing person and that same person dancing there gapes an immense biological gulf. The same between a casually talking or silently listening person and that same person suddenly bursting into song. The gulf is so great that many people need special conditions before they can get across it. Some can never cross it at all. It is easy to underestimate this. In fact, what is required is that the familiar person becomes, in a flash, an entirely different animal with entirely different body chemistry, brain rhythms and psychological awareness [...]. And yet, obviously, it is a natural enough thing, in the right circumstances, to leap that gulf. And almost as a rule it produces the most intense pleasure for the one who does” (Hughes 1994: 335).

Hughes identifies the rareness of readers who are naturally sensitive to rhythmic subtleties, and also the intense satisfaction that achieving it might bring. It is true that his approach is more related to the interpretive handling of sound and rhythm, rather than the more material quality that I am referring to in this thesis. However, Hughes is a good example of a poet who is profoundly engaged with the sound of the words and the rhythms of language.

But of course the acknowledgment of sound has not been claimed by poets only. Jakobson, —who incidentally also wrote poetry himself (Jakobson 1987: 2)— acknowledged the role of

sound in poetry in various parts of his theory, but specially in his essays ‘Language in Operation’ and ‘Linguistics and Poetics’ (Jakobson 1987: 50-94). In the first of these he analyses the acoustic effect of the refrain of ‘nevermore’ in Edgar Allan Poe’s poem “The Raven”. Several critics who write about language have established a relationship between language and music. For example, Chapman, in his 1984 book *The Treatment of Sounds in Language and Literature*, highlights the role of the auditory speech-element in the enjoyment of literature. He envisages as well the potential problem in the translation of sound effects which have different associations in different languages (Chapman 1984: 221), which would imply that translators need to have a highly developed ‘ear’ for the languages and the rhythmic implications of the languages they work with. My work is also concerned to help develop this “ear” in students of foreign literature.

Another example is Piette’s *Remembering and the Sound of Words* (1996). In the introduction he clearly expresses two of the core issues which a study in such a subject would have to consider, i.e. “[W]hether the sounds of words are not of purely structural significance within literary works, acting as ‘musical’ figures with absolutely no sense beyond the sensuousness of pleasing figures of pitch and sound-repetition” (Piette 1996: 7-8) and whether “a sound-sense argument can be proven, whether it should not merely be described as a local, unconscious, and transient effect within a particular context that cannot be extrapolated from” (Piette 1996: 8). Despite how problematic the challenge to render auditory language phenomena might be, particularly in prose, the existence of these studies shows it is nonetheless a pursuit worth following.

At this point it is important to mention that the work in this thesis is not related to sound symbolism as an area of linguistics that aims to establish universal associations between particular isolated sounds and particular isolated meanings and which tries to ascribe meaning to sounds in words (ie. trying to demonstrate that certain vowels, for example, have certain universal psychological effects on listeners). A very technical account of sound symbolism can be found in Leanne Hinton’s 1994 book on the topic, and for a further exploration of sound symbolism issues as an expressive phenomenon see Reuven Tsur’s *What Makes Sound Patterns Expressive?* (1992). The reason why I abstain from taking this approach is that I have certain reservations regarding this kind of, as Stockwell refers to them, “phonoaesthetic views”:

In some traditional literary criticism and often in impressionistic accounts of literary texts, a strong link will be made between a sound and a meaning, so that a prevalence of flat back vowels [...] is regarded as tortured, or a collection of /s/ and other sibilants is regarded as snake-like hissing, or a dominance of plosives is seen as

aggressive, and so on. These judgements are phonoaesthetic and it is easy to show that a direct link is false simply by reading through the 's'-initial or 'd'-initial words in a dictionary (Stockwell 2009: 59).

Although I agree with Stockwell's basic principle that isolated sounds cannot be given a meaning *per se*, I think that through the experience of translating a literary text and noticing changes in the sound effects created by the repetition of particular letters, one has to acknowledge the contribution of particular sounds to the overall feeling of a piece of literature. In my fieldwork practice I demonstrated that the sound of certain words does influence their sense. Synonyms serve well to illustrate this, as even though they are meant to 'mean' the same thing, the sense conveyed by their sound might be one of the reasons behind an author's preference for one over the other. Besides, the position of the mouth and the place where vibrations take place within the vocal cavity, chest and face do make a difference in the way certain sounds are perceived by our bodies: some sounds are felt deep in the chest while others have a more 'superficial' resonance at the top of the nose. The question of how these differences are interpreted by different individuals is what can lead to all sorts of opinions, and it is here where I perceive a problem with claiming universal truths about the significance of specific sounds.

There is also an inherent relationship between sound and memory which can be traced back to oral traditions. "The oral tradition underlies the composition of a great deal of poetry, and early texts commonly bear the signs of being intended for recitation", writes Chapman (Chapman 1984: 212). Ong explores extensively the structure of early narratives and how resources such as repetition were necessary for their effectiveness as an illiterate —oral— phenomenon. For indeed, perhaps the most obvious aspect of sound we can relate to memory is repetition, and oral expression needs to find a way of making language memorable both for the performer and for listeners to follow and help them stay attentive and retain enough narrative information: "the epic poets [...] used the hypnotic qualities of rhythm or rhyme or alliteration both as an *aide-mémoire* for themselves and to catch and hold the audience's attention" (Alvarez 2005: 49-50).

But let us pause for a moment: If I say literature is expressed in 'memorable language', what exactly do I mean? Piette addresses the concept of remembering in relation to the sound of words in some detail. Particularly in the sections on 'Musical Remembering' and 'Fetishistic Moods and Key Words' of the introduction to his book on the subject, where he focuses on "the reader's textual acoustic memory" (Piette 1996: 24), Piette explains the acoustic connotations of words in literature. Although when he refers to memory the author points to

the way intertextuality works within literature (we read and discover we have an acoustic memory of having heard a particular combination of words elsewhere, i.e. in other literary works), the aspect of memory I would like to focus on is the way that becoming aware of the acoustic properties of literary texts makes readers remember them much better as individual forms of literary expression.

The second way in which I find Piette's study of some relevance to my work is in his concern to establish the term 'prose rhymes', which entails an acoustic rendering exclusive to poetic prose texts. Before introducing this notion, Piette describes the achievements and weaknesses in David Masson's development of a taxonomy of sound-repetitions, which he summarises by giving an example of each of the kinds of repetition acknowledged by Masson:

Start-echoes (c-/c-)	Sound-repetitions in initial position (<u>c</u> ourt... <u>c</u> ase)
End-echoes (-c/-c)	Repeated final sounds (cat <u>t</u> ... <u>t</u> mint)
Simple echoes	Repeated sound in a single phoneme (ba <u>ck</u> ...ta <u>k</u>)
Compound echoes	Repeated sound in two or more phonemes (<u>st</u> ri <u>ct</u> ... <u>st</u> ra <u>n</u> ge)
Outflow-echoes (cv/cv)	Initial syllable-sound the same (<u>f</u> ir <u>s</u> t... <u>f</u> ir <u>m</u> ly)
Inflow-echoes	Terminal syllable-sound the same
Solid-echoes (cvc/cvc)	Repetition of whole syllable (<u>p</u> ai <u>n</u> ... <u>p</u> ane)
Frame-echoes	Repeated initial and terminal c with v- Modulation (<u>st</u> ai <u>d</u> ... <u>st</u> oo <u>d</u>)
Grid-echoes	Polysyllabic frame-echoes ('they had <u>se</u> en her <u>dy</u> ing and <u>sa</u> w <u>no</u> thing left to <u>do</u> ')
Tag-echoes	Repeated unstressed words (articles, pronouns, suffixes, prefixes, etc.)
Cap-echoes	Prefix tag-echoes (<u>in</u> different <u>in</u> considerate)
Spur-echoes	Suffix tag-echoes (con <u>st</u> ri <u>ct</u> ion con <u>st</u> ra <u>ct</u> ion)
Elements	Generic term for the phonemes being repeated
Element groups	Repeated phoneme-cluster in same order ('the <u>c</u> ar <u>sw</u> er <u>v</u> ed off the <u>r</u> o <u>u</u> nd <u>a</u> bo <u>u</u> t into the <u>k</u> er <u>b</u> of the <u>r</u> o <u>a</u> d') [...]
Motif	Repeated element-group
Augmented element-groups	When other words in context contain phonemes of element-group
Sequence	Element-groups repeated throughout passage (i.e. finding <u>f</u> ai <u>l</u> ure/ <u>f</u> eel/ <u>f</u> lashing/ <u>f</u> ull in same passage)
Chiasmus	Switch in a pair of phonemes (<u>w</u> hite <u>t</u> ide)
Interchange	Sequence with switches (<u>c</u> arried <u>a</u> cross a dark <u>r</u> oaring <u>c</u> ave)
Knot	Scattered elements tighten into one (' <u>t</u> ried to <u>s</u> trip as he <u>p</u> assed')
Patterned assonance	Vowel modulation with chiasmic pattern ('when w <u>i</u> nter we <u>p</u> t <u>i</u> ts d <u>a</u> mp')

(Piette 1996: 39)

Although Masson's classification of sound-repetition starts by outlining the most conventional case of alliteration, his subsequent categories show a broader range than the repetitions normally identified in poetry⁹. Precisely, Piette's main justification for the invention of the term 'prose-rhymes' is that:

“[t]erms such as ‘alliteration’, ‘assonance’, ‘half-rhymes’ when used of prose sounds do not seem to me to be anything more than imports from poetics clumsily applied. Prose sound-relations are most of the time looser and freer than their poetic counterparts. ‘Loose’ sound-effects in prose play a counterpart to the uses of internal rhyme in poetry but without the necessity of having continual recourse to definitions of and distinctions between assonance, alliteration, and rhyme” (Piette 1996: 43);

“Words such as ‘poussière’, ‘poussa’, and ‘passant’ could never be called ‘rimes’ in French poetry. But I feel they can in French prose” (Piette 1996: 44).

In other words, there is a specific way in which sound repetition functions within prose words, and this function differs from that of sound repetitions in the traditional poetic notions of rhyme. Piette's main interest beyond the development of the concept is to explore the way in which these prose sound-repetitions initiate processes of memory and recollection in readers: “Memory work is an essential part of the work of a writer, and it is in his or her contact with language, both from a semantic and an acoustic point of view, that the work is done. [...] This book will attempt to show how these reflections are integral to the heart of modern writing, and that at that heart lies a mysterious acknowledgment of the rhyming nature of memory, the remembering work of prose rhymes” (Piette 1996: 45). The main four chapters of his work analyse the way in which Mallarmé, Proust, Joyce and Beckett use this device in the creation of their narrative works, but this is not the place to describe his findings in detail. However, their relevance for the present study is that they reveal the mechanisms by which repetition acts as a rhythmic element within prose works, and the way in which it triggers the memory recollection processes on the part of the reader, both of previous sections within the same narrative, and of intertextual associations that are activated by particular combinations of words, or particular configurations of sounds. I now wish to establish a relationship between these workings of memory and Stockwell's ideas about literary resonance.

The final aspect I wish to address in regard to the notion of memory is related to Stockwell's notion of resonance, but in the practical applications conceived in my proposal. In his 2009 book, Stockwell opens his chapter on resonance by stating that:

⁹ Some of these repetitions will be addressed as rhythmic elements of prose in Chapter Four.

[o]ne of the most difficult aspects of literary experience to describe rigorously is the way in which reading a literary work can create a tone, an atmosphere in the mind that seems to persist long after the pages have been put down. Literature is valued because of this resonance which is difficult to articulate or define. The difficulty is twofold, firstly in the graded and variable sense of the phenomenon itself: resonance is not an object but a textured prolonged feeling that can be revived periodically after the initial experience. [...] Secondly, the difficulty in pinning down resonance also lies in the poverty of our analytical apparatus for describing it, in literary criticism (Stockwell 2009: 17).

As I said a couple of paragraphs earlier, I would like to focus on the way that becoming aware of the acoustic properties of literary texts makes readers remember them much better as individual forms of literary expression; I use Stockwell's notion of resonance in this sense, as I want to enrich the literary experience of students of foreign literature by developing their sensitivity to sound patterns through the act of translation.

This first section of Chapter Two has established how, in the context of this thesis, the student-translator's work as a reader involves an embodied (performed) reading-for-translating. This form of reading is explored through the experience of stylistic analysis and literary translation, which further develop a critical insight based on sound and memory. I will now develop the notion of voice which best expresses this sonorous awareness at each of the stages of analysis and translation.

2.2 Voice

2.2.1 Voice within literary theory

The most common notion of voice in literary theory is addressed as an issue in the field of narratology, where the major point of interest for the critic is to establish who speaks in a literary text, and how, whether it is a character, a narrator, or an implied author (see Wales 2001: 406-407; Furniss and Bath 1996: 159; see also Stockwell's notion of voices as 'deictic centres' (Stockwell 2002: 41-58); here voice is mentioned only as the "extrafictional voice" of an author for a particular work (Stockwell 2002: 42). Given the characteristics of performative voices of actors on stage, within the discipline of theatre and drama there is quite a large number of publications on the subject (see Berry 1973; Rodenburg 1992). The emphasis of these publications tends to be of a very practical nature, aimed at helping actors develop their physical voice in order to be able to project their voice on stage, to help them develop strategies to avoid harm to their vocal chords, and to encourage them to explore the expressivity of their voices in order to fulfil the requirements of performing a dramatic piece.

A number of authors deal with the topic from a literary perspective, and outside narratological considerations. I will now provide a brief introductory overview of the way in which these authors have approached the notion of voice. Al Alvarez' *The Writer's Voice* (2005) is one of the works concerned with non-dramatic literature that deal directly with the subject. Although he focuses on the role of the writer, that is to say, on the responsibility to find a voice—one's own voice—when becoming an author, he nonetheless offers some relevant material to reflect upon in the field of literature as a whole. One example of this is his recurrent appeal to the role of the listener: "Fifty years of writing for a living have taught me that there is only one thing the four disciplines [poetry, fiction, nonfiction, criticism] have in common: in order to write well you must first learn how to listen. And that, in turn, is something writers have in common with their readers. Reading well means opening your ears to the presence behind the words [...]" (Alvarez 2005: 11); "Imaginative literature is about listening to a voice.;" "The point is that the voice is unlike any other voice you have ever heard and it is speaking directly to you, communing with you in private, right in your ear, and in its own distinctive way" (Alvarez 2005: 15). Here Alvarez is pointing towards a notion of voice that comes nearer to what this thesis aims to explore: an awareness of acoustic elements in literary texts.

Some other authors have also mentioned 'voice', as did Andrew Cowan in 'Being Translated'. Despite starting his piece by saying that "[I]like a person's 'presence', a writer's 'voice' is a tricky thing to pin down" (Cowan 2006: 60), he then acknowledges: "what I usually think of as my 'voice' is the cadence that plays in my mind whenever I attempt to place any words on the page" (Cowan 2006: 60). Cowan speaks of rhythm, sound and cadence as being intrinsically bound to a particular writer's voice and he expresses his curiosity to discover how a translation of his words into, for instance, Japanese or Korean, can possibly convey this. After several collaborative experiences during two consecutive years as author in residence for the British Centre for Literary Translation Summer School at the University of East Anglia, Cowan's previous conception of translation as a process whereby translators ought to achieve an 'equivalent' voice, developed into a more understanding account of how alike translation is to the process of writing itself. Cowan's final assertion is deeply related to my interests, as he discovered that the experience of engaging with translators in trial situations made him realise what his own 'cadence' actually consists of. In other words, the process of transformation of his own voice revealed to him inherent properties present in his text in the original language.

A significantly extensive book in English that addresses voice in a purely literary sense is Garret Stewart's *Reading Voices. Literature and the Phonotext* (1990), which focuses on the notion of voicing as a "destination of the text in the reading act" (Stewart 1990: 12), and is

concerned with “the reading that proceeds to give voice, or at least to evoke silently such voicing: to evocalize” (Stewart 1990: 1); “phonemic reading” (Stewart 1990: 2); “inner audition” (Stewart 1990: 3); a “reading [that] rewrites by revoicing” (Stewart 1990: 12). Stewart develops a notion of voice that is “between the materiality of the text and the subjectivity of the reader” (Stewart 1990: 18). As the reader will see further on in my own development of the notion of voice (see section 2.2.3), his notion of voicing is related to my notion of the voice of the reader, which stems from the theory of embodiment and conceives of language as having materiality.

Literary Voice (1995) by Wesling and Slawek is another publication that theorizes the notion of voice in detail. Wesling and Slawek identify three different voices: maximal voice, minimal voice, and a second form of minimal voice they associate with non-sense (Wesling and Slawek 1995: 10) or de-toned voice. Their study provides a good historical account of the notion of voice, with an emphasis on the “indeterminate voice in twentieth-century literary practice” (Wesling and Slawek 1995: 179), according to them pursued theoretically mainly by Jacques Derrida.

One of the aspects I find problematic when addressing the issue of voice is the rather inevitable connotation it has of the notion of authorial intervention; although this can actually be understood mostly as a narratological concern, as the notion of voice we actually want to attain is not tied to a “person” in the text. Consider Barthes’ ‘The Death of the Author’ (1968): “Who is speaking thus? [...] We shall never know, for the good reason that writing is the destruction of every voice, of every point of origin. Writing is that neutral, composite, oblique space where our subject slips away, the negative where all identity is lost, starting with the very identity of the body writing” (Barthes 1977: 42). It would seem that having this statement as a background echo would make it quite risky to use the term ‘voice’ ever again. However, I take voice to be those acoustic particularities which make literary language memorable for the reader and which build a relationship with an author’s particular use of language. Think of how the work of some authors ‘sounds’. Let us ‘hear’ a sample of each without any interruption in-between them. Consider first the beginning paragraphs of Joyce’s *Finnegans Wake*:

Riverrun, past Eve and Adam’s, from swerve of shore to bend of bay, brings us by a commodius vicus of recirculation back to Howth Castle and Environs.

Sir Tristram, violer d’amores, fr’over the short sea, haad passencore rearrived from North Armorica on this side the scraggy isthmus of Europe Minor to wielderfight his penisolate war: nor had topsawyer’s rocks by the stram Oconee exaggerated themselves to Laurens County’s gorgios while they went doubling their mimper all the time; nor avoice from afire bellowsed mishe mishe to tauftauf

thuartpeatrick: not yet, though venissoon after, had a kidscad buttended a bland old Isaac: not yet, though all's fair in vanessy, were sosie sesthers wroth with twone nathandjow. Rot a peck of pa's malt had Jhem or Shen brewed by arclight and rory end to the regginbrow was to be seen ringsome on the aquaface.

The fall (bababadalgharaghtakamminarronkonnbronntonnerronntuonnthunntrovarrhounawnskawntooohooordenenthurnuk!) of a once wallstrait oldparr is retaled early in bed and later on life down through all Christian minstrelsy. The great fall of the offwall entailed at such short notice the pftjschute of Finnegan, erse solid man, that the humptyhillhead of humself promptly sends an unquiring one well to the west in quest of his tumptytumtoes: and their upturnpikepointandplace is at the knock out in the park where oranges have been laid to rust upon the green since devlinsfirst loved livvy (Joyce 1939: 3).

Now we have the first paragraph of *The Unnamable*, Beckett's third part of his novel trilogy:

Where now? Who now? When now? Unquestioning. I, say I. Unbelieving. Questions, hypotheses, call them that. Keep going, going on, all that going, call that on. Can it be that one day, off it goes, that one day I simply stayed in, in where, instead of going out, in the old way, out to spend day and night as far away as possible, it wasn't far. Perhaps that is how it began. You think you are simply resting, the better to act when the time comes, or for no reason, and you soon find yourself powerless ever to do anything again. No matter how it happened. It, say it, not knowing what. Perhaps I simply assented at last to an old thing. But I did nothing. I seem to speak, it is not I, about me, it is not about me. These few general remarks to begin with. What am I to do, what shall I do, what should I do, in my situation, how proceed? By aporia pure and simple? Or by affirmations and negations invalidated as uttered, or sooner or later? Generally speaking. There must be other shifts. Otherwise it would be quite hopeless. But it is quite hopeless. I should mention before going any further, any further on, that I say aporia without knowing what it means. Can one be ephectic otherwise than unawares? I don't know. With the yeses and noes it is different, they will come back to me as I go along and how, like a bird, to shit on them all without exception. The fact would seem to be, if in my situation one may speak of facts, not only that I shall have to speak of things which I cannot speak, but also, which is even more interesting, but also that I, which is if possible even more interesting, that I shall have to, I forget, no matter. And at the same time I am obliged to speak. I shall never be silent. Never (Beckett 1959: 293-294).

Finally, let us consider the beginning of Winterson's *Written on the Body*:

Why is the measure of love loss?

It hasn't rained for three months. The trees are prospecting underground, sending reserves of roots into the dry ground, roots like razors to open any artery water-fat.

The grapes have withered on the vine. What should be plump and firm, resisting the touch to give itself in the mouth, is spongy and blistered. Not this year the pleasure of rolling blue grapes between finger and thumb juicing my palm with musk. Even the wasps avoid the thin brown dribble. Even the wasps this year. It was not always so.

I am thinking of a certain September: Wood pigeon Red Admiral Yellow Harvest Orange Night. You said 'I love you.' Why is it that the most unoriginal thing we can say to one another is still the thing we long to hear? 'I love you' is always a quotation. You did not say it first and neither did I, yet when you say it and when I

say it we speak like savages who have found three words and worship them. I did worship them but now I am alone on a rock hewn out of my own body.

CALIBAN You taught me language and my profit on't is I know how to curse.
 The red plague rid you For learning me your language.

Love demands expression. It will not stay still, stay silent, be good, be modest, be seen and not heard, no. It will break out in tongues of praise, the high note that smashes the glass and spills the liquid. It is no conservationist love. It is a big game hunter and you are the game. A curse on this game. How can you stick at a game when the rules keep changing? I shall call myself Alice and play croquet with the flamingoes. In Wonderland everyone cheats and love is Wonderland isn't it? Love makes the world go round. Love is blind. All you need is love. Nobody ever died of a broken heart. You'll get over it. It'll be different when we're married. Think of the children. Time's a great healer. Still waiting for Mr Right? Miss Right? and maybe all the little Rights? (Winterson 1994: 9-10).

It would be hard to argue that these fragments do not have an identifiable sound making them unique and memorable in the literature spectrum. Joyce's prose is heavily reliant on sound but creates a language which turns into an experimental appeal to the ear in relation to the eye as it reads. He plays with ways of representing the auditory aspect of language in novel forms on the page but in doing so, he sometimes sacrifices meaning completely: for Garret Stewart, Joyce's writing produces a phonemic reading, "a relapse to the primitive status of a writing which, as it were, gave the decipherer no break" (Stewart 1990: 20); for Attridge, in *Finnegans Wake* "we are not inclined to ignore the medium whereby the content is transmitted; this is language at its least transparent [...] Indeed, it is difficult to talk of a 'content' that is somehow behind these words, pre-existing and predetermining them [...]" (Attridge 1990: 10); and according to Norris, this is Beckett's opinion regarding Joyce's writing in *Finnegans Wake*: "His writing is not *about* something; it is *that something itself*" (Norris 1990: 161).

In contrast, Beckett's experimentation is of another kind: his use of repetition and rhythm has an intimate relationship to the meaning of the words he uses and the effect that his particular use of language conveys. Paul Davies expresses it in this way: "As well as marks on a page, words are sounds. To a correspondent's enquiry about the meaning of his work, Beckett's reply – that it is a matter of fundamental sounds – has become well known" (Davies 1994: 58)¹⁰. Davies develops the importance of sound in the prose works by Beckett by establishing a relationship between the psychic states that characterise not only his characters but the language these are created with, the language of their discourse. The critic explores the idea that by expressing the incapacity of language to act as a truthful system of communication,

¹⁰ For the direct reference to Beckett's letter from 29 December 1957 addressed to director Alan Schneider, see Harmon 1998: 24.

Beckett turns to the aural dimension of sounds, and “[i]t is through his intimation of the cosmology described in terms of the music of the planets and the mystic path of return that Beckett exposes the shortcoming of the positivist Cartesian system” (Davies 1994: 62). Even though both Joyce and Beckett play with the relationship between sound and meaning, they do so in very distinctive ways. While the logic or coherence of Beckett’s words might sometimes prove hard to follow, due to the difficulty of locating a particular character or narrator in the text, Beckett does not, for example, create the Joycean two-line-long words which are almost impossible to pronounce.

The case of Jeanette Winterson offers a completely different panorama: the pauses and intertextual elements in her text produce a different acoustic effect from that of the other two extracts. Hers is a more harmonious flow, but one which nonetheless presents itself in quite a fragmentary form. “The citation compulsion can be seen in most of Winterson’s fictions. *Written on the Body* reframes much of the literature of the romance tradition: beside current clichés of love are allusions to Shakespeare, Charlotte Brontë, Petrarch, Keats, and Donne, among others” (Gustar 2007: 55-68). Winterson manages to weave her narratives within textual structures which are organised in numerous sub-sections and which echo not only each other, but also other literary works. Despite the author’s ideological position regarding sexual politics by adopting an extremely anti-patriarchal attitude, even her feminist critics still manage to distinguish in her writing a particular style that has been sometimes labelled as postmodern not only due to its content, but also to its form. In her article ‘Jeanette Winterson’s Sexing the Postmodern’, Laura Doan analyses the relationship between the feminist and postmodern positions adopted by Winterson. She focuses on the way Winterson manages to remain within a postmodern tradition even though she explicitly distinguishes female power as a dominant category, something that traditional postmodern positions would not recognise given its ambivalent character. “Eschewing realism, Winterson constructs her narrative by exploiting the techniques of postmodern historiographic metafiction (such as intertextuality, parody, pastiche, self-reflexivity, fragmentation, the rewriting of history, and frame breaks) as well as its ideology (questioning ‘grand narratives’, problematizing closure, valorizing instability, suspecting coherence, and so forth) in order to challenge and subvert patriarchal and heterosexist discourses and, ultimately, to facilitate a forceful and positive oppositional critique” (Doan 1994: 138).

The purpose of including these three examples here is not to engage in a close analysis of style of each one, but only to provide the reader with a taste of what I mean when I address the issue of voice in relation to a particular author. When we read, we reconstruct or assume an authorial voice, we do this intuitively, and as translators we actually cannot afford not to

do it: “‘Author’ is in quotes here because it may not be the real author but an inferred one. We can subscribe to the view common in modern literary (and especially postmodernist) thinking that the author is inaccessible and yet still accept that we need to construct an author in order for literary communication to work” (Boase-Beier 2004: 279). It is this voice that I consider bilingual students of literature need to grasp.

But I would like to go back to the notion of distinctiveness and use it in order to define ‘voice’ as a fundamental concept in my work. The word “distinctive” carries with it the notion of difference, which is certainly a major topic in literary and cultural studies today, and which theorists such as Derrida explored thoroughly (see Derrida 1978). It is also intimately tied in with the notion of artistic value: a valuable piece of art is fundamentally one which is considered to be relevantly different or innovative in relation to other objects of art (Pope 2005: 59-60). If we take this relationship between distinctiveness and artistic value to be true, the capacity to distinguish different literary voices would certainly be a skill that should be taught in all courses on literary criticism. When we can identify the singularity of a literary voice, we have access to its very essence; this knowledge about authors’ distinctive voices is something that scholarly study can strive to attain, and translation can be a good strategy to do so.

2.2.2 Voice within Translation Theory

In the context of translation studies, voice has also a place of its own. It is often addressed whenever the issue of the translator’s voice ‘intervening’ in that of the author is considered. One early example of this aspect of voice is Hermans’ ‘The Translator’s Voice in Translated Narrative’, where he explains the reason why the ideology of conventional translation, which has the concepts of transparency and reproduction deeply rooted, might resist acknowledging the voice of the translator, “we do not *want* to hear the Translator’s voice” (Hermans 1996: 45). However, the current tendency within the so-called creative turn in translation studies (see Perteghella and Loffredo 2006: 2) is to acknowledge the voice of the translator so much that it becomes as important as the voice of the author (as in Perteghella and Loffredo’s (2006: 6) notion of the translator as co-author) and sometimes more important than the voice of the original author. As the editors of this publication state, Walter Benjamin was implying something similar to this when he gave such a determining level of importance to translations as being responsible for the afterlife of original literary works.

Although she does not state this supremacy of the translator over the author explicitly, Boase-Beier does conclude her 2006 book claiming that “a literary translation, especially if it is

informed by stylistic awareness, will be a more literary text than an untranslated text” (Boase-Beier 2006: 148). This idea of translations being more literary than their originals, or of translators being more creative than their authors, comes from the understanding of choice as a conscious cognitive process (for more on style and choice see Boase-Beier 2002). The translator often goes through an even more conscious process of choice-making than the author does, for s/he not only has to consider all the possible choices of the author behind the structure, lexis, content, rhythm and grammar of the original text, but s/he must also make a choice as to what to convey in the target language, and how to do it.

The recent works published and the even more recent lectures given by Scott have contributed very significantly to the development of the notion of voice within translation theory. As part of the Clark Lectures 2010: *Translation and the Resurrection of Reading*, given at Trinity College Cambridge, Scott read the paper “Reading: Voice and Rhythm”, establishing the core place of this notion within the field. In his earlier book *Translating Rimbaud’s Illuminations* (2006), two of his chapters are devoted to voice in translation, or “the acoustics of voice into the text” (Scott 2006: 11); he explains “[t]here are senses in which any written text is no longer spoken (however speakable), no longer has an originating voice, so that the translator has to develop strategies by which this voice might be imagined and the text made vocally accessible” (Scott 2006: 11). Scott conceives of a non-conventional translation, that is a translation that is not intended to substitute the original text for an audience who cannot access it, but a translation for readers who can access the original but want to restore its orality. In his view, “translation wants to release the meaning from voice, in order that meaning can be revoiced, by a voice which does not need to correspond with the original utterance” (Scott 2006: 88). In other words, the notion of equivalence is non-existent, and the sole aim of translation is to re-imagine the original text with a different palette of sounds, and through the view, and voice, of the translator.

In her recent publication *Translation and Creativity. Perspectives on Creative Writing and Translation Studies* (2006), editor Eugenia Loffredo’s article on transgeneric translation contains a section entitled “Listening to the Voice”. Here she describes the auditory identification of a text’s voice as a grasping of its ‘essence’. “In literature, in fact, voice stands for a particular literary style with which one author is identified, and differentiated from another [...],” she writes. Loffredo also points out the difficulties in describing the experience of listening to this voice, “listening to a voice is an experience that cannot be written about, yet can be written” (Loffredo 2006: 160). I believe that translation is the best way to attain an acute listening to this voice, and to re-embodiment it in the form of new writing

in a different language. This is where its application in the development of a critical appreciation of literary texts attains a more solid relevance.

Within this awareness, we must not forget the perspective from which we are addressing voice, which is that of the bilingual student of literature. We must remember that this particular kind of reader will not only approach the literary text in order to read it and analyze it, but will read it in a language which is not his/her mother tongue. This particularity, which—as we saw in Chapter One—is commonly neglected or ignored, carries with it immense consequences. Part of my aim is to take advantage of this singular perspective and use it to shed new light on the works that are read. The bilingual student of literature can take a step further from merely reading a work, and transfer the text from one language to another, obviously from a personal perspective which will influence the way in which this is done; s/he can adopt the position of a translator. Only when this happens will s/he fully locate the text's most subtle stylistic mechanisms and also something which tends to be neglected in the reading of prose: its rhythm. In Chapter Three I will try to exemplify the links between all these elements and I will present the findings of a study carried out with Mexican students of English Literature in Mexico City. Chapter Four will then develop the notion of rhythm further.

2.2.3 A New Proposal for Voice

Having addressed the way voice tends to be approached within literary theory and within translation theory, I will now describe my theoretical concept of voice, which entails three different aspects: the voice of the author, the voice of the reader, and the voice of the translator. Although my focus is much more into the acoustic aspect of voice, Boase-Beier's viewpoints on style in translation correspond in some respects to my development of the term. She identifies at least four styles to consider in translation:

- i) the style of the source text as an expression of its author's choices
- ii) the style of the source text in its effects on the reader (and on the translator as reader)
- iii) the style of the target text as an expression of choices made by its author (who is the translator)
- iv) the style of the target text in its effects on the reader

(Boase-Beier 2006: 5)

First of all, Boase-Beier classifies two different kinds of style: one based on the author's choices, and another one based on the effect of these choices on the reader. She then reproduces this model taking the translator as author of the translation (or a second author),

and readers of that translation as second readers. As she is coming at these definitions from a cognitive poetics point of view, and as her work is mostly concerned with the translation of poetry, she is mainly interested in the cognitive effects that contribute to the reader's recreation of the poet's state of mind, and the experience of these effects in the reader's own state of mind: "The meaning of a poetic text could therefore be said to be the assumed cognitive state of an inferred author, as reconstructed" by the reader of the translation (Boase-Beier 2004: 282).

My approach differs from hers in various ways: Firstly, I do not engage with 'states of mind', but rather, I am interested in establishing the aspects of the materiality of voice in the author's style through an exploration of the style of the source text (the voice of the author), the materiality of voice in the reader's reading process (explored through reading aloud, voice recording, and theatre-based explorations of voice), and finally, the presence of both of these voices in the translation produced by the students (the voice of the translator). As I am more interested in the process of translation rather than in translation as a finished product, I engage with Boase-Beier's iv) (the style of the target text in its effects on the reader) only with respect to the student-translators' own experience of reading their own work during the process of drafting and re-drafting their own translation(s). However, we must not forget that the primary aim of the identification of these three types of voice in this thesis is to provide a basis to develop a creative and interdisciplinary methodology for literary translation that is able to attain an embodied form of critical knowledge of the acoustic aspect of original texts of foreign poetic prose.

a) The voice of the author.

This is related to the notion of style as a linguistic object of study, the singularity of an authorial literary voice, with the acoustic particularities which make it unique and memorable. It is, of course, not related to the actual physical voice or sound produced by the actual author; rather, it is an analysis of voice as expressed through or suggested by the particular style of a literary text in print, "points of reference, time-related patterns of curiosity, anticipation, suspense, satisfaction" (Scott 2006: 162) established by the text. Loffredo describes the identification of this voice during her own translation process of Hyvrard's *Mère la mort*. After introducing the context for the subversive linguistic nature of the style of this author, Loffredo explains:

When in search of the 'essence' of a text — if we can talk about it not in its reductionist sense, but rather in terms of its singularity — in Hyvrard's case, we cannot but discern the idiosyncrasies of her voice, so that grasping its 'essence'

means hearing her voice. Listening to someone's voice enables us to enter into a rapport with otherness. [...] Indeed, the listening activity represents the sensuous dimension of the translator's experience, which is here explored by means of translation. This dimension is generally neglected mainly because of the complications derived from defining what a voice is in a text and how one can possibly listen to it (Loffredo 2006: 160).

Loffredo perceives the voice of the author as the essence of a text, and she places the listening act as the starting point for textual exploration on the part of the reader (Loffredo 2006: 171). For her, translation itself is the means for a translator to express his or her own relationship to this essence, an essence that is very reluctant to be 'defined' otherwise. In other words, translation emerges as the only means for the reader-translator to express the impact of the voice of the author on a particular reading experience. Alvarez' book on *The Writer's Voice* (2005) also stresses the importance of the voice of the author, but from the perspective of an emerging writer who needs to find a voice for him/herself. This topic constitutes the first part of the book. The second part is dedicated to the importance of listening, the importance that learning to discern the voice of the author and how to respond to it have in the development of an emerging writer.

In the methodology that I propose, the voice of the author is explored primarily through a stylistic analysis of the fragments of the original texts to be translated. Since this analysis aims to discover and to experience voice, its focus is on the acoustic aspect of the text, primarily its rhythmic elements. The rhythmic categories that are most relevant to study in a work of poetic prose are described in detail in Chapter Four. Some of these categories I first employed in the fieldwork (see Chapter Three) and later discovered they are closely related to those described by Nordman (2002) in 'Investigating Prose Rhythm: A Model for Systematic Analysis' (see 4.1.3).

b) The voice of the reader.

This entails voice as physicality, and the interaction between the voice of the author and the acoustic effects—which in turn have semantic effects—of these words 'translated' into the reader's mind and determined by the voice the reader gives to a particular reading. The voice of the reader is crucial to my understanding of the acoustic aspect of literature. It is again Scott who has described the nuances of this role on the part of the reader:

[...] a text's acousticity is principally about what you hear and how you hear it. What sounds does the readerly ear disengage from the tangled acoustic undergrowth? One reader hears the chain of /k/ and /kl/; another hears the play between the voiceless /k/ and the voiced /g/; another hears the distance between /k/ as velar stop and /v/ as

labio-dental fricative; sometimes the same reader hears now one thing, now another. It is not sufficient to say that these things are all the linguistic ‘facts’ of the text and therefore audible [...] (Scott 2006: 231).

The kind of textual work that actors do on dramatic texts (and the theory behind it¹¹) is the most useful and explicit tool I have found to show the physicality and acoustic dimension of words in literature. This is the voice category that is most related to the notion of performance as developed by Attridge (2004) and Fabb (2002: 3-4); and the notion of texture as developed by Stockwell (2009) (for all of these notions see section 1.2).

In Chapter Three I will describe some exercises of this kind which I gave to students of literature in Mexico so that they could incorporate the experience in order to read poetic prose in a different way (a more present, more physical and more aesthetically conscious and embodied form of reading, even if it is not explicitly ‘read aloud’) and bear in mind the acoustic dimension of voice when they translate. The methodology included reading aloud practices, voice-recording, various ear-training exercises, voicing the text, speaking the text while adopting different positions, and various other activities that will become clear in the next chapter.

c) The voice of the translator.

