

An examination of translators' subjectivity in literary translation

MC Cachucho

23152370

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Supervisor: Dr Ella Wehrmeyer
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It all starts here TM



DECLARATION

Student number 23152370

I declare that

AN EXAMINATION OF TRANSLATORS' SUBJECTIVITY IN LITERARY
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is my own work, and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

SIGNATURE

(Ms) Celina Cachucho

DATE

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ABSTRACT

Recent research has pointed to a new paradigm shift in Translation Studies. In this paradigm, the role of translators is being examined not only in terms of who they are but also in terms of how their subjectivity impacts on the translations they render. Despite these recent developments which have reaffirmed the idea that it is extremely difficult to translate a literary work objectively, not much insight has been offered in terms of the degree to which the translator's subjectivity extends. However, this insight concerning a translator's subjectivity is important, especially in situations where critics vaguely evaluate literary translations as subjective, without quantifying subjectivity. The aim of this study is to address the aforementioned gap in the literature by proposing and testing a model for quantifying the translator's subjectivity in literary translation. This empirical study is based on Antoine Berman's twelve identified deformations in his literary *negative analytic*, which according to him, occur invariably in translated works of literature. This study follows the principles of Descriptive Translation Studies (DTS).

The literary work *Livro do Desassossego* by Portuguese author Fernando Pessoa, and four different corresponding English translations by different translators were used in this empirical comparative study. Seven excerpts of the source text (ST) and corresponding translations were selected and used in the application of the proposed instrument of quantification. Since the nature of the study required both qualitative and quantitative analyses, a mixed method of research was used, which proved to be optimal. The findings revealed that the final translated versions of a literary work have different degrees of subjectivity, pointing to the fact that their renditions depend greatly on the translators' individual abilities to understand and interpret the text and ultimately, on their personal choices in the process of translating.

Keywords: Translators' subjectivity; literary translation; Berman's analytic; Descriptive Translation Studies (DTS); modernism; deconstruction; equivalence.

ABBREVIATIONS

Am: Ambiguity

C: Clarification

Con: Consonance

DEI: Destruction of expressions and idioms

DLP: Destruction of linguistic patternings

DR: Destruction of rhythm

DTS: Descriptive Translation Studies

DUNS: Destruction of underlying networks of signification

DVN: Destruction/exoticization of vernacular networks

En: Ennoblement

ESL: Effacement of superimposition of language

Ex: Expansion

JC: Jull Costa

MA: MacAdam

Met: Metaphors

Op: Opacity

Par: Paradox

QualI: Qualitative impoverishment

QuanI: Quantitative impoverishment

R: Rationalisation

ST: Source text

TC: *Tertium Comparationis*

TL: Target language

TT: Target text

W: Watson

Z: Zenith

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1 CHAPTER 1: INTRODUCTION

Although much has been discussed about the complexity of translation, very little has been said in translation studies about translators who have remained anonymous and largely invisible. Because the focus of translation studies has been on translation, both process and product, the study of the translator as an agent has been unduly neglected. However, the debate over the translator's visibility initiated by Venuti in *The translator's invisibility: a history of translation* (1995) prompted a renewed interest on aspects of the translator's agency which in turn led to the role of translators being examined from a number of perspectives.

Although the different approaches developed by theorists in Translation Studies are of undeniable importance, the study of translators should be no less important. One area in particular that is underexplored is the notion of translator subjectivity. Given that translation is proposed to be a norm-governed behaviour (Toury, 1995, 2012; Chesterman, 1997) the extent to which subjectivity influences a translator's decision is an interesting consideration. In certain fields of specialisation, such as legal translation, translators are expected to be completely objective (i.e. rule-governed) in their choices. However, in literary translation, the creative use of literary language invites translators to be creative too, causing them to leave traces of themselves in their translations (Baker, 2000; Hermans, 1996). Although this holds true, the subtleness or strength of their subjective traces have been unquantifiable.

1.1 Context of the research problem

The notion of the translator as a conduit, replacing source language words with those in the target language, has led to the belief that translators should be invisible, i.e. leave no traces of their own creativity in the translation. However, in recent times, this idea has been challenged. No one has challenged the notion of the translator's invisibility quite like the literary translator Venuti. In his book *The Translator's Invisibility* (1995), he stresses that the only way of addressing this situation is to make the translator more visible. More recently, Williams (2013:100) also examines the issue of translators' invisibility but suggests that in the English-speaking world there is some evidence that the literary translator is becoming more visible. As evidence, she notes the examples of author David Lodge's dedication note to translators at the

beginning of his novel *Deaf Sentence* (2009) and translator David Colmer's prestigious literary award alongside the author Gerbrand Bakker (Williams, 2013:100).