Hermans has written about the ‘voice’ of the translator as “co-producer of the discourse” (Hermans 1996: 42). I would like to explore this idea of the translator as producer but relocated into the field of acoustics —as if in the music industry: the translator as a producer of the musicality of language in translation. The translator is conscious of the voice of the author and the voice of the reader, but s/he produces a text where a third voice —with its own musicality and rhythm— is created. This voice of the translator is documented in the form of the translated text, where the translator becomes a writer, or co-author (Perteghella and Loffredo 2006: 6). Scott is one of the main driving forces for the development of the idea of the translator as writer. He conceives of translation almost as an autobiographical enterprise for the translator: “The essential connection between translation and creative writing lies here: the literariness of the ST is not given, is subject to history. Translation (particularly if ‘straight’) is likely to be instrumental in the erosion of the ST’s literariness, unless the translator sets out to incorporate the ST into the literature of translation and to re-imagine its

¹¹ i.e. Cicely Berry’s *Voice and the Actor* (1973), Kristin Linklater’s *Freeing the natural voice* (1976), Marian Hampton & Barbara Acker’s (eds.) *The Vocal Vision* (1997), Michael McCallion’s *The Voice Book* (1998) (particularly his notion of empathy and imitation), Patsy Rodenburg’s section ‘Voice and Speech Meet Word and Text’ in *The Actor Speaks. Voice and the Performer* (1998).

literariness by his/her own agency as a reader/writer” (Scott 2006b: 116-117). In other words, Scott does not conceive of translation outside the sphere of textual re-writing. This is not that surprising given he is interested in translation only as a text written for readers who can access the original, and not as a medium serving as a mediator between an author from a source culture and readers from a different target culture. In this translational situation explored by Scott, the translator is freer than ever to develop writerly mechanisms in the recreation of the text without any moral dilemmas regarding the prerequisite of a maintained loyalty. The other area where Scott views translation as a space for re-writing is precisely in the acoustic area: “Translation should be less about mechanisms of acoustic compensation and more about ‘stirring’ (as one might porridge) textual audibility, engaging the listener’s ear through the reader’s eye” (Scott 2006: 231). Again, Scott’s interests are not compatible with issues of equivalence or compensation: he sees translation as an opportunity for the translator to become an author of a work based on a given source text.

The voice of the translator thus becomes the voice of a second author. And through the methodology explored in Chapter Three, this voice —the voice of the translator—is also explored through stylistic analysis and performance practices. It is here that the comparative aspect of the methodology brings in an additional critical appreciation of the original text. Several scholars have identified translation as a “third type of text” because the voices in it are multiplied: “[...] stylistic studies of translated texts may provide evidence for the notion [...] that translation can be seen as a separate literary type with a special language which has its own stylistic characteristic, a text-type distinguishable both from non-translated texts and other types of translation” (Boase-Beier 2006: 67). However, the main focus in this thesis is on the voice of the original, as the aim is for the student-translator to develop an enhanced acoustic critical awareness of canonical English Literature.

The Criticism-through-Translation scheme explores the ways in which the experience of translation provides a new notion of voice which takes something from the stylistic aspect of close-reading practices, and something from the expressivity of theatre voice-training, but is neither. Literary translation enables the experiential unification of the three voices described above (that of the author, reader and translator); in doing so, it provides the translator with a deep and creative aesthetic knowledge of the literature involved in his or her craft. It also involves a re-writing which enables the literature student to relate to texts in a more personal and enduring way. To finish this section I would like to bring in Clive’s notion of ‘rumeur’, as it might help explain the way in which this particular form of translation process (one focused on developing an awareness of sound) is fundamental in the apprehension of the internal workings of this dimension in the source text:

[There is] an alternative mode of sense-making which emanates, precisely, from the activation of language's very materiality, rather than from its grammatical or syntactic structures. This is the 'rumeur' of language, the complex white noise by which the voice is accompanied as it reads aloud. But in order to bring this 'rumeur' to awareness, as a synthesis of discrete but non-differentiable noises, as a gathering of the half-heard and half-concealed, which might produce an explosion of experience, one needs to explode the text, so that the reader *puts together into* 'rumeur' what asks to come apart again as constellations of separate sounds, colours, visual sensations. (Scott 2006: 234-235)

What Scott describes as 'rumeur' is central to my thesis because it points to the specifically acoustic elements embedded within style, but present also within performance practices in the subjective experience of embodied reading. This subjectivity is conveyed by the meaning of the word 'rumeur' itself: in English, a rumour is something that we hear but we cannot quite confirm, but in French, 'rumeur' is also a confusing sound produced by many voices, a background noise that does not cease and does not have the clarity to allow for an interpretation of its meaning. In other words, 'rumeur' is a useful word to refer to the sound of verbal enunciations in their materiality.

2.3 The Student-Translator as Writer and Critic

2.3.1 Translation and Criticism

We now have a clear understanding of the notion of voice we are using, but we must make the link between criticism and translation in order to complete the Criticism-through-Translation notion and be ready to approach its application in Chapter Three. Throughout this section it is important for the reader to bear in mind what section 2.1.3 discussed in terms of a re-definition of the concept of criticism as a way of reading, an interaction between a reader and a text which produces non-propositional and bodily forms of understanding. The conception of knowledge and understanding as a way of narrowing down the distance between the subject and the object of study will also help the reader to see the way in which criticism-through-translation is conceived.

Translation as such, in general terms, differs greatly from literary translation, and it does so in a very significant way: just as in stylistics, in literary translation what matters most is *how* things are said and not *what* is said. It could then be suggested that literary translation is primarily concerned with style —this is how style is expressed by Wales 2001: 371 (Boase-Beier 2006: 41). It is here that the role of the translator as writer and critic comes into play. The first assertion along the lines of translators being writers and critics is related to the idea that any action of reading is creative by nature, for the hermeneutic process of interpretation

itself demands readers to have an active role when they encounter the texts to be interpreted. As stated in previous sections, reception theory has been developed from this assumption. In his 1999 essay ‘What is a “Relevant” Translation’, Derrida expresses a radical opinion about translators being the only people who know how to read and write (Venuti 2000: 423-424). References to translators’ creativity are not uncommon, especially in discussions about the translation of poetry, where metrical patterns, spatial dispositions of lines on the page, word-play and sound patterns are radically modified during the journey from one language to another. But to speak somewhat more broadly, word for word translation is no use in the translation of poetic texts, and a translator needs to employ a considerable level of creativity to reproduce the effects of a poetic text. The idea of a translator as a writer might seem slightly more straight-forward than that of a translator as a critic. But although there are not many scholars who have explored the latter, it is necessary to mention some who have.

In *The Translator as Writer* (2006), Scott published an article entitled ‘Translating the literary: genetic criticism, text theory and poetry’. In this work he makes a link between translation and ‘textual criticism’. He quotes Valéry in a passage where the poet describes how when he translates a poem he goes back to its writing process, he goes beyond the text, back in time, to a previous stage of it, in order to give it a chance to exist again, but in a different way, in a different language, a different form. In order to do this, according to Scott the translator becomes an editor who alters the source text in a direct way —and a very personal way too, as the author’s words suggest when he says that in the action of translating, “[f]inding a voice and filling out a text is to confer on the text the autobiography of one’s own reading and one’s own creative ambitions” (Scott 2006: 110). Since for Scott neither the meaning nor the literary nature of the source text is something for a translator to discover, but something to create and then to recreate, the critical aspect is embedded within the creative participation of the translator.

One other scholar who envisages a connection between translation and criticism is Rose:

What translation does is to help us get inside literature. We can do this both as translators, professional or amateur, and as literary critics, provided we make use of translating. We can do this directly, by putting into our own language the literature we are studying, or indirectly, by comparing translations. Either way we should feel we are moving inside what we are reading, examining literature from the inside, a way of making sure that we feel it from within [, that we...] use translation as a critical tool (Rose 1997: 13).

The study by Rose aims to “demonstrate that literary texts are fuller when read with their translations” (Rose 1997: 73). She is interested in using translations as an aid in the analysis

of works of literature and for most of her book that is what she tries to convey: teaching literature in translation in order to expand and deepen students' understanding of the original works: "in literary criticism there should be potentially equal standing for original texts and their translations" (Rose 1997: 71). She regards the methodology she proposes as a collaborative work of analysis: "reading literature with a translation will always ensure our collaboration with the author, and it will always add more to our experience of the work" (Rose 1997: 73). However, particularly in the first chapter of her book she does touch on the process of translation itself, for instance when she gives various examples of how the first line in Yeats' 'Sailing to Byzantium' could be translated into French, only to acknowledge that "[i]t is easier to articulate the range of compressed implications we sense in the English sentence if we try to transfer into French — or any other language" (Rose 1997: 6). She also asserts that "[n]o matter how extensively we have studied any great writer, translation will give us new spaces for thinking about them" (Rose 1997: 14). Rose identifies what she calls the 'interliminal text' (Rose 1997: 7), that is, the possibilities hidden behind the original, possibilities that the translation process brings to the surface: "This interliminality is the gift translation gives to readers of literature" (Rose 1997: 7); it is "what lies between the source phrase and the target phrase" (Rose 1997: 8).

Parks also studied the uses of translation to develop critical awareness:

The idea [...] that drives the following chapters is that by looking at original and translation side by side and identifying those places where translation turned out to be especially difficult, we can achieve a better appreciation of the original's qualities and, simultaneously of the two phenomena we call translation and literature (Parks 2007: 14).

He points at the effectiveness of examining translations in order to "give us insights into the books we love that we will not pick up from regular criticism" (Parks 2007: Author's Note to the New Edition) and states that translation "brings us an intimate sense of the writer's strategy and sensibility, his search for a particular kind of fluency, a particular register. "Nobody [...] is ever closer to a text, than he who wrestles with the problem of how to rewrite it with all its layers and nuances in another language" (Parks 1998¹²: 238). Parks' ideas echo my reference to knowledge as familiarity, and to the use of translation to create critical intimacy between the reader and the style in the text.

I have established the points of contact of these authors with my work. Now I will state some of the differences. I differ from both Rose and Parks, less in theoretical pursuit —the mutual

¹² This reference is only to be found in the first edition.

exchange between translation and criticism— than in methodology. While their focus is to examine original works hand in hand with their translations, I am interested primarily in students experiencing for themselves the action of translation. Perhaps the main reason for this is that I believe education, particularly in the Arts and Humanities, is incomplete if it conforms to analytical procedures; it should also get the most that it can out of creativity. The other thing that characterizes my work as something independent from the pursuit of these authors is the emphasis I give to the sensuous experience of the text, mainly through an awareness of the acoustic qualities of poetic language, the notion of voice that I develop. But all of these will become much clearer in the following chapter.

2.3.2 Creativity

Creativity has a double nature: it is a universal elemental capacity of all human beings, and at the same time it is one of the highest functions of the human mind. This thesis is concerned with both the implications of creativity in literary education and the creative aspect of literary translation. In this section I will go through some general conceptions of what creativity is and what it means in higher education. The creative aspect of literary translation and the way in which an interdisciplinary approach might foster a particularly creative participation from students of foreign literature will also be addressed.

According to Pope, creativity appeared as a subject of academic enquiry during the 1920s in educational and psychological circles (Pope 2005: 19). It is clear that when we talk of creativity we are not only addressing the arts: even philosophical concepts are a result of creativity (Pope 2005: 4), we create thoughts, we create ideas. This has led to a number of publications on the general principle of creative thinking across all disciplines and, even more generally, across all areas of human development (see, for instance, Adair 1990; Csikszentmihalyi 1996). The aspect of creativity that I want to focus on here is, to a certain extent, related to general issues of personal development: I believe that a creative atmosphere and the enhancement of creative practices is fundamental for the general wellbeing and personal fulfilment of human beings. But my research is also concerned with the place that creativity has in higher education, and most importantly, it wants to highlight the creative nature of literary translation in order to argue for a deeper exploration of it in programmes of foreign literature. In my attempt to redefine what ‘criticism’ or ‘critical awareness’ means within the discipline of literature, I am also concerned with the inclusion of creative insight as a critical skill that arrives at new forms of understanding through the experience of creative transformations.

To understand the relevance of incorporating a creative approach to higher education, first of all we need to acknowledge the situation creativity is embedded in when considered within this context. Namely, the fact that it “is rarely an explicit objective of the learning and assessment process (except for a small number of disciplines in the performing and graphic arts)” (Jackson 2006: 4) translates into the exclusion of creativity as an educational aim. “Creativity is inhibited by predictive outcome-based course designs, which set out what students will be expected to have learned with no room for unanticipated or student-determined outcomes” (Jackson 2006: 4). In other words, most educational programmes have failed to incorporate a space for creativity to take place, possibly because it is difficult to assess creativity, but also because it has not been traditionally considered neither an academic ability nor something that higher education should be responsible to develop in the individuals who will be the future professionals in the ‘real world’.

As Jackson explains, this situation has started to change. The emergence of the Imaginative Curriculum project launched by the Higher Education Academy in the UK in 2001 demonstrates the interest of the British government to study the significance of creativity in higher education. The purpose of the project is to improve the ability of higher education to teach individuals to learn how to make use of their own imagination and creativity, whatever the field of interest this might be applied to (Jackson 2006: 6-8). As Csikszentmihalyi states when referring to creativity in more general educational terms, “[s]tudents generally find the basic academic subjects threatening or dull; their chance of using their minds in creative ways comes from working on the student paper, the drama club, or the orchestra. So if the next generation is to face the future with zest and self-confidence, we must educate them to be original as well as competent” (Csikszentmihalyi 1996: 12). When addressing the issue of creativity in higher levels of education, Csikszentmihalyi regards its neglect as one of the main reasons for PhD students to abandon their studies: “Doctoral students drop out of universities before graduation not because they cannot pass exams or get good grades in courses, but because they cannot come up with an original idea for a dissertation. They are bright and know an enormous amount, but all their academic careers they have learned how to answer questions, solve problems set for them by others. Now that it is their turn to come up with a question worth answering, all too many of them are at a loss” (Csikszentmihalyi 2006: xviii). The concept of originality is thus associated with that of creativity. At the opposite pole of the educational phase, there are many publications which address issues of creativity in early education (see Glenn 2006), particularly in relation to the notion of play and its role in this moment of an individual’s intellectual and personal development. This shows that there is an inconsistent regard of creativity throughout education: it has enormous value at the early stages, in the middle stages of school education it becomes almost extra-curricular (except for

some artistic topics like art and performance), and in the top stages it is somehow taken for granted as one of the most important skills that are required to obtain a PhD in any subject. Besides the need to develop creativity in students during higher education in order that they can obtain PhDs, I believe in many other benefits of employing and valuing creative work. I will now turn to that aspect of my research.

Translation studies are currently experiencing what Eugenia Loffredo and Manuela Perteghella call the 'creative turn' (*Translation and Creativity: Perspectives on Creative Writing and Translation Studies*, 2006: 1): mainly a claim for the convergence of and the collaboration between literary translation and creative writing. The editors of this volume explain that the 'creative turn' is a contemporary phenomena from the twenty-first century, and that it emerged within academic circles in the United Kingdom partly as a consequence of the 'cultural turn' in Translation Studies. The 'cultural turn' is often associated to scholars like Bassnett and Lefevere, who in the 1990s started considering cultural issues such as ideology, manipulation, power and postcolonial issues in Translation Studies. Loffredo and Perteghella claim that this paved way for the recognition of "the translator's creative input in the process of 'writing' a translation, and the creativity inscribed in the products generated by this subjectivity" (Loffredo and Perteghella 2006: 2). Paschalis Nikolau expresses the necessity for the 'creative turn' in Translation Studies in his 2006 'Notes on Translating the Self'. The workshops that were held in the British Centre for Literary Translation in recent years in order to bring together writers and translators also seem to point in this direction of convergence between the disciplines of Translation and Creative Writing. As was implied earlier in section 2.2.2 Voice within Translation Theory, literary translation in the UK is currently being conceived of as something closer and closer to creative writing: translators are being seen more and more like authors. However, I will argue that the creativity involved in translation is in some ways different from the creativity involved in creative writing, and of course, different also from the creativity involved in traditional literary criticism.

Amongst the various definitions of creativity that Jackson offers (Jackson 2006), I wish to bring in one that will very naturally reveal the appropriateness of literary translation to develop creativity in students: "personal creativity is the ability to use imagination, insight and intellect, as well as feeling and emotion, in order to move an idea from its present state to an alternate, previously unexplored state" (Jackson 2006: 8). In his 1994 book *Textual Interventions*, Pope also conceives of translation as one of the transformational operations that are possible in order to understand how a text works. In his subsequent book, dedicated to creativity, he develops a relationship between creativity and criticism. He sets out with the aim "to explore the intimate and shifting relations between 'the creative' and 'the critical',

and to grasp the fact that [...] the one often turns out to be the other: most obviously in such activities as critique, adaptation, parody and translation, but in principle every time some existing material (language, images, sounds, bodies) is transformed into something judged to be fresh and valuable” (Pope 2005: xvii). In other words, for Pope, these transformational operations are not only creative, but they are also critical: after transforming the text it is possible to reflect upon the effects that the transformations have created, and this is a unique way to approach textual knowledge. The exploitation of creativity —particularly regarding linguistic creativity— is one of the reasons why the experience of literary translation is an effective way to gain and retain knowledge. “The creative freedom of the translator has much to do with the fact that translation has a special function as an instrument of exploration of the form/genre/medium used in the ST” (Scott 2006: 118).

Pope attributes the following qualities to creativity: “Creativity is extra/ordinary, original and fitting, full-filling, in(ter)ventive, co-operative, un/conscious, fe< >male and re...creation” (Pope 2005: 52). This is not the place to develop each these characteristics fully, but what I want to point out is that from the very way in which he spells out these characteristics, we can see one of the other main conceptions of Pope regarding creativity, which is its relationship to freedom and play, the possibility to make something afresh. What my proposal for an interdisciplinary translation workshop to develop critical awareness has in common with Pope’s approach is that it is itself a rather playful and creative activity that seems to benefit students’ learning process. The positive aspects of an almost ludic approach —that is, an approach related to the notion of game or play— to learning are extensive. The connections that Pope outlines between the critical and the creative are crucial too. Within my work, creativity is related to criticism and knowledge, but it makes these attainable in a particular way, one that entails a more personal and direct engagement. It is this sort of participation which might prove able to enrich the experience of students in the early stages of a pursuit for a literary career.

The relationship between creativity and identity-forming (see reference to Jackson below) is another reason to argue for its usefulness as a tool to be used within literary studies through the experience of literary translation. As I have suggested earlier in the thesis, translation makes it possible for students of foreign literature to create a place for themselves and their own voice within the literary panorama. Jackson stresses this effect of creativity throughout his book. I wish to bring in here his conclusions about the objectives of bringing creativity to higher education:

Purposes might be visualised in a number of ways. First, as a way of enriching students' overall experiences of higher education and engaging them in interesting, challenging and motivating activities. Second, as a way of improving students' capacities to learn, solve challenging problems and perform within a disciplinary and/or programme-learning context [...] Third, to help students to develop as more rounded and complete individuals and to help them develop their creative capacities, self-identity and self-efficacy. Improving students' metacognition —their self-awareness and capacity for self-critical evaluation of their own creativity and its effects— would be an important educational goal in such learning environments” (Jackson 2006: 207).

I believe that the practice of literary translation is one of the best ways to incorporate this into the literature discipline.

However difficult arriving at a concrete definition of an abstract notion as broad as creativity might be, I hope this section has clarified to the reader the relevance that creativity has in my work. As will become increasingly clear at later stages of the thesis, the notion of creativity in my research is not only related to the textual transformation involved in the act of translation. Creativity is also present in the subjective act of perception at the moment of reading, both in terms of semantic interpretation and also in the process of perception of rhythmic patterns (see section 4.1). Furthermore, during the Criticism-through-Translation workshop (see Chapter Three), creativity was a tool students had to use in order to develop their own personal stylistic marking on the texts (see section 3.4), and also in order to find gestures for the texts during the Explorations of Voice sessions (see sections 3.5, 3.6, and 3.10). As some of the students' comments from the Voice Recording sessions show, the personalising effect of creative intervention has positive pedagogical implications that increase the level of motivation for students to engage in academic activities with a positive attitude (see section 3.8). For the purposes of this thesis, creativity is both the ability to experience a change in the perception of the literary text as a result of an interaction between the text and the reader, and also the ability to put that change of perception into practice by creating new texts or by expressing this change in the form of stylistic markings on the text, voice recordings, and body gestures. A creative attitude to the study of foreign literature is a pedagogically positive experience, as it brings the student forward as the main agent in the constitution of the literary act and its transformations in the process of literary translation.

2.4 Conclusion

This chapter has developed the theoretical aspect lying beneath a particular interdisciplinary approach for the student-translator to interact with a literary text, mainly through the theory of embodiment and cognitive poetics. The aim of this interaction is to allow the experiencing of

voice to facilitate the perception of literary texture, and to use literary translation both to get a contrastive grip on this texture, and to go through a creative process which both strengthens the relationship between the student and the object of study, and also secures its resonance.

Little has been specified in terms of the methodology of translation which I developed for the purposes mentioned above. Previous to the actual act of translation, I suggest a stylistic analysis focused on the notion of voice, and then some sonorous and bodily exercises to grasp the identified issues in an embodied form. Chapter Three describes in detail the methodology employed for the fieldwork of this thesis. Its results lead to a further reflection upon the importance of rhythm in the readerly experience of literature, which will constitute the body of Chapter Four.

3. AN EXPERIENTIAL APPROACH TO THE SOUND OF FOREIGN LITERATURE

In the previous two chapters I have set the theoretical basis for this thesis, and I have introduced the practice-based part of my research. In order to explore the ways in which an interdisciplinary approach to translation might enhance literary critical awareness on students of literature, I designed a translation workshop to impart to students of English Literature in the National Autonomous University of Mexico. The fieldwork is thus twofold: it explores an interdisciplinary methodology of literary translation, and it also aims to attain critical awareness through the experience of literary translation. This chapter is a report on that fieldwork practice.

The empirical perspective is not a luxury, it is a crucial condition: we learn only from our own experience; to hear the theories is sometimes not enough. Reading has to be alive, a vivid activity which makes us incorporate a text within ourselves, bring it close to us. We can hear artistic language and we can create new forms of language. And if the poetry within literature, or at least a very important aspect of the poetic within literature, is a combination of sounds and rhythms that resonate inside our minds, why are teachers of literature not taking this into account? Why do we not make a stronger connection between this aspect of literature and the kind of critical insight we strive to attain? And finally, why do we not use translation in bilingual environments for the teaching of foreign literature?

The fieldwork in response to all these questions was carried out from April to June 2008 at the National Autonomous University of Mexico (UNAM), in Mexico City. I worked with eighteen students in their final year of a four-year undergraduate course on English Literature. They were Mexican students; their mother tongue was Spanish. They all chose to specialize in

Translation rather than Criticism or Teaching, but they all studied—in their original language—the core texts in the English Literature canon. When I say ‘studied’, I mean they read them, discussed them in class, and perhaps wrote a short essay for assessment purposes at the time; then they went on to the next text, and then the next, and the next. I asked them to select two twentieth-century poetic prose texts we would be working with for the entire thirteen-session ‘Criticism-through-Translation’ workshop. They had to be texts they had covered earlier as part of a course so that I could find out what they had already ‘learned’ about them from their degree. I asked them to write a short essay for me on one of the two texts. Most of the ‘essays’ I received in return were informal accounts about plot, and some general—but very general—ideas about narrative technique (e.g. the fact that Virginia Woolf uses the ‘stream of consciousness’ narrative device).

The workshop followed roughly the following structure: after an introduction to the essential notions of the project (Criticism-through-Translation) and the completion of an Initial Questionnaire, we made a first recording of a reading of one of the texts by each student, followed by a stylistic analysis of the texts and an actor’s voice-training exercise session. The experience of translation constituted the middle point of the workshop, after which the same process that was followed with the source text was carried out with the translations produced. When we had the recordings of the translations, we compared the stylistic analyses and the recordings. The final sessions comprised a discussion about the changes of perception from a critical perspective. At the end I asked for a second essay about the texts, in order to evaluate the difference in their textual approach. Finally we made a last recording of both the source text and the translations; this enabled us to compare their experience of reading in the source language and the target language after having the experience of the workshop.

My interest in doing fieldwork was not to get a quantitative set of data in order to produce statistical facts. I wanted to get qualitative material to detect relevant aspects involved in education on a foreign literature course, and to explore the ways in which a particular approach to literary translation—an interdisciplinary approach focused on voice which combined stylistic analysis with musical and theatrical practices—could influence the learning experience for the students. The methodology had several potential risks which were mostly derived from circumstantial factors:

1. The entire research workshop was designed, given, recorded, and evaluated by myself, with the exception of the Explorations of Voice sessions where I had a different person acting as workshop leader or facilitator, and the Voice Recording sessions, where I was not the person responsible for the recordings or their editing

and release in CD format. Acting as researcher, workshop leader (or teacher as perceived from the students' perspective), data-gatherer, and evaluator naturally increases the vulnerability for the research to be less objective. It also presents considerable technical difficulties, such as handling a video camera while speaking to the students.

2. Using a 'before-after' design rather than a control-group design makes it difficult to discern whether the results are actually being produced by the methodology of the workshop as opposed to the effects that a different method might produce. However, 'voice' being a concept practically absent from the normal programme that undergraduate students at UNAM follow during their degree, it would have been difficult to get this contrast.

3.1 Introduction

The two texts we were to work with during the workshop were agreed upon before I met the students in Mexico. I relied on the support of Translation Lecturer Mrs Emma Julieta Barreiro, who gave me the opportunity to use part of her Translation Unit hours to work with her students. She asked them which two twentieth-century poetic prose works —of those they had worked with earlier in their undergraduate studies—would they like to use at the workshop. The selected texts were 'The Dead' by James Joyce and *Mrs Dalloway* by Virginia Woolf. We worked with a brief fragment of each: a sample highly reliant on acoustic elements of voice and rhythm where language attracts attention to itself: a 'poetic' fragment. I selected the closing paragraphs of 'The Dead', in which dialogue is not as predominant as it is in the rest of the short story, and where a tone of revelation makes language deeply memorable, and a section from the beginning of *Mrs Dalloway* where Septimus goes through a moment of aesthetic contemplation. Both fragments are given below:

- i) 'The Dead' by James Joyce:

The air of the room chilled his shoulders. He stretched himself cautiously along under the sheets and lay down beside his wife. One by one, they were all becoming shades. Better pass boldly into that other world, in the full glory of some passion, than fade and wither dismally with age. He thought of how she who lay beside him had locked in her heart for so many years that image of her lover's eyes when he had told her that he did not wish to live.

Generous tears filled Gabriel's eyes. He had never felt like that himself towards any woman, but he knew that such a feeling must be love. The tears gathered more thickly in his eyes and in the partial darkness he imagined he saw the form of a young man standing under a dripping tree. Other forms were near. His soul had approached that region where dwell the vast hosts of the dead. He was conscious of, but could not apprehend, their wayward and flickering existence. His own identity

was fading out unto a grey impalpable world: the solid world itself, which these dead had one time reared and lived in, was dissolving and dwindling.

A few light taps upon the pane made him turn to the window. It had begun to snow again. He watched sleepily the flakes, silver and dark, falling obliquely against the lamp-light. The time had come for him to set out on his journey westward. Yes, the newspapers were right: snow was general all over Ireland. It was falling on every part of the dark central plain, on the treeless hills, falling softly upon the Bog of Allen and, farther westward, softly falling into the dark mutinous Shannon waves. It was falling, too, upon every part of the lonely churchyard on the hill where Michael Furey lay buried. It lay thickly drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns. His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead (*Dubliners*, London: Jonathan Cape, 1926, pp. 255-256).

ii) *Mrs Dalloway* by Virginia Woolf:

So, thought Septimus, looking up, they are signalling to me. Not indeed in actual words; that is, he could not read the language yet; but it was plain enough, this beauty, this exquisite beauty, and tears filled his eyes as he looked at the smoke words languishing and melting in the sky and bestowing upon him in their inexhaustible charity and laughing goodness one shape after another of unimaginable beauty and signalling their intention to provide him, for nothing, for ever, for looking merely, with beauty, more beauty! Tears ran down his cheeks.

It was toffee; they were advertising toffee, a nursemaid told Rezia. Together they began to spell t . . . o . . . f . . .

'K . . . R . . .' said the nursemaid, and Septimus heard her say 'Kay Arr' close to his ear, deeply, softly, like a mellow organ, but with a roughness in her voice like a grasshopper's, which rasped his spine deliciously and sent running up into his brain waves of sound which, concussing, broke. A marvellous discovery indeed – that the human voice in certain atmospheric conditions (for one must be scientific, above all scientific) can quicken trees into life! Happily Rezia put her hand with a tremendous weight on his knee so that he was weighted down, transfixed, or the excitement of the elm trees rising and falling, rising and falling with all their leaves alight and the colour thinning and thickening from blue to the green of a hollow wave, like plumes on horses' heads, feathers on ladies', so proudly they rose and fell, so superbly, would have sent him mad. But he would not go mad. He would shut his eyes; he would see no more.

But they beckoned; leaves were alive; trees were alive. And the leaves being connected by millions of fibres with his own body, there on the seat, fanned it up and down; when the branch stretched he, too, made that statement. The sparrows fluttering, rising, and falling in jagged fountains were part of the pattern; the white and blue, barred with black branches. Sounds made harmonies with premeditation; the spaces between them were as significant as the sounds. A child cried. Rightly far away a horn sounded. All taken together meant the birth of a new religion - (*Mrs Dalloway*, London: Wordsworth Editions Limited, introduction and notes by Merry M. Pawlowski, 1993, pp. 16-17)

I then proceeded to distribute the following material to the students via email: a) Workshop Schedule; b) Research Description; and c) Initial Questionnaire (for them to complete in the initial phase of the workshop). I attach the last below:

1. Please describe briefly the reasons that drove you to study a degree in literature and the expectations you have of your degree.
2. Now that you are reaching the end of your studies, would you say your expectations have been fulfilled? Please explain.
3. What aspect(s) of literature interest you more? Why that one (those)?
4. In what way(s) —if any— do you think bilingualism affects the study of literature? Think of the reasons why you opted for English Literature rather than Latin American or Spanish Literature.
5. What has been your experience of literary translation? How has that affected your approach to literature in general?
6. If you were to translate one or some of the 20th century poetic prose texts you have studied in your degree, which one(s) would you select? Why that one (those)?
7. How would you define *critical literary knowledge*? Think of the skills/understanding/knowledge that a degree in literature seeks to develop in students.
8. Please write a brief critical essay about the text to be translated which has been assigned to you (either 'The Dead' or *Mrs Dalloway*). Describe the perspective of the text that you developed in whichever class you approached it in during your studies. You may also want to include any more recent reflections on the text that other years of critical and literary reading experience have given you.

Although I will not present a thorough set of results, I will explain the reasons behind this questionnaire and the degree to which my expectations were or were not fulfilled. One of the main motivations in formulating these questions was my wish to understand the reasoning behind the choices, interests and ideas of the students regarding their degree. A series of assumptions paved the way for the structure of the questionnaire. I thought most students would:

- a) have got into literary studies due to a number of previous deeply pleasurable reading experiences;
- b) have had a genuine interest in deepening their interaction with a particular set of authors or texts when they first started their degree;
- c) be disappointed by the lack of emphasis on creativity that the degree has, both in terms of critical and creative writing, and in translation classes;
- d) have learned little about deep stylistic analysis and have not had a general increased sensitivity to the particularities of literary writing, i.e. a thorough awareness of what the poetic function entails;
- e) have no real notion of the meaning and implications that being a non-native reader of English literature has, and the professional possibilities it offers;
- f) not associate critical knowledge with sensitivity and active experience;
- g) be unable to provide a detailed account of the style of a studied author in the requested essay;

h) have no significant experience of literary translation in relationship to the ‘canonical’ texts studied in their degree.

The questions were open questions and the answers of each student had their own particular character. I will reproduce some of their replies here, but I will also synthesize their overall response:

a) Most students had indeed decided to opt for a degree in literature mainly because they found the activity of reading literature a particularly enjoyable experience:

Guillermo Sánchez Cervantes: I decided to study a degree in English literature because when I was younger I used to read English authors, though most of them in Spanish. The English novelists were the ones that most intrigued me, and Modernism was a movement which I did not understand completely until the second year of the career. I was very interested in the creation of fiction and of all literature, generally speaking. Reading was a hobby that I so much enjoyed that, years later, I decided to take it seriously and study a degree. Virginia Woolf was one of the novelists that I had very well read when I was accepted in the university.

Jorge Emilio Rodríguez Estrada: When I decided to take a degree in English Literature I based my decision in the fact that I had studied almost all of my life in a bilingual school; I was fairly skilled in reading, speaking and understanding English. I had a better disposition at studying humanistic subjects and, although I was not bad at science (say, Physics, Biology or Chemistry) I always enjoyed reading and reasoning concepts and stories better than solving long equations or figuring out a method to carry out a procedure in the school labs. So, by the time I had to decide what I was going to study I had those two aspects (skill and disposition) in mind. The connection between literature, culture and arts was another reason.

I expected to develop the skills I already had as well acquiring new ones that would allow me to appreciate what I read, saw or sensed and to find connections between things of any sort. I wanted to find out how I could make a living out of something I was passionate about.

José Emilio García: Since I was a child I enjoyed reading very much. Though, I never really thought about studying literature; I didn’t know I could do something like that. I spent one year studying engineering until I realized that was not what I wanted to do at all. I searched for different careers and finally I decided for English Literature — because I knew English and liked literature. At the beginning I was only expecting to like what I was going to study.

Paolina T. Parra Zurita: I began reading in English at 16, and three books really caught my attention and helped discovered an interest in language and literature: *Bloomability*, *The Chocolate War* and *Killing Mr. Griffin*. From the first book I liked the mixing of languages, Italian, English, German, and French, regardless of and considering my age at the time, I really enjoyed reading it. The other two books are similar in their suspicious and sometimes terrifying plots and narratives. One expectation I’ve always had about this degree, but rather wished for is to be able to write new things, to create something: stories, plays, screenplays etc. I think that the writing process is mainly nurtured and created from what we read.

Sonia Georgette Alfaro Victoria: Since my childhood I have been a devoted reader. I remember myself always with a book in my hands reading from "Little Women" to "Cien años de soledad". Never through my life I have questioned the fact that I wanted to dedicate myself in some activity that has to do with literature because I find it very fulfilling in every sense. My expectations were quite simple: to have a different approach on history, that is, through literature, and achieve better skills on reading. To really deepen into everything surrounding a text and also, and most importantly, within it.

b) Generally speaking, students do not have very clear expectations at the beginning of their degree. For example, in contrast to my expectations, studying what I call the 'voice' or style of particular authors did not seem to be a significant source of curiosity or interest for them — but this might be because at that point they did not have a notion of what a literary 'voice' could be.

c) Most students were satisfied with the outcome of their degree. However, the tendency for the programme to address too much material was mentioned, which suggests that there was not enough emphasis on or motivation for a deep, close analysis throughout the degree.

d) Students had a broader notion of 'critical knowledge' than I thought. They did regard experience and understanding as skills that are needed to read into a text and identify its literary characteristics. I was wrong in assuming they would have a very narrow view of criticism only either as a set of data or as an ideological approach to literature, such as that which emerges from reading from a feminist, postcolonial, deconstructive, or rather any other traditional critical school of thought. I include some of their responses below:

Alejandra Malpica García: I think this is a skill that one adopt during the four years in English literature; it's an overview of the text but with one's opinions, one's point of view about a specific text.

Carla del Real Pérez: Critical literary knowledge as a series of theories, teachings, abilities, and experience that a person has that allows him/her to approach a literary text and "evaluate" it. For instance, if a literary piece is good, the reader with this kind of knowledge is able to explain why and to pinpoint important –but maybe subtle- elements or characteristics that make the text work. Thus, an "innocent reader" does not have this knowledge, therefore, he/she only reads the work in a superficial way, in terms of the "what happens next" of the story.

Esther Alvarado Hermida: I would say that a *critical literary knowledge* involves all the tools that could find out what is the real topic in a work, all the elements that make possible that work and also the capacity of the reader, as a critic; to express in a transparent way how the author achieve that. Also involves knowing what the author read but that implies that the critic should know, perhaps not so deeply, what authors the studied author read. In this literary knowledge are principally all the rhetoric figures, the main authors related with the author's work studied and some critical background.

Guillermo Sánchez Cervantes: *Critical literary knowledge* is the approach and experience of a literary text in which its form and substance are studied further in order to get to know what it is that makes it function as a literary work. This approach will require a

wider perspective of the elements that construe the text; and if, for instance, intertextuality or hermeneutics can provide a solid and critical conclusion of this text.

José Emilio García: It is the capacity to read a literary text and be able to understand in general terms its effect and the way it is created (i.e. how the text works.) There are many critical schools that approach the text in different ways; they interpret it in various forms, in various levels and with various purposes. However, the critical literary knowledge does not depend so much on how many of these schools or theories you know, but on how can you interpret the text and be able to sustain your point of view with elements of the text itself.

Lourdes Díaz Crail: I think that critical literary knowledge is the way to analyze literature in a deep way. I don't like it because I don't understand it. When I begin to read anything of criticism I begin to hate literature, I lose the pleasure of what I read. And more than the analysis what I want is to enjoy the reading, and then may be I am not good at criticising a text, but I really don't understand the purpose of criticism.

Sonia Georgette Alfaro Victoria: Critical literary knowledge is the understanding or the familiarity gained by experience, or a range of information about the art of making judgements or opinions concerning literature.

e) Essays were indeed poor in content. There was a strong tendency to regard prose as plot only and also a tendency to memorise a technical word or phrase to identify the style of the authors studied, i.e. 'stream of consciousness' for Woolf, and 'epiphany' and 'paralysis' for Joyce. However, there was no real content to these terms, they seemed to be no more than labels in the students' minds.

f) Indeed, students were not exposed to an approach of 'canonical' literary texts studied through translation as well as through the other approaches. The translation class was a separate space, in which 'other' texts were approached. This separation reflects how literary translation is not regarded as a critical tool within literary studies.

3.2 Session One. Introduction

This session functioned as the introductory session for the workshop. I attach below the content of the main Power Point sheets I used to explain my research concepts:

SLIDE 1: Criticism-through-Translation: Grasping Voice in Poetic Prose

SLIDE 2:

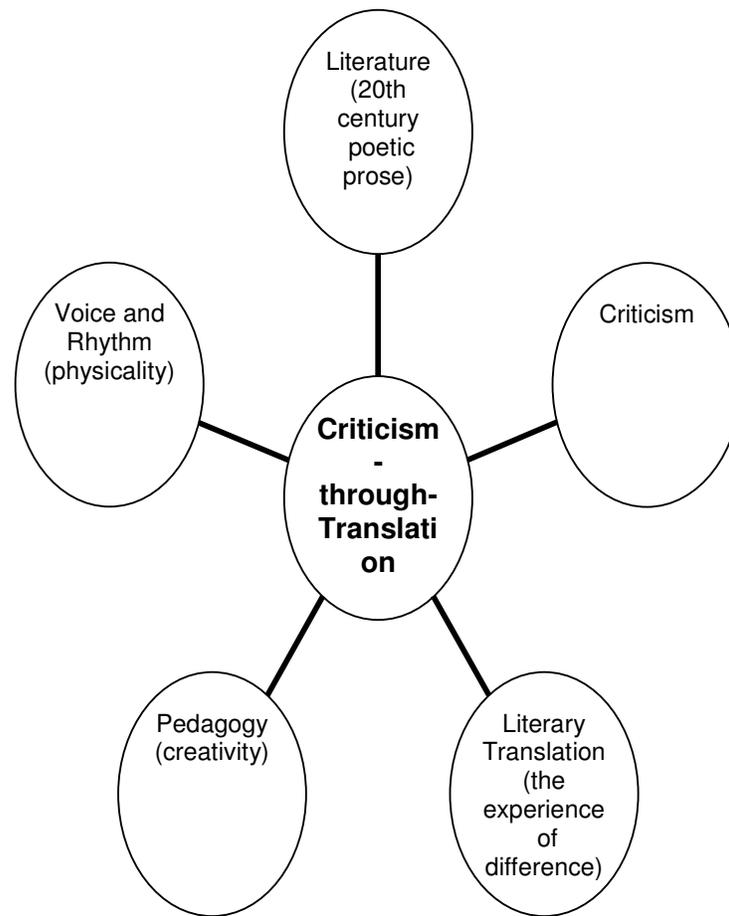
- Criticism: the practice of reading literary works in order to talk and write about them.
- I am suggesting the addition of another theory to the field: one based on the uses and applications of literary translation.
- 'Difference by contrast' rather than 'pure criticism.' Bilingualism in the study of literature.
- Critical practices 'substitute' the work with other words that attempt to describe it. The experience of translation in this workshop will constitute a completely different approach.

SLIDE 3:

- Translation as experience rather than product.
- Creativity as a pedagogical strategy.

- Explorations of voice: physicality of literature.
- Sound.

SLIDE 4: Fields within the Research



SLIDE 5: Voice

i) THE VOICE OF THE AUTHOR

- * style as a linguistic object of study
- * the singularity of an authorial literary voice
- * acoustic particularities which make it unique and memorable

ii) THE VOICE OF THE READER

- * voice as physicality
- * words ‘translated’ into the reader’s mind
- * actors’ approach to texts

iii) THE VOICE OF THE TRANSLATOR

- * the translator is conscious of the voice of the author and the voice of the reader, but produces a text where a third voice—with its own musicality and rhythm—is created
- * music producer allegory

SLIDE 6:

The Criticism-through-Translation scheme explores the ways in which the experience of translation provides a new notion of voice which takes something from linguistics and

something from theatre voice training, but is neither. Translation enables the unification of the three voices described above (that of the author, reader and translator); in doing so, it provides the translator with a deep and creative aesthetic knowledge of the literature s/he works with. It also involves a re-writing which enables the literature student to relate to texts in a more personal and enduring way.

SLIDE 7: Rhythm

- Length-units
- Punctuation
- Repetition
- Syntax
- Tone and intonation
- Emphasis
- Flow

SLIDE 8: Workshop

- introduce the use of translation as a critical tool and as a different way for students to get more personally involved with the literature they are being exposed to
- test whether the experience of translation, focused on voice and rhythm qualities of poetic prose, develops the students' appreciation of literary texts previously studied during a degree in foreign literature

After the Power Point presentation I prepared the students for the stylistic analysis of the source text, which was to be carried out in Session Three. I began by asking them what things they associated with a stylistic analysis, and gradually introduced the following concepts:

- i) Length of words and sentences
- ii) Position of subject, verb and complement in the sentence (inversions, etc.)
- iii) Repetition (Abraham in 'Rhythmizing Consciousness', expectation and fulfilment¹³)
- iv) Assonance (eg. cat/mat, ball/bell)
- v) Alliteration (eg. sing sad songs)
- vi) Euphony/Cacophony
- vii) Letter use: vowels and consonants
- viii) Punctuation
- ix) Conjunctions
- x) Length of paragraphs
- xi) Sections and subsections
- xii) Visual spacing of the text on the page
- xiii) Language register
- xiv) Coherence
- xv) Antithesis (eg. from the cradle to the grave)
- xvi) Parallelism/Balance
- xvii) Font
- xviii) Iconicity

¹³ For more information on Abraham's notions on rhythm and repetition, see 4.1 and 4.1.1.

3.3 Session Two. Source Text Initial Recordings

Before describing the development of the recording sessions, I must first say a few words about the English language level of the students. Although English is the most popular Modern Language Literature Course at UNAM —other courses include German, French and Italian Literatures— and this allows for a higher level of language proficiency to be required on admission (50% for English, 10% for German, 0% for Italian and Portuguese), students come from very different backgrounds and they have varying levels of English. A minority of students learned English in bilingual schools, but most did not. The level of English required on admission determines the number of terms that students will have to take English language modules within their degree, so that students that enter with higher levels of language proficiency may skip most language courses and take only the last two terms, which are basically on reading texts and do not cover grammar or pronunciation as such.

The acoustic dimension of language which my research explores in detail is precisely one of the most significant areas in which most students showed a non-proficient use of the English language. And so, when they were asked to read the source text aloud in the recording studio, the pronunciation, rhythmic and stress position mistakes were many. I noticed how important this factor was in the limited degree of confidence some students showed when uttering the English words written on the page, and I am familiar with the sort of obstacle this represents when it comes to enjoying and understanding rhythm within a piece of poetic prose written in a foreign language. Given the very limited amount of time I had available to work with the students, and given the strict schedule I was to follow in order to complete my fieldwork on time, I did not make much reference to pronunciation mistakes and I did not take measures to correct them, other than a comment or two at the final recording session. Nonetheless, this was not a problem, for the aims of the workshop in this particular case were in no way concerned with improving the quality of the students' oral delivery of the English language.

Ten students were asked to record. Twenty-minute appointments were scheduled accordingly so that each recording worked independently, with no influence of the other recordings. The process of recording itself followed a simple procedure: each student read the passage aloud once and was allowed to stop and take the reading again from the previous pause as many times as s/he needed to. These overlaps were later edited in a five-minute post-production procedure. I allowed this editing phase to ease tension at the recording and to get rid of mistakes that did not render faithfully the rhythm students had in mind, but were simply either deviations produced by nervousness or failures to render the foreign language fluidly. Having said that, editing was—in most cases— minute.

The students listened to their own recording once it had been edited, and then wrote their general impressions to tell me how, if at all, listening to the recorded text had changed their perspective on it. Most of them focused on descriptions of their own nervousness, pronunciation mistakes, and the flaws in their performing skills. However, many of them mentioned how rhythm becomes much more explicit when reading aloud, how alliteration and less obvious patterns of sound become visible, and how the text can be tasted better, the poetic properties highlighted by allowing the text to become physical:

Guillermo Sánchez Cervantes: After listening to the recording of my reading, I can say that the experience of the prose of Virginia Woolf is quite different from my own private reading. I could listen how the musicality and a particular rhythm flowed which, at the moment of reading it, one can hardly notice it. At the moment of reading the text one can only pay attention to the pauses of the phrase and the fragmented musicality that the structure of the long sentences and the subordinate ones form together. Nevertheless, the reading shows a continuity in this musicality and in this rhythm, which one can say it becomes a pattern.

The sounds of the words, the assonances that they evoke and the repetitions of verbs, nouns or –ing words contribute to this pattern. As the prose of Woolf is characterized, this continuity and flowing of sounds and repetitions are a reflection of the stream of consciousness that the author recreated throughout her novels.

To conclude, I may state that the experience of listening the flowing, breathless and non-stop narrative of Virginia Wool exemplifies the elements that enrich her narrative.

Sonia Georgette Alfaro Victoria: I read this story about 3 years ago in my English III class and I had not an opportunity to repeat the reading afterwards. My first impression was this was a quite sombre and obscure text but I did not have the chance to really deepen into it stylistically. As I read out loud I noticed that every stylistic characteristic is potentialized. I noticed that when certain consecutive words begin with the same letter or have many similar phonetic traits it made my reading much slower or even difficult. For example, I found it difficult these particular phrases: “Cautiously along under...” The “o” sound came as a surprise as I was reading and I had to stop for a second; and: “dissolving and dwindling” for the same reasons. I also noticed the repetition of “falling” and other words beginning with “f” in the last paragraph. This I had not noticed in my first reading but as I read aloud it really jumped at me. I noticed also that in the second paragraph there is a slightly less obvious repetition of words beginning with “d”. Hence, Joyce decided to repeat certain letters with the intention of stressing words with much more importance and meaning within the text.

3.4 Session Three. Source Text Stylistic Analysis

In this session I used an acetate projector to have a visual image of what a stylistic analysis can look like. To familiarise the students with the method, I brought in two text fragments for us to work on jointly. These texts were different from the texts selected for the workshop in order not to influence the students’ markings at later stages of the workshop: the first

paragraphs of Samuel Beckett's novel *The Unnamable*, and the beginning of Jeanette Winterson's latest novel *The Stone Gods*. I asked the students to recall the rhythm and voice elements we had seen previously at the introductory session and we slowly identified various stylistic features and marked them accordingly on the acetate sheets. We 'improvised' the analyses in class and did not spend too much time on this, since it was only to get familiarised with the way in which a text can be marked. Examples of the acetate images are shown below:

i) *The Unnamable* by Samuel Beckett (*Three Novels*. New York: Grove Press, 1958, p. 291):

• All.
• Rep.

Beginning paragraph of *The Unnamable* by Samuel Beckett

Short phrases →

Where now? Who now? When now? Unquestioning I, say I. Unbelieving. Questions, hypotheses, call them that. Keep going, going on, call that going, call that on. Can it be that one day, off it goes on, that one day I simply stayed in, in where, instead of going out, in the old way, out to spend day and night as far away as possible, it wasn't far. Perhaps that is how it began. You think you are simply resting, the better to act when the time comes, or for no reason, and you soon find yourself powerless ever to do anything again. No matter how it happened. It, say it, not knowing what. Perhaps I simply assented at last to an old thing. But I did nothing. I seem to speak, it is not I about me, it is not about me. These few general remarks to begin with. What am I to do, what shall I do, what should I do, in my situation, how proceed? By aporia pure and simple? Or by affirmations and negations invalidated as uttered, or sooner or later? Generally speaking. There must be other shifts. Otherwise it would be quite hopeless. But it is quite hopeless. I should mention before going any further, any further on, that I say aporia without knowing what it means. Can one be ephectic otherwise than unawares? I don't know. With the yesses and noes it is different, they will come back to me as I go along and how, like a bird, to shit on them all without exception. The fact would seem to be, if in my situation one may speak of facts, not only that I shall have to speak of things of which I cannot speak, but also, which is even more interesting, but also that I, which is if possible even more interesting, that I shall have to, I forget, no matter. And at the same time I am obliged to speak. I shall never be silent. Never.

I

* do's and don'ts

Short sentences →

The main features that we marked for this Beckett extract were alliteration and repetition, but also some references that the text brings to mind, such as the reference to Beckett's play *Not I*, and the similarities between the original expression from Beckett "the yesses and noes" and the cliché "the do's and don'ts". The predominance of references to the first person and also

to spatial references was also identified, as was the emphatic concern with the verb “to speak”. Finally, we marked the way in which very short sentences frame the paragraph, otherwise built by more complex and sometimes even confusing syntactic structures.

ii) *The Stone Gods* by Jeanette Winterson (*The Stone Gods*, London: Hamish Hamilton, 2007, pp. 3-4):

Beginning paragraphs of *The Stone Gods* by Jeanette Winterson

This new world weighs a yatto-gram.

But everything is trial-size tread-on-me tiny or blurred-out-of-focus huge. There are leaves that have grown as big as cities, and there are birds that nest in cockleshells. On the white sand there are long-toed clawprints deep as nightmares, and there are rock pools in hand-hollows finned by invisible fish.

Trees like skyscrapers, and housing as many. Grass the height of hedges, nuts the swell of pumpkins. Sardines that would take two men to land them. Eggs, pale-blue-shelled, each the weight of a breaking universe.

And, underneath, mushrooms soft and small as a mouse ear. A crack like a cut, and inside a million million microbes wondering what to do next. Spores that wait for the wind and never look back.

Moss that is concentrating on being green.

A man pushes forward with a microphone – ‘And is there oxygen? Yes, there is. ‘And fresh water? Abundant. ‘And no pollution? None. Are there minerals? Is there gold? What’s the weather like? Does it rain a lot? Has anyone tried the fish? Are there any humans? No, there are not any humans. Any intelligent life at all?

Depends what you mean by intelligent. There is something there, yes, and it’s very big and very good at its job.

A picture of a scaly-coated monster with metal-plated jaws appears on the overhead screen. The crowd shrieks and swoons. No! Yes! No! Yes!

The most efficient killing machine ever invented before gun-powder. Not bad for a thing with a body the size of a stadium and a brain the size of a jam-jar

The main features we marked in this extract from Winterson are the consistent use of compound words, which are often neologisms, the alliteration with letters “s”, “c” and “m” all

in the same paragraph, and the paragraph constructed entirely by very short questions — which speed up the rhythm— and the repetition of the letter “a”.

I then distributed to the students an acetate copy of the text assigned to them, for them to mark themselves. I was interested in the method each student would use as a sign system to mark stylistic features, so I did not guide them through this part of the process. Some of them created keys explained separately on a sheet of paper. However, their annotations were highly influenced by those I showed them earlier as a demonstration. This led me to consider it would be interesting to show the students some basic notions of music notation so that they might broaden their perspective on how expression and dynamics can be marked on a sheet of paper.¹⁴ A couple of students who finished early did a brief presentation on the stylistic features they located in the text and the sign and colour system they developed.

In the feedback sheet there was for them to fill in at the end of the session, most students said they liked the exercise because they do not often have the opportunity to do such in-depth analysis of a piece of prose and to define the stylistic characteristics in it in such a concrete and visual manner. They automatically related the activity to its usefulness in the field of translation, for they regarded the stylistic discoveries as a proof of a careful, detailed reading which increases the reader’s comprehension of the text and improves the quality of the translation produced:

Erika Gress: I found it really helpful in terms of to notice or realise ‘why’ and not only ‘how’ the author writes the way she does it. I guess the point of this exercise is to ‘improve’ the way we read the text, but I also think it is useful when translating, especially if we are trying to imitate or represent the style of the author.

Guillermo Sánchez Cervantes: I find it interesting the stylistic analysis, as it can be seen how the text of Virginia Woolf, in my case, works as a pattern. My text is full of assonance and alliterations, which is clearly seen with the markers that I used. It is important to mention that this analysis help the translator to judge the formal characteristics of the S.T., to consider the decisions to be taken in the future, at the moment of translating.

Paolina Parra Zurita: This is probably the first time that, as a translator, I took time to dissect a text before translating it. Marking a text, the way we did in class, helps to be read differently and to grasp it differently too. Altogether I liked the session and learned a lot about Beckett, Joyce, and I got to know Winterson.

Sonia Georgette Alfaro Victoria: It was very useful to mark every stylistic feature that we noticed because, in using different colours and actually marking the text, the

¹⁴ In this respect, the images that Scott used at his presentation on “Theorising the literary in literary translation” prove to be very useful, since they offer a combination of orthographic, accentual and musical graphic representation. “Translation: Theory and Practice” Postgraduate Symposium at the University of East Anglia, 23-24 February 2008.

phonetic and stylistic devices in Joyce's text became much more obvious. This exercise, thus, was very interesting and could be applied in any course on literature since it really helps to have a much more complete comprehension of style.

3.5 Session Four. Source Text Explorations of Voice 1

The "Explorations of Voice" Sessions were designed to make the acoustic aspect of poetic prose explicit to the students' ear and to make them experience it themselves using their own voice and body. I asked two colleagues from the Drama department to help me coordinate these sessions at forums in the Theatre Area within the Faculty. Unfortunately we only had this facility for the Source Text Explorations of Voice 2 and the Target Text Explorations of Voice Sessions.

As preparation for the Source Text Explorations of Voice Sessions, every student had to choose a small fragment and memorize it if possible. I offered them three fragment options from each text to choose from. They were also asked to bring their fragment written down several times on a piece of paper in order to be able to annotate the sheet for their own performance purposes.

The exercises students were asked to do are based on Rodenburg's (1997) *The Actor Speaks. Voice and the Performer*. A plan for this session was distributed to each student at the very beginning. The lesson plan is shown below:

Source Text Explorations of Voice I

General Aim: Enhance an interaction with the physical (acoustic) properties of poetic prose.

Session aim: Explore the acoustic properties of extracts of two English authors.
Awake in the students an acoustic awareness regarding literature in a foreign language (English).

Session description: The students will receive an introduction to the notion of 'explorations of voice'. A general warm up will follow and, finally, a series of acting and singing exercises will be experienced as tools for literary translation.

1. Introduction: 10 minutes.
2. Warm-up:
 - 2.1 Breathing as starting point for readiness for creative work. Several breathing techniques (10 minutes).
 - 2.2 Collective movement dynamic: Students will begin to walk throughout the space. When each student has chosen a rhythm and direction of his/her own, a ball will be introduced into the game. The ball will be passed on from student to student at will, and it should not be dropped. The aim is to synchronize the group's rhythm and generate a group connection. Music will be introduced as the exercise develops (10 minutes).

2.3 Facial warm up: The session coordinator will stand at the front and indicate a series of facial movements aimed at relaxing the muscles of the face (5 minutes).

2.4 Body warm up: Standing with semi bent legs, each student will try to bring the pelvis and the forehead together; then, will proceed to try the same with the head and the lower back. The exercise tries to promote a spinal movement similar to a letter “s” (5 minutes).

2.5 The student is to hum a melody of his/her choice trying to feel the different vibrations the body can produce. Then, s/he will try to ‘massage’ his/her body with the voice (5 minutes).

2.6 Voice warm up: Exercise done in pairs. Student A will stand in front of student B indicating different pitch levels with his/her hand. Student B will respond to the level student A indicates. The response will be given by humming at the indicated level. The exercise can be expanded to a group dynamic (10 minutes).

3. Voice Exploration Exercises

3.1 Students will physicalize the text by mouthing it silently. They need to really exaggerate each word, and then speak it full voice.

3.2 A State of Readiness With Words: each student will push a wall or a classmate while saying a text, they will then stop pushing and say it again to feel its energy.

3.3 Students will speak the chosen extract changing the meaning each time. They will analyse stress, pace, inflection and pause differences. They must be able to hear physical effects of meaning and emotion within language.

3.4 Students will speak the text in different positions and movements. For example, sitting, walking with a purpose/without a purpose, lying down, etc.

3.5 Full Recovery with Text: breathing the text, the students will read according to breath (as much text on each breath as they can). Then they will read according to thought in the text. This will make them confront each word intellectually and emotionally and be creative in the way they utter it.

3.6 Building-up Support: students will build up thought breath by breath and word by word. Then they will speak it straight through. (Start with short thoughts!)

4. Verbalize the experience of the session:

4.1 The group will sit on the floor making sure everyone can see each other’s faces. One by one, every student will speak about his/her experience throughout the session. Feedback is welcome.

Students generally liked the exercises and said they found it particularly useful to think of an adjective to describe the piece of writing they were working with (i.e. adding a word of expressivity or feeling to the text), and then to change the adjective for a different one; it gave them a guide or frame for interpretation and more confidence in the reading. They found relaxation good as they felt words and meaning flow better in a relaxed atmosphere. It was also said that to obtain greater benefits from this method, the practice must be repeated over a period of time, be more of a habit and less of an unusual approach. They regarded the activities as a way to make the text alive by feeling it and then reacting to it, being able to introduce changes and contributions for making it more enjoyable. They could feel how they were being creative by giving the text a new form, reading, for example, with different intentions. One student mentioned the importance of understanding the weight of words in their original language.

3.6 Session Five. Source Text Explorations of Voice 2

This Session was a continuation of the previous one, but it was carried out at a theatre forum within the Faculty which offered a much more suitable space for the students to use. The session plan is attached below. (It should be noted that, due to a last-minute change of venue, the session started late and time was insufficient for us to carry out exercises 3.2 and 3.3.)

Source Text Explorations of Voice II

General Aim: Enhance interaction with the physical (acoustic) properties of poetic prose.

Session aim: Reinforce in the students the acoustic awareness previously introduced.

Session description: Address a different warm up and series of acting exercises.
This time the work will be done in groups.

1. Introduction

1.1. Marking a text

2. Warm up

2.1. Breathing as starting point for readiness for creative work (5 minutes).

2.2. Collective movement dynamic: students will begin to walk throughout the space. Then, each student will choose a space of his/her own within a circumference. Music 1 will then be played. A ball will be introduced and the students should hand it to the person next to him/her following the music beat. After a while, Music 2 will start. The dynamic will remain the same. If this is mastered, the ball will be thrown randomly. Finally, music 3 will be played (15 minutes).

2.3 Opening Body and Voice: students will each stand up with his/her arms around him/herself and with their eyes closed. Then, they will start to pronounce 'lua' trying to physically emphasise the vocal transition between each phoneme, in this way: l...uuuu...aaaaa.... The arms shall follow the voice transitions while doing an opening gesture. An example shall be given (5 minutes).

2.4. Z breathing: students will inhale and produce a Z sound while exhaling. It is important that students remain with their eyes closed during this exercise (5 minutes).

2.5. Conscious humming: While lying on the floor, keeping the eyes closed, students will breathe in and exhale humming with variations of vocal intensity, tone, and playing with the length of pauses. This exercise will relax their body and promote an awareness of vocal sound (5 minutes).

3. Voice Exploration Exercises

3.1 Group dynamic: teams formed by three students need to be arranged.

3.1.1. Changing meanings: each team will use a different simple sentence for this exercise. Each team member will impose different readings of it and mark the text accordingly. The whole team will then present their readings to another team, whose members will then describe the stress, pace, inflection and pause differences, as well as identifying acoustic effects of meaning and emotion. If it is done with eyes closed, the ear is more sensible to sound changes (30 minutes).

3.2. Student A will walk with the pace, rhythm and direction that the text dictates. In the meantime, Student B and C will observe closely. Student B must provide a verbal account of the actions of A. Student C will trace the actions on the blackboard as if mapping the movements. An example will be given.

3.3. Asking questions: each student will choose a sentence to read aloud. The rest of the class will ask questions regarding the parts of the sentence syntax (who, where, why, how, to whom). The student will answer by describing in detail the imaginary correspondent to the

word or words implied. After that, s/he will utter the sentence again trying to reflect the image triggered by the question. An example will be given (30 minutes).

4. Verbalize the experience: the group will seat on the floor forming a circle. Some game will be played in order to refresh the state of mind. Then each student will state his/her willingness to give honest feedback and express his/her feelings about the session. The idea is to generate a group discussion (30 minutes).

The main exercise that was carried out in this session was an approach based on musical appreciation; this made it quite hard for the students, since describing the differences of intention, dynamics and stress in an acoustic production performed through various interpretations is a verbal experience that even musicians find quite challenging. It is itself a form of translation, but an intersemiotic one: a set of symbols from one system to a set of symbols from another. However, I think it was crucial in developing the students' 'ear' and capacity to express differences in sound production. Nonetheless, there were again some problems with students being driven to imagining certain characters or even having a picture of the author reading the work aloud, rather than focusing on sound in a more abstract or technical way. The breathing exercises proved to be really helpful for the students to focus on what they were doing. The "lua" exercise helped them understand what a transition from one sound to another actually is. Finally, marking the text helped them to identify clearly what it is that is happening in the text, and where:

Víctor López:

Dispair

It lay thickly drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns. His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead.

Intention + Longing

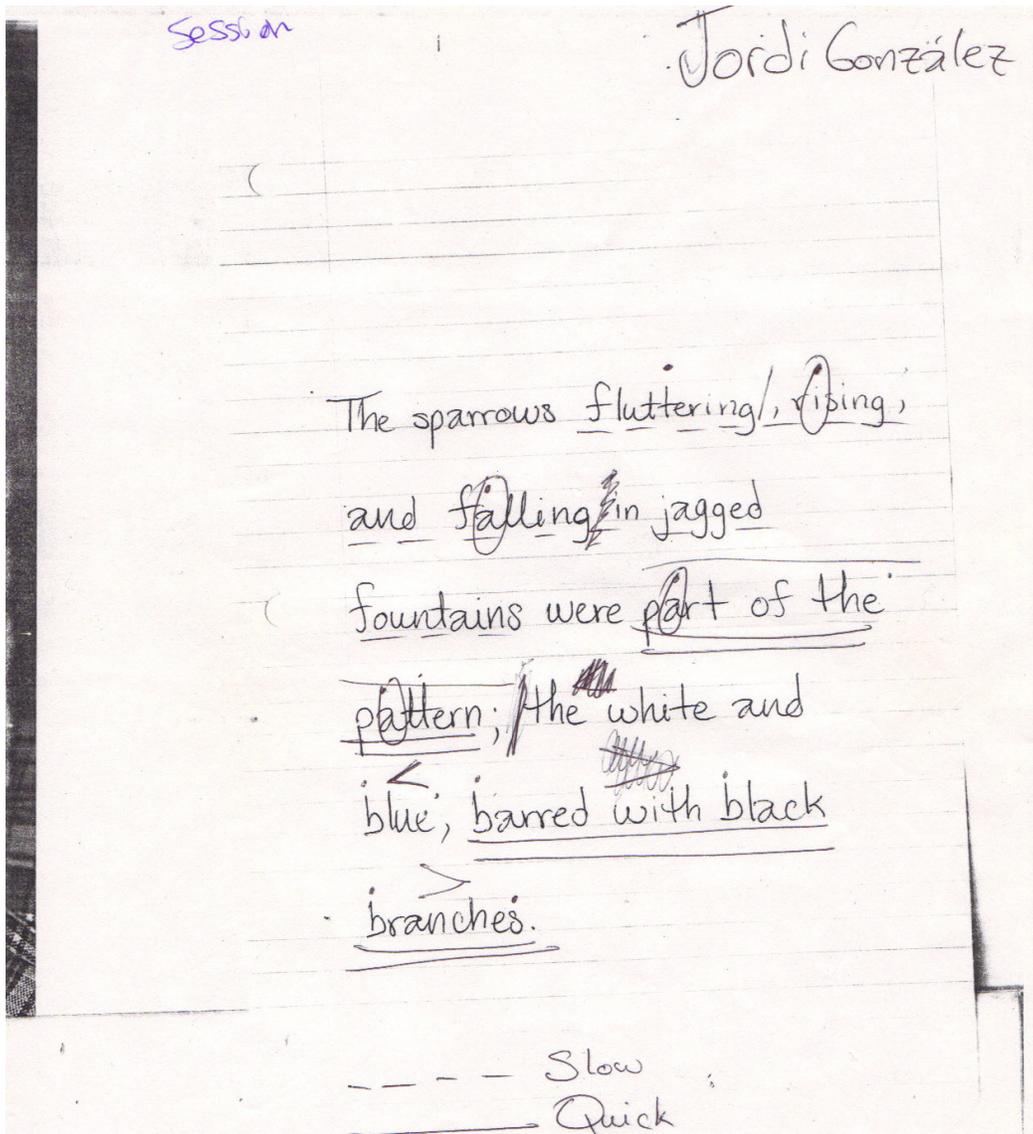
It lay thickly drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns. His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead.

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Jordi:



The students were asked to translate the text assigned to them for the next session. The quality of their translations was far from homogeneous, but as the workshop developed, many students produced further versions that reflected more refined readings and methods of reproduction and substitution in the translations produced.

3.7 Session Six. Conclusions from Source Text Stylistic Analysis. Translation Overview

Not many students attended this session, and some of those who did had not yet translated the fragment¹⁵. However, we divided the class into two groups, one per text, distributed all the acetate sheets we had produced in Session Three, and tried to come to some sort of conclusion about the stylistic features of each. At the end of the session we had identified the following:

- a) Conclusions about Joyce's style in 'The Dead'
 - i) His use of adjectives sets the mood of the text: 'dark', 'lonely', 'barren', 'grey', 'treeless', 'crooked'; two words which might not fit in with this are 'full' and 'silver'.
 - ii) Paragraph structure: paragraphs begin with a short sentence but sentences get gradually longer. The final three paragraphs of the short story reproduce this also at paragraph level.
 - iii) The ending seems to deal with sound at a more conscious level, i.e. alliteration, parallelism. The repetition of 'falling' in the last paragraph and the use of 'descent' —rather than 'fall'— and 'end' stress the beat at the end of the words, giving a sense of finality which breaks the inertia of the 'falling' sequence.
 - iv) The use of a powerful antithesis as closure: 'living' and 'dead'.

- b) Conclusions about Woolf's style in *Mrs Dalloway*
 - i) Short sentences intertwined with very long ones.
 - ii) Conjunctions help to create such long sentences.
 - iii) The word 'like' introduces similes which build up a descriptive tone.
 - iv) The repetition of certain words creates parallelisms and sounds that produce assonances. There is alliteration with the letters 'b', 'p', 't' and 'f', which emphasise the poetic prose in the text.

3.8 Session Seven. Target Text Initial Recordings

We made a recording of ten of the students reading their own translations of the text. We did not analyse or correct any of the translations beforehand; I wanted the translations to be as diverse as possible without the students exchanging ideas. After recording, each student listened to their own voice in Spanish, and then completed the following Commentary Sheet:

Please comment on your experience of recording and listening to your own translation being read aloud by you. Please feel free to write broadly about any aspect you wish to address. Here are some ideas to help you:

Compare the experience of doing this recording to the recording of the ST you did about a month ago.

How does it feel to listen to Joyce/Woolf in Spanish? Does it make you remember the original sounds and have a further critical appreciation of them?

Do you see yourself somehow imprinted in the sound of the translation? How does that relate to the authors of these texts?

What has changed about your relationship to the text?

¹⁵ See Appendix for samples of commented translations by the students.

Most students felt much more relaxed recording for the second time, and recording their own translations to their mother tongue, as opposed to texts in a foreign language. This allowed them to be more receptive to the acoustic aspects of their own work, in the recordings, i.e. syntax, word choice, punctuation, and rhythm. They had a clearer notion of their translations as pieces of writing that need to ‘sound good’ on their own, as independent pieces of literature, and they could also remember the source text and the sounds of the source text and compare, in their ear, the feel for each:

Jorge Emilio Rodríguez Estrada: The experience was interesting at all stages of the process. Knowing that I was to record a translation of my own made me aware about some translation issues like syntax, word choice and punctuation. Not that I was not previously aware of their importance, however I had to be more careful, since it had to be a good text for reading aloud.

I tried to do a little stylistic analysis before translating and, afterwards, I had to trust my ear. Not all of the original features can be thoroughly translated but those I considered as most important —alliteration and lyricism— I tried to preserve the most.

I felt more comfortable reading aloud in Spanish, not only because it is my native language, but also because I was familiar with my translation; it had a part of me there so it was easier to stand in front of the mic. Compared to before I felt less nervous.

Although I tried to make my translation as near as possible to the original most of what I heard before in the previous recording did not come through. It sort of reminds me of the original, but there is that unique trait (the voice of the author, I’d say) that is diminished or lost in the translation: some alliterations are preserved in some sections; to an extent the lyricism was also preserved. Having read aloud both the source text and the target text one realizes that some effort has to be put into a new translation or else read the authors and appreciate them in the source language.

Part of what made the translation easier to read was definitely that there was a part of myself in there: I apprehended the text, I looked for a way around it and I re-wrote it. In a sense I became a filter for what Joyce intended and that is distilled in the translation. I definitely recognize a bit of myself in the Spanish recording, it is most familiar.

Guillermo Sánchez Cervantes: I think that listening to my own translation was the fulfilment of a whole process; the process of translating. After one has worked with the ST, discovering its pattern, and then, translating this text into a target language, reworking with the problems to be found at the moment of translating, and, finally, listening to the whole project, it is interesting to notice a whole transformation.

I was wondering that it sounded like another text, completely different. It has different rhythms, different assonances, but very close to the use of the Spanish language.

3.9 Session Eight. Target Text Stylistic Analysis

I asked the students to make a stylistic analysis of the target text, similar to the one we made of the source text in Session Three but on paper and with a sheet of conclusions about their observations. But since many of them did not hand in their analysis on time, I decided to ask

for a stylistic comparison of their translation and the source text, which they handed in to me at the end of Session Ten. The description of these documents is explained in that section of this chapter.

3.10 Session Nine. Target Text Explorations of Voice

The final Explorations of Voice Session was carried out in a Dance Studio within the Faculty. The room was particularly suitable for our purposes, since two of its walls were covered in mirrors and the bright lights allowed students to explore their own gestures in a visual manner. The session plan is attached below. (The surprise activity under 3.2 consisted in repeating 3.1 but in English, as a contrast to the exercise in Spanish.)

Target Text Explorations of Voice

General Aim: Enhance interaction with the physical (acoustic) properties of poetic prose *in translation*.

Session aim: Explore the acoustic properties of extracts of the translations that the students made of the two English authors we had worked with before. Awake in the students an acoustic awareness regarding literature translated into Spanish from a foreign language (English).

Session description: A general warm up will be followed by a series of acting exercises focused on the properties of “voice” *in Spanish*.

1. Introduction:

1.1. Introduce Valeria Bazúa, my second colleague acting as a session leader.

1.2 Explain the session dynamic: we are to work with the texts in Spanish and the students are to concentrate on the sound of the words, the rhythms they create and their effects.

2. Warm-up:

2.1 Mountain pose: students are to walk freely promoting eye-contact with their fellow students; then they will stop and feel the energy generated by movement but while they stand still. As a final exercise, they shall check their body position, give it a centre and concentrate on breathing (5 minutes).

2.2 Shaking: students will shake their whole body, and accompany the movement with the voice, feeling it on each part of the body they shake. An abrupt stop must be followed by a centring exercise, feeling the differences in the breath, only to go back to shaking. A final relaxation of the spine, shaking it up and down, must be accompanied with voice in different pitches (5 minutes).

2.3 Words will be suggested to the students while they walk freely. They must give a gesture to each word pronouncing it several times, stretching the vocals, trying to feel the word assigning an image to it while making fluid movements with the body (10 minutes). After a few minutes, they will stop walking and find a space of their own. One student will think of a word and ‘give it’ to a fellow student by looking at him/her while uttering it. The student that receives the word will repeat it continually while moving, looking for its gesture, rhythm, tone, etc. When he/she finds it, the movement will stop, and he/she will present the final confident gesture three times. Once this is done, the student will look for a new word to pass to the following student, and so on (10 minutes).

3. Voice Exploration Exercises:

3.1 In a group dynamic, sounds and gestures must be given to the whole text in Spanish, and they must be explored. Step by step, each student will focus on their own sentence and find its gesture, direction, sound, rhythm, tone, etc. (10 minutes). When ready, each will ‘perform’ the text for the rest of the group (20 minutes).

3.2 Surprise activity.

4. Verbalize the experience of the session:

4.1 Students will sit on the floor forming a circle. They should comment on the difference of gestures in Spanish and in the surprise activity. Ask particular students to share the reasoning (or feeling) behind their choices (15 minutes).

4.2 General comments on the three sessions of Explorations of Voice.

Possible questions: Which of the exercises we have done has proved most useful or interesting to you? In which way(s)? How do you think working in this way (theatrically) changes the experience/methodology of translation? (15 minutes)

This session was particularly rich for the purposes of my research. The reasons for this are explained as part of the conclusions to this chapter.

3.11 Session Ten. Source Text-Target Text Stylistic Comparison

This was a very short session in which students handed in to me a stylistic comparison where they reflected on the properties of their translations in contrast to the properties of those of the source texts which we had outlined before. The purpose was to help them get ready for answering the Final Questionnaire Essay. Although two of the students did not really find anything interesting in their own translations —nothing considerably different from the ST—, others brought out quite interesting things to reflect upon. The simplest feature they all picked upon was the change of the choice of sounds for alliterative purposes —caused by the use of different letters in each language—, where the ‘soft’ effect produced by the repetition of certain words in the source language could be balanced by finding different equivalents in the target language —e.g. in Joyce, replacing the ‘f’ sounds with ‘c’ sounds out of necessity but then trying to introduce some alliteration with ‘m’ and ‘n’ in the target text to make up for the loss of that softness that the original transmitted through the original alliterative letter. Other observations made reference to changes of punctuation or word order that had to take place in the translation in order for the Spanish not to be confusing. This was a bit difficult for the students, since they were really trying to keep the rhythm of the original text, but experiencing this difficulty made them realize that certain rhythms in English (and particularly in Woolf’s style) could not be reproduced in Spanish if the sense was to be maintained.

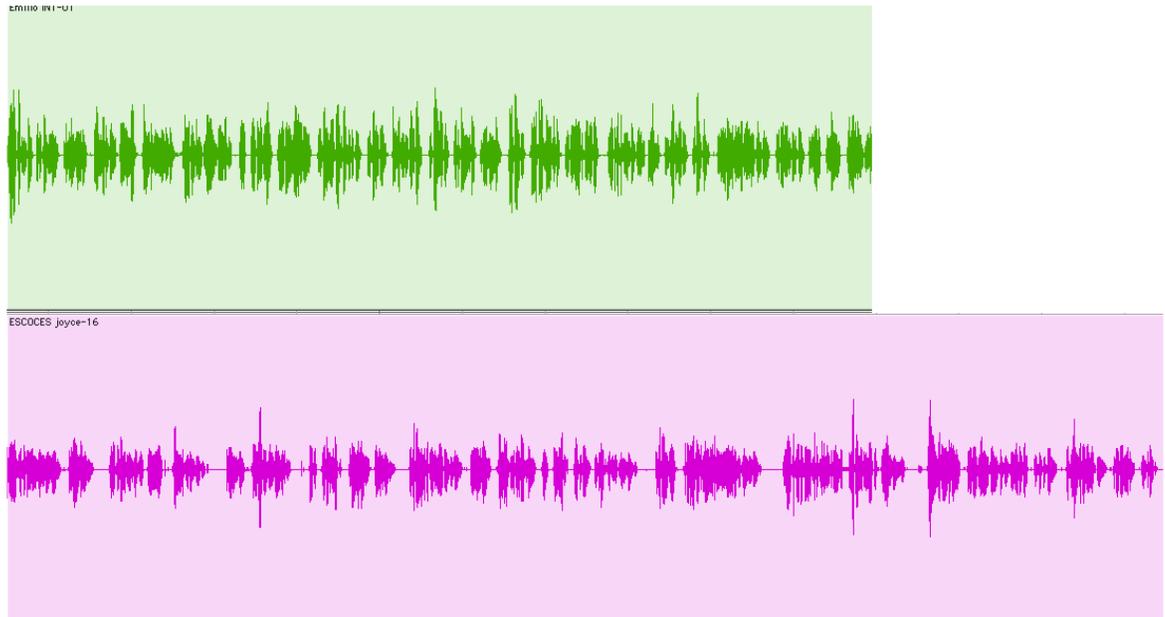
In relation to the difficulties faced during the process of translation, one student explicitly acknowledged that the hardest thing in literary translation is to decide what aspect of the original text is to be transferred to the target language —whether sound, rhyme, meaning,

imagery, and so on. She also said that many translators have a tendency to go straight for the meaning (*significado*) without regarding any hidden meaning (*sentido oculto*) words may have. The translation of Woolf's similes proved to be interesting in this sense, since, for example, some of her imagery might become even more metaphoric in translation than it is in the original text: "like a hollow wave" in the original fragment could refer to either the wave having an empty space inside in physical terms, or to the sounds made by the crashing of the wave. Most students translated the word "hollow" either as "hueca", which in Spanish means "empty inside", or as "vacía", which means "empty" if it describes an object or place, but can also mean "shallow" if it describes a person, or "meaningless" if it describes a situation, experience, or feeling. One student translated "hollow" as "resonante" (resonant). Thus, some of the translations lent themselves to a more metaphorical personification of this image—perhaps echoing the feelings of the character in the story—which in its original has a more reduced spectrum of possibilities. Perhaps the student-translators were not very conscious of how they had opened up the possibilities of interpretation, because they thought their translation of the word "hollow" would have the same associations it has in the English language, i.e. they went for what they thought was mere "meaning", when they were actually revealing extra "hidden meanings" in the Spanish language.