Recent studies, however, have shifted focus from translators being examined not only in terms of their culture, worldview and personality, to also being examined on how their subjectivity impacts on their interpretation of the texts they translate. Although subjectivity impacts all types of translated texts, it is more likely to happen in literary translation, because of the challenges it presents. These challenges are very complex and go beyond the full knowledge of language and culture since they entail an understanding of literary language that requires creative skill to translate. Haque (2012:97) contends that a literary translator must have the skill to translate elements such as feelings but also cultural nuances and humour. Haque (2012:97) further stresses that, "the translator does not translate meanings but messages". To be able to translate all these aspects, translators require more than just knowledge about the ST's culture or worldview. Hence, translators often apply a particular theoretical model of translation when translating, e.g. linguistic and functional equivalence, discourse analysis, polysystem theory and DTS models which are discussed in detail in Chapter 2.

Haque (2012:104) suggests that if translators are both bilingual and bicultural, then they can solve problems in the translation of literary prose. However, this argument is somewhat idealistic because to be bilingual and bicultural does not merely entail being extremely fluent in a second language, or to have a vast knowledge of the culture of that language. Landers (2001:75) further argues that except for those who are born in an environment where more than one language is spoken, it is quite difficult to be fully bilingual (cf. Coetzee-Van Rooy, 2014). According to Landers (2001:75), to be bicultural is even more of a challenge since it entails "being equally at home in two cultures, adapted to both, and able to change from one to the other without experiencing culture shock or psychological dislocation". Landers (2001:76) adds that to be truly bicultural means "to perceive in a unique way, the signs, symbols and even taboos of both cultures; to pick up signals even at a subconscious level; and even to share in the subconscious collective".

Singh and Bhandari (2013:44) contend that the reason for the difficulty of literary translation is because "the literary use of language implies that ambiguities will inadvertently creep in". Ambiguity in literary language usually originates from the use of figurative language, which is

often open to different interpretations by readers. This is particularly the case in modernist literature where ambiguity, metaphors and other literary devices such as paradox are inherent characteristics (see Chapter 2, section 2.2). Within the deconstructionist approach that emerged within the postmodern era, the idea of one single interpretation is debunked giving way to multiple interpretations. From this perspective, Singh and Bhandari (2013:45) see the literary work transformed into an original “act of creation”. As such, the target text (TT) becomes detached from the source text (ST) and can be regarded as an independent literary work in the target literary polysystem (see Chapter 2, section 2.6.5). This “act of creation” requires linguistic knowledge that is often conditioned by language idiosyncrasies in the target language (TL). Hence, translators are not only challenged to deal with the idiosyncrasies of the source language (SL) but also their own. From this acknowledgement, it became necessary to focus not so much on the translated text but on the translator as a subject. Robinson (1991) has called this shift of focus *the translators turn*.

With the so-called *translators turn*, the focus has not only shifted from translated texts to translators, but has also intensified the awareness of translators’ subjectivity. This phenomenon, however, is more noticeable in the translation of literary works than in non-literary translations, due to the highly connotative language used in the former. Since there is no single interpretation of connotative language, the possibility of expressing an idea, a thought or a feeling differently is higher than in non-literary texts. As Gadamer (2004:388) points out, “a translator must understand that highlighting is part of his task [and] obviously, he must not leave open whatever is not clear to him. He must show his *colours*”. Translators will always be confronted with decisions on how to render the best translation for the target audience. However, these decisions, based on the translators’ own interpretation of the ST, contribute to a subjective translation.

The Oxford Dictionary (Turnbull, J., et al. 2010:1488) defines subjectivity as “based on or influenced by personal feelings, tastes and opinions”. Expanding on this definition and taking into account the translational act, Williams (2013:103) describes the subjective individual – in this case, the translator – in the following manner:

Each individual has a set of dispositions which incline him or her to act and react in certain conscious and unconscious ways as a result of their education, social background, and conditioning.