3.12 Session Eleven. Sound Comparison

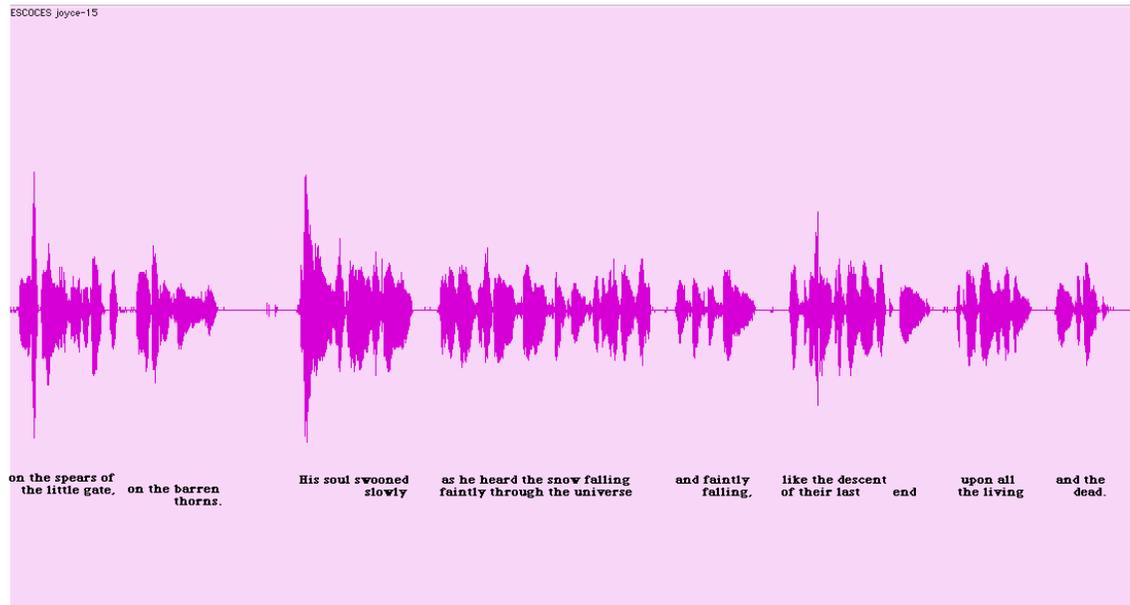
In the Sound Comparison Session, I brought to the class the recordings we had made, along with an extra recording of the source texts by an English native speaker. I also brought in some visual images of the voices recorded in order for the students to have not only an auditory but also a visual account of voice in performance.

Some of the images I showed them look like this:

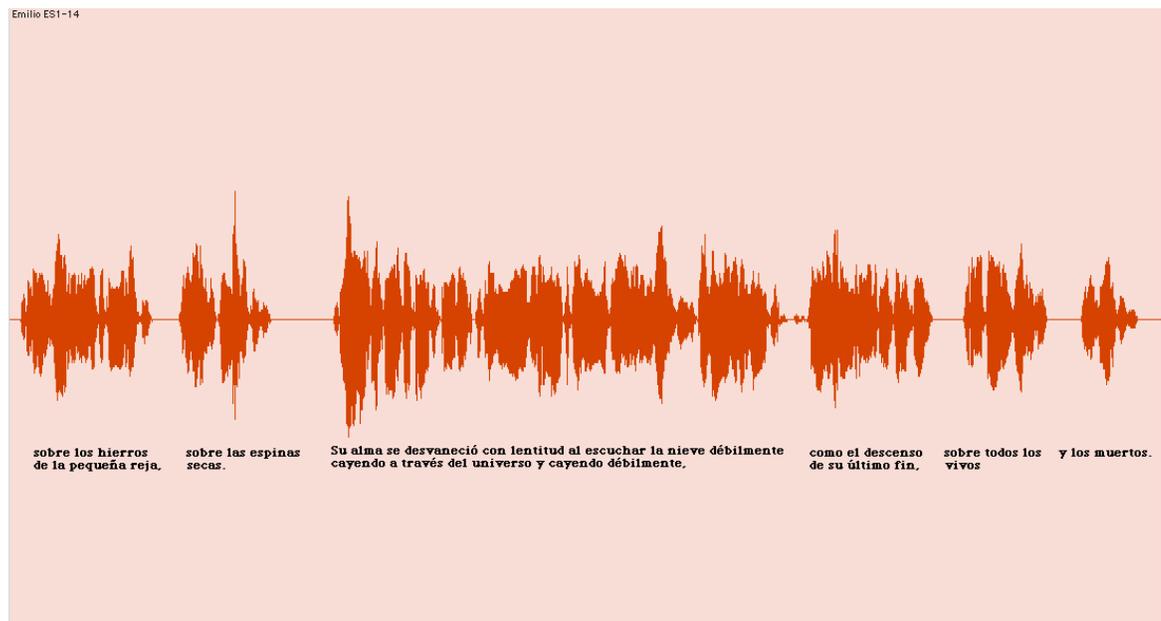


The top graph shows the volume or atmospheric pressure that one of the students produced when reading the fragment by Joyce aloud. The bottom graph is the image of the native speaker's utterance of the same text. The length of the images was not altered, which means they faithfully represent the time each speaker took to read, i.e. the native speaker's recording is considerably longer and more paused than the student's. The sections of these graphs where there is a single horizontal line are pauses or silences produced in the absence of the reader's voice, and they clearly signal the organization of different phrases within the uttered sentences. It is important to remember that as useful as these images might be to discern volume, phrasing, and timing, they fail to convey other voice properties such as pitch, tone or timbre. Also, variants such as the distance of the reader's mouth to the microphone, or the various volumes inherent to different voices might alter the appearance of the graph significantly. However, despite all these inconveniences to attain a more objective or scientific image of voice, the mere visual representation of an uttered piece of poetic prose is enough to convey the idea of literature as a body of sound to undergraduate students of foreign literature. In addition to that, experimenting with this methodology in a different combination of languages might produce astonishingly different results. Imagine, for instance, what the difference between a graph in Japanese or Chinese in comparison to English might look like.

Other images shown had the text attached below and were enlarged to show a more accurate correspondence between the visual image and the words that produce them:



It was also possible to compare the visual image of the acoustic body created by the texts in translation. The following image corresponds to the same fragment by Joyce shown above — the closing sentences of ‘The Dead’ — but translated and read by a student:



This session was a bit confusing for students, since they did not know how to interpret the images of the recordings I presented to them, or what the relevance of them is for a translator. In actual fact, they found it difficult to perceive each section of the workshop as only that, rather than try to see every aspect of it as an independent unit which has to be interpreted in an independent way. However, I think they enjoyed the listening part of this session, having a taste of what the others had recorded and, particularly, listening to the native English speaker's recording of the fragments. Incorporating a listening appreciation session with recordings from other native speakers, authors themselves, or foreign readers from other linguistic backgrounds might be something to consider to enrich this aspect of the workshop even further.

3.13 Session Twelve. Analysis of Critical Change of Perspective

Throughout the workshop I had made an effort not to be a teacher but to try to be a workshop leader discovering something jointly with the help of the students. However, within a Translation Course, this position sometimes proved ambivalent and my expectations of student active participation were sometimes too high. This led to some uneasy silences I wanted to avoid in the last session with all the students. Therefore, for the last session I prepared a very concrete list of two summaries: one of the target text stylistic analyses the students had handed in to me, and one of the source text stylistic elements they had mentioned earlier in their Initial Questionnaires at the beginning of the workshop. I told the students that we would not leave the classroom until we had synthesized the changes in our perspective resulting from the workshop exercises. I made an audio recording of this session, which proved quite useful when students made an oral presentation of their conclusions and some additional issues emerged. The summaries I presented to them at the beginning of the session are shown below:

Conclusions from Target Text Stylistic Analysis

Joyce:

1. Repetition of “s” sound: It was possible to keep some, but they are fewer in the translation, e.g. “*Su alma se había acercado a esa zona*”. “*Su alma se desvaneció con lentitud*”. Others had to be replaced, e.g. Carla mentions using many “c” sounds, rather than the “f” in the original (e.g. “falling” = “*caía*”). Carla mentions the “k” sound in Spanish is “stronger and shorter than the soft “f” but that “m” sounds in the translation help to balance this difference. Jorge adds the use of “n” as well.
2. Sentence length pattern: surprisingly —for Spanish tends to be longer than English— maintained.
3. Emphasis of “descent” and “end” not possible to reproduce.
4. Parallelisms maintained: “*la nieve caer leve*” with “*caer leve la nieve.*”
5. Final antithesis maintained.

6. Rhythm is more fluid in Spanish, with a beat that is more spaced out in time; this is so probably because words tend to be longer in Spanish.
7. Loss of important alliterations such as “**crooked crosses**”, which in the original acts also as onomatopoeia of the sound of the snow hitting the window. Although Pao suggests: “*cruces encorvadas*” (rather than “*dobladas*”) to maintain the double “c”.

Woolf:

1. Alliterative effects maintained but with a change in the alliterative sound.
2. Since the syntactic construction of the original is in itself quite intricate, doing the translation forces readers to analyse the style more closely and then use their creativity to reproduce the structure in the target language.
3. Woolf’s poetic prose sometimes involves the creation of ambiguous images, such as “hollow wave”, which can mean either with a space inside it or a wave making a particular kind of noise when it crashes, and in the students’ translations into Spanish it could mean either a wave with a hole inside, a resonant wave, or an empty wave. The translator has to confront the ambiguity in the source text and also make a choice as to the possible words the image can be translated into. But s/he also needs to be aware of the possible implications of the word chosen for the translation, as it might have associations that the original word does not have. This exploration makes ambiguity and polysemy explicit in the eyes of the translator and so enriches his/her understanding of the possibilities of interpretation and the limits of the possibilities of interpretation of the original text.

Analysis of Critical Change of Perspective

What was our critical perspective of Virginia Woolf and James Joyce before the Workshop?

Woolf:

1. Stream of consciousness. Inner monologue. Introspection. Privacy.
2. Issues in England (context: gender inequality, sexual and economic repression, post-war society in shock)
3. Freedom in thought. Reproduction of dream logic. Inner reality. Lack of unity.
4. Epiphany: expansion of consciousness.
5. Conveys a mixture of sound and vision.
6. Winding rhythm which can be unwound by reading aloud and paying attention to punctuation.

Joyce:

1. Tone of sadness, stillness and disappointment.
2. Simple language.
3. Language reflecting characters (e.g. in *A Portrait of the Artist as a Young Man*)
4. (Many of the descriptions students made addressed the plot of the text.)
5. Themes of tales in *Dubliners*: death, feminine/masculine, identity, Dublin, paralysis, epiphany
6. Narrator. Irish jargon.

Here are the results that the students concluded themselves about the change in their own critical perspective:

What is our perspective now?

Woolf:

1. Dream logic recreated in repetitions and non-stop sentences.
2. Importance of sounds (alliterations).
3. Relationship between sounds and images.
4. Stream of consciousness that produces a musical effect.
5. Blend of sounds and vision (imagery).
6. Collage of images in the third paragraph (very 'baroque')

Joyce:

1. Lyrical tone emphasized by a simple syntax builds up to a poetic prose.
2. Narrative with many stresses and alliteration that makes it alive. Oxymoron throughout (death VS life)
3. Direct sentences/adjectives rather than metaphorical language.
4. Imagery creating an atmosphere.
5. The use of images dealing with the mood or atmosphere of the story (snow).
6. Rhythm is also related to accent.

For comparative purposes, these results are also displayed here in the form of a table:

WOOLF	
Initial Perspective	Final Perspective
1. Stream of consciousness. Inner monologue. Introspection. Privacy.	1. Dream logic recreated in repetitions and non-stop sentences.
2. Issues in England (context: gender inequality, sexual and economic repression, post-war society in shock).	2. Importance of sounds (alliterations).
3. Freedom in thought. Reproduction of dream logic. Inner reality. Lack of unity.	3. Relationship between sounds and images.
4. Epiphany: expansion of consciousness.	4. Stream of consciousness that produces a musical effect.
5. Conveys a mixture of sound and vision.	5. Blend of sounds and vision (imagery).
6. Winding rhythm which can be unwound by reading aloud and paying attention to punctuation.	6. Collage of images in the third paragraph (very 'baroque').

JOYCE	
Initial Perspective	Final Perspective
1. Tone of sadness, stillness and disappointment.	1. Lyrical tone emphasized by a simple syntax builds up to a poetic prose.
2. Simple language.	2. Narrative with many stresses and alliteration that makes it alive. Oxymoron throughout (death VS life).
3. Language reflecting characters (e.g. in <i>A Portrait of the Artist as a Young Man</i>).	3. Direct sentences/adjectives rather than metaphorical language.
4. (Many of the descriptions the students made addressed the plot of the text.)	4. Imagery creating an atmosphere.
5. Themes of tales in <i>Dubliners</i> : death, feminine/masculine, identity, Dublin, paralysis, epiphany.	5. The use of images dealing with the mood or atmosphere of the story (snow).
6. Narrator. Irish jargon.	6. Rhythm is also related to accent.

Most of the implications of these results are explained in the conclusions to this chapter, but there are a couple of things to point out now. In general terms, the main difference between the students' initial and final perspective was an increased capacity to base their ideas on particular stylistic traits which can be pointed out, or else to extend their comments providing examples taken from the text. There was a further comparative insight which was developed, not only from comparing the initial perspective to the final one, but comparing the style of Woolf to the style of Joyce. For example, having had the syntactic complexity of Woolf's narrative pointed out, the apparent simplicity of Joyce's came to the surface. However, the complexity of Joyce's own use of imagery proved to be of a paradoxical nature, since his language is simultaneously simple and straightforward, and at the same time highly metaphorical. This means that each text is complex in its own particular way, and that the experience of contrasting both texts with each other, and also of contrasting them to their own translations, made the specific characteristics of each text very concrete for students to consider.

3.14 Session Thirteen. Source Text-Target Text Final Recordings

In the final recording session I did not ask students to write anything, only to get there early to relax before making their last recording. I needed them to record both the source text and the translations again because I wanted to see if their reading-aloud style would differ greatly from the first one. I used the final recordings to produce a CD and I distributed it for them to answer some of the questions in the Final Questionnaire. The latter is shown below:

Final Questionnaire

(Provide at least 100 word answers and please follow closely the instructions for writing the essay.)

A. VOICE

The following ideas about *voice* were introduced in the power point presentation during Session One:

My theoretical concept of voice entails three different aspects:

a) The voice of the author.

It is related to the notion of style as a linguistic object of study, the singularity of an authorial literary voice, with the acoustic particularities which make it unique and memorable.

b) The voice of the reader.

It entails voice as physicality, and the interaction between the voice of the author and the acoustic effects—which in turn have semantic effects—of these words ‘translated’ into the reader’s mind and determined by the voice the reader gives to the reading. The kind of textual work that actors do—and the theory behind it¹⁶—on the dramatic texts is the most useful and explicit tool I have found to show the physicality and acoustic dimension of words in literature. I will offer some exercises of this kind to students of literature so that they can incorporate the experience in order to read poetic prose in a different way (a more present, more physical and more aesthetically conscious form of reading, even if it is not explicitly ‘read aloud’) and bear in mind the acoustic dimension of voice when they translate.

c) The voice of the translator.

Theo Hermans wrote about the ‘voice’ of the translator as “co-producer of the discourse.”¹⁷ I would like to explore this idea of the translator as producer but relocated in the field of acoustics (as if in the music industry): the translator as a producer of the musicality of language in translation. The translator is conscious of the voice of the author and the voice of the reader, but s/he produces a text where a third voice—with its own musicality and rhythm—is created.

The Criticism-through-Translation scheme explores the ways in which the experience of translation provides a new notion of voice which takes something from the linguistic and something from the expressivity of theatre voice training, but is neither. Translation enables the unification of the three voices described above (that of the author, reader and translator); in doing so, it provides the translator with a deep and creative aesthetic knowledge of the literature involved in his craft. It also involves a re-writing which enables the literature student to relate to texts in a more personal and enduring way.

1. How has the workshop enabled you to experience these theoretical concepts of *voice*?

¹⁶ i.e. Cicely Berry’s *Voice and the Actor* (1973), Kristin Linklater’s *Freeing the natural voice* (1976), Marian Hampton & Barbara Acker’s (eds.) *The Vocal Vision* (1997), Michael McCallion’s *The Voice Book* (1998) (particularly his notion of empathy and imitation), Patsy Rodenburg’s section ‘Voice and Speech Meet Word and Text’ in *The Actor Speaks. Voice and the Performer* (1998).

¹⁷ ‘The Translator’s Voice in Translated Narrative’ in *Target* 8:1 23-48 (1996), p. 42.

2. In what way do you think that these concepts are useful in the study of foreign literature? Is literary translation an effective way of experiencing them? Please explain.

B. SOUND RECORDINGS

1. Describe the difference of listening to the recordings of the texts by Joyce and Woolf in Spanish and in English. Give examples of specific readings.
2. What do you think is the relevance of this difference in terms of the relationship readers can develop towards texts in a foreign language?
3. What have you learnt about this form of literary translation, one that concentrates on sound and rhythm?
4. Do you think this new perspective of literary translation can be regarded as *critical* knowledge? In what way(s)?

C. ESSAY

Please write an *extensive* (about 700 words) *essay* —an academic text that consists of an introduction, development and conclusion, in which ideas are carefully backed up and illustrated with examples— where you describe the way(s) in which working with the sonorous aspect of ‘The Dead’ by Joyce and/or *Mrs Dalloway* by Woolf and doing a literary translation has given you a new perspective on them. Remember all the stages we went through in the workshop: stylistic analysis, voice explorations, translation, recordings, etc. You are welcome to bring into your essays any ideas about other literary texts that you think might be of interest for a workshop similar to this one.

D. FINAL GENERAL FEEDBACK

1. Think about the *creative* aspect of the workshop. Has it been enhancing to your professional development?
2. Please give some general feedback as to your experience of this workshop. Think about the *content* and the *methodology* employed. Which sessions did you get the most out of? Which ones did you enjoy the most or find particularly difficult or obscure? Do you have any suggestions?

Many questions were not answered very clearly. The answers for section A, which is the section on voice, do lead to some conclusions: the workshop enabled the students to understand and experience the three ‘voices’ involved in the ‘act’ of literature and its translation; the concept of ‘voice’ allows for the specific study of authors’ style, with a particular emphasis on acoustic features such as rhythm; and translation is an effective way to experience voice concepts, since by bringing in a new ‘voice’ into the text, the effects of the original voice—in its original language— acquire a different status:

José Emilio García: The voice of the author is evident in the texts we read, both in Woolf and in Joyce’s. In the former, the stream of consciousness technique and, of course, the actual events of the novel are characteristic of Woolf. In the latter, Joyce style is also easily recognizable for its poetic prose: the repetition of sounds, the cadence used by the length of the sentences and so on. The second type of voice is incredibly more varied since it depends on the many different readings generated by each one of us. By listening to our classmates it is possible to realize how many different possibilities a single text can create. The “exploration of voice” sessions

were the instrument by which I could appreciate these new possibilities. Finally I would say that the voice of the translator is closer to the reader's than to the author's. I tried to reproduce the stylistic devices we analyzed in the workshop; however, the way I thought it was the right one to translate the text was more related to the way I wanted my translation to sound than to the original.

By differentiating the voices a literary text allows it is possible to point out many things. First, the stylistic features of a particular author, which can be as innovative as the stream of consciousness technique. Second, the way these stylistic features affect the text (for instance the use of adjectives in Joyce's text in order to produce a certain mood), and the way we interpret them as we read, since reading aloud enhances our understanding of the text. Third, the voice of narrator allows a re-nunciation of the previous voices, motivating the reader's creativity. Translation is an effective way of experiencing these voices for it necessitates an awareness of the stylistic features, what they produce, and their recreation in the new text.

Jorge Rodríguez Estrada: Throughout the workshop we developed an awareness of these concepts in an empirical way (that is to say: we might have not had the concepts in mind each time, but we had a *sense* of them) and it became clearer with every new session that there was a difference in how we approached the texts (or the voices). Reading aloud a text before translating is unusual—at least, I did not do it before the workshop—and it is less common to explore the acoustics of it (perhaps is more common to consider the preservation of the poetic voice when confronted to poems), however, once it is done, if it is significant to the ST and has to be preserved in the TT, it becomes relevant to the task of translating it effectively. The workshop has made a more aware reader of these particularities e.g. when translating I read aloud a sentence to get the feel of it.

The concepts are definitely useful. They provide an insight on the acoustic quality of the language as well as its particular structure and its tone, from the point of view of creation, re-creation and re-re-creation (re-rendering could be a useful way of describing the translation process with this approach) which puts on the same level of importance the creation of the text, its recreation by means of the reader, and its re-rendering by the translator. Once they are experienced they are somewhat, somehow embedded on the means a translator has to confront a literary text.

Esther Alvarado Hermida: For me, the experiences of work with my voice help me to focus in different ways the many readings a text could have. Also, help me to understand the relation between the different meanings of a tone and words according to the context of the text. In a specific way, the style of Woolf in the fragment that I worked was more present for me after the classes. I could approach the importance of sounds through alliterations and the repetition of words through those exercises. Therefore, through these the voice of the author and my as translator were more clear.

I think it really helps to tackle the author, in a specific way, or literature because I understand the many reading a text could have and also because English is not my mother language through those experiences and classes I could understand in a deeper way the meanings of the words according with the context and the images that the author portrays. Translating the studied text also help me to find different ways to explain the text but also try to maintain the poetic prose that the author uses. Therefore as a student of literature, the concept of voice is clearer and also more important for me as a translator.

Section B (about the sound recordings section) throws light on the fact that despite the difficulties that Spanish speakers have in reading English texts fluidly, and the natural manner in which they can read in Spanish, by actually recording their translation the students could

realize much more clearly the poetic achievements of the source text in English. The advantages of translating the text can be summarized in the following reply from one of the students: “I think the innate difference between languages and the fact that their acoustic qualities cannot be “transported” all the way in a translation develops a consciousness in the reader about those differences and about the value each language has in its own right”; or as Scott explains it, the advantage of producing a translation is that it “reveal[s] the inimitabilities of the ST” (Scott 2006: 119). Having the students come up with things such as the fact that “sounds matter” and that “it is important to try to recreate the sound and rhythm when it exists and is an important aspect of the text” was extremely rewarding for me. Having said that, the questions on the critical and creative aspects of the workshop proved to be quite difficult for the students, who failed to point at these aspects with any degree of detail and tended much more to provide general answers about the overall effect of the workshop in their professional training as translators.

In terms of the final essays handed in by the students, a common problem I faced was that many students wrote a sort of summary, report or evaluation on the workshop rather than an essay about the texts implied. The essays are, nonetheless, extremely useful for me to evaluate the achievements of the workshop for each particular student (see Appendix). I could also see that some students used the theatre sessions to get involved with the characters in the stories in an emotional way, which is a problem I had reported in the Explorations of Voice sessions. In my following comments, I will include only the most relevant parts of the essays:

a) Carla identified the rarity of analysis of prose focused on the use of words to create rhythm: “In my experience, it is only through the analysis of a text done with the intention of translating it that one becomes aware of the different devices that an author uses in order to give certain rhythm to the text.” She also acknowledged that even though recordings show how every reader gives a personal rhythm to the text, through punctuation and repetition of sounds, the author provides the basis for rhythm to be created. “The workshop proved its argument that through translation, voice and sound analysis and exploration constitute a different critical approach. Since it awakened conscious[ness] regarding this particular aspect, the translation now will take them into account when rendering a text.” She also gives an example of another text.

b) José Emilio repeated several things he had outlined before during the workshop, but he also stressed the way in which the Exploration of Voice exercises helped him become fully aware of the sonorous result of his translation and the voice of the translator and reader intertwined with the voice of the author.

c) Jorge acknowledged that approaching the text in order to translate it made him aware of its acoustic complexity, which was something he had not noticed before —although he did have notions of its style, structure, its context within other works of Joyce, and so on:

Throughout the voice explorations a new dimension appeared in the words, they were objects that conveyed sense beyond their meaning; “crooked crosses and headstones” was more than the image, the sound provided the depth which started to pop-up in the text as we started exploring its acoustic capabilities. With the stylistic analysis we carried out it became evident that the text was more than words, it was a string of characteristics that could be mapped out; the visual notations highlighted the areas and strings we had to be careful with.

The 2nd theatre technique we did both [to] the Spanish and the English versions of the text helped de-automate the text and its reception even more, it became an object that could be manipulated, that could be expressed, its physicality was heightened. A high amount of respect towards the text and a more critical approach of one’s translation stemmed from that experience.

The recording-listening sessions rounded up the experience with the text. It was alive [...] It became an object that had filled the space, it had depth, rhythm, and it carried more sense, although not an easier one to decode.

This student also touched upon a very important thing for my work, which is the difficulty in transmitting the kind of knowledge my workshop points at: “I regard it [‘The Dead’] higher than I did, although not in a more explicit sense, for its sound and musicality do carry sense, they are a language in themselves. However they communicate at levels that are not easily understood all of the time, like music does.”

d) Esther said she had discovered the importance of poetic prose.

e) Jordi wrote: “The essence of written language goes quite often unnoticed due to several causes. This substance is the main core of what authors were meant to do with their works, a game of sounds and meanings that join in order to create meaningful images that appeal to a deeper perception. However, it is through the voice how the text stops being a pressed entity and achieves a sensorial level. This grasping becomes the best referent to make an appreciation of what the text is.” He made a detailed analysis of the way in which punctuation determines rhythm in the “paragraph-sentences” by Woolf.

f) Silvia saw the workshop as a new method of literary translation, where reading the text aloud is crucial “to give to the text the intonation and the musicality”. She thought the methodology was original and revealing of various aspects of voice and ways of reading.

3.15 Conclusions

From the total output of this workshop fieldwork, I was able to arrive at some conclusions which are organised below as follows:

1. The “Substance” of Literature

Literary Translation is an effective way not only to deepen the semantic content of words in a foreign literature —some of which might remain quite obscure in an ordinary reading that is not intended for translation— but to make what Umberto Eco calls the “substance” of a literary text explicit to the translator, and make of it a creative matter to work from. In his 2008 book *Decir casi lo mismo*, Eco devotes a complete chapter to this concept of “substance”. He claims that texts with aesthetic purposes are not determined exclusively by linguistic features, but that other stylistic characteristics, such as brevity, likewise play an important role. Revealing his background in semiotics, the author invites us to think about literature in broader terms which break the boundaries of linguistics. Literary texts tend to be rich in extra linguistic features, Eco affirms, recalling Jakobson’s ideas about the self-reflective nature of texts with a poetic function.

To illustrate this, Eco offers the example of Edgar Allan Poe’s own account of the composition of his poem ‘The Raven’. I am aware that his remarks address the composition of poetry and not of prose, but if we consider poetic prose to be a modality of prose in which some poetic devices acquire a significant status, we may allow ourselves to apply reflections on poetry to enquire into the possible ways in which a re-evaluation of poetic prose can come into being. In ‘The Philosophy of Composition’, Poe justifies his choice for the word of his refrain ‘*nevermore*’ in his famous poem: “The question now arose as to the *character* of the word. Having made up my mind to a *refrain*, the division of the poem into stanzas was, of course, a corollary: the *refrain* forming the close of each stanza. That such a close, to have force, must be sonorous and susceptible of protracted emphasis, admitted no doubt: and these considerations inevitably led me to the long *o* as the most sonorous vowel, in connection with *r* as the most producible consonant” (1995: 143). “Poe «thought» also through his ear” (Eco 2008: 374; my translation), says Eco. Although criticism of sound is always central to literary criticism, it is often not very detailed and does not usually relate to the physicality of sound in these terms or an embodied perception of it.

These reflections point towards a more encompassing notion of literary aesthetics, in which an awareness of acoustic and rhythmical properties of literature is crucial for having a fuller

experience of literary texts. It can become an important input source for the aesthetic nourishment of readers, students, and translators, for it allows one to experience, so to speak, the ‘other sense’ of poetic texts: the language of literary sound. Some students had this intuition during the workshop and reflected it in some of their comments, for example on the possibility to ‘taste’ alliteration and “reconsider the way to breathe and to pronounce” (Jorge Emilio Rodríguez Estrada), or relating the appreciation of acoustics of groups of words to the experience of listening to music and perceiving its language.

The sensorial, experiential and creative form of understanding is core in the professional constitution of literary scholars and critics. Sensitivity should not be relentlessly perceived in isolation from critical thinking, since, as will become clearer in section 4, it informs stylistic awareness.

2. Interdisciplinarity

An interdisciplinary approach that makes use of musical and theatrical practices in the study of literature and in the practice of literary translation is highly effective in developing the sensitivity of literature students to the acoustic and rhythmical dimension of literature. Reading-aloud exercises, and particularly the experience of recording the readings in a professional studio and putting together a CD with the recordings, enabled students to listen to their own voices. Most of them had never listened to their own recorded voice, and it did have an effect on the way they perceived literature: “After listening to the recording of my reading, I can say that the experience of the prose of Virginia Woolf is quite different from my own private reading. I could listen [to] how the musicality and a particular rhythm flowed which, at the moment of reading it, one can hardly notice [...]” (Guillermo Sánchez Cervantes); “I’ve enjoyed this experience, more because I heard how literature could be alive not only in a page or paper or book but also I can hear it” (Esther Alvarado Hermida).

Interdisciplinarity is also an innovative methodological approach to literary and translation studies. The most memorable part of the workshop, as the replies of the students at the end of the workshop show, were the Exploration of Voice exercises, which consisted of several voice exercises taken from techniques practised within the discipline of theatre. Also, the way in which the stylistic analysis of the literary pieces was done had a strong emphasis on the visual aspect of the text. We marked the texts with coloured pens and projected the results on to a screen. Some of the students made constant reference to this methodology as an interesting and novel way to perceive texts. This shows that using audio-visual material has

positive effects in the learning process of students and that they can actually enjoy what they do much more when it is presented in a non-conventional way.

In the Initial Questionnaire at the very beginning of the workshop, I asked students for the reasons why they decided to pursue their particular course of studies. The most popular reason for them was an enjoyment of the act of reading. I believe that studies should keep on stimulating this sense of personal fulfilment in the students, rather than allow the main driving force that led them to pursue a degree in literature to dissolve in an accumulation of concepts and references addressed in particular courses throughout their degree.

3. The Neglect of Rhythm

There is a major deficiency in the way poetic prose is taught, and this deficiency very possibly extends into other genres, since rhythm is neglected as a core element in the constitution of literary works in general, only much more so in prose. Musical thinking for students of literature, methods to listen to language and to make language visible are useful to reinstate the importance of these factors in literary education. Reading aloud techniques also tend to be too narrowly associated with story-telling dynamics and methods, so that the acoustic part of literature tends to be interpreted merely as a performance that needs to attract the attention of an audience, rather than as an individual process of exploration of raw materiality for the art of literature. The Explorations of Voice sessions in the workshop confirmed these problems in the following ways:

i) Many students did not have even basic notions or skills in the musical sphere, e.g. some of them were not able to follow a simple indication of pitch going up or down as indicated by a movement of the hand, some could not follow a simple rhythmical beat to throw a ball in rhythm with different pieces of music.

ii) It proved extremely hard to make participants —not only the students but also the leaders for the Explorations of Voice sessions themselves— understand the objective of the session was not to think about the meaning of words, but to get familiarised with their sound and experience the differences of sounds and rhythms created in translation. The clearest examples of this I have from the session leaders are: one of them asking students to think of an adjective to describe the intention they were going to read the text with, and the other asking students to think of the texture of honey when they were just about to perform a bodily gesture to accompany the word ‘honey’. The gesture was supposed to be a response to the sound of the word, not to its meaning.

These problems call for the development of a study of rhythm and the elaboration of methodologies to communicate this to undergraduate students that do not come from musical backgrounds and do not seem to attain or grasp the physicality of acoustic and rhythmic elements in literature. In order to do so, Chapter Four will develop the concept of rhythm in a wider sense and offer some ways to be notated and explored in the classroom.

4. Critical Insights Acquired through Translation

The critical insight into a literary work is made deeper and more refined through a process of translation such as the one I am proposing in my work. It is a method that develops the capacity to experience and describe the stylistic nuances —particularly in relation to rhythm and musicality— in given works of literature. In the particular case of this workshop, where we worked with a fragment of Woolf's *Mrs Dalloway* and a fragment of Joyce's 'The Dead', these are the critical insights that emerged:

a) At the very beginning of the workshop, students mentioned the device Woolf uses in some of her narrative: the stream of consciousness technique. However, their awareness of this stylistic device did not go much further than merely identifying its technical name. At the end of the workshop, students had analysed in more depth the particular characteristics of the stream of consciousness technique in Woolf's narrative that make the language unique. They came up with an idea about a sort of musicality inherent in the technique, which is created due to constant repetitions acting as a kind of refrain within the narrative. They also said a great number of non-stop sentences and alliterations within them give the narrative a particular rhythm.

b) The concept of 'fluidity' emerged several times during the final presentations done by the students. But since it seemed they were using the word in quite a variety of ways, I decided to make a case of it. The results are a number of comparative observations:

i) Fluidity of English and Spanish

Differences in terms of the average length of words in each language were pointed out repeatedly, English using many more monosyllabic and generally shorter words than Spanish. This does not seem to work merely on its own; it is rather deeply affected by pronunciation habits. For example, some regional accents within the native English-speaking community emphasise final consonants of words acutely, separating the sound of one word from another quite emphatically. Spanish words do not tend to end with consonant sounds (except for the

letter ‘s’ in all plural nouns), so most words end with quite an open vowel. The combination of length of words and pronunciation characteristics together has important rhythmic implications for literature written in English and Spanish. If a parallel was to be drawn in the field of music, it would entail, for example, comparing a *staccato* delivery of a series of notes with a *legato* one, or listening to a piece of music made up solely of single beat notes — imagine the sound of a lively piece for recorder— compared with a piece of music supported by a continuous pedal note, like a great number of religious pieces for organ do.

ii) Fluidity of the style of Joyce and Woolf

The style of each of these authors was considered to be more fluid than the other, by different students. Woolf was considered to be fluid in terms of having many punctuation marks — mainly commas— blending the narrative together, while Joyce was perceived as fluid more in terms of the narrative structure not being intricate and therefore having a more continuous flow —of events, thoughts, and ideas.

iii) Fluidity of individual readers

The workshop exposed very clearly the way in which particular readers have a major role in determining the pace and rhythm of a narrative text. Both the speed of reading and of speaking, as well as accent and intonation, determine the fluidity of texts for particular readers.

c) One student thought an oxymoron could be claimed to exist between the thematic topic and the tone of ‘The Dead’, and the liveliness that the exercises of the workshop provided the text with. She found that when she actually read and listened to the short story, it was very vivid, and she was quite impressed by this result.

d) The idea of there being a relationship between characterisation and rhythm in prose emerged when a student made a reference to the development of Joyce’s style in *Portrait of the Artist as a Young Man*, where tone goes hand in hand with the development of the characters in the novel (for more on tone see 4.1.3 in Chapter Four). The student explained that tone at the beginning of the novel is established through nursery rhymes, but as the characters get older that language gradually gets more and more complex, and this affects the rhythm of the reading itself. I tried to apply this theory to *Mrs Dalloway* and thought there might be some relationship between rhythm and characterisation there too: the novel

represents a single day in the life of Clarissa Dalloway, but the intricateness of her mind and her perception of reality is reflected in the stream of consciousness technique.

e) Imagery not only creates an atmosphere in Joyce, as it was said at the beginning of the workshop, where we said his adjectives contributed to the building up of a particular tone, but works both as very simple straight-forward language and as a metaphoric frame for the story at the same time. This reveals an almost paradoxical nature in Joyce's style, on the one hand a very literal form of communication, on the other a highly metaphorical one. The coming together of these two apparently paradoxical traits brings as a result the sense of a very unified, coherent literary text.

5. The Recreation of Sound

The effect of recreating the rhythm and musicality of a studied text in another language is an aspect unique to literary translation; it is an exercise that stimulates students in a different way, inviting them to make use of their literary creative faculties (see section 2.3.2).

Some brief exercises that we did on synonyms during the final Explorations of Voice session were quite illuminating in this context of sound recreation or production; they revealed that one of the reasons why certain words in literature are used at the expense of others is the actual effect of their sound and rhythm, and not necessarily the nuances of their own particular meaning. To help students understand and experience this, we did an exercise where they had to find a bodily and vocal gesture for two synonyms having very different sounds. During warm-up, the students were asked to give a gesture to the word "suelo" in Spanish, which means "ground" or "floor"; they were then asked to do the same with the word "piso", which has basically the same meaning. They had to utter the word repeatedly while making the gesture of their choice. The result was that the movements they did were completely different due to the differing sounds both the vowels and the consonants of each word produce. For the word "suelo", one of the students made a sliding gesture with her arms spreading out low towards the floor, while for the word "piso" she gave a short heavy jump which corresponded more faithfully to the sharp "p" and "i" sound together in the first accented syllable of the word. This exercise really helped students feel the way different words have different effects according to their sounds and not only to their meanings. Although this might seem to have a resemblance to sound symbolism, I am not claiming that these different effects are universal. I acknowledge that different sounds create different effects, but I don't think that the effects can be of a generalised nature (see 2.1.4).

6. Familiarity and Comparative Appreciation

Experiencing the non-transferability of acoustic qualities in literary translation helps to appreciate the source language in its own right, the ‘weight’ of words in their original language. But at the same time, it is through a process of translation only that students can be given the opportunity to experience a personal appropriation of the foreign texts, which guarantees a deeper and more enduring understanding of them. This means that enabling the students to translate the works they study critically helps them both to have a detailed appreciation of them and also to make them realize their uniqueness as products of a body of literature written originally in a particular language.

One example of comparative appreciation we put into practice at the workshop was during the last session of Explorations of Voice, which was the only theatre session where we worked with the translated version of the text into Spanish. Students had to choose a fragment of their translation of the text and, once more, find a bodily and vocal gesture to accompany the sound of the word or couple of words they had selected. My perception is that students did not fully understand what the exercise was really about until they did the second part of it, which implied finding a different gesture for the translation of those very same words into English. It was then when they finally felt the difference between the sound of words in one language and another, even though the semantic variable is maintained at the closest possible level. Students realized then that the stresses or the rhythms within words conditioned the kind of movements they could perform to accompany them. For example, the gesture one of the students (Jorge Emilio Rodríguez Estrada) found for the alliteration of “crooked crosses” was reflected in a much more sharp articulate movement than that of the words in Spanish translation which did not include the “cr-cr” sound repetition, but rather became “*crucifijos retorcidos*”.

A second example was the discovery that the word “horn” in English can be performed as an onomatopoeic word, including the sound of the horn within the only vowel in the monosyllabic word, whereas in Spanish, when the student performed this she had to separate the word from the sound the word invoked in her mind. In this sense, the exercises allowed the students to notice which parts of their translation into Spanish were weaker than the English originals, or in which particular ways is the original unique given it is written in English —and not in Spanish. We could then have suggested other solutions and tried them out to explore their outcome in performance, but this is secondary. The most important thing is we had found a way to discover the secret workings of the English words which we, as Spanish-speaking readers, would find really hard or impossible to recreate in our own

language. The result of this discovery is a genuine appreciation of the original literary works we intend to read critically but without losing our sensitivity to its condition as objects of art.

7. Evaluative Retrospective Remarks

It is easier to see the weaknesses of the methodology for this fieldwork in a retrospective fashion. I will now provide the reader with some reflexive remarks that might improve the quality of a similar model and increase its liability to become a reproducible procedure:

1. As was mentioned at the beginning of this chapter, acting as researcher, workshop leader (teacher), data-gatherer, and evaluator made fieldwork difficult not only in practical terms, but also in terms of maintaining an attitude as little biased as possible. Despite the fact that naturalistic methods of research in the social sciences recognise that data collection procedures can be ‘contaminated’ by the researcher, they seem to affirm “the mutual influence that researcher and respondents have on each other [...], as...] never can formal methods be allowed to separate the researcher from the human interaction that is the heart of the research” (Erlandson et al. 1993: 15). However, bearing in mind the types of bias recognised by Bourdieu —the social, academic and intellectualist forms of bias (see Bourdieu and Wacquant 1992: 39)— is helpful in order to obtain a “self-analysis of the sociologist as cultural producer and a reflection on the sociohistorical conditions of a science of society” (Bourdieu and Wacquant 1992: 36) (for more on the application of Bourdieu’s principles to the sociology of translation see Inghilleri 2005: 125-145) I would advise future researchers to consider working together with a group of colleagues in order to conduct fieldwork research as a team rather than on an individual basis, and also to arrange the research to take place over a more prolonged period of time. These measures would help to make the research stick more closely to the quality criteria of naturalistic methods of inquiry (for more about this criteria see Erlandson et al. 1993: 131-162).
2. The ‘before-and-after’ design showed positive results which revealed a transformation or expansion of the students’ perception of voice and rhythm in poetic prose. A control group that had not been exposed to the workshop would not have been an appropriate design, given that voice and rhythm in poetic prose are not topics traditionally addressed in the degree syllabus. If they were, then it would have been possible to compare whether an interdisciplinary approach through translation made any difference as opposed to the traditional methods (here inexistent). However, what could have been done as an alternative was to provide the theory and analysis of voice and rhythm to half of the group and see what critical insights this produced in

comparison to the insights obtained by the other half of the group, which would have been exposed to the interdisciplinary and translational method of the approach.

3. Some of the questions in the final questionnaire could have been written in a more neutral form. For example, in part A, question 1 (see section 3.14), rather than asking: “How has the workshop enabled you to experience these theoretical concepts of voice?”, it could have been phrased as follows: “On a scale of 1 to 5, 1 being the least helpful, please rate the usefulness of the workshop in helping you experience the theoretical concepts related to voice. Explain in what way, if at all, has the workshop achieved this”. The following questions could also have been phrased in a way that did not assume the usefulness of the workshop. It must be said that the questions allowed students to respond with positive or even negative opinions towards the workshop, but modifying the way these questions are written would certainly have exerted less pressure or had a lower influence on students’ responses.

Despite these areas where there are places for further methodological improvements, the workshop did contribute to build a positive empirical outcome in response to my three research questions:

1. The results did suggest that literary translation can be used as a tool for literary criticism. This is clear from students’ critical statements on Session Twelve (see section 3.13); but also, the definition of embodiment and knowledge that I constructed in sections 2.1.2 and 2.1.3 support the fact that the conscious experience of the workshop itself is also designed to develop a perhaps non-articulated critical awareness in the students’ experience of foreign literature.
2. The methodology enabled students to not only understand a theoretical account of literary voice, but also to experience it themselves through an embodied procedure.
3. The interdisciplinary approach to translation not only proved itself to be useful for materialising voice and rhythm, but also to add dynamism, individualisation and enthusiasm on the part of the students towards education on foreign literature.

8. Final Remarks

This chapter has described the fieldwork in detail, pointing out its main outcomes both in a positive way that reaffirms theoretical notions of voice explained in earlier chapters, and also in a way that revealed some major deficiencies in literary education. Most of the activities involved in this fieldwork research revealed a lack of rhythmic and acoustic awareness on the part of the students of foreign literature. I have partly summarised this in Section 3.15, 3. The

Neglect of Rhythm, but further comments in this regard can be found throughout the sessions on the workshop activities.

The next chapter in the thesis will thus focus on the notion of rhythm and it will devise a theoretical frame that could be taught in university literature courses. The aim is to get some insight first into rhythm as such, and then into rhythm in poetic prose. The final objective will be to find a way to help students grasp the concept of rhythm better in order to experience literature more fully. If they can grasp the voice of the author in poetic prose through the use of a system of stylistic rhythmic annotation, then, through the practice of literary translation they can explore the voice of the reader and the voice of the translator in order to achieve comparative material, refine their critical skills, and appreciate the qualities of the original texts at their fullest.

4. RHYTHM

Introduction

In Chapter Three I showed the results from an empirical investigation based on a Criticism-through-Translation workshop carried out with students of English Literature in Mexico City. The contextualisation for this work constituted the first chapter in this thesis. The main objective of the fieldwork report in Chapter Three was to show the reader the exact methodology that was used in order to experiment with ways in which an interdisciplinary approach to literary translation can enhance critical skills —particularly skills that emerge as the result of an enhanced awareness to the aesthetics of literary sound— in students of foreign literature. Among other things, the fieldwork practice revealed that a deeper investigation of rhythm is needed in order to best convey the specific elements of voice which are relevant to the study of poetic prose (see number 3 in the conclusions displayed in 3.15). Although the notion of voice was developed in Chapter Two, Chapter Four leads on from the notion of voice in order to develop rhythmic categories that are particular to prose (see 4.1.3) The need to develop a study of rhythm became increasingly clear as the fieldwork developed: it was necessary to devise mechanisms for the students to identify and engage with the concept of voice in a more direct way, and the lack of previous formal exposure of students to rhythmic and musical concepts resulted in an underdeveloped acoustic sensitivity and an inability to express the perception of acoustic phenomena. Without this sensitivity and communication skills it was impossible to materialize a concept as abstract as the notion of voice I use in my work. Having a broader sense of rhythm is what enables students to construct a notion of voice which they can use and study comparatively by producing their own translations of studied texts. This in turn can help them arrive at new critical insights of original texts, when

studied from the perspective of a bilingual condition, and it is what completes the argument in favour of the Criticism-through-Translation scheme.

To better understand the way in which Chapter Four is a continuity from previous chapters, let us first remind ourselves of what Chapters Two and Three stated as the three categories of voice in this work: the voice of the author, the voice of the reader, and the voice of the translator. In general terms, the voice of the author was paired with the style of the text, the voice of the reader was identified as the result of an awareness and an enactment of the physicality and acoustics of the text, and the voice of the translator was presented as a blend and recreation of the first two voices, but in a different language. The question that arises then is: where does rhythm become part of the equation? What is the relationship between rhythm and voice?

The best way to ground the importance of rhythm in relation to voice for the purposes of this thesis is to acknowledge that many features of the style and physicality of poetic prose — constitutive aspects for the definition of voice presented— can be experienced or intellectualised as rhythmic categories. The usefulness of doing this is indisputable, as both scansion and music systems of notation prove themselves invaluable to express acoustic and rhythmic phenomena in a graphic form. Once we have attained an understanding of the theoretical implications of voice —which were stated in Chapter Two— concrete notions of rhythm can help identify features in the text and in the realisation of the text which together build up the abstract notion of voice or texture of a particular piece of writing. This is why the first section of this chapter will present categories of rhythm in poetic prose, the second section will explore ways in which these can be notated, and the third section will show how the notation of these categories in a comparative manner —in the source text and in the target text— displays the internal acoustic mechanisms of a piece of poetic prose in two different languages, in a clear and visual form. Translation is a necessary step in the completion of this process given the context in which we are placing the frame for literary education to occur: a bilingual setting. It is the contrast between the image of the translated text and the image of the source text that allows the student to perceive better the qualities of the text in its original language.

The chapter addresses some issues associated with the notion of rhythm —mainly time— and develops the basis to embody poetic prose through the action of literary translation. Given the human difficulty to grasp temporal artistic forms —like music, dance, dramatic performance, and reading-aloud practices— the chapter will address systems of notation that have attempted to record the existence of sound in poetry and in music. The aim is to think further

about the possibilities that developing a system for notating voice in poetic prose would offer literary criticism, particularly in a bilingual educational background: notating voice in a text to be translated offers a literary reading that, contrasted with the notation of voice in the translated text, gives rise to a unique form of critical insight. I believe that a visual rendering of the evanescent phenomenon of voice raises awareness of aural properties in literary practices. It is worth noting that the efficiency of this method could also be employed for purposes beyond those in this thesis. Within translation practice, it could be a way to materialize readings in particular languages and to allow the possibility to contrast and compare the acoustic qualities of each language in particular renderings of literary texts. This is one of the instances of further research that this project has revealed, and it will be discussed further in the final chapter.

4.1 The Concept of Rhythm and its Application in Literature

Before even considering the field of literature, or that of time, let us remind ourselves that the most fundamental notions of rhythm that human beings experience are the result of perceiving (mostly subconsciously) various constant vital mechanisms in the body, such as the palpitation of the heart muscles and the processes involved in breathing (Johnson 2007: 237; Furniss and Bath 1996: 25; Fraisse 1963). These two biological functions—cardiovascular and respiratory—are not only mechanical ‘objective’ workings of the body: they respond organically to stimuli both from the environment the individual is submerged in and also from the emotional dimension of the individual. In other words, the changes of tempo or the “duration of the intervals in a rhythmic sequence” (Wennerstrom 2001: 276) in the heartbeat or in breath reflect certain physical or mental states experienced. This correlation reproduces itself in artistic forms, where devices like, for instance, acceleration, are used for particular aesthetic purposes such as producing feelings of anticipation (for more on musical motion see Johnson 1997: 244-245). It is useful to remember that the effects that gradual or abrupt changes of tempo have are neither culturally-dependent nor the result of an intellectual operation, but they are rather organic responses of the body which have essential emotive correspondences of feeling: “The feeling is presented—enacted—in the felt experience of the listener. To hear the music is just to be moved and to feel in the precise way that is defined by the patterns of the musical motion. Those feelings are meaningful in the same way that any pattern of emotional flow is meaningful to us at a pre-reflective level of awareness” (Johnson 2007: 239). In literature this means that the subconscious level of rhythmic communication underlying the structure of language has probably a much greater impact on readers than is usually considered. If we were to take this into consideration at an educational level, it would imply the need to increase the amount of emphasis given to the rhythmic

aspect of literary studies (particularly in studies of poetic prose, where it is most neglected), and even the possibility to impart complementary ear training courses that could be given in situations where students of literature read texts written in a language different from their mother tongue. But also, and it is here where this thesis is most relevant, through courses on literary translation students could become more sensitive to acoustic changes presented by texts in the process of being translated, and thus their appreciation of original texts would be enhanced.

In very broad terms, *The Princeton Handbook of Poetic Terms* defines rhythm as “a cadence, a contour, a figure of periodicity, any sequence perceptible as a distinct pattern capable of repetition and variation” (Preminger 1986: 238). Starting from the Greek etymological roots of the word as “measured motion, time, proportion” (Myers and Wukasz 2003: 310), Jack Myers and Don Charles Wukasz define rhythm as “the sense of movement attributable to the pattern of stressed and unstressed syllables in a line of prose or poetry or to the duration of syllables in quantitative meter” (*ibid.*). The authors then focus on the rhythm of free verse and cadence in conversational phrasing, thus providing quite an unconventional definition of the term. However, their initial approach to defining rhythm is closely related to scansion perceived as the analysis of syllabic and accentual stress, and to the effect of these patterns which result in a ‘sense of movement.’

Other more specialised definitions of rhythm tend to share some fundamental principles which appear to be much more abstract than the Princeton approach: “rhythm occurs whenever there is a regular repetition of similar events which are divided from each other by recognizably different events” (Furniss and Bath 1996: 29); “‘Rhythm’ refers to the way in which sounds of varying length and accentuation are grouped together in patterns” (Taylor 2007: 6); “repetition with variation” (Brown 1978: 7); “the response of our rhythmic competence to internal and external events” (Cureton 1992: 120). These definitions tend to make reference to rhythm as a repetition in temporality, but also to a pattern of expectation and fulfilment. Cureton’s assertion accounts for the fact that since it is inherent in the structure of a work of art, rhythm can also be attributed to non-aural elements of language, to visual forms of communication which do not rely on sound at all. The relevance of this in literary practices is enormous, given that language is written down on paper and words on the page are not only printed in a certain font and style, but also create visual spacing patterns on the page which themselves produce an effect on the reader comparable to that of silences in music. Already we are beginning to see the range of rhythmic conceptions which can be identified in a piece of literature, and that would go through a significant and sometimes radical conversion during the process of literary translation.

Cureton's theory of rhythm, based primarily on the work of the composer Fred Lerdahl and the linguist and philosopher Ray Jackendoff (1983), considers three rhythmic components which will be relevant when considering categories of rhythm in poetic prose: *meter*, *grouping* and *prolongation* (Cureton 1992: 123), the latter two he considers to be *phrasal* components. He argues that each component represents time in a different way, meter being more objective than grouping—which is mainly structural—and than prolongation, which depends largely on “the perceiver's imaginative positing of future events” (Cureton 1992: 124) (see section 4.2). Cureton's work is built upon the conception of rhythm as a structural cognitive component; he starts his section on ‘A Definition of Rhythm’ by saying that in his theory he assumes “rhythmic structures are cognitive representations of the flow of energy in the stream of our experience” (Cureton 1992: 121). This definition posits at least four relevant points to reflect upon: 1) rhythm manifests itself in a structural form, and thus lends itself to graphic analysis; 2) rhythm exists as a cognitive representation, and thus has an effect on the mind of the reader; 3) rhythm responds to flows of energy, and thus there is a correlation between the reading process and the rhythmic effects of the text; and 4) rhythm is grasped in the stream of human experience, and thus the only way to perceive it is to embody and experience it in a direct form. These four constitutive elements of rhythm are all contained in the analysis and translation methodology that this thesis proposes as a form of literary criticism.

In harmony with Cureton's work, the work of Nicolas Abraham regards rhythm as a structural phenomenon inbuilt in the human perception of temporality. Abraham was primarily trained as a philosopher, but he later worked as a psychologist and also translated the work of various poets. His book on rhythm is of great relevance in the area of the cognition of poetic expression as expressed in a temporal medium: “Rhythm is created in a series of acts: the perception of an initial temporal emergence, the expectation of its repetition, and the integration into the repetition of any supervening accidents or surprises” (Abraham 1985: xi). His approach also postulates the creative nature of rhythm: “It is clear that rhythmization, just like the apprehension of a melody, includes an act radically different from a simple encounter with the rhythm-object—an essentially creative act that, synthesizing the successive emergences, sights a phenomenon irreducible to either the mere perception of these emergences or their mechanical production: it is precisely this phenomenon that we call *rhythm*” (Abraham 1985: 73). This means that different readers perceive rhythm in literature in different ways, and therefore that every translation is the result of a particular rhythmic construction, as it emerges from a subjective apprehension of rhythm and a subjective creative use of the rhythm of words in another language. What are the consequences of this realisation for the main argument of this thesis? The apprehension of rhythm is a creative act,

and the practice of translating fragments of poetic prose involves a rhythmic recreation of language which is also creative and which provides a contrastive element to compare to the source text. This renders literary translation an ideal medium to explore the acoustic aspects of the original work through a methodology that enhances a particular critical perception of the properties of the source text: one based on the results of a comparative aural appreciation and recreation.

Here is a brief taste of the sort of rhythmical differences that may be present in translation. The fragments below correspond to two Spanish translations of Woolf's second paragraph of *The Waves*:

As they neared the shore each bar rose, heaped itself, broke and swept a thin veil of white water across the sand. The wave paused, and then drew out again, sighing like a sleeper whose breath comes and goes unconsciously. Gradually the dark bar on the horizon became clear as if the sediment in an old wine-bottle had sunk and left the glass green. Behind it, too, the sky cleared as if the white sediment there had sunk, or as if the arm of a woman couched beneath the horizon had raised a lamp and flat bars of white, green and yellow spread across the sky like the blades of a fan.

(Woolf 1972: 5)

Al aproximarse a la orilla, cada una de ellas adquiría forma, se hinchaba y se rompía arrojando sobre la arena un delgado velo de blanca espuma. La ola se detenía para alzarse en seguida nuevamente, suspirando como una criatura dormida cuya respiración va y viene inconscientemente. Poco a poco, la franja oscura del horizonte se aclaró: se hubiera dicho un sedimento depositado en el fondo de una vieja botella, dejando al cristal su transparencia verde. En el fondo, el cielo también se hizo traslúcido, cual si el sedimento blanco se hubiera desprendido o cual si el brazo de una mujer tendida debajo del horizonte hubiera alzado una lámpara, y bandas blancas, amarillas y verdes se alargaron sobre el cielo, igual que las varillas de un abanico.

(tr. Lenka Franulic, Woolf 2002: 15)

Al acercarse a la orilla, cada línea se elevaba, crecía, rompía y barría la arena con un leve velo de agua blanca. La ola hacía una pausa y volvía de nuevo, bostezando a la manera del que duerme cuyo aliento va y viene de forma inconsciente. Gradual, se aclaraba la línea oscura de horizonte como si los posos de una vieja botella de vino se hubiesen sumido y quedase el verde vidriado. Detrás, a la vez, el cielo se aclaraba como si allí se hubiera sumido el sedimento blanco; o si hubiese levantado una luz el brazo de una mujer tendida bajo el horizonte, y se extendiesen por el cielo unos surcos planos y blancos, verdes y amarillos, semejantes a varillas de un abanico.

(tr. Dámaso López, Woolf 2007: 141)

In my opinion, the second translation flows significantly better. The translator was freer in his perception of the text and created some interesting variants. For example, his punctuation in the last sentence modifies the enumeration of the colours of the sky significantly, transforming a triadic structure into a binary and more symmetrical parallel structure: “fat bars of white, green and yellow” becomes not “*bandas blancas, amarillas y verdes*” as in

Franulic's translation, but "*unos surcos planos y blancos, verdes y amarillos*". My impression of the achieved fluidity of López' translation is not only a response to his punctuation choices, but also to some words—for instance, in his way out of Franulic's repeated use of adverbs of manner ending in "*-mente*"—and to the general feel for brevity that his translation transmits.

However, López' translation has its own problems. One problem is his phrase: "*bostezando a la manera del que duerme cuyo aliento va y viene de forma inconsciente.*" This phrase sounds awkward, and the connector "y" —"and"—which it would actually need after "*del que duerme*" to work in a grammatically clearer way —"*bostezando a la manera del que duerme y cuyo aliento va y viene de forma inconsciente.*"—would clash significantly with the following "y" in the phrase. Something like "*bostezando como el suspiro que va y viene en el aliento inconsciente de quien duerme,*" which modifies the syntactic order of the phrase, would flow better rhythmically, but none of the translators arrived at anything like this.

These observations are not meant to arrive at a qualitative comparison of the translations; they are there for the reader to appreciate the rhythmic variations the translator has at his/her disposal when engaging in the recreation of a literary work. It is for the reader to begin to grasp what regarding translations themselves as rhythmic constructions of language might actually entail. The reason for my interest in this perspective of translated texts is related to the activities proposed in the fieldwork, where students analysed and notated voice in the source text, and subsequently translated it in order to analyse and notate their individual translations. When they compared the rhythmic structures of each, they could clearly appreciate the internal mechanisms in the original text, and they also learnt to compensate losses in the target language, as well as perceiving their own readings and translations as creative works. The element of conscious creativity was vital for them to enjoy the workshop and to start transforming their experience as students of literature, by using translation as an aid to make their bilingual literary studies a less passive and detached activity. What the Criticism-through-Translation scheme tries to establish is not exclusively the mere fact of arriving at new critical insights of original texts, but also that doing this through an interdisciplinary and creative approach enriches the educational experience of students of literature.

In order to apply these rhythmic insights to the field of literary translation, to actually show graphically how rhythm can be identified in texts of poetic prose it is important to find a way of notating rhythm as a visual practice of performance. The importance of rhythmic notation

in poetry has been accurately expressed by Thomas Carper and Derek Attridge in that same passages used in Chapter Two to explore the meaning of ‘understanding’:

Increased understanding, we believe, leads to increased enjoyment, but in the case of poetry, understanding is not only an intellectual matter. To experience a poem fully is to hear and feel it at the same time as responding to the meanings of its words and sentences, and to do this one has to be able to appreciate its rhythms. An invaluable tool in doing so, and in communicating one’s experience to others, is a way of marking the lines of verse to indicate how the rhythm is working [...] (2003: ix).

In the case of this thesis, we are dealing with the application of notation to poetic prose in a translation process. And as we saw in Chapter Three, the importance of notating voice qualities in the text proved to be useful during the fieldwork workshop. It allows the aural to become visible, at least in a codified form. This chapter is partly an exploration of forms of notation, but it is crucial for the reader to bear in mind that the examples of notation symbols given here are only meant to be an explanatory and suggestive idea of what a notation system can be. The ultimate aim in incorporating a system of notation into the process of translation in the way envisaged by this work is much more seen as a personal system students of literature can create and apply when they analyze and wish to translate and compare aural properties of literary texts that they encounter. Thus, the notation we are aiming for does not really comply with general ideas about the psychology of notation, such as the idea that “the first purpose of a notation is to put over the message clearly and concisely” (Cole 1974: 28). The notation experience that will be the final realization of the chapter acquires its value predominantly at an individual level, as a personal documentary of a reading and as a visual expression of all the elements of voice that we explored in Chapter Two. The ultimate aim is for the student to appreciate the acoustic workings of original works better, and to experience a different system of learning literature in a critical way as activated by creative actions.

4.1.1 The Human Perception of Time

Acknowledging the subjective nature of time explains why each individual reading perceives and creates rhythm in the text in different ways. This subjectivity provides space for the voice of the reader to be recognised as an important element in the reading of literature. It is rewarding for a bilingual student of literature to know that his or her own reading is a singularity and can lead to previously unexplored insights into the literature studied. It is important to bear in mind the subjectivity of the cognition of rhythm when we talk about rhythm in literature, as this allows various layers and variants of rhythmic structures to become a possibility in the mind of individual readers.

It is hard to attain the meaning of rhythm without inscribing reality in a flow of time. But time does not exist in itself, at least not as an objective entity. It is a concept formulated by the human inhabiting of a world in perpetual change. In the translated words of Husserl:

Objectivity [*Objektivität*] belongs to “experience,” that is, to the unity of experience, to the lawfully experienced context of nature. Phenomenologically speaking: Objectivity is not even constituted through “primary” content but through characters of apprehension and the regularities [*Gesetzmässigkeiten*] which pertain to the essence of these characters. It is precisely the business of the phenomenology of cognition to grasp this fully and to make it completely intelligible (Husserl 1964: 27).

Here Husserl is establishing an inextricable link between objectivity and experience, thus excluding any notion of objectivity that does not consider the subject’s own apprehension of reality. The sub-section in Husserl’s famous *Phenomenology of Internal Time-Consciousness* from which this passage is taken is precisely given the subtitle ‘The Exclusion of Objective Time.’ In the rest of his treatise he often uses the term ‘Time-Consciousness’ as a single unity, for example in the subtitle for Section Two: ‘The Analysis of Time-Consciousness,’ thus confirming these two concepts must be perceived simultaneously in order to arrive at any understanding of either. It could be said that Nicolas Abraham —originally trained as a philosopher in Husserl’s phenomenology— took Husserl’s assertions further when he acknowledged that rhythm, at least objectively, does not exist either: “Although rhythm itself is unreal, rhythmizing consciousness is a directly present reality” (Abraham 1985: 74). The most tangible aspect of rhythm is then the perceiver’s own perception of it, which opens up an infinite number of ways in which literature can be perceived, experienced, and indeed understood.

Currie’s book on time begins by demonstrating the advantages of speaking of ‘temporality’, the experience of time in consciousness, time within the condition of being, or the process of temporalising itself (Currie 2007: 51), rather than using the term ‘time’ on its own. Currie’s aims are not to engage in an abstract investigation of time, but to study the implications of temporality in the act of reading, specifically in the reading of fiction. (For a phenomenological account of memory, expectation and fulfilment see Husserl’s section ‘The Difference between Memory and Expectation’, 1964: 79-81.) This state of expectancy governs many of our responses as readers, and the understanding of how particular authors master this technique is important in the comprehension and appreciation of literary texts. The view in this thesis is that it is literary translation, combined with stylistic analysis, that best allows us not only to perceive this layer of text in a foreign literature, but to recreate it in another language in order to realise the uniqueness of that form of expression in an endurable and creative way.

If we acknowledge that time and rhythm are predominantly a creation or a form of cognition humans have of temporality, let us now explore the main ways in which we temporalise our experience and acknowledge the relevance of this in the apprehension, creation and translation of literature. To consider the characteristics of the human cognition of temporality is crucial to the way we understand internal and external mechanisms of works of art, in particular works of art that actively engage with a prolonged experience on the part of the viewer or reader. For instance, a miniature illustration of the expectation patterns Currie describes in a work of fiction would be to picture the value of a comma as directly dependant on our expectation of a full stop at the end of a sentence. Our patterns of expectation produce a certain tension in the act of reading each and every sentence we read. Works of poetic prose make use of this to achieve particular aesthetic ends, and when we translate them into another language, where the patterns develop differently, we can see clearly what the original mechanisms of internal rhythm were.

Another example of the implications of the human cognition of temporality is the effect unpunctuated works of fiction produce in readers, for example that of a tempo which accelerates increasingly, desperately seeking an end to the stream of words. The memory of the use of particular words, which might be orchestrated in some pattern in a work of prose, might also have important consequences in our experience of it. All of these rhythmic factors become more obvious when the work to be analysed goes through a process of translation, be it one that attempts to reproduce the pattern present in the original work, or one in which the translator makes a deliberate decision to break it or to give prominence to some other stylistic feature in the translation.

The importance of rhythm being a product of human experience, and in the case of literary rhythm, being a product of reading, is crucial to the conceptualization of poetic prose developed in this thesis, since it implies that most rhythmic and other acoustic properties of language are not only up for the reader to grasp: they are in great part his/her creation. The act of translation thus involves a double creative conceptualisation of rhythm: first that of reading the original text and then that of writing the translation, of course taking into account also as a rhythmic act, the process of reading the translation itself.

4.1.2 Scansion

Having attained a broad concept of what rhythm is, we need to see the ways in which it has been applied to literary studies, and develop a way to apply this to the study of poetic prose through translation. The final section of this chapter will deal with its application; various

examples of translations will be analysed using scansion and other markings on the text. But for now let us identify the starting point for the study of rhythm in literary language. It would appear that the natural place to begin is to take on board the methods that have been devised for the identification and marking of rhythm in the genre of poetry. This is where scansion becomes relevant for the present study.

Scansion is the technical term for the graphic method of measuring and analysing poetic metre, “a useful device for noting down what the reader or performer experiences when he or she responds to the rhythm of a poem” (Carper and Attridge 2003: 18). It is the first step in a process of prosodic analysis, which further investigates “the interplay [...] between meter and syllabic quantity, meter and syntax, meter and propositional sense” (Gross 1964: 38). These other levels of prosodic analysis will be explored in the following section of this chapter. But for now let us consider the four different systems of notation acknowledged by traditional methods of metrical scansion. They are all based on the specific linguistic metrical feature that is to be measured in the poem. Following this premise, the four types of meter are divided into the following categories: syllabic, accentual, accentual-syllabic, and quantitative (Preminger 1974: 496-499). Syllabic meter counts the syllables in each verse, accentual meter is based on the number of accents present in each line regardless of the number of syllables, accentual-syllabic meter takes both into account, and quantitative metre considers the presence of long and short vowels. The most common system for English literature —partly because Germanic languages tend to be organised around stress patterns— is the accentual-syllabic meter (i.e. iambic pentameter has ten syllables and five stresses in one line of verse). Scansion methods tend to mark the syllables and the degree of stress in them using a horizontal line for unstressed syllables and a slanted line for stressed ones, as illustrated below:

/ — — / — — / — — /
 English is marked by its strong use of stress.

(Furniss and Bath 1996: 34)

Traditional scansion methods were adapted from Ancient Greek verse foot-prosody, where a foot is an individual unit of a line of verse. According to their number and combination of stressed and unstressed syllables, ‘feet’ can be constituted in the following ways: a) two beat patterns: iamb (slightly stressed followed by stressed), trochee (iamb reversed); b) three beat patterns: anapaest (two slightly stressed, one stressed), dactyl (one stressed, two lightly stressed), amphibrach (one stressed between two lightly stressed) (see Hobsbaum 1996: 1-2). When feet are put together in lines of verse of various lengths, the technical labels for the type of meter are constructed first with the type of feet and then with the number of feet in the line.

For example, the iambic dimeter is a line of two iambic feet, the iambic trimeter is a line of three iambic feet, and so on. Sprung verse is any line with only one stress per foot but with any number of unstressed syllables (Hobsbaum 1996: 53). Some more complex structures take rhyme patterns into account as well: blank verse is constructed by lines of five iambic unrhymed feet (Hobsbaum 1996: 10), and the heroic couplet is like blank verse but rhymed and in couplets (Hobsbaum 1996: 22). The use of these labels might appear to be very technical, but the capacity to appreciate the different types of feet is important in order to understand some of the reasons why a particular poem might have a particular effect (for some of examples of this see Carper and Attridge 2003). In the same way, sometimes it is the accentual pattern that makes certain phrases of poetic prose have a particular impact. To bear in mind scansion labels means to start waking our ears and eyes up to the acoustics of literary texts.

In terms of the notation of these patterns, different prosodists have used different symbols for notating the characteristics of verse. As in music notation, prosodic symbols are used widely, but there is no single system of notation. Most writers (prosodists and specialists in phonology and metrics) devote some pages to explaining their method of scanning before getting to the actual examples of particular analysed texts. For example, Gross opens his book as follows:

A NOTE ON SCANSION

I scan syllable-stress or traditional meter as follows: all unmarked syllables count as unstressed; all syllables marked with an acute accent (´) count as stressed. A grave accent (`) marks syllables metrically unstressed but which carry a weight of rhetorical stress heavier than normal unstressed syllables. A vertical line (|) marks the division between feet; a double vertical line (||) marks the caesura. For the scansion of strong-stress or Old English accentual meter, see the principles outlined in Chapter II (Gross 1964: 2).

We can see here that Gross not only considers stressed and unstressed syllables, but he perceives several ‘weights’ of stress. But others have come up with simpler systems. Carper and Attridge have recently devised a different scansion system called “beat prosody,” which they developed with the explicit didactic intention of simplifying prosodic analysis for students, and to help enhance in them the perception of metric stress. Rather than using diacritical markings like accents (´) or carets (^), they use letters like “B” for beat, “b” for unemphasized beat, “[B]” for virtual beat, “O” for off-beat, and so on, all placed on an additional line below each of the lines of the poem. The authors regard reading as performance and they are conscious that every reader might have different perceptions of where and how beats occur within a poem. They also try to figure out the effect that the

presence, absence or combination of beats and off-beats have in the creation of meaning of a particular section of a poem, and they strongly believe that understanding poems in this way leads to an increased enjoyment in perceiving what the art of a poem is, and witnessing “the way it unfolds as an event of language” (Carper and Attridge 2003: 145). Needless to say, they very forcefully insist on physical involvement on the part of the reader. They identify three forms of physical involvement: reading-aloud practices (related to what was called the voice of the reader in Chapter Two), a meticulous visual encounter which involves the students copying out the poem for themselves, and also a process of scansion markings which reflect their own rhythmic perception of the text. I was glad to discover I had intuitively followed most of these principles and ideas during my fieldwork, where I experimented with translation as a further step in the development of a critical perspective of the acoustics of literary texts.

As I emphasised earlier in Chapter One, most studies on acoustic aspects of literature focus on poetry, and scansion is no exception since it does not appear to be applied to the analysis of prose (for examples of scansion applied only to poetry see Hobsbaum 1996; Gross 1964; Carper and Attridge 2003; Cureton 1992). However, its symbols can be useful to attain an overall understanding of rhythm in language, and there is no reason why they could not be adapted to fit the purposes of literature in the form of poetic prose in order to identify metrical patterns in it. This idea has been supported by several literary theorists. For example, in his section on ‘A Definition of Rhythm,’ Cureton states the following:

I will make principled distinctions among the references of the terms *rhythm*, *prosody*, *versification*, *poetry* and *poetic experience*. [...] Poetry is a literary genre, a certain set of linguistic objects that occasion a characteristic complex of aesthetic responses. Poetic experiences are our aesthetic responses to the generic qualities of poems. Versification refers to pervasive, conventionalized textual patterns that enable a certain aspect of poetic experience. Rhythm is the response of our rhythmic competence to internal and external events. Prosody is a certain type of linguistic organization, one that includes syllabification, stress, tonicity, tonality and related phenomena.

[...] A text can be poetry without being especially rhythmic (e.g. much imagistic poetry), rhythmic without being poetry (e.g. all novels by Joyce or Beckett; most oratory, much oral narrative, and some conversation), poetic without being versified (most prose poetry), versified without being poetry (e.g. most chants, cheers, slogans, jingles and doggerel), prosodic without being poetic or especially rhythmic (e.g. most expository prose), and versified without being prosodic (e.g. some concrete poetry) (Cureton 1992: 120).

After offering his own definitions for rhythm, prosody, versification, poetry and poetic experience, Cureton provides some examples of the transferability of these terms amongst the poetry and prose literary genres, for instance by identifying novels by Joyce and Beckett as

being rhythmic without being poetry. With this capacity to transfer into poetic prose terms that have traditionally been ascribed solely to poetry, finding a way to acknowledge and show poetic prose rhythm on the page should not appear as such an adventurous endeavour. Although as we have seen in the more encompassing theories of rhythm developed by Abraham and Cureton, metrical scansion —and we can add Carper and Attridge’s beat prosody too— is only one and the most basic rhythmic level of language. It is a starting point and sometimes can become an emphatic tool at a certain point of a text. For example, in the text by Arundhati Roy that will be examined at the next section of this chapter, the end of the fragment in the English version of the text is particularly strong partly because of the emphatic accentuation of the last three syllables. The notation systems used for scansion also tend to be quite simple and practical and so can be incorporated into a further analysis of rhythm in poetic prose.

4.1.3 Prose Rhythm Categories

We have so far explored some notions of what rhythm is as an abstract and subjective entity. We have briefly examined what scansion systems use in order to identify rhythmic patterns in verse poetry. But to establish what prose rhythm is, in order to learn to analyse it comparatively through translation, we need to make a link between rhythm in poetry—which the previous section on scansion briefly examined— and rhythm in prose. Firstly we need to acknowledge the presence of rhythm in other forms of language, and then identify ways in which it might manifest itself in the text. We also need to cover those other areas of prosodic analysis which scansion does not cover, as “[...w]e cannot subject rhythm and rhythmic values to the kind of precise analysis that scansion accomplishes for meter” (Gross 1964: 39). To give a more complete account of rhythmic structures in a text we need to consider also “[s]ound effects, the spacing and repetition of images and ideas, diction and vocabulary, matters of texture [...] We might occasionally resort to diagrams or mechanical aids; we might occasionally use musical notation to represent quantitative patterns and other rhythmic motifs” (*ibid.*). Following what Gross suggests in terms of expanding our ways to notate rhythm, the notated texts displayed at the end of the chapter use not only scansion and some musical symbols, but also colour, highlights, numbers and geometrical forms to isolate particular features in a visual manner. But to understand how these markings arose, first I will develop the elements of rhythm in poetic prose which this work intends to analyse comparatively through literary translation. The final section of the chapter comprises the actual examples of comparative analysis, so the following enumeration of rhythmic elements is only an introduction and an aid to understanding and learning to identify these rhythmic features.

In order to develop my own categories of rhythm in poetic prose, I have developed further some of the basic principles of stylistic analysis I used in the fieldwork. I have also found support in the essay by Marianne Nordmann (2002) entitled “Investigating Prose Rhythm: A Model for Systematic Analysis”, where she gives a historical account of how English-speaking theorists in the twentieth century have addressed the question of prose rhythm, from Saintsbury’s *A History of English Prose Rhythm* (1912) to Cureton’s *Rhythmic Phrasing in English Verse* (1992). The specific section of her article that is most relevant here is the clear and simple structure in which she categorizes rhythm in prose; mainly as paragraph, sentence, phrase, referent, theme, distribution of stresses, and stylistic effects (Nordmann 2002: 162). Nordmann explicitly states she bases her model on “the stress pattern of an *imagined* reading aloud of the text,” (Nordmann 2002: 168; my italics) which this thesis (see ‘the voice of the reader’ in section 2.2.2) also appealed to when it specified the performative aspect of the written word does not necessarily involve being read out aloud. There is a second aspect of her work that suits the ideas for prose rhythm categories here explored. Nordmann avoids a complete isolation of rhythm from meaning, and rather pays attention to what she calls the quantitative and the qualitative aspects of prose rhythm, the latter mainly related to referents and theme occurrences, which also contribute to the construction of a rhythmic pattern within the text. This is important to me because even though I have an interest in isolating sound from conceptual or content meaning for the purposes of guiding readers’ attention towards sound in poetic prose, my ultimate aim is to integrate this awareness to the general perception of literature texts. One of the reasons in support of this integration is that it allows for thematic patterns to be included in the categories of rhythmic expression. In other words, rhythm is not only aural, but the repetition of themes and topics also contributes to create rhythmic structures within literary texts. We will see an example of this in the section on repetition further on in this chapter.

Chapter Three introduced the rhythmic units explained to the students before working on the texts for the fieldwork. Some of these units coincide with Nordmann’s categories. The implications each of them has in poetic prose texts will be described below. In parentheses are the terms that Nordmann uses which have been grouped together within the categories previously explored in this thesis. Most of my examples will show the comparative differences between English and Spanish, as this is the language pair that is relevant to my case study.

i) Length-units and punctuation (paragraph, sentence, and phrase)

As explained before by Cureton's definition of rhythm, grouping and phrasal conceptualizations are central in the cognition of rhythmic units. The length of sentences and clauses within them in prose tends to be signalled in the text by means of punctuation marks, although readers manipulate this according to the rhythm and patterns of intonation provided by their own reading. There also exists the tradition of unpunctuated prose that has been explored by various prose writers like Beckett, Joyce, or the avant-guard experimental writing of Gertrude Stein—for some examples by Stein look at 'An Acquaintance With Description' (1998: 530-674) or 'Patriarchal Poetry' (1998: 567-607). In this kind of unpunctuated prose, groupings are very much up to the reader to produce, a view very much supported by Scott, who acknowledges that: "[p]rose throws questions of segmentation into the melting pot" (Scott 2006: 113).

In mere terms of comparative language structure, English and Spanish present interesting differences in terms of sentence length and punctuation patterns: "The tendency for expositive clarity in contemporary English accounts for the preference it gives to brief phrases, separating with full stops what in Spanish might appear as subordinated elements within a main sentence"¹⁸ (López and Minett 2006: 85). Obviously when it comes to style, and particularly style in literature, interpretations about the choices of an author in a particular piece of writing need to be made with extreme caution. In other words, to make a decision for a deliberate change in sentence length or punctuation in the act of translation, there needs to be not only a significantly deep understanding of the linguistic tendencies of the everyday language in both source and target languages, but also an awareness of literary techniques and an ear for variations of these norms that authors might implement with particular stylistic purposes.

There is considerable tension between what is acceptable or what works for the translation of sentence length and punctuation in a particular passage of literature, and what doesn't work or reads too much like a translation—as is popularly expressed when the expectation from a translation is that its language should have a natural feel within the target language culture. Learning about or discussing acceptability norms in the target language is an effective way of recognising norms that might be operating in the original, and of appreciating this difference in literary cultures. Some examples of this might be when, for instance, a passage of literature written in a particular language may have a very long sentence which might feel slightly

¹⁸ My translation.

awkward in the target language, while feeling reasonably standard in the source language. Also, when dealing, for example, with texts that were written more than a hundred years ago, how do we judge the adequacies of sentence length in the original? Do we translate into a modern version of the target language or do we find something closer to a dated target language too? This is relevant in a language like English, as its use and written form have undergone major changes in history. Consider as an example the following sentence, embedded within Edgar Allan Poe's 'Loss of Breath', published at the end of the nineteenth century:

I found, upon trial, that the powers of utterance which, upon my inability to proceed in the conversation with my wife, I then concluded to be totally destroyed, were in fact only partially impeded, and I discovered that had I at that interesting crisis dropped my voice to a singularly deep guttural, I might still have continued to her the communication of my sentiments; this pitch of voice (the guttural) depending, I find, not upon the current of the breath, but upon a certain spasmodic action of the muscles of the throat (2003: 309-391).

Would modern English be likely to display sentences of this length and structure? Would this sentence have felt much more natural at Poe's time than it does today? Is it as unnatural for a Spanish speaker to read it as it is for an English speaker, given subordinates are used more frequently in Spanish and sentences of such length are much more common than in modern English? How does the translator decide whether to change the length or not in the translation, perhaps by splitting it into different sentences or by altering the punctuation significantly? Here is where experimenting with different choices in their own language would provide students of foreign literature with a deeper understanding of the way in which the original is working in the source language. In this particular case, what would be attained is an understanding of, and a creative approach to, the way in which sentence length, phrase length and punctuation can function in poetic prose.

ii) Repetition (referent and theme)

If we think rhythm is determined by the space between recurrent beat patterns, it follows that repetition is integral to rhythmic orchestration. Repetition in poetic prose can occur at very different frequencies: for instance, a word or a theme might be repeated several times in the first section or the first chapter of a novel, but it can also remain apparently silent until the final page several thousand words later, and then form part of the cadence of the text, becoming an echo of its beginning. Abraham refers to something similar to this, calling it "thematic disclosure" (Abraham 1985: 148).

Repetition can be lexical or topical, as in the case we have just imagined, but it can also engage with rhythmic and structural patterns within a piece of writing. For instance, a novel can repeat a parallel sentence structure at the beginning of each of its chapters, as in the novel *En orden de estatura* by Colombian writer Ricardo Silva Romero¹⁹, where the beginnings of different sections echo each other by opening with a similar but non-identical structure that changes every time it recurs in the text, but still retains enough of its original structure so that the reader can recall previous renderings of it:

1. Opening lines of Chapter One: “*Uno se toca la frente. Después se toca las manos. Y si la frente está hirviendo, y las manos están heladas, seguro van a decirle que lo mejor es que no vaya al colegio. Porque tiene fiebre. No hay nada por hacer. Los brazos se le llenan de un frío tan frío que parece una marcha de piedritas de hielo. Las palabras graves se le vuelven esdrújulas por culpa del termómetro que espera bajo la lengua*” (15).

2. Opening lines of Chapter 5: “*Uno apoya la frente en la pared. Después se mira las manos. Y si la frente no quiere irse de ahí, y las manos no logran quedarse quietas, seguro van a gritarle que venga ya mismo a la sala del apartamento. Van a regañarlo por haber hecho mal alguna cosa. No hay nada por hacer. La cabeza se le vuelve un nudo ciego que sólo alcanza a pensar “Dios mío: ayúdame”*” (83).

3. Opening lines of Chapter 9: “*Uno abre los ojos dos horas antes de que suene el despertador. Trata, en vano, de dormirse de nuevo. Después reconoce que dar vueltas entre las cobijas no va a ser la solución. Y si los pajaritos del día se niegan a respetar lo que queda de sueño, y se siente a lo lejos, más allá de las cortinas, el comienzo del día de los otros, lo mejor que se puede hacer es empezar ya una jornada que promete ser la más veloz de todas. O eso fue, al menos, lo que hizo Leopoldo*” (165).

Here we can see the three openings share a similar structure, whilst in the novel they are almost a hundred pages apart from each other:

1) “*Uno se toca la frente. Después se toca las manos.*”
“You touch your forehead. Then you touch your hands.”

2) “*Uno apoya la frente en la pared. Después se mira las manos.*”
“You put your forehead against the wall. Then you look at your hands.”

3) “*Uno abre los ojos dos horas antes de que suene el despertador. Trata, en vano, de dormirse de nuevo. Después reconoce que dar vueltas entre las cobijas no va a ser la solución.*”

“You open your eyes two hours before the alarm goes off. You try, in vain, to go back to sleep. Then you realise that tossing and turning isn’t the solution.”

Even though sentences become gradually longer, they are structured similarly. Thematically speaking they disclose an interesting procedure, as the first sentence in all cases refers to a

¹⁹ All translations of Silva Romero into English by Ana María Correa.

physical response —you touching your forehead, you resting your forehead against the wall, you opening your eyes two hours before hearing the alarm go off—, but the second sentence presents a variation: the first two cases are almost identical —in the first one you touch your hands, in the second you look at them— but in the third it is not a physical action, it is a conscious realisation that tossing and turning in bed will not offer a solution to your anxiety. This use of repetition and variation plays with the patterns of expectation and fulfilment in the reader. In the act of translating, the translator could make them work in a similar way in the target language only if the rhythmic pattern had been initially identified and acted upon during the translation process.

To continue with the same example, the next sentence in the three cases starts with the conditional “*Y si*” (“And if”). In all cases it is quite a long sentence preceded by a short one:

1) “*Y si la frente está hirviendo, y las manos están heladas, seguro van a decirle que lo mejor es que no vaya al colegio. Porque tiene fiebre. No hay nada por hacer.*”

“And if your forehead is burning and your hands are freezing, they’re sure to tell you it’s best not to go to school. Because you have a fever. There’s nothing else to do.”

2) “*Y si la frente no quiere irse de ahí, y las manos no logran quedarse quietas, seguro van a gritarle que venga ya mismo a la sala del apartamento. Van a regañarlo por haber hecho mal alguna cosa. No hay nada por hacer.*”

“And if your forehead doesn't want to move and your hands can't stay still, they're sure to yell for you to come to the living room right now. They're going to scold you for having done something wrong. There's nothing else to do.”

3) “*Y si los pajaritos del día se niegan a respetar lo que queda de sueño, y se siente a lo lejos, más allá de las cortinas, el comienzo del día de los otros, lo mejor que se puede hacer es empezar ya una jornada que promete ser la más veloz de todas. O eso fue, al menos, lo que hizo Leopoldo.*”

“And if the day's little birds refuse to respect what's left of your sleepiness, and if you hear everyone else's day beginning beyond the curtains, the best you can do is get started on a schoolday that promises to be the speediest of them all.”

Again, it is the last case which brings in variety. The sentence “*No hay nada por hacer*” (“There’s nothing else to do”) is present in identical form in cases 1 and 2, but case 3 omits it and substitutes it by increasing the length of the previous sentence and reversing the meaning of the omission —“There’s nothing else to do”— by saying: “*lo mejor que se puede hacer es empezar ya una jornada que promete ser la más veloz de todas*” (“the best you can do is get started on a schoolday that promises to be the speediest of them all”), thus offering a solution to the anxiety the main character experiences, and also presenting a variation to the repetition pattern, which will make the reading more attractive for the reader.

In the first two cases there is also a sentence starting with “Y” (“And”) which continues with the repetition. The effect of this structural parallelism is important in the overall composition of the novel, and if the novel was to be subjected to a translation process it would be interesting to try to retain the similarities in the structure, and also the play with sentence length and thematic variation.

Repetition in poetic prose does not have to be structural and be so spaced out as in the example just discussed. To illustrate this below is a very different kind of repetition in prose, extracted from the first two paragraphs of Gertrude Stein’s short work entitled ‘Orta or One Dancing’:

Even if one was one she might be like some other one. She was like one and then was like another one and then was like another one and then was like another one and then was one who was one having been one and being one who was one then, one being like some.

Even if she was one and she was one, even if she was one she was changing. She was one and was then like some one. She was one and she had then come to be like some other one. She was then one and she had come then to be like some other one. She was then one and she had come then to be like some other one. She was then one and she had come then to be like a kind of a one (Stein 1998: 285).

The play with rhythm, repetition and variation demand increased attention from a reader who must not miss the changes in meaning from one phrase to another. Six paragraphs very similar to these follow up these lines, after which Stein introduces certain variations in the words she uses, only in order to continue the repetitive flow but in a slightly different way: “She was one being one. She was one having been that one. She was one going on being that one. She was one being one. She was one being of one kind of a one [...]” (Stein 1998: 286), and so on. The repetitive quality of her writing has led people like composer Timothy D. Polashek to mention her in an article about a method and computer program for the composition of text, music and poetry:

Gertrude Stein, another musical poet, constructs text from real English words, as in this line from *Patriarchal Poetry*: “For before let it before to be before spell to be before to be before to have to be to . . .” [4]. She (as does Schwitters) makes extensive use of repetition and subtle variation of short phrases, creating a melodic surface analogous to J.S. Bach’s baroque instrumental melodies, which are often constructed of sequences of short musical motives that are repeated and subtly varied. Although Stein’s words are real, not nonsensical, the repetition within the text deemphasizes and distorts grammar and meaning, allowing the perception of the musical features of her poetry to become more prominent (Polashek 2005: 17).

Polashek’s ideas show the way in which certain patterns of repetition in language lead to a more abstract and less semantic perception of it, and when this happens, it is accents and

rhythm that become the protagonists for the aesthetic development of a piece of art. Translating texts of this sort really highlights the linguistic specificity of source texts that make a strong use of acoustic qualities of literary language.

iii) Syntax

Besides length, punctuation and repetition, the position of phrasal elements can also influence the rhythm of a sentence quite drastically. For example, say the conventional way of structuring a sentence in the English language (i.e. subject-verb-object) was inverted. The altered order of syntactic units in the sentence might then, for instance, cause the reader to adjust the reading speed, perhaps to a slower pace. In other words, syntax can be a significant influence in the rhythmic construction of poetic prose. One example of this realisation—once again the example comes from the field of poetry—is the way in which Gross conceives of T. S. Eliot's writing. In his chapter on 'T. S. Eliot and the Music of Poetry', Gross relates the musicality of Eliot's verse to his particular use of syntax:

Eliot's verse first establishes these relationships ["the totality of universal relationships"] through the articulating structures of syntax. Syntax, the order of words as they arrange themselves into patterns of meaning, is the analogue of harmony in music. Like harmony, syntax generates tension and relaxation, the feelings of expectation and fulfilment which make up the dynamics of poetic life (Gross 1964: 170).

Syntactic differences amongst languages are particularly interesting to analyze in terms of rhythmic changes produced by translation processes. For instance, German tends to position the verb at the end of propositional phrases, thus creating certain expectations and a sense of incompleteness until the reader finally reaches the full stop. Reproducing this structure in a language that is much more flexible to syntactic variation, such as French or Spanish, might have very different effects than if the translation was to be made into a language such as English, where the verb goes to the end of a propositional phrase only when the phrase is quite long, and thus it is a more unusual thing to encounter.

For example, in the last example of a poem in German translated into English (Boase-Beier 2006: 144) that Jean Boase-Beier presents in her most recent book, she includes two English translations that change the position of the verb in the relative clause:

Original with gloss:

Der Abend kommt,
the evening comes
wo ich,
where I
am Menschen schleppend,
on-the human pulling
hin und
up and
her geh
down go

Two translations into English:

- 1) Evening comes when,
lugging a mortal,
I walk up
and down.
- 2) Evening comes
and I –
weighted with being human-
walk up
and down.

Read the gloss of the original and then read each of the translations. Does the change in the word order not transform the ‘feel’ of the text significantly? To mention some examples of the differences between English and Spanish, I would say Spanish is more flexible regarding the position of the verb in front of the subject, and also regarding the position of the adjective in relation to the noun. Also, in Spanish the subject can be omitted whereas in English it has to be explicitly stated. All of these differences, which are revealed at the moment of translation, bring new light to the reading of the original text, as they highlight the inherent characteristics of the text in its original language and expose how differently the text would come through in any other language. For more examples of the differences in syntax, morphology and punctuation between English and Spanish (see López and Minett 2006).

Punctuation is another interesting element to analyse, particularly due to the differences in conventions of punctuation among different languages. For example, the use of subordinate clauses, more widespread in Spanish than in English, accounts for the comma to be used more frequently in Spanish, and thus an English speaker might find the rhythm of a text in Spanish to be too interrupted or slow, the syntax intricate, the sentences long, whereas native Spanish speakers would receive the rhythm much more naturally. Likewise, for a Spanish reader the extended use of the full stop in English might appear to be either a sign of stylistic weakness,

or rather the opposite: a deliberate attempt to be expressive; but most of the time it is not either case (see López y Minnett 2006: 146). It is very difficult to generalise these traits, as many writers experiment precisely with breaking the implicit 'rules' of written language. However, the fact that the use of punctuation varies in different languages is a given fact (López and Minnet 2006: 145), and this does shape the forms of literary expression in each of these languages.

iv) Tone and intonation

Etymologically speaking, the word 'tone' which we now associate with the quality of voice, the attitude or atmosphere of a work, an event, or sound, and the shade of colour—all of these being sensorial attributes—has its roots in the Latin *tonus*, from the Greek *tónos*: tension or the action of laying out (Gómez de Silva 2006: 682). In other words, what to us is not an apparently fixed qualitative reference also has a dynamic side that involves movement of exposition: tone is not only a feature of intonation but of rhythm. Bearing this in mind, let us acknowledge that some texts have a particular tone throughout, whereas others have varying tones forming part of the single unit of a work. Some tones are low in their demand of energy on the part of the reader's imagined or performed vocalization, whereas other tones have a high energy demand. These factors naturally influence the rhythm of a piece, but they also produce different effects purely due to their tonal or pitch setting. Keys determine the tonal setting of a piece in music, and it is a widely held idea that minor keys have a sadder or gloomier feel to them than major keys do. Gross alludes to this when he writes:

It is as if a composer were to write a funeral march *presto giocoso* in one of the more brilliant major keys. There is no absolute aesthetic demand that funeral marches be written in minor keys or in tempi suited to an actual procession of mourners. We feel, however, that speed and brilliance do not connote dignity and grief; they are not the proper forms for emotions we normally associate with funerals (Gross 1964: 21).

Something parallel to this happens in literature, where texts can shed light or shadow, but they can also be read in a particular way which either sheds light on the text or projects on it a more obscure tone. In other words, the voice of the reader is also important in the performance aspect of the tone of a text.

Irony and sarcasm can be predominant stylistic features in the writing of a particular author, and they present tones that can be problematic in translation, as humour functions differently in different languages and cultures. This means that certain tones might have to change in the translation process, and the non-transferability of certain tones might shed light into the

reading of the tone in the original text. Poe is once more an interesting example to explore, as his short stories, often engaged in the development of curious cases of intrigue and mystery, tend to display quite a formal language that can at times be humorous but usually in a somewhat obscure way:

I was here, accordingly, thrown out at the sign of the ‘Crow’ (by which tavern the coach happened to be passing), without meeting with any further accident than the breaking of both my arms, under the left hind wheel of the vehicle. I must, besides, do the driver the justice to state that he did not forget to throw after me the largest of my trunks, which, unfortunately falling on my head, fractured my skull in a manner at once interesting and extraordinary (Poe 2003: 395).

Poe’s style has had a big influence on Spanish speaking writers, particularly on Borges and followers of this celebrated author who have also inherited some of the sarcastic tone.. Translators of Poe into Spanish might thus find it useful to read the work of authors like Borges in order to discover how a particular tonality—which we are now associating with Poe— can be recreated in the Spanish language. And so, for example, in a hypothetical bilingual course of English Literature where Poe was one of the authors being read and studied, the teacher could encourage students to translate a fragment in order to discover the difficulties that the recreation of that tone presents in Spanish. Even incorporating a brief reading of some fragments by Borges might illuminate the students’ perception of Poe’s style, and might help them retain its specificity in their mind in a more stable and lasting manner.

v) Emphasis

Emphasis or stress in a particular word or sentence can be the result of a change in intonation. In some written languages, stress and intonation differences can be suggested by a change in the type of font, or even in the use of capitalisation. For instance, in Ali Smith’s (2009) collection *The First Person and Other Stories* there are various examples to analyse. In the short story entitled ‘Present’, Smith uses capitalisation to indicate something in the text that is actually a wedding invitation (Smith 2009: 49); in ‘Fidelio and Bess’ she uses italics to suggest the lyrics of a song (Smith 2009: 78); in ‘The history of history’ italics indicate a note written on paper; and in ‘Astute Fiery Luxurious’ she writes: “There was a note. It said, in the same wild ballpoint writing: W H o S A n A U G H t Y B o Y t H E n” (Smith 2009: 174). Although in all of these cases the change of font corresponds to an attempt by the writer to mark the difference between a note or written material alluded to in the rest of the text, the typographical variant changes the rhythmic effect of the text in the perception of the reader.

Jeanette Winterson uses visual devices such as capitalisation and italics in quite a different way. In *The Stone Gods*, she writes “THANK YOU! Says the parking meter. *You are ready to drive away*” (Winterson 2007: 12), and in *Written on the Body*: “‘I don’t want to see her.’ (LIAR LIAR.)” (Winterson 1994: 145). In the first case, capitalisation is used to emphasise the volume or harsh tone of the artificial voice of a parking meter, and the use of italics echoes the mechanical nature of the enunciation. In the second case, capitals are placed within parenthesis indicating a thought that a character does not express in the form of dialogue, an internal and also quite emphatic thought, i.e. in the example above the character might have liked to shout the capitalised words at the addressee now regarded as a liar. Capitalisation or the use of italics does not present such a contrast in the translation process, as the device can be easily transferred into the target language, retaining the effect practically intact —unless there were other fragments of the text the translator decided to use italics for, i.e. to indicate the use of a foreign word. Here the translator might decide to employ a different device in order to make a clear distinction between emphatic expressions and foreign words. The important thing to remember here is that varying the use of font has rhythmic consequences for the reading of texts. As Scott recognises, “capitals manifest themselves in the voice — as a variation of *some kind* (loudness, enunciatory clarity, tempo)” (Scott 2006: 105). This is one of the reasons why in some of his translations, Scott uses capitals “to establish or reinforce the suprasegmentality or trans-sententiality of voice (rhythm, tone, intonation)” (Scott 2006: 105).

Not only does font have an emphatic effect, but the location of certain words can also alter their effects in a given text. The position of a word within a sentence might sometimes add extra emphasis. For example, the opening sentence —and indeed this sentence constitutes the entirety of the one-sentence-long opening paragraph— of Winterson’s *Written on the Body*: “Why is the measure of love loss?” (Winterson 1992: 9) gives the word ‘loss’ a strength that is lost in a Spanish translation where it is inserted in the middle of the phrase: “¿*Por qué la pérdida es la medida del amor?*” (Castejón, tr., 1998: 11) —“Why is loss the measure of love?” One might be tempted simply to invert the sentence in Spanish so that the word *pérdida* (loss) is positioned at the end, but the structure of *¿Por qué la medida del amor es la pérdida?* (Why is the measure of love loss?) in Spanish is a very artificial syntactic choice which weakens the impact of the sentence. There might be other possibilities to arrange the words in Spanish, for instance breaking the sentence into two; but none of them have the strength that the English sentence has, and this demonstrates the literary worth of the English expression when compared to the Spanish version of it, its literary uniqueness and its resistance to be transferred into at least one other language is made explicit by this exploratory procedure.

It is not only the position in the sentence but the position within a paragraph which can have an emphatic effect. For instance, the initial sentence of a paragraph has an emphatic position by nature. Single sentences isolated between longer paragraphs also tend to receive a concentrated attention from the eye of a reader, and final sentences often carry with them the weight of a cadence closure which can remain in the reader's memory in a more permanent manner. As with font choices, in languages which use the same script and direction on the page, position within the paragraph can be mostly retained in translation. One of the ways in which a translation might provide a significant contrast would be when the length of an isolated sentence changes, i.e. the visual effect on the page might change when the language pair involves two different scripts, such as the alphabet (for English) and ideograms (for Chinese or Japanese); and when the translation is submitted to an editing procedure and considerations to omit sections of the original text can potentially modify the positions of sentences within the text.

An example of a published translation that changes the structure within paragraphs can be found at the very beginning of Jeanette Winterson's *Sexing the Cherry* translated into Spanish. While the original reads:

My name is Jordan. This is the first thing I saw.
It was night, about a quarter to twelve, the sky divided in halves, one cloudy, the other fair. [...] (Winterson 1989: 9);

the translation reads:

Me llamo Jordan. Estoy es lo primero que vi: era de noche, alrededor de las doce menos cuarto, y el cielo estaba dividido en dos partes: una nublada y la otra despejada. [...] (Winterson 2006: 11)

Although this might have been a decision made by the editor rather than by the translator, the changes in punctuation —the insertion of two colons— suggest that the changes go beyond mere page design. I would claim that both alterations transform the rhythm of the reading quite significantly by making the text more abrupt and the divisions within it more rationalised or even imposed.

vi) Flow

The various combinations of units of rhythm previously described in these categories can produce texts with very diverse rhythmic textures determining flow or movement within a piece of literature. Some works manifest a lexical or syntactic density which adds weight to

the natural fluidity of prose. It seems plausible to think of all texts as fluid objects, words being carried along the flow in the movement of the reader's eye. Some styles make the eye stumble or pause quite frequently, while others feel almost as if they had been crafted out of a slippery substance. For example, consider the opening paragraph of Virginia Woolf's *The Waves*:

The sun had not yet risen. The sea was indistinguishable from the sky, except that the sea was slightly creased as if a cloth had wrinkles in it. Gradually as the sky whitened a dark line lay on the horizon dividing the sea from the sky and the grey cloth became barred with thick strokes moving, one after another, beneath the surface, following each other, pursuing each other, perpetually (Woolf 1943: 5).

The iconic nature of the flow of language at the end of the paragraph echoes the image the author describes: the movement of ripples on the water as a consecutive series of strokes. Woolf's use of the comma here is clearly set out for this purpose, as in English it would not be strictly necessary to add a comma after the word 'moving', or even after the word 'another'; she could have written, for instance: the grey cloth became barred with thick strokes moving one after another beneath the surface, following and pursuing each other forever. But her use of commas creates a pulse for the language to gently move across the sentence, and to simultaneously create the image. Notice how the character of the first two sentences in the paragraph contrasts dramatically with this third sentence, as "The sun had not yet risen" feels quite blunt in comparison to the detailed, paused description that is to follow.

To all these rhythmic units we have seen so far in this section of the thesis, Nordmann adds what she calls "stylistic effects," (Nordmann 2002: 168) where she includes repetition, which we have already covered. Other structures she includes in this category of stylistic effects are parallelism, alliteration, anaphora, contrast, chiasm, word pairs, synonyms and inversions. However, in this article she does not develop these features in any detail whatsoever.²⁰ In the model for analysis she offers as a conclusion, the author divides categories into quantitative and qualitative aspects of prose rhythm: paragraph, sentence and phrase length belonging to quantitative elements; theme occurrences, referents, stress distribution and stylistic effects belonging to qualitative elements. As has been mentioned earlier, her categorisation of rhythmic elements into quantitative and qualitative features is useful in order to broaden the common perception of poetic rhythm as a mere question of metrical construction.

²⁰ Most of Nordmann's publications are only available in Swedish and so I limit myself to the use of this sole article when quoting her work.

All categories of prose rhythm described in this section of my work provide a theoretical frame to enhance the development of a system of graphic notation. As Chapter Three showed, once this system has helped students identify some of the rhythmic elements of prose, the aim is to submit the text to a translation procedure, after which the rhythmic categories belonging to the translated text will vary significantly. Achieved in this manner, the contrastive appreciation of rhythm in poetic prose that is attained will provide students of foreign literature with a powerful device to develop their critical appreciation skills.

4.2 Learning from Rhythmic and Dynamic Notation in Music

As has been mentioned before, the area where more audible phenomena have been schematized in graphic form is that of music notation. Some music symbols—the oldest ones—have become standardized, but with technological developments of sound production and recording, and with modern and contemporary ideas of musical improvisation based on graphic symbols, music notation is in a perpetual state of development. Students of literature often find it quite hard to describe the various ways in which a sentence can be phrased, a word accentuated, or even how the workings of a more complex linguistic or literary structure (e.g. the repetitive presence of a structure within a larger structure, such as a chapter of a novel) can be described. A general familiarity with some of the basic symbols of sound dynamics and intentionality can be useful to further investigate and notate imaginary or performed readings of a piece of literature. The comparison of these investigations through the act of a notated translation leads to a better appreciation of the singularities of a piece of literature in particular languages.

It is not a coincidence that most basic books on music theory have a first section devoted to note values, the musical alphabet and the basics of rhythm and tempo (see Taylor 2007, Holst 1980, Macpherson 1939). Although most of the notation that might be applicable to literature belongs to the area of expressivity and dynamics in music, even the note values and basic rhythmic schemes have been used for literary purposes before. For example, the tradition of notating verse scansion with music symbols is nothing new (see Croll b ‘The Rhythm of English Verse’). According to the entry on ‘Prosodic notation’ in the *Princeton Encyclopedia of Poetry and Poetics* (Preminger 1974: 668), music notation has been used for literary purposes since the early eighteenth century, C. Gildon being the first person to use musical notation for English in the *Complete Art of Poetry*, published in 1718.

Cureton’s constant reference to music theorists gives way to his extensive section on “Interdisciplinary parallels: Poetic Rhythm and Music Theory.” In this section he

acknowledges that this structural conception of rhythm has been much better articulated in the field of Western music. In his section on 'Metrical phonologists' in 'Current Theories', Cureton also considers Mark Liberman's (1978) comparisons between music theory and prosodic and metric practices. The first chapter in Harvey Gross's *Sound and Form in Modern Poetry* is entitled 'Prosody as Rhythmic Cognition' (1964), and in his chapter on 'T.S. Eliot and the Music of Poetry,' he assigns note values to some of Eliot's words to explain their rhythm in a graphic form (Gross 1964: 174). These examples show that musical comparisons to metric analysis in literature are not an unexplored ground. However, to my knowledge, the application of this symbolic overlap in the genre of poetic prose remains unexplored, which is why I am proposing to use it for prose and to translate and apply it to the translated text with the intention of achieving a comparative critical insight.

Dynamics and expression marks also contribute to build up the texture of a piece, and can therefore be relevant in literary terms, for instance in order to isolate the articulation of particular phrases or groups of phrases, and to mark differences of intention in the reading of particular sections of writing. These markings could show differences in different languages, as phrases that may sound very sombre or dark in one language can project quite a different feeling when articulated with another linguistic palette.

To give an example of the kind of musical notation that could be applied to prose, let us look first at one of the explanations of expression marks that Holst offers (Holst 1980: 43):

Quick, energetic tunes often need to have every note played separately. The word STACCATO (or STACC.), meaning ‘detached’, shows that each note is to be brought off short. If a tune has a mixture of slurred notes and staccato notes, the staccato notes are written with a dot above or below them. (Staccato notes must never be called ‘dotted notes’, as it would lead to confusion with the notes that are lengthened in value by having a dot placed *after* them.)

If a tune has some staccato notes and also some unslurred notes which are meant to be held throughout their whole length, the sustained notes can be written with a short line over them :



(The short line is sometimes called TENUTO, from the verb ‘to hold’. This word ‘tenuto’, often written *ten.*, can be used to warn the singer or player not to leave a note too soon.)

In a piece of poetic prose, some words appear to be asking for isolation and they acquire much emphasis if our reading responds to this need. For instance, in the earlier example by Winterson, “Why is the measure of love loss?”, the final sibilant can be held, and the position of the word at the end of the sentence and paragraph helps to create a *tenuto* effect. However, the process of translation often modifies the position of independent words, and this change might in some cases shift the emphasis completely. The idea is that by introducing some of the symbols used in music notation and the conceptualisation or reasoning of sound that underlie them—in addition to other conventional scansion symbols and other symbols that might emerge spontaneously during a notation process—the student of literature can make use of them in order to perceive acoustic qualities of language more clearly.

Let us begin to make our way starting from the music score and regarding some of the expression and dynamic marks on their own. The idea is that each of these symbols could be used to modify words or phrases in literature:

- a dot above or below a note denotes a staccato effect
- a short line above or below a note is called ‘tenuto’ from the verb ‘to hold’
- ∪ a curved line that links two notes together can be either a bind (if notes are the same pitch) or a slur (if notes have a different pitch), although they can also be called ties.

In the first case it means the second note sounds like a continuous note to the first one; in the second case it means the transition between one note and another must be smooth. Extended slurs can be superimposed over other groups of notes already tied by subsidiary slurs or other signs. This usually means that the notes inside it are considered to be a phrase.

- ' a dash indicates a staccato note played with marked energy and brought off very abruptly
- > an accent brings extra stress to a note
- 3** when three notes are to be played in the time of two (which produces a curious effect of rhythmic instability), a 3 is placed either above or below the group of notes, and sometimes inside a curved line or a bracket
- < a crescendo mark indicates a gradual increase in volume, it can be elongated to fit any number of notes
- > a diminuendo mark indicates a gradual decrease in volume, it can be elongated to fit any number of notes
- f* forte means loud *ff* fortissimo means very loud *mf* mezzo forte means half loud
- p* piano means soft *pp* pianissimo means very soft *mp* mezzo piano means half soft
(between *mf* and *p*)

Some of these symbols will be employed in the final part of this chapter, where a multidisciplinary notation system will be applied to the translation of a fragment of poetic prose.

In addition to these symbolic indications of dynamics on music scores, verbal instructions are not at all uncommon. These might be indicated at the beginning of a piece to refer to the general manner in which the piece is to be interpreted, or at particular parts of the piece, where the style of the performer needs to adjust the music's character for a designated number of measures. Some of these verbal indications refer to speed: slow (adagio, largo), fairly slow (adagietto), quick (allegro), quick and lively (animato), very quick (prestissimo), at a moderate speed (andante): flowing, freely, ad libitum or rubato (at will). Others are more subjective, such as tenderly (teneramente), sad (triste, tristamente), spirited (spiritoso), mysterious (misterioso), lamenting (lamentoso), and so on. Some composers are famous for their indications, like for example Erik Satie (1866-1925) in his *Gnossiennes: très luisant* (very bright), *du bout de la pensée* (the aim of thought, at the end of thought), *postulez en vous-même* (postulate it yourself), *pas a pas* (step by step), *sur la langue* (above or about the tongue), *avec étonnement* (amazed), *ne sortez pas* (do not go out), *dans une grand bonté* (at a great kindness), *plus intimement* (more intimately), *seul pendant un instant* (only for a moment), *très perdu* (very lost), *portez cela plus loin* (take that further), *ouvrez la tête* (open your mind), and so on. So, in the making of a piece of literature one might want to notate a

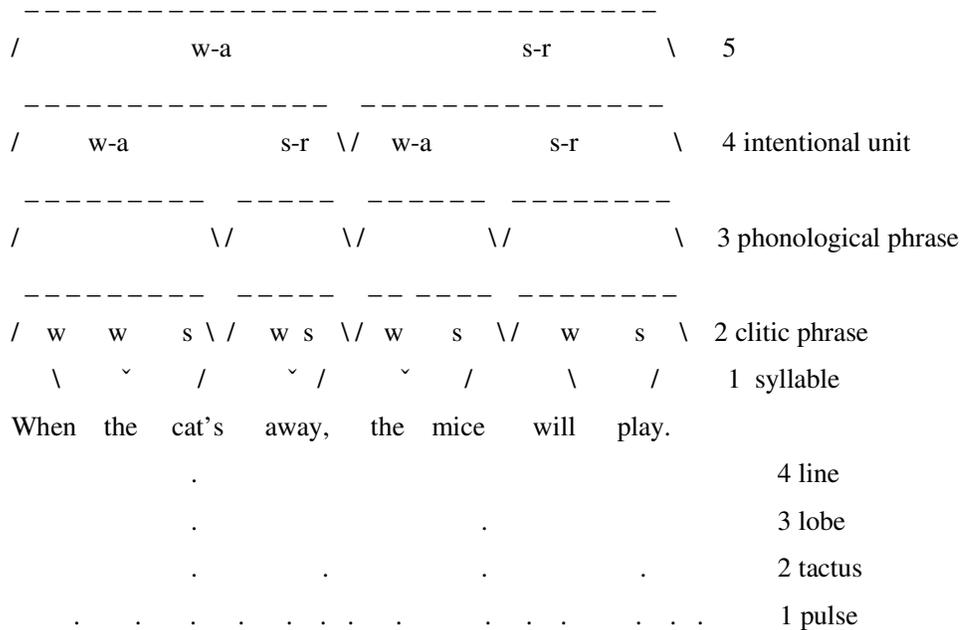
particular manner in which the text is perceived, or a change in speed which is significant to the literary effect of a particular fragment of the text. It would be interesting to explore whether the sort of indications suggested by a literary text in a particular language would vary when the text is submitted to a process of translation.

So far in this section of rhythmic and dynamic notation in music we have considered the standard forms of music notation which have been applied to metrical notation in verse. We have also briefly introduced the verbal indications that composers use in order to transmit to the performer a certain feeling or intention that is to be applied to the execution of the piece. And in this regard we said some personalities have approached this in a very creative and subjective manner. There is also a broad area of composition in contemporary music where notation, far from becoming standardized, has been developed according to the creativity of each composer. This is in the field of aleatory music, which makes use of graphic symbols—ones previously alien to music notation—to act as stimuli for the enhancement of improvisations on the part of the performers. Marta Àrkossy Ghezso offers some explanation of this:

In ALEATORY MUSIC the elements of *chance* (or unpredictability) are introduced in the composition, performance, or both. Because of the extensive use of this technique in contemporary music—Stockhausen, Boulez, Pousseur, and others—it is important for any professional musician to be acquainted with this development, and to be able to experiment with the “world of symbols” involved in aleatory music (Àrkoddy Ghezso 2005: 318-336).

Aleatorism can thus happen at the level of pitch, duration or structure, but also in texture. The important thing is to experiment with the effect of graphic symbols in the enhancement of creativity. This technique can lead to experiments such as those undertaken by Anthony Braxton, who developed the concept of ‘modular notation’, a three dimensional notation that allows execution to happen in a number of ways. This experimentation with the ‘world of symbols’ is what I propose for the student of literature to engage in. But contrary to the performer that improvises on the graphics provided by the composer, in the scheme here it is the reader who improvises a world of symbols on the acoustic suggestions of the text.

I have exposed Cureton’s theory of rhythm earlier in this chapter but I will now suggest ways in which his ideas can be incorporated to notate poetic prose. Cureton’s theory of rhythmic cognition—influenced by Fraisse 1963—takes into account a combination of the following three components:

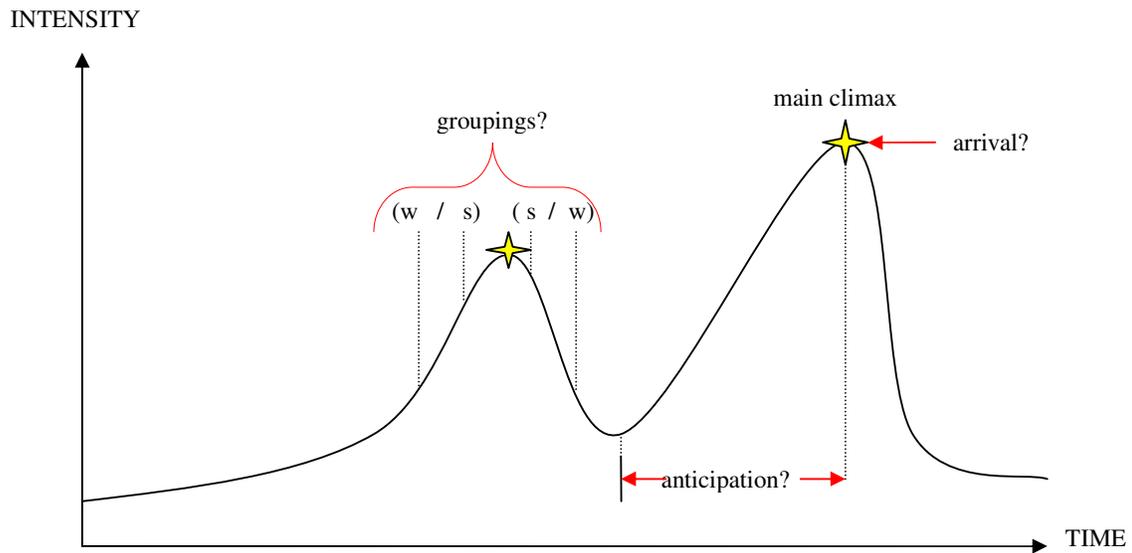


Cureton explains that the scansion shows the presence and quality of metricality, although proverbs are not versified as such. He assigned to the proverb above a duple patterning, with four tactical beats and a triple pulse. According to Cureton the phrasing is rising and anticipatory, “aligned with meter at high levels but playing against the triple pulse at the lower level” (Cureton 1994: 230), thus balancing metrical and phrasal movement.

This notation system could be applied for the analysis and notation of poetic prose. My intention is to promote a simplified explanation of Cureton’s rhythmic verse theory for students of literature to regard works of prose—and shorter fragments within them—as rhythmic bodies. This will enable them to identify the various components of prose compositions as having a rhythmic function and effect, which will contribute to their critical insight and capacity for enjoyment of literary works. In the case of prose, the element of prolongation might be very useful to describe the mechanisms of expectation and fulfilment within longer fragments of writing (such as those in a novel, for example), but grouping, and sometimes even meter, might serve to describe more focalised effects on particular groups of sentences or words.

In a fragment of poetic prose students could locate weak and strong rhythmic elements which produce anticipation in the reader. In order to be able to do this, students would need to develop a diagram representing the complete structure to be analysed, be it sentence, paragraph, chapter, or novel. Although this process could go into very minute detail, it could also be used in quite broad terms. For example, students could display in a linear form the

climax moments in a novel, short story, or chapter. These are represented by yellow stars in the diagram below:



Once students have located a main climax in the text, they could then proceed to decide whether that is in fact a point of ‘arrival’ (in Cureton’s terms) and how does language produce this effect, ie. is there a change in rhythm, is something that has been repeated or introduced previously achieve some kind of resolution? This would correspond to the ‘prolongation’ level described by Cureton. Students could then analyse the language that would make up the points of ‘anticipation’, and possibly of ‘extension’ leading towards and emerging from that climatic moment, ie. what led to this climatic point, stylistically speaking, acoustically speaking, is there a pattern of words, is there an alteration of tone? This would correspond to Cureton’s notion of ‘grouping’: which smaller structures led to this climax and how are they structured in themselves, which of them are weak and which of them are strong, etc. Exercises on metre could be performed on particular sentences or phrases that stand out as significant in the process above, ie. uses of language which determine the rhythmic flow of the text. Within a class dynamic, this exercise could be done in groups, so that different students analyse different sections of the text. Another use of this methodology could be for students to develop a rhythmic study of a certain theme or topic within a text, for instance: where in the text is this theme established, how is it portrayed in terms of style, where does it come back in the text and how, is there a difference, is there a weak-strong dynamic taking place, are there groupings of these weak-strong groups which lead to feelings of anticipation, climax and resolution or extension?

Having very briefly explored possible ways to adapt Cureton's theory to the study of poetic prose, let us go back to our main concern: where is this all leading when we are dealing with Criticism-through-Translation: Grasping Voice in Poetic Prose? The idea is that musical notation can be applied to the stylistic analysis of voice, and that translation offers a comparative image of the source text which illuminates its language-specific qualities. All the forms of music notation here described can be used as graphic expressions of acoustic phenomena which can be present in a text of poetic prose and which might help identify the qualities that make a particular piece of literature unique and valuable for scholarly study. The notation shown can also serve as a starting point to develop alternative systems of notation that might lead to the discovery of new properties of voice in texts of poetic prose. The creative development of notation will reinforce the students' confidence to work with the text and to explore it as a piece of art with structure and content, a visual and an acoustic dimension, and an artistic combination of expressive devices. Enabling them to identify these features will strengthen their critical skills, as it will provide them with an in-depth experiential understanding of the internal rhythmic working of poetic prose.

4.3 An Interdisciplinary Approach to the Practice of Literary Translation

At this point, the reader might still not understand in its entirety the relevance of this rendering of scansion and music systems of notation. The idea underlying the investigations here presented is to develop a system open to improvisation which can enable bilingual students of literature to notate rhythmic and other acoustic properties of texts they read in a foreign language. As has been mentioned several times already, the purpose of the marking is not to establish a conventional system of literary rhythmic notation, as the variety suggested by each individual reading would defy any attempt to construct a fixed and unified marking strategy. The aim is to enhance rhythmic and acoustic perceptions through a visual medium that may trigger more acute listening skills, to "dramatise, actualise, the passage of words through the voice-mind [...] not so much to claim lasting validity for its own typographic idiosyncrasy as to propose a model, adaptable, manipulable, but a model nonetheless, of a translation of the reading of [a source text]" (Scott 2006: 100). The skills will in turn enrich the literary experience of students of literature. Let us now see some examples of how this can work in a graphic form.

4.3.1 Arundhati Roy

Before presenting the text, let us just reiterate that the primary objective for the purposes of this thesis is to find a way in which literary translation can provide critical insight into the

rhythmic structures of poetic prose. We have seen a methodology where we have the possibility to translate bearing acoustic stylistics in mind, and subsequently to mark the translated text and appreciate the variations at the level of the acoustic body in order to come up with new stylistic discoveries in the original text. The kind of discoveries range from understanding a specific word choice or position of a word or phrase within a paragraph, to feeling how a particular kind of flow and tone produced by the combination of themes and sounds arranged in specific patterns can only correspond to the literary expression in one particular language. I have had one opportunity for a preliminary experiment of this nature, where I used basic notions of notation on fragments of poetic prose. In February 2009 I gave a workshop for students of the MA Literary Translation in the School of Literature and Creative Writing at UEA. It was entitled “Translating Poetic Prose”. The following are a couple of images I used to illustrate a series of rhythmic and other aural properties I found in a fragment by Arundhati Roy, *The God of Small Things*:

“In a purely practical sense it would probably be correct to say that it all began when Sophie Mol came to Ayemenem. Perhaps it's true that things can change in a day. → That a few dozen hours can affect the outcome of whole lifetimes. And that when they do, those few dozen hours, like the salvaged remains of a burned house - the charred clock, the singed photograph, the scorched furniture - must be resurrected from the ruins and examined. // Preserved. // Accounted for.

Little events, ordinary things, smashed and reconstituted. Imbued with new meaning. Suddenly they become the bleached bones of a story.

Still, to say that it all began when Sophie Mol came to Ayemenem is only one way of looking at it.

Equally, it could be argued that it actually began thousands of years ago. Long before the Marxists came. Before the British took Malabar, before the Dutch Ascendency, before Vasco da Gama arrived, before Zamorin's conquest of Calicut. Before three purple-robed Syrian Bishops murdered by the Portuguese were found floating in the sea, with coiled sea serpents riding on their chests and oysters knotted in their tangled beards. It could be argued that it began long before Christianity arrived in a boat and seeped into Kerala like tea from a teabag.

→ That it really began in the days when the Love Laws were made. The laws that lay down who should be loved, and how.

And how much.”

This is how I intended the markings to work:

1. Alliterative sounds and repeated phrases are distinguished with different colours.
2. Abrupt beginnings of paragraphs, where the main image has already been expressed in the previous paragraph, are pointed at with an arrow in a perpendicular position to a vertical line.
3. Groupings or phrases that I perceive as a succession have been numbered, the size of the font of the numbers themselves represents the length of the phrases, which in this fragment presented an enlarging pattern on two occasions.
4. Dotted syllables highlight the monosyllabic effect of stress and emphasis.
5. Words or groups of words inside a circle I perceive as a unit where the speed of the reading is forced to slow down.
6. The slurs after the word “before” refer to a minimal increase of speed in the reading which links what follows the word in a way that produces a feeling of anticipation.
7. There are two scansion markings which have the purpose of marking the accents of phrases that particularly stand out mostly due to the rhythmic contrast they create: “like tea from a tea bag,” and “And how much.”
8. The word “long” is underlined with a double line, as it has a stretching effect and combines itself with the word “before” in a circular manner.
9. The double slanted lines at the end of the second paragraph mark visually the isolation and staccato effect of the one-word and two-word sentences that finalize the paragraph in a rhythmically contrastive way, i.e. the previous sentence is long and paused in a gentle enumerating gesture.

This is my translated version:

“En sentido puramente práctico, probablemente lo correcto sería decir que todo comenzó cuando Sophie Mol llegó a Ayemenem. Quizá sea cierto que las cosas pueden cambiar en un sólo día.

—→Que unas cuantas docenas de horas pueden afectar el resultado de vidas enteras. Y que cuando lo hacen, esas cuantas docenas de horas, como los rescatados restos de una casa quemada – el reloj achicharrado, la fotografía chamuscada, los muebles quemados – deben renacer de las ruinas y hay que examinarlos. // Preservarlos. // Considerarlos.

Pequeños eventos, cosas ordinarias, destrozadas y reconstituidas. Impregnadas de nuevo significado. De pronto se vuelven los huesos desteñidos de una historia.

Aun así, decir que todo comenzó cuando Sophie Mol llegó a Ayemenem es sólo una forma de verlo.

Aun así, podría decirse que de hecho comenzó hace miles de años. Mucho antes de que vinieran los marxistas. Antes de que los ingleses tomaran Malabar, antes de la ascendencia danesa, antes de la llegada de Vasco da Gama, antes de que Zamorin conquistase Calicut. Antes de que hallaran a tres obispos sirios con capas color púrpura flotando en altamar, asesinados por los portugueses. Serpientes de mar montaban enroscadas sobre su pecho y las ostras se hacían nudo en sus barbas despeinadas. Podría decirse que comenzó mucho antes de que el cristianismo llegase en un barco y se filtrase en Kerala como té diluyéndose en el agua.

—→Que en realidad comenzó en los días en que se hicieron las Leyes del Amor. Las leyes que establecen quién debe ser amado, y cómo.

Y qué tanto”

Some of the markings in the translation are equal to the ones in the original text, such as the alliterative sounds in colour —although some of these occur at different moments in the translated text in comparison to their position in the original, and they are created with

different sounds— the arrows representing an abrupt opening of a paragraph that continues an idea immediately preceding it, the circles around isolated words or groups of words, and so on. Several things from the original disappeared in the translation process, such as the successive groupings of three, the monosyllabic effect towards the end of the fragment, and the slurs that gave a certain momentum to the repetitions of the word “before.” Realising how difficult it is to reproduce them in another language helps to pinpoint the complexity of stylistic qualities in the original text. However, all translations are unique bodies of rhythm on their own and there are other features that they develop which should also be recognised. For example, in this fragment, the words “*enroscadas*” and “*ostras*” produce an almost iconic effect, as the Spanish pronunciation of the “r” followed by an “n” or “t” is not that straight forward as it involves a significant move and twirl of the tongue which echoes the meaning of the words “coiled” and “tangled.”

So what do these differences tell us about the original? In this fragment, Roy achieves a balance of rhythm which alternates smooth linked words —these are present either in triadic elongating structures (second paragraph) or enlistered (fifth paragraph)— and a series of very emphatic bullet-point like assertions which transform the rhythm and tone of the text —examples in the text: “Preserved.”, “Accounted for.”, “, and how”, “And how much”. The way English lends itself to this particular stylistic device becomes more and more obvious in the attempt to portray these emphatic structures in the Spanish language. It is practically impossible to produce a sentence in Spanish using twenty monosyllabic words in a row. This rhythmic effect within Roy’s text (penultimate paragraph) becomes clearer when we explore the ways to express this sentence in a different language. The visual methodology to portray these stylistic devices also transforms our relationship with the text, so that our reading becomes intensified and our rhythmic awareness heightened. Perhaps before doing this we enjoyed Roy’s novel as a story, a series of exciting events told in a clever way, but this stylistic analysis focusing on rhythm opens up the possibility of enjoying a fragment of the text in a different way: it allows us to taste the sounds of the language by bringing the rhythmic structure of the text to its surface and comparing it to how the story would feel like in a different language.

4.3.2 Virginia Woolf

The previous example was taken from a personal translation developed specifically to explain to MA students in the UK what I meant by ‘marking the text’. But I now wish to present two other examples that construct the contrastive effect by using published translations into Spanish of the texts in question. The objective of doing this is to explore the possibilities that

analysing existing translations offers in helping us arrive at a deeper understanding of how the original is working. Using these instead of endeavouring to create a personal translation has the disadvantage of eliminating from the equation of Criticism-through-Translation the creative impulse of recreation. However, I propose an initial stage where students attempt to translate —like I did with Arundhati— and then, if there is time, a brief exposure to existing translations would bring further knowledge by analysing how the text has experienced the journey into Spanish as shaped by accomplished literary translators. This is not the main objective of the thesis, but it is an idea that emerged during the fieldwork practice and I want to develop it as another possibility to apply the Criticism-through-Translation scheme. The main advantage of doing this is not only that the students would get a sense of how existing literary translations have faced various problems caused by the translation process, as well as the numerous nuances that each individual translation might present in historical, stylistic and perhaps national or cultural terms —Spanish is spoken in about twenty-five different countries and the population in each of these nations have a particular use of the language. But also, having other translations available to work from would represent a considerable aid in terms of achieving the analysis of a greater number of texts within the time limits imposed by the course and classroom situation, where the number of text fragments plausible to be translated by students during class or at home is fairly limited. The two authors I have encountered who have contemplated the advantages of doing work with existing translations in a comparative manner are Parks (2007) and Rose (1997). Both scholars have been mentioned already in this thesis —see Chapter One and Chapter Two, and more specifically section 2.3.1— and thus I will not go into a detailed description of their work here. Rather, I will now present my two examples of notated originals and notated published translations. The first fragment is taken from Virginia Woolf's *The Waves*:

“How strange,” said Jinny, “that people should sleep, that people should put out the
 lights and go upstairs. They have taken off their dresses, they have put on white
 nightgowns. There are no lights in any of these houses. There is a line of chimney-pots
 against the sky: and a street lamp or two burning, as lamps burn when nobody needs
 them. The only people in the streets are poor people hurrying. There is no one coming
 or going in this street, the day is over. A few policemen stand at the corners. Yet night
 is beginning. I feel myself shining in the dark. Silk is on my knee. My silk legs rub
 smoothly together. The stones of a necklace lie cold on my throat. My feet feel the
 pinch of shoes. I sit bolt upright so that my hair may not touch the back of the seat. I
rallentando am arrayed, I am prepared. This is the momentary pause; the dark moment. *p* The fiddlers
 have lifted their bows. (72-73)

The phrases within a blue rectangle display a parallel structure, and the green highlights inside them show the words that are repeated identically. Encircled in red are small stressed phrases which work quite independently and stand out from the text. Repeated sounds are highlighted in red, in this case it is the ‘t’s which slow the rhythm considerably at “Yet night”, and that change the texture of the text in an iconic manner in “I sit bolt upright.” The green and violet lines placed just above the lines of text represent an alternation between long and short phrases which characterise this fragment. The musical symbol on the last semicolon — fermata— signals a held pause, and the scansion marks correspond to two sentences that share a very similar metrical structure where the rhythm is quite prominent, and which echo each other within the paragraph. The end of the fragment presents a slower tempo, signalled by the *rallentando*, and a quieter volume, indicated by *p*.

Here is a notated version of López’s translation:

—Qué extraño —dijo Jinny— que la gente ¹ duerma, que apaguen ² la luz, y suban ³ por las
 escaleras. Se quiten la ropa, se pongan los blancos pijamas. No hay luces en ninguna de estas
 casas. Se recortan las chimeneas ¹ contra el cielo, y hay una o dos farolas ² encendidas en la calle,
 porque las farolas se ³ encienden cuando nadie las necesita. En la calle, las únicas personas que
 hay son unos pobres que caminan aprisa. *rallentando* ¹ Nadie viene a esta calle, ni entra ² nadie, ha terminado ³
 el día. [En las esquinas hay unos pocos policías.] [Y sin embargo está empezando la noche.]
 [Me siento brillar en la oscuridad.] Hay seda en mi rodilla. [Las medias de seda se rozan
 suavemente.] [Sobre el cuello siento las frías piedras de la gargantilla.] [Me aprietan los zapatos
 en los pies.] Me siento con la espalda rígida para que el pelo no toque en el respaldo. Estoy
 dispuesta, preparada. Ésta es la pausa momentánea, el momento oscuro. Los violinistas han
 levantado los arcos. (López, 216)

Rather than displaying parallel structures that repeat a significant number of words generating duple rhythms, this translation seems to create triple rhythms by introducing changes in punctuation. Although if we consider the word ‘*que*’ by itself, then we could say that the parallel structure at the initial sentence is maintained. However, even in this case, the comma introduced after the word ‘*luz*’ breaks the sentence into three sections. The second sentence could also be considered to keep the parallelism going if we were to take the reflexive ‘*se*’ as the repeating pattern. However, isolated in that manner, the repetition of this pattern is not strong enough to create in the reader a feeling of echo or equilibrium. The use of ‘*se*’ without an explicit subject is quite strange in this translation and actually generates some instability and uneasiness. However, the resource in the fragment that I find which does create a certain sense of parallelism is actually the use of metrical echoes, signalled in the text by scansion markings: “*En las esquinas*” and “*Y sin embargo*” share the same accentual structure, as do “*Me siento*”, “*Hay seda*” and “*Las medias*”, “*de seda*”, and “*se rozan*”.

Within brackets are the many sentences that contain a similar number of words, and together create a very contrastive effect —much more regular, even monotonous—when compared to the alternation of long and short sentences displayed in the original. Rather than creating a brisk sharp effect as did the ‘*t*’s in the original, the alliterative ‘*s*’s in the translation contribute

in the creation of a smooth flowing flow in the central section of the paragraph. Also, the fermata has been lost due to the change in punctuation introduced at the penultimate sentence.

So far we have outlined the acoustic differences between the original text by Woolf and López' translation of it into Spanish. We have seen that some of the subtleties in the source text were not maintained, and that the translation creates a different 'feel' for the text, making use of other patterns of sounds and a use of punctuation that generates a different rhythm. Let us now look at a second translation of the same text into the Spanish language and explore how different translations contrast with the original text in a completely different way. This second published translation was by Lenka Franulic:

presto

—¡Qué extraño es pensar que las gentes retornan a sus casas en este momento, extinguen las luces y se acuestan a dormir! —dijo Jinny—. **Se han** quitado sus ropas y **se han** puesto sus camisas de dormir. Sus casas están sin luz. Veo perfilarse sus chimeneas contra el cielo y dos o tres faroles que arrojan su luz sobre la calle, tristes como lámparas que no iluminan a nadie. Los únicos transeúntes son algunas pobres gentes que pasan apresuradas. No hay tráfico en esta calle, el día ha concluido. Algunos policías se estacionan en las esquinas. Sin embargo, la noche **no** ha hecho **sino** comenzar. Yo me siento resplandecer en la oscuridad. Mis rodillas están envueltas en seda. Mis piernas sedosas se frotan suavemente la una contra la otra. Las piedras frías de un collar reposan sobre mi garganta. Me mantengo muy erguida por temor de desordenar mis cabellos contra el respaldo del coche. **Estoy** adornada, **estoy** pronta. Esto **no** es **sino** la pausa momentánea, el intervalo en la oscuridad. Los músicos alzan sus arcos. (Franulik, 2002: 86-87)

The initial contrast here is created by the extremely long initial phrase, which comes as a result of an inversion that displays the reference to the speaker at the very end of the phrase. The effect of this change is to speed up the opening of the fragment considerably. A purple line makes reference also to another particularly long sentence in the fragment in relation to both the original and López' translation. Franulic maintained the two parallel structures present in the original, both displayed inside blue rectangles and with green highlights for repeated words. She also introduced two negative constructions which are absent in the original and which do create an echo, as they are constructed in an equivalent syntactic structure: “la noche no ha hecho sino comenzar” and “Esto no es sino la pausa momentánea.”

The ‘s’s here have a similar effect as in the previous translation, functioning also in an iconic way, as the referential material in that sentence alludes to the friction created by silk stockings rubbing against each leg. I find the final sentence quite rhythmical, perhaps because in the first translation the sentence is considerably longer and difficult to retain due to the complex time tense used in the verb conjugation, where here it is a simple present tense construction. Like with the negative constructions, I perceive a metrical echo amongst the last sentence and “*Sus casas están sin luz,*” which is also scanned in the image above.

Examining a second translation has illustrated the potentiality of literary translation as an infinite resource to explore the acoustics of literary texts using a contrastive perception strategy. Here is the image of the fragment by Virginia Woolf, and its two translations into Spanish:

“How strange,” said Jinny, “that people should sleep, that people should put out the lights and go upstairs. They have taken off their dresses, they have put on white nightgowns. There are no lights in any of these houses. There is a line of chimney-pots against the sky; and a street lamp or two burning, as lamps burn when nobody needs them. The only people in the streets are poor people hurrying. There is no one coming or going in this street, the day is over. A few policemen stand at the corners. Yet night is beginning. I feel myself shining in the dark. Silk is on my knee. My silk legs rub smoothly together. The stones of a necklace lie cold on my throat. My feet feel the pinch of shoes. I sit bolt upright so that my hair may not touch the back of the seat. I *rallentando* am arrayed, I am prepared. This is the momentary pause, the dark moment. The fiddlers have lifted their bows. (72-73)

—Qué extraño —dijo Jinny— que la gente duerma, que apaguen la luz, y suban por las escaleras. Se quiten la ropa, se pongan los blancos pijamas. No hay luces en ninguna de estas casas. Se recortan las chimeneas contra el cielo, y hay una o dos farolas encendidas en la calle, porque las farolas se encienden cuando nadie las necesita. En la calle, las únicas personas que hay son unos pobres que caminan aprisa. Nadie viene a esta calle, ni entra nadie, ha terminado el día. [En las esquinas hay unos pocos policías.] [Y sin embargo está empezando la noche.] [Me siento brillar en la oscuridad.] Hay seda en mi rodilla. [Las medias de seda se rozan suavemente.] [Sobre el cuello siento las frías piedras de la gargantilla.] [Me aprietan los zapatos en los pies.] Me siento con la espalda rígida para que el pelo no toque en el respaldo. Estoy dispuesta, preparada. Ésta es la pausa momentánea, el momento oscuro. Los violinistas han levantado los arcos. (López, 216)

presto
—Qué extraño es pensar que las gentes retornan a sus casas en este momento, extinguen las luces y se acuestan a dormir! —dijo Jinny— Se han quitado sus ropas y se han puesto sus camisas de dormir. Sus casas están sin luz. Veo perfilarse sus chimeneas contra el cielo y dos o tres faroles que arrojan su luz sobre la calle, tristes como lámparas que no iluminan a nadie. Los únicos transeúntes son algunas pobres gentes que pasan apresuradas. No hay tráfico en esta calle, el día ha concluido. Algunos policías se estacionan en las esquinas. Sin embargo, la noche no ha hecho sino comenzar. Yo me siento resplandecer en la oscuridad. Mis rodillas están envueltas en seda. Mis piernas sedosas se frotan suavemente la una contra la otra. Las piedras frías de un collar reposan sobre mi garganta. Me mantengo muy erguida por temor de desordenar mis cabellos contra el respaldo del coche. Estoy adornada, estoy pronta. Esto no es sino la pausa momentánea, el intervalo en la oscuridad. Los músicos alzan sus arcos. (Franulík, 2002: 86-87)

Observing these three images comparatively highlights the richness of Woolf’s structures of parallelism and her alternation of long and short sentences. It also shows quite clearly how every translation produces a completely different rhythmic structure: the translation on the

left (López) has several triadic structures and clearly displays a preference for short sentences when compared to the long purple lines in the translation on the right (Franulík), which amongst other things seem to have a speeding effect on the reading.

4.4 Conclusion

The interdisciplinary approach of this chapter has allowed the reader to grasp in a more encompassing way what considerations of rhythm are and how they can be studied in the field of literature through the practice of translation. It has also provided a vocabulary and ideas for notation that can enable students of literature to express and define rhythmic and other acoustic phenomena in literary texts. Literary translation is presented as a comparative strategy to analyse the changes that texts of poetic prose experience at a level of voice when they are subject to a process of translation, and the awareness of these changes define the properties of the original in a clearer way for a non-native speaker of the source language. This insight is the literary critical knowledge provided by the translation process.

There were significant technical difficulties which limited the writing of this chapter, as bringing together two notation symbol systems is not particularly simple, less so in an electronic format. The need to develop a digital program which enables the exchange between linguistic and musical notations systems in a much more practical way is therefore one of the things that ought to be considered for further development. This difficulty has been noted at least for half a century already. Croll stated this need in 1919:

The same symbols, then, can be employed in the notation of verse that are employed in music, and this is a method now employed by writers on prosody who hold views on the subject similar to those stated in the preceding paragraphs. No method, in fact, will represent the necessary fact about a great deal of our poetry that does not contain the essential elements of a musical notation. But there are certain serious practical difficulties in the printing and writing of the exact musical symbols for notes and rests in connection with verse; and there are, besides, some considerations of a theoretical kind which make it undesirable to do so (Croll b, 1919: 368-9).

As a temporary solution to part of this problem, Croll proposed other symbols to be used in place of musical symbols for note-duration, but this does not really solve the problem, as symbols for other elements—such as dynamics and expression marks— would be even more useful for literary practices than exact numerical note-duration markings. Just as composers of aleatory music have begun to use original graphic symbols to trigger an improvisational approach on the part of the performers, I believe that each literary work presents to every reader a broad range of acoustic possibilities which can be expressed, developing an equally

broad spectrum of graphic representation capacities. It would be a shame to limit the notation for poetic prose to either scansion or to musical established symbols only.

This thesis has intended to show ways of enhancing the development of a more acute awareness of the rhythmic and other acoustic levels of poetic prose, and to postulate these as a form of critical awareness. The path to achieve this development is approached through a multidisciplinary and creative/contrastive minded process of literary translation. This critical point of view that the thesis engages with does not intend to be a comprehensive approach to literature: I am not trying to claim that the acoustic level is the only relevant level of poetic prose worth studying. I have undertaken these investigations and tried to come up with new creative methods to renovate the ways in which poetic prose is studied at university level in a bicultural environment. Most importantly, I have demonstrated that using these methods in a translation setting provides a unique form of literary critical awareness, one that produces a contrastive literary text which highlights the perception of acoustic characteristics of the original and also expands the development of the critical and creative skills of students of foreign literature.

5. CONCLUSIONS

5.1 Recapitulation

This thesis took as its aim the justification of the use of literary translation as a tool for literary criticism. Chapter One contextualised the basis on which this argument was constructed by introducing the field of foreign literature pedagogy, using as an example the teaching of English Literature at the National Autonomous University of Mexico. In order to address the sonorous aspect of foreign literature and claim that it is there that translation is particularly useful, the concept of ‘voice’ was developed as a three-dimensional presence that permeates the literary text: from its inherent stylistic devices, through the performance of individual readers, and finally in the shape of a new literary text in a different language (see Chapter Two). The performative aspect of voice, which constitutes the core element of literature as an embodied act, supported the need for an interdisciplinary method to enhance awareness of voice and rhythm in students of foreign literature. This methodology was explored in the form of a Criticism-through-Translation workshop (see Chapter Three) that revealed the need to develop a further exploration of the notion of rhythm and its possible exploration—and application—in the analysis of poetic prose (see Chapter Four). In pursuit of achieving the aim of the thesis, the structure that has just been described reflects the way the thesis addressed its three main research questions as stated in the Introduction (see section 1).

5.2 Why use Translation as a Form of Criticism?

The most immediate answer to this central question is primarily given by the contextual setting for the research in this thesis. The case study considers students in Mexico, a country where the average level of English is not proficient—at least not for the standards of literary appreciation that a student of literature ought to achieve in higher education. But it is important to remember this could be applied to any other setting with similar levels of English where students are familiar with the habitual use of two languages, English being one of them. In a context like this, the possibility of translating lends itself as an ideal strategy to bridge some of the gaps produced by linguistic and cultural distancing, but it also presents itself as an opportunity to create a contrastive set of materials to examine the internal workings of a literary text through the personal experience of translating it. In other words, the act of translating reveals some of the choices and linguistic possibilities embedded in the source language and embodied in the reading of a particular piece of literature, and it very clearly exposes the aesthetic relevance of rhythm in literary language.

But in order to answer the question of why we might use translation as a form of criticism more fully, we need to understand the ways in which translation is hereby paired with literary criticism. The thesis establishes a notion of critical thinking as a form of experiential knowledge; this implies that the different critical schools are no more than diverse reading approaches which translate themselves into particular reading strategies and ideologies. For example, close-reading strategies isolate the literary work from its context of production and perform a detailed stylistic analysis of the piece (for more about close-reading see Richards 1929), reception theory analyses the reading process and the different interpretations that have been and could be given to particular literary works (for more about reception theory see Iser 1974; 1978), post-colonial criticism tends to regard literary works as products of the culture of the other and as a result of a power relationship (see Barry 2002 for an overview of critical approaches to literature), deconstructive criticism tends to expose the inconsistencies and paradoxes of language (for more about deconstruction see Derrida 1978), and so on.

Translation, as explored in this thesis, is launched as another tool for the development of a comparative form of critical thinking based upon an experiential stylistic and acoustic embodiment of poetic prose. The kind of knowledge that can be obtained through this practice is specific to its methodology, i.e. no other critical approach would provide the awareness that this interdisciplinary method gives to students of foreign literature. It is a methodology that explores specifically the rhythmic and acoustic feel and texture of foreign poetic prose—all

of these brought together in the concept of voice—, and it does so through the possibility of pursuing a creative-critical comparative analysis.

5.3 Why an Interdisciplinary Approach to the Exploration of Literary Voice?

The previous section clarified the relationship between translation and criticism, which is the first way in which my research sees itself as interdisciplinary. We now need to understand the reason for using techniques derived from disciplines other than literature and translation. Why are music and theatre practices relevant to the study of literary voice? In general terms, voice was defined in Chapter Two in relation to a) stylistics, b) acoustics and performativity, and c) the author, the reader, and the translator as three different agents who take part in the constitution of literary voice in a bilingual setting. A definition based on these premises suggests the collaboration amongst the disciplines of literature, music, theatre, and translation. The aim of the blend is to facilitate the access to the texture and feel of foreign literature by exploring its rhythm and acoustics through a contrastive stylistic, musical and theatrical practice. The theoretical foundations for this rhythmic aspect of literature was explored in detail in Chapter Four, as were its possible pedagogical applications.

Chapter Three showed a case study for the application of the pedagogical methodology I developed, at a workshop in Mexico City. Amongst other things, the workshop allowed me to conclude there is often a neglect of rhythm in the study of poetic prose, and students are in need of training that can make the acoustic aspect of the text more palpable, exercises to increase their receptivity to the sounds suggested by the text, those performed in the reader's mind, and those recreated through the work of the translator, and contrasted in a critical reading of the translation or translations as seen side by side with the original text. Chapter Four thereby offered a deeper insight into how music theory in particular can work as a model for rhythmic structural analysis (see also Cureton 1992) and provide a suitable path to explore the rhythmical and acoustic aspect of poetic prose.

5.4 What this Research tells us about Literary Translation Practice, Literary Translation Research, and Teaching

Although the aim of this research was to find out ways in which literary translation might help students of foreign literature develop further their critical insight into works of foreign literature, it is not surprising that engaging with literature creatively had also other subsidiary results. For instance, analysing the text and then translating it is a double process that increases students' sensitivity towards how the original text first came into being: the choices

taken by the author, the idea of composition, and so on. This idea was developed by Scott in his essay ‘Translating the literary: genetic criticism, text theory and poetry’:

[t]he more passionately one reads a text, the more one feels oneself to be its momentary author; and the more finished a work seems, the more it is without life. The translator transforms the text of the ST into an *avant-texte* (draft), transforms the text back into a process of writing, a textualization, or a process of writerly enunciation (rather than the transcription of an *énoncé*” (Scott 2006b: 107).

This is not the only other consequence of experiencing the practice of translation. Students also explore what being a translator is like, and they have an opportunity to read and discuss translations written by other students, which allows them to envisage and experience the mechanisms of textual recreation implied in literary translation. In Chapter Four it was also suggested that to pursue an analysis of existing translations of texts, as a contrast to those created by students in class, might also be worthwhile. This could be done by adding a session to the workshop, where different published translations of the texts explored during the workshop are analysed and compared (see end of section 4.3.2). Adding this session would provide students with contextual and practical familiarity with the area of literary translation in the specific field of English Literature translated into their own mother tongue.

Translating fragments of the core texts in the English Literature canon is a meaningful experience for a student of foreign literature, for the following reasons:

- a) It builds an interactive relationship with a foreign text, whilst it would seem that other conservative forms of literary analysis regard the text as untouchable. (Pope has written extensively about the advantages of pursuing an interactive engagement with texts, of doing something to the text rather than merely reading it. See Pope 1994; Pope 2005; Attridge regards translation as a response to texts too, see Attridge 2004: 73-75).
- b) It provides an opportunity for students to sharpen their comprehension of a literary text at a linguistic level.
- c) It allows students to develop creative writing skills in their mother tongue, specifically those skills demanded by the rigorous constraints that literary translation often imposes on the re-writing process (for more on the constraints of translation and creativity see Boase-Beier and Holman (1999) *The Practices of Literary Translation: Constraints and Creativity*).
- d) It promotes an enhancement of students’ sensitivity to the role of the translator.
- e) It provides a self-reassuring experience for students to find their own place within literature, by providing them an opportunity to have something to say and to make a particular contribution —both critically and creatively— as bilingual readers of foreign literature.

- f) The possibility of considering the way studied foreign authors have been translated into the students' mother tongue broadens their understanding of literary canons and opens perspectives for them as to issues relating to comparative literature studies, such as literature in translation and the aesthetics of literature in different languages and from different cultures.
- g) It provides a contrastive rhythmic structure that enhances an insight into some of the aesthetic qualities of literary texts.

These subsidiary results make the Criticism-through-Translation scheme an encompassing practice to be used pedagogically in the teaching of foreign literature, and possibly in the teaching of foreign languages. That is to say, rather than acting against it, the fact that employing this methodology brings so many secondary positive opportunities for the development of students' skills makes its use even more fruitful within a pedagogical practice at university level.

5.5 Further Steps

The study of literary translation as a tool for literary criticism is an area that has not been explored in much detail before. As has been mentioned throughout the thesis, the two main scholars—at least in the English-speaking academic environment—who have contemplated a relationship between literary translation and critical knowledge are Parks (2007) and Rose (1997). However, as has also been mentioned earlier in this work, their ideas do not engage with the active participation of students of foreign literature in the process of literary translation itself, and certainly less so in an interdisciplinary process as the methodology here employed suggests. This thesis has proposed the idea for a Criticism-through-Translation scheme and it has aimed to develop it in a practical way regarding only the acoustic and rhythmical aspects of poetic prose as understood within the concept of voice. This can certainly be seen as a limitation to my study, but there is no reason why other aspects of critical insight could not be developed further through the use of literary translation too, such as, for instance, studies of poetic metaphor in translation.

It has been extremely rewarding to discover the areas of research that the present study has opened up as possibilities for further development. I will present some of these ideas below, making a distinction between the main areas of research suggested by a) the Criticism-through-Translation scheme; b) ideas in the field of teaching, creativity and interdisciplinarity; and c) ideas about translation, translation training and translation studies.

5.5.1 Criticism-through-Translation

The Criticism-through-Translation scheme facilitates the development of a comparative appreciation of the style of foreign authors through the creation and analysis of a translation of their work into the mother tongue of different students or translators. Some of the questions this study would suggest to us may be: what would the translation into different languages reveal about the properties of literary works written in the English language? What would the translation into, for example, languages with different scripts reveal? How does an Arabic, Japanese, or Russian reader 'feel' literature written in English? How is the rhythm of language transformed when there is a change of script involved in the process of translation? What happens when speakers of languages with different scripts compare works of literature written in English to their own personal translations of these works into their own mother tongues? What can they learn about English texts from thinking about this in a self-reflexive way? What can we learn from them about the literature in English itself? These are all critical contributions that only foreign readers can provide; native readers who do not speak other languages cannot be aware of the contrastive appreciation of their own literature. This is therefore an enormous potential area for bilingual or comparative literary research.

5.5.2 Teaching, Creativity and Interdisciplinarity

The development of an interdisciplinary methodology for the Criticism-through-Translation scheme presented interesting new approaches to the areas of literary translation pedagogy. It encourages a more participatory form of learning, based on interdisciplinary approaches, and in which the degree of creativity involved on the part of the students enables them to recover some of the joy that initially drew them towards literature as a career. I provide more detail about each of these aspects below:

a) Employing techniques from musical appreciation and musical analysis, notation and voice recording, as well as introducing exercises from actors' training, into the pedagogical sphere of literary studies is an innovative idea. It seems particularly new when envisaged with the aim of enhancing a deeper interaction with literature for students in a bilingual environment, such as the study of foreign literature in its original language.

b) Bilingual students of foreign literature are missing out on a vast field of intellectual and emotional engagement with literary language when they are not being encouraged to regard translation practice as part of their training. Literary translation should form part of all serious courses on foreign literature that regard literature as an aesthetic object, although perhaps not

so urgently on the ones that use literature merely as a means of anthropological curiosity. Courses that regard literature as art can be good places for literary translation experimentation to happen. But quite apart from experimental practices, it is a good idea to include translation in the syllabus of any bilingual approach to literature, as it works side by side with other critical reading techniques in order to provide students with a holistic experience of what literature is, particularly in a bicultural environment. Prospective literary critics in this kind of environment can use the knowledge literary translation gives them and incorporate it into their critical skills.

c) The creative aspect of higher education tends to be overlooked in courses that are not necessarily labelled as creative as are other courses, such as Creative Writing (see Jackson 2006: 4). It is important to allow students the opportunity to develop their creativity, and working with texts in the form that translation does is a particularly suitable way to help them get involved with the literature they read at a more personal level. Taking Pope's work (2005) as a starting point to develop textual interaction through literary translation as an excuse for textual recreation, promises to enrich the experience of students of literature in bilingual environments (for more on creativity see section 2.3.2).

5.5.3 Translation, Translation Training and Translation Studies

Throughout the thesis I have tried to make it very clear that the Criticism-through-Translation scheme was developed for the advantage of bilingual students of literature, and not necessarily for students of translation or for literary translators themselves. However, the project has revealed numerous fields of application, all of which address either translation practice, translation research, or translation pedagogy as an area for future development. I describe each of them below:

a) Employing an interdisciplinary method such as the one developed in this thesis would be useful to enhance the sensitivity of professional translators towards the aesthetic side of their own practice. It could be adapted and employed in formal translation training courses and in translation workshops. My experience in this area can serve as a preliminary hypothesis: when I gave a workshop in February 2009 at the University of East Anglia entitled 'Translating Poetic Prose', some MA students were very grateful to have done some translation-related analysis on prose, as many of their practical workshops focus on poetry, and virtually none are devoted to exploring and notating rhythmical structures meticulously. The former seems unsurprising to me, as indeed most academic studies on literary rhythm do focus on poetry (see Chapter Two for more detail). At my workshop, I used different styles of

poetic prose, including fragments which I selected deliberately because they use language in a rhythmical way, and students were made very aware of how this kind of language, which does not primarily rely on semantic content, functions in a literary setting.

b) Not very many branches of translation studies focus on the rhythmical transformations poetic prose goes through during the process of literary translation. Even in wider terms, rhythmic structures in language have not as a whole been a matter of interest for translation scholars. Two notable exceptions are: Meschonnic (1988; 1973), who coined the concept of a poetics of translation, and who was deeply concerned with developing a theory of rhythm for language and translation practice²¹; and Scott (1999; 2006), who suggests ways in which literary translation can become a poetic medium in itself, as well as a medium for self-discovery and an imprint of the translator's own readerly autobiography.

The investigations I foresee that could be developed in this area include author-specific research projects to study ways in which particular authors have been translated into particular languages, i.e. they would contrast and compare existing translations of author x into language y, regarding specifically the rhythmic aspect in translation. This kind of study would slowly start to build up a corpus which might be useful to develop a theory of comparative linguistics applied to literary translation.

c) During my investigations into the theatrical study of voice, I attended a session taught by Voice Trainer Ashley Howard at East 15 in London. The interview with him, carried out in March 2009, suggested another possible area of research. A small section of the interview is included below, as are some ideas about translation suggested by our conversation. During our conversation, I tried to address the issue of bilingualism, since Ashley's class was part of the International Acting Course held at this school, and, naturally, because my research is mainly concerned with attaining sensitivity to acoustic aspects of texts and exploring the transformations that these aspects experience in translation. Addressing this topic was not particularly easy, as Ashley is monolingual and has never had to perform in other languages. However, what seems to me to be a very promising prospective field of study came to light when he did address the issue of translation directly:

ASHLEY: I've often been told by people who have English as a second language that the dialogue that they're hearing, what is going on *just* before the actual sound comes out, and the words come out in English is that the dialogue is going on in their...

²¹ It should be noted that most of Meschonnic's works have not yet been translated into English, which accounts for the limited number of references to this scholar within this thesis.

INT: In translation.

ASHLEY: In their actual language. That interplay between two languages is very interesting. But in view of what you were talking about when you did come to the workshop, about these intrinsic sounds, the vowels, the consonants, and how that foreign speaker deals with those new sounds and that relationship there.

INT: I was thinking whether it's actually bilingualism or multilingualism that makes you more aware and sensible [*sensitive*] towards sound. When you said "butterfly" earlier, and when you hear words that are, obviously there's lots of controversy on what a mother tongue is, and what a first language is, but when it's not in the first language you learnt, the language in which you first said "mum," the distance between the image that the word carries and the word itself is smaller than what you say it has. It was interesting when you said regular meter sometimes *interferes* even with you engaging with the referential function of a word, but when you're bilingual and you're speaking a language that is far away from you, then almost as much as it is an image that you know in your own language, the word is a sound. And often, when that other language is English, it's a sum made up of other words you know, like "butter" and "fly". When you said "butterfly" I actually remembered a scene in the film *Alice in Wonderland*, where there is this bird or butterfly in the shape of a loaf of bread, I guess it's because it has a name that has the form of this thing.

ASHLEY: Yes. I often use this example of the word "mother." The word "mother" is something very individual, very specific to you, your understanding of who your own mother was or wasn't, or what your thoughts about who a mother should be. But then as soon as you say "mother earth" something very interesting happens in the interplay between those two words, and the images that are created, and your thoughts and feelings about that. But then: "mother earth", "mother-in-law," again that total shift because there's two words coming together.

INT: In Spanish, for example, "mother-in-law" has nothing to do with the word "mother," you say "*mamá*" for "mother," and "*suegra*" for "mother-in-law". So that relation wouldn't happen.

This is only a small fragment of a two-hour interview that touched upon various interesting aspects about rhythm in literary language. But what I want to comment on is related to Ashley's acknowledgement of the existence of a peculiar translation phenomenon which occurs within the mind of bilingual actors. The notion that this happens implies that bilingual actors may develop word associations that are quite different than those developed by monolingual actors during their preparation for performing a dramatic text. The various associations might be or might not be reflected in their final performance —perhaps the actors may decide to suppress the extra associations suggested by their native language— but the fact that the intuitive act of translation is present in the process is interesting in itself as a cognitive act of internal translation. It might be linked to an emotional need to establish a personal relationship with words that are to be uttered on stage. But this phenomenon becomes even more interesting if we consider the ideas of the first and one of the most influential writers on acting technique: Constantin Stanislavsky.

Later on in the interview Ashley did make a reference to the method developed by Stanislavsky called “emotional memory,” which consists of an experiential approach based strongly on the memory that the actor has of specific emotional referents that words point to (for more about emotion memory see Stanislavsky (1937) *An Actor Prepares*). Actors need to go through this recall experience at the early stages of their career with the objective of developing a skill to be able to almost instantly, at the moment of encountering a word, give it a more complete dimension and expressivity, thus making it feel richer and ‘truer.’ But the question then is what happens when an international actor in the UK is asked to go through an emotional recall of a word that s/he only learnt at age, say sixteen, and when actually the word that would really trigger all those memories and affective associations is in a language other than English? This poses an interesting question for the study of international acting experience, and for the applications of the methods developed by Stanislavsky in the context of contemporary multicultural theatrical practices. In other words: what role does translation play in contemporary international acting practices in the UK?, and in acting pedagogy?; and how does the Stanislavsky theory of emotional recall function in the mind of a foreign actor or actress who performs in the UK in the English language?

These are the three major areas that I consider my research could influence to develop in the topics of Translation, Translation Training and Translation Studies.

5.6 Closing Remarks

By this point the reader will hopefully have realised the vastness and novel nature of the subsidiary findings suggested by this thesis on the area of translation pedagogy, translation practice and translation research. The other potential areas for further development suggested by the Criticism-through-Translation scheme throughout the thesis, such as the rhythmical and acoustic aspect of poetic prose through the practice of translation, have also added new areas of research to the field of Literary Translation.

This thesis on Criticism-through-Translation: Grasping Voice in Poetic Prose sees itself as a contribution to the development of the field of literary translation studies applied to the field of foreign literature studies. I hope that the numerous possibilities for further academic development I have suggested serve to demonstrate the usefulness of having developed both the conceptual ideas and the practical realization of this research project.

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APPENDIX

This Appendix displays two examples of students' translations. Given that the Criticism-through-Translation workshop was orientated towards translation as process or translation as experience, and not towards translation as product (see pp. 33, 53, and 72), commenting on the role of the translations themselves in the awareness-raising process is not the most suitable way to convey its impact. However, since the fieldwork provided other data to document the increase of awareness —such as the students' participation in doing stylistic analyses, voice-recording, finding gestures for texts and describing their experience at various stages of the workshop— I have also included the students' stylistic analysis about their own translations. Since not all students wrote these comments in English, I have included only examples from those who did. This explains why both examples are translations from the fragment by Joyce. I have also included the completed Final Questionnaires of these two students in order for the reader to get a better sense of the impact of the workshop on students' critical awareness.

I. José Emilio García a) Translation (Joyce)

El aire del cuarto enfriaba sus hombros. Se estiró con cuidado bajo las sábanas y se recostó junto a su esposa. Uno a uno, todos se convertían en sombras. Es mejor pasar a esa otra vida con osadía, inmerso en la gloria de una pasión, que desaparecer y marchitarse de manera sombría a causa de la edad. Pensó en cómo ella que yacía a su lado había encerrado en su corazón por muchos años aquella imagen: los ojos de su enamorado cuando le dijo que no quería vivir más.

Abundantes lágrimas llenaron el rostro de Gabriel. Nunca se había sentido de esa forma por ninguna mujer, pero sabía que aquel sentimiento debía ser amor. Las lágrimas se acumularon más densamente en sus ojos y en la obscuridad parcial imaginó ver la forma de un joven de pie bajo un árbol que goteaba. Otras figuras se encontraban cerca. Su alma se había acercado a esa zona donde moran las vastas huestes de los muertos. A pesar de que no podía aprehenderla, estaba consciente de su caprichosa y parpadeante existencia. La misma existencia de Gabriel se desvanecía

dentro de un mundo gris e intangible: el mundo concreto, ese que los muertos habían erigido y poblado alguna vez, se disolvía y consumía.

Pequeños golpes en el cristal hicieron que volteara a ver hacia la ventana. Había comenzado a nevar una vez más. Soñoliento, observó los copos de nieve, plateados y oscuros, cayendo de forma oblicua sobre la luz de la lámpara. Había llegado el tiempo de que emprendiera su viaje hacia el oeste. Sí, los periódicos estaban en lo correcto: nevaba sobre toda Irlanda. La nieve caía en todas partes sobre la oscura planicie central, sobre las colinas sin árboles, cayendo suavemente sobre el Pantano de Allen y, más hacia el oeste, cayendo suavemente sobre las oscuras y turbulentas olas del río Shannon. Caía también sobre cada parte del solitario cementerio en la colina donde Michael Furey yacía sepultado. La nieve yacía densamente sobre las cruces torcidas y las lápidas, sobre los hierros de la pequeña reja, sobre las espinas secas. Su alma se desvaneció con lentitud al escuchar la nieve débilmente cayendo a través del universo y cayendo débilmente, como el descenso de su último final, sobre todos los vivos y los muertos.

b) Stylistic Analysis

Since we were aware of the stylistic features of the ST it was possible to create some of the same features in the translation. Others, however, were impossible to reproduce. The repetition of sound of the letter “s” was easy to recreate, though sometimes, like in “Su alma se había acercado a esa zona donde moran...” where “zona” was in the ST “region”, but to keep the same sound I changed it. It was also possible to keep the length pattern of the sentences, which surprised because often Spanish tends to require more space than English. The use of adjectives was not a difficult feature to reproduce. We only had to keep the same adjectives. Where there was a slight change was in the repetition of the word *falling*. Sometimes I translated it as “cayendo” that is, using the Spanish *gerundio*, but other times I had to use “caía”, that is, *pasado continuo*. It is true that the change affects the sound of the extract, but the general effect is not so alarming if we take into account the other features which we could recreate in the translation. One feature which was not possible to recreated was the sound of “descent” and “end” since no equivalent or even words close to the sound in Spanish had the same sound. There was also a change with “His soul swooned slowly...”. I translated it as “Su alma se desvaneció con lentitud...” where there is a repetition of the sound “s”, though not as effective and palpable as the original.

c) Final Questionnaire

A. VOICE

The following ideas about *voice* were introduced in the power point presentation during Session One:

My theoretical concept of voice entails three different aspects:

a) The voice of the author.

It is related to the notion of style as a linguistic/syntactic object of study, the singularity of an authorial literary voice, with the acoustic particularities which make it unique and memorable.

b) The voice of the reader.

It entails voice as physicality, and the interaction between the voice of the author and the acoustic effects (which in turn have semantic effects) of this words 'translated' into the reader's mind (and determined by the voice the reader gives to the reading). The kind of textual work that actors do (and the theory behind it²²) on the dramatic texts is the most useful and explicit tool I have found to make explicit the physicality and acoustic dimension of words in literature. I will offer some exercises of this kind to students of literature so that they can incorporate the experience in order to read poetic prose in a different way (a more present, more physical and more aesthetically conscious form of reading, even if it is not explicitly 'read aloud') and bear in mind the acoustic dimension of voice when they translate.

c) The voice of the translator.

Theo Hermans wrote about 'the translator's voice' as "co-producer of the discourse."²³ I would like to explore this idea of the translator as producer but relocated in the field of acoustics (as if in the music industry): the translator as a producer of the musicality of language in translation. The translator is conscious of the voice of the author and the voice of the reader, but s/he produces a text where a third voice –with its own musicality and rhythm— is created.

The Criticism-through-Translation scheme explores the ways in which the experience of translation provides a new notion of voice which takes something from the linguistic and something from the expressivity of theatre voice training, but is neither. Translation enables the unification of the three 3 voices described above (that of the author, reader and translator); in doing so, it provides the translator with a deep and creative aesthetic knowledge of the literature involved in his craft. It also involves a re-writing which enables the literature student to relate to texts in a more personal and enduring way.

1. How has the workshop enabled you to experience these theoretical concepts of *voice*?

The voice of the author is evident in the texts we read, both in Woolf and in Joyce's. In the former, the stream of consciousness technique and, of course, the actual events of the novel are characteristic of Woolf. In the latter, Joyce style is also easily recognizable for its poetic prose: the repetition of sounds, the cadence caused by the length of the sentences and so on. The second type of voice is incredibly more varied since it depends on the many different readings generated by each one of us. By listening to our classmates it is possible to realize how many different possibilities a single text can create. The "exploration of voice" sessions were the instrument by which I could appreciate these new possibilities. Finally I would say that the voice of the translator is closer to the reader's than to the author's. I tried to reproduce the stylistic devices we analyzed in the workshop; however, the way I thought it was the right one to translate the text was more related to the way I wanted my translation to sound than to the original.

2. In what way do you think that these concepts are useful in the study of foreign literature? Is literary translation an effective way of experiencing them? Please explain.

²² i.e. Cicely Berry's *Voice and the Actor* (1973), Kristin Linklater's *Freeing the natural voice* (1976), Marian Hampton & Barbara Acker's (eds.) *The Vocal Vision* (1997), Michael McCallion's *The Voice Book* (1998) (particularly his notion of empathy and imitation), Patsy Rodenburg's section 'Voice and Speech Meet Word and Text' in *The Actor Speaks. Voice and the Performer* (1998).

²³ 'The Translator's Voice in Translated Narrative' in *Target* 8:1 23-48 (1996), p.42

By differentiating the voices a literary text allows it is possible to point out many things. First, the stylistic features of a particular author, which can be as innovative as the stream of consciousness technique. Second, the way these stylistic features affect the text (for instance the use of adjectives in Joyce's text in order to produce a certain mood), and the way we interpret them as we read, since reading aloud enhances our understanding of the text. Third, the voice of narrator allows a re-enunciation of the previous voices, motivating the reader's creativity. Translation is an effective way of experiencing these voices for it necessitates an awareness of the stylistic features, what they produce, and their recreation in the new text.

B. SOUND RECORDINGS

1. Describe the difference of listening to the recordings of the texts by Joyce and Woolf in Spanish and in English. Give examples of specific readings.

The main difference between the readings in Spanish and English is the fluidity with which most of us read. Evidently, by being native speakers of Spanish, our translation sounds more agile. However, there are some parts, for instance, in my recording, when some words of the translation do not sound so natural, which reveals that the text I am reading is a translation. The original text has its own rhythm to which we must adapt ourselves, and which we make an effort to follow. On the other hand, the rhythm of the translation depends more on the way we thought and interpreted it. Thus, by hearing my classmates readings in English I hear their different accents and tones; but when hearing our translation I can realize the different interpretations each one of us gave to the text. For example, Mario's tone seems to me more adequate to the atmosphere of the text, more grave and gloomy. On the other hand, I do not agree completely with his choice of words.

2. What do you think is the relevance of this difference in terms of the relationship readers can develop towards texts in a foreign language?

When the reader has experienced the three kinds of voices, he has more possibilities of reading fluently; both because of his understanding of the text, and because he has created a new one that reproduces and recreates the voice of the author. In this way, once the reader has fully understood what the original text tries to do with its style, the reader can give it an accurate intonation. With the translation happens something similar. If the translator is aware of the author's voice's features, he can appropriate it and give it a new voice. In both cases, the fluidity of both readings will rise according to the degree the reader/translator has apprehended the text.

3. What have you learnt about this form of literary translation, one that concentrates on sound and rhythm?

If translation is a good way of achieving a better understanding of a text, this kind of translation is an even more effective process, for it allows the translator to realize of many different aspects that can be overlooked; for example, some stylistic features of the original and the effect they produce. Not all prose depends heavily on sound and rhythm; however, it is important to try to recreate the sound and rhythm when it exists and is an important aspect of the text. Otherwise, the translation would be losing a relevant feature of the original without the need to do so. Of course one could argue that a translation should respect the words and not the supposed effect they create; nevertheless, is good to know that there are different possibilities in the translation of a literary text.

4. Do you think this new perspective of literary translation can be regarded as *critical* knowledge? In what way(s)?

This way of analyzing a literary text can be regarded as critical knowledge in the sense that is a complete approach based on a concrete theoretical knowledge that can be (and was) put to practice. Now that it has been experienced, we can say that a greater body of literary texts can be approached in this light. It would be good to “experiment it” with more texts and from other genres, like poetry, contemporary prose or works that show a quite marked local element. In this way, we could say that this theory is really useful and not just something that is only applicable to texts from the modernist movement.

C. ESSAY

Please write an *extensive* (about 700 words) *essay* (an academic text that consists of an introduction, development and conclusion, in which ideas are carefully backed up and illustrated with examples) **were you describe the way(s) in which working with the sonorous aspect of “The dead” by James Joyce and/or Mrs Dalloway by Virginia Woolf and doing a literary translation has given you a new perspective of them.** Remember all the stages we went through in the workshop: stylistic analysis, voice explorations, translation, recordings, etc. You are welcome to bring into your essays any ideas about other literary texts that you think might be of interest for a workshop similar to this one.

When Latin and Greek were predominant languages in European learning, they used to be taught by means of translation. Students had to read and translate the classic authors and create fluid texts in their vernacular languages. This is an example of how translation can be used in order to understand a text; it is said that the translator is the best critic for he has to pay close attention to almost every feature of the text. In the workshop we retook this approach to translation as an instrument to understand a text and then added a new perspective, which was the sonorous aspect of the text as an important feature that needed attention.

The first step towards an appreciation of the sonorous aspect of the text is the stylistic analysis. By analyzing the different stylistic features of a text it is possible to point out in which way they are characteristic of the author, that is, the way they create the author’s voice: “It is related to the notion of style as a linguistic/syntactic object of study, the singularity of an authorial literary voice, with the acoustic particularities which make it unique and memorable.” It is important to mention that the stylistic analysis should come at the beginning since it is the theoretical part of the analysis; it allows the translator to clearly identify the literary/stylistic devices the author is using in order to create a particular effect. If the translator only depended on reading, on the way the text sounds to him without giving a name to each feature, the translation would only take into account the narrator’s appreciation of the sound of the text and not the actual devices used by the author.

Once the narrator has identified the stylistic devices used by the author, the narrator can analyze what effect they create and which ones are reproducible. For example, in Joyce’s text it was possible to keep the length pattern of the sentences, which is a little bit surprising because quite often Spanish tends to require more space than English. The length pattern of the sentences contributed to the cadence of the text, which was also part of its gloomy mood. When translating from English to Spanish we normally modify the length of the sentences for each language has its own conventions. Generally, English allows shorter sentences which create an effect of conciseness, while in Spanish longer sentences that convey fluidity are required. In this sense, it was due to the analysis of the author’s voice that we could reevaluate this feature and then recreate it.

Other stylistic features important in Joyce’s text were: the use of adjectives, which really did not depend so much on the analysis of the author’s voice to be reproduced in the translation; however, the fact that this feature was revealed by the stylistic analysis allowed us to reproduce it also when reading the text and its translation. Another element we noticed in the stylistic analysis was the repetition of sound of the letter “s”. In most of the cases it was easy to recreate for Spanish also has many words with that sound. Nevertheless, sometimes I

had to change a little bit the original choice of word, like in “Su alma se había acercado a esa zona donde moran...” where “zona” was in the ST “region”.

In any case, it was due to the stylistic analysis that we could observe these features that do create an effect in the ST. In this way, it is possible to say that just from the beginning of the practice of this new perspective we achieved a new understanding of the text, both of the author’s voice and then of our translators voice in the new text.

The exploration of voice sessions allowed us to experience the text in a different way: more than “just” reading, we were able to “perform” it like if it were part of a dialogue in a play. This experience allowed us to fully become aware of the sound of the text and its relevance. This was helpful first, to realize the author’s voice by putting into practice the results of the stylistic analysis, and second, by recreating a new voice which we could use for the translation and the reading of our translation in the recording sessions. The results are noticeable in the recordings. For instance, in mine it is possible to recognize the author’s voice, its cadence, its choice of words and rhythm. If we compare it with the recording of my translation we can observe that, though it respects the length of the sentences pattern, the use of adjectives and the repetition of the sound “s”, it has a quite different rhythm that can be appreciated in the translation itself but becomes more evident in the way I read it. What this shows is an understanding of the author’s voice but rather than its recreation, a new voice, which is the translator’s voice.

In this way, it is possible to say that this new perspective allows a better understanding of the ST for it analyses an aspect that has been somewhat neglected in prose. It also helps a more vivid translation in the sense that it motivates the creation of the narrators voice, which it is possible to appreciate in the different translation and readings of each one of us.

D. FINAL GENERAL FEEDBACK

1. Think about the *creative* aspect of the workshop. Has it been enhancing to your professional development?

If by the creative aspect of the workshop you mean the exploration of voice sessions, I would say that apart from being entertaining it was insightful in the sense that it opened our eyes to the relevance of sound in prose. If you also refer to the translation process and the awareness it created of the way we read, I would say that it was quite surprising since we could approach translation as rewriting a text in a more free way from a theoretical point of view. I was also interest to see, that is, to hear the different translations and the way they sound.

2. Please give some general feedback as to your experience of this workshop. Think about the *content* and the *methodology* employed. Which sessions did you get the most of? Which ones did you enjoy the most or found particularly difficult or obscure? Do you have any suggestions?

The workshop was quite successful. We achieved a broader understanding of translation and reading forma a new point of view. The exploration of voice sessions were essential for they gave us a different experience that was not common for most of us, or at least was not previously applied to our translation activities. The sessions were more difficult to follow precisely because most of us were not used to do this; however they were quite useful and amusing. The other sessions that I consider were most profiting were those in which we analyzed the stylistic features of the author’s voice. Surely, when I will have to analyze another text, whether for translating it or not, I will take into account this new approach on sound. Maybe if we have had more time to concentrate in the texts, and do the same exercise with other texts in more, and more continuous sessions, we could have achieved even better results.

II. Carla del Real Pérez

a) Translation (Joyce)

El aire de la habitación le enfrió los hombros. Se estiró cuidadosamente debajo de las sábanas y permaneció junto a su esposa. Uno a uno, todos se volvían sombras. Mejor pasar de manera audaz a ese otro mundo, en la plena gloria de alguna pasión, que desvanecerse y marchitarse de manera lúgubre con la edad. Pensó en como ella, quien yacía a su lado, había encerrado por tantos años en su corazón la imagen de los ojos de su amante cuando le dijo que no deseaba vivir.

Abundantes lágrimas llenaron los ojos de Gabriel. Nunca se había sentido así por ninguna mujer, pero sabía que tal sentimiento debía ser amor. Las lágrimas se juntaron más en sus ojos y en la oscuridad parcial imaginó ver la forma de un joven parado debajo de un árbol empapado. Otras formas estaban cerca. Su alma se había aproximado a la región donde moran las vastas huestes de los muertos. Estaba consciente de su existencia caprichosa y titilante, pero no podía apresarla. Su propia identidad se desvanecía en un mundo impalpable y gris: el mundo sólido, en el que estos muertos se irguieron y vivieron alguna vez, se disolvía y menguaba.

Unos ligeros golpecitos en el cristal lo hicieron voltear a la ventana. Había empezado a nevar de nuevo. Miró somnoliento los copos, plateados y oscuros, caer oblicuos contra el farol. Había llegado el momento de comenzar su viaje hacia el oeste. Sí, los periódicos tenían razón: la nieve caía en toda Irlanda. Caía sobre cada parte del oscuro llano central, en las colinas sin árboles, caía suavemente en las amotinadas olas del Shannon. Caía también sobre cada parte del solitario cementerio en la colina donde Michael Fury yacía sepultado. Yacía copiosamente sobre las cruces curvadas y las lápidas, sobre las puntas de la pequeña verja, sobre las espinas estériles. Su alma se desvaneció lentamente al oír la nieve caer débilmente a través del universo y débilmente caer, como el descenso de su último final, sobre todos los vivos y los muertos.

b) Stylistic Analysis

My Spanish translation of "The Dead" tries to keep the characteristics of the original (punctuation, alliteration, rhythm), for all of them have a stylistic intention. It tries to find the word in Spanish that is closer to the word in English in order to keep the tone of the original text. Words such as "chilled", "shades", "passion", "dismally", "generous", "darkness", "tears", "fading", "falling" helps to create the atmosphere of sadness and even decline the main character is feeling with his recent discovery. In the Spanish translation words such as "desvanecerse", "marchitarse", "lúgubremente", "impalpable", "gris", "dissolver", "menguuar" help to recreate the atmosphere of the original.

In Joyce's original there are short sentences in the first paragraph, medium sentences in the next, and longer sentences in the last one. For instance, the first sentence and the last: "The air of the room chilled his shoulders" and "El aire de la habitación le enfrió los hombros"; "His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead" and "Su alma se desvaneció lentamente al oír la nieve caer débilmente a través del universo y débilmente caer, como el descenso de su ultimo final, sobre todos los vivos y los muertos." The punctuation and length of the sentences was preserved in the original for there was no need to make changes.

The last sentence is part of a paragraph in which the "s", "f", and, towards the end, the "d" sounds prevail in the original text. The translation maintains the alliterations, but the consonants that are used to give this effect are different. The "s" could be preserved, but the "f" sound not. The "s", "k", and "m" sounds were repeated along the last paragraph in Spanish text in order to maintain this

characteristic. The “k” sound was the result of translating “falling” as “caía”; since “falling” repeats many times in the last paragraph, the “k” sound in Spanish prevails. There are also other words such as “curveadas”, “copiosamente”, “crystal”, “copos”, “colina”, “oscuro”, “oblicuo”, “cruces” that create alliteration. The effect of these words is that the Spanish text does not have the soft sound of consonants such as “s” or “f”, for the “k” sound is stronger and shorter. But the “m” sound tones down the “k”. The repetition of “d” towards the end could also be preserved with the words “débilmente”, “descenso”, and “desvaneció”.

c) Final Questionnaire

A. VOICE

The following ideas about *voice* were introduced in the power point presentation during Session One:

My theoretical concept of voice entails three different aspects:

d) The voice of the author.

It is related to the notion of style as a linguistic/syntactic object of study, the singularity of an authorial literary voice, with the acoustic particularities which make it unique and memorable.

e) The voice of the reader.

It entails voice as physicality, and the interaction between the voice of the author and the acoustic effects (which in turn have semantic effects) of this words ‘translated’ into the reader’s mind (and determined by the voice the reader gives to the reading). The kind of textual work that actors do (and the theory behind it²⁴) on the dramatic texts is the most useful and explicit tool I have found to make explicit the physicality and acoustic dimension of words in literature. I will offer some exercises of this kind to students of literature so that they can incorporate the experience in order to read poetic prose in a different way (a more present, more physical and more aesthetically conscious form of reading, even if it is not explicitly ‘read aloud’) and bear in mind the acoustic dimension of voice when they translate.

f) The voice of the translator.

Theo Hermans wrote about ‘the translator’s voice’ as “co-producer of the discourse.”²⁵ I would like to explore this idea of the translator as producer but relocated in the field of acoustics (as if in the music industry): the translator as a producer of the musicality of language in translation. The translator is conscious of the voice of the author and the voice of the reader, but s/he produces a text where a third voice –with its own musicality and rhythm— is created.

The Criticism-through-Translation scheme explores the ways in which the experience of translation provides a new notion of voice which takes something from the linguistic and

²⁴ i.e. Cicely Berry’s *Voice and the Actor* (1973), Kristin Linklater’s *Freeing the natural voice* (1976), Marian Hampton & Barbara Acker’s (eds.) *The Vocal Vision* (1997), Michael McCallion’s *The Voice Book* (1998) (particularly his notion of empathy and imitation), Patsy Rodenburg’s section ‘Voice and Speech Meet Word and Text’ in *The Actor Speaks. Voice and the Performer* (1998).

²⁵ ‘The Translator’s Voice in Translated Narrative’ in *Target* 8:1 23-48 (1996), p.42

something from the expressivity of theatre voice training, but is neither. Translation enables the unification of the three 3 voices described above (that of the author, reader and translator); in doing so, it provides the translator with a deep and creative aesthetic knowledge of the literature involved in his craft. It also involves a re-writing which enables the literature student to relate to texts in a more personal and enduring way.

3. How has the workshop enabled you to experience these theoretical concepts of *voice*?

A- Throughout the activities of the workshop I became conscious of several things. First, I became conscious of the fact that there were more voices involved in a literary text than that of the writer's. The first session allowed me to identify the author's voice, which I already knew existed, but did not know exactly what its function within the text was. The analysis of the first text showed me that features such as alliteration, length of sentences, syllable and sounds repetition were part of the author's voice. Second, the theatre activities such as repeating aloud a text fragment, the relaxing exercises and becoming aware of the present, not only the past and future by the different games made me realize the reader and the translator have a voice too. This voice interacts with the author's voice in order to give more meaning to the text. Third, the recordings were a complement that confirmed the fact that translators and readers also have a voice.

4. In what way do you think that these concepts are useful in the study of foreign literature? Is literary translation an effective way of experiencing them? Please explain.

A- In my experience as student, translation is the best way to approach a foreign literary text because it allows the reader-translator to understand the text in a better and deeper way. Since the foreign literary texts are written in a language that is not the mother tongue of the reader-translator, he/she needs to pay more attention when reading than a native reader. Translation is the best way to do it, for it is not only rendering words, there is analysis involved. Through translation the reader has to pay more attention to the words, to how do they function alone and within the whole context.

B. SOUND RECORDINGS

5. Describe the difference of listening to the recordings of the texts by Joyce and Woolf in Spanish and in English. Give examples of specific readings.

Although the English fragments have punctuation that give the text a specific rhythm, everyone found their personal way of reading the text. Hence, each one has a different rhythm. For instance, Jorge read with long pauses, while Emilio read more quickly. When reading the text in Spanish, it was more obvious that everyone will have a different rhythm for the translations they read are not the same. All read the text in Spanish with more confidence than the English one.

6. What do you think is the relevance of this difference in terms of the relationship readers can develop towards texts in a foreign language?

Everyone has a different way of interpreting words and their sounds. Also, they have a personal way of pronouncing it and to give it certain rhythm. The fact that two persons will never translate a text in the same way points out the difference of points of view regarding certain text. There can be as much

interpretations, translations and ways of reading a word, a sentence, a paragraph as people in the room.

7. What have you learnt about this form of literary translation, one that concentrates on sound and rhythm?

I learned that there is more to a text than finding an equivalent for a specific word. In some cases the writer has taken also into account the rhythm of the words in order to create a sonorous effect that accompanies the images, descriptions, etc. within a text. In the case of Joyce's text, the soft sounds created by the repetition of the "f" sounds, for instance, complements the soft images described of snow falling.

8. Do you think this new perspective of literary translation can be regarded as *critical* knowledge? In what way(s)?

Yes, since critics analyze the way in which an author is writing a text, with what devices, the function of the words, the themes, the effects, this perspective contribute with another view of the text. This view represents another approach in order to know the way in which the text is working.

C. ESSAY

Please write an *extensive* (about 700 words) *essay* (an academic text that consists of an introduction, development and conclusion, in which ideas are carefully backed up and illustrated with examples) were you describe the way(s) in which working with the sonorous aspect of "The dead" by James Joyce and/or *Mrs Dalloway* by Virginia Woolf and doing a literary translation has given you a new perspective of them. Remember all the stages we went through in the workshop: stylistic analysis, voice explorations, translation, recordings, etc. You are welcome to bring into your essays any ideas about other literary texts that you think might be of interest for a workshop similar to this one.

The sonorous aspect of prose is not usually considered when doing text analysis. Readers tend to think that this aspect is only present in poetry, not in prose. A closer analysis of the text done through translation made us to perceive that these characteristics are present also in prose. The different stages of the workshop allowed us, first, to have a discovery of the sonorous characteristics until, finally, reach a full consciousness of their existence. In Joyce's "The Dead" he "mobilizes and activates a totality of 'languages' that coexist in any language".²⁶ Among this "totality of language the sonorous aspects of prose are included. Most of the critics of Joyce's "The dead" focus on aspects such as epiphany, the use of language in the sense of the vocabulary used, for instance, vocabulary chosen in order to shape the personality and way of thinking of a character. There is Gabriel, for instance, who, through his dialogues, is shown to be a man that thinks he is above the people at the party. But analysis focused in the use of words in order to create rhythm and other stylistics aspects is rarely taken into account.

In the first stage of the process there is the stylistic analysis, which sets the basis for the realization of the sonorous aspect. In my experience, it is only through the analysis of a text done with the intention of translating it that one becomes aware of the different devices that an author uses in order to give certain rhythm to the text. There is, for instance, the analysis done in session one focused on finding these

²⁶ Antoine Berman, "Translation and the Trials of the Foreign" in Lawrence Venuti, *The Translation Studies Reader*, p. 287.

specific elements. In Joyce's fragment there were found repetitions, alliterations, etc. that were functioning within the text. These were more obvious in the last paragraph of the fragment, where soft sounds created by the repetition of the word "falling". There is also the phrases that create balance, such as "falling softly" and "softly falling". This stage, related with the different voices found in a literary text, clearly stated that there was the author's voice.

The voice exploration and recordings stages were more closely related with the sonorous aspect. The main characteristic of this exercises set the basis for us to become aware of the reader's voice. For instance, in the recordings it could be appreciated that each reader gives their own rhythm to the fragment that is being read, even though the author is giving the basis of rhythm through punctuation and repetition of sounds. The emphasis the reader gives to the words when reading out loud varies depending on their interpretation of the text. This was clearly seen in the exercises done in class, where someone pronounced a fragment and then changed the emphasis and tone of words. For example, this short fragment in "The Dead" that was agreed it had a melancholic tone:

The air of the room chilled his shoulders. He stretched himself cautiously along under the sheets and lay down beside his wife. One by one, they were all becoming shades. Better pass boldly into that other world, in the full glory of some passion, than fade and wither dismally with age.

It was pronounced with opposite tones—melancholic and happy—and in this way the intention of the author became more clear.

Translation is the culminating process in which the other stages are brought together. Here the translator is aware of the stylistic aspects and, in consequence, he/she will take them into account when translating. The result is the creation of a similar effect in the target language. For instance, since in the Spanish translation the "f" sound could not be kept, another word and sound are chosen to give the effect of sound and word repetition.

The workshop proved its argument that through translation, voice and sound analysis and exploration constitute a different critical approach. Since it awakened conscious regarding this particular aspect, the translator now will take them into account when rendering a text. Another literary text in which these aspects can be explored is unknown Australian author Christina Stead's "Sappho", which is a short story that can be found in her *Salzburg Tales*. It works in a similar way to the fragment of Joyce's "The Dead". There is alliteration and soft sounds that give the description of Sappho ascending to heaven the sensation of softness and delicacy. For instance, "The sea froths, the coroneted swans cover the cliff with their feathers, a groan bursts from the belly of the sea, black as blood." There are also strong sounds when describing forceful things such as a storm. The way in which I became aware of these characteristics was through translation, though I was not yet aware of the different voices interacting within the text.

B. FINAL GENERAL FEEDBACK

1. Think about the *creative* aspect of the workshop. Has it been enhancing to your professional development?

A- Since creativeness is key to the practice of translation, the creative aspects of the workshop allowed me to explore new ways of rendering a text. It is important for translators to "exercise" their creativeness, for the translations of literary texts demand it.

2. Please give some general feedback as to your experience of this workshop. Think about the *content* and the *methodology* employed. Which sessions did you get the most of? Which ones did you enjoy the most or found particularly difficult or obscure? Do you have any suggestions?

A- Even though I found difficult the exploration of voice sessions or, I also found them very useful. They made me realize the way in which I usually approach texts is a very stressful one. Through relaxation I found a better way to deal with a text and to be more conscious of my role as translator.