However, the concept of subjectivity can be perceived differently in different disciplines, hence, it is important to stress here that the notion of subjectivity used in translation studies relates to translator agency (Inghillieri, 2005; Van Rooyen, 2013), i.e., their active role in producing texts opposed to the more complex philosophical notion of subjectivity related to the “self” (see Chapter 2).

Translator agency results invariably in differences between ST and TT which Vinay and Darbelnet (1995) and Catford (1965) call *translation shifts* (see Chapter 3, section 3.2.1). Expanding on the notion of shifts, Popovič (1970) explicitly suggests that it is necessary to create a literary TT through the use of *shifts of expression* in order to render the creative nature of the ST. In contrast, Berman (2004) regards this creative act as deforming the ST. In his analyses of literary translations, Berman (2004) identifies twelve different deformations which in his view compromise the faithfulness to the original. These deformations comprise rationalization, clarification, expansion, ennoblement and popularization, qualitative impoverishment, quantitative impoverishment, the destruction of rhythms, the destruction of underlying networks of signification, the destruction of linguistic patternings, the destruction of vernacular networks or their exoticization, the destruction of expressions and idioms and the effacement of the superimposition of languages (these deformations are discussed in detail in Chapter 3, section 3.2). To counteract the *negative analytic*, Berman (2004) proposes a *positive analytic* consisting of a *literal*, therefore objective translation in order to preserve the ST. Although Berman does not expand on his notion of a *literal* translation, it is presumed that he is not referring to a word-for-word translation. Berman’s use of the term is probably based on Nida’s (1964) idea of formal equivalence in which the TT aims to reproduce formal elements such as grammatical units and the ST’s usage of lexical items (see Chapter 2, section 2.6.1).

Strongly influenced by Berman, Venuti (1995) also defends faithfulness to the ST through foreignisation, a strategy used to preserve the foreignness of the ST, so that readers are aware that what they are reading is a translation. Venuti (1995) argues that foreignising the TT offers the target readership an opportunity to enjoy different ways of expressing language which, in part, reflect a different culture. Foreignisation and domestication are important concepts in this study since they inform part of the theoretical background albeit within its linguistic dimension.

1.2 Problem statement and research questions

Following the event of the *translators' turn*, it remains to be empirically recognised to what extent different translators, confronted with the same ST, translate subjectively. The reason for the lack of empirical evidence is attributed to the fact that most studies examine isolated translations of different STs. Since there are not many translators who translate the same literary work, it is difficult to compare the works of different translators in order to explore subjectivity. Moreover, it is also difficult to prove whether or not the translators reflect their own personal choices upon interpreting difficult literary texts, or if their choices are dependent on obligatory linguistic norms. Berman, a theorist who advocates the visibility of the translator through the use of foreignising strategies explores the faithful representation of the ST in the translation of literary works. In doing so, he identifies certain deformations of the ST which he attributes to the use of domesticating strategies by literary translators. According to Hodges (2016:48), Berman's criteria for the linguistic evaluation of a TT provide "a valuable model that can be applied to almost any literary text". Hodges (2016:49) posits that these criteria also provide the most relevant linguistic overview in order to see whether or not there is divergence between the source and target texts. Considering that a foreignised translation is to a certain extent closer to a literal and thus a more objective translation, it follows that a domesticated literary translation can be an indication of the translator's subjectivity, particularly in literary translation. Based on this supposition and on the comprehensive range of deformations identified by Berman in translated literary texts, the research question is as follows:

- To what extent do Berman's twelve deformations provide a means of quantifying translators' subjectivity in literary translation?

1.3 Previous empirical work on translators' subjectivity

Although the topic of translators' subjectivity has been the subject of much discussion, it has remained mostly theoretical in western academic circles. To the best of my knowledge, the few empirical studies on the topic come, for the most part, from Chinese scholars. According to Cai (2015:295), in recent years in China, increasing attention has been paid to the translator's subjectivity. The topic has been explored in various studies and in dissertations such as those of Zha and Tian (2003) as well as Xu (2003). Most of these studies, however, are published in

Chinese (Zhao, 2004; Wang, 2006; Liu, 2011; and Chen, 2011) with only a few published in English namely Pei (2010), Yang (2013), and Zhang (2014, 2016).

Pei (2010) examines various situations where translators, constrained by socio-cultural norms, distorted the ST by exerting their own subjectivity in the process of translating. In his study, Pei (2010:33) demonstrates these manipulations with examples taken from translated literary works where socio-cultural norms such as politics, ideology, ethics, morality and religion constrained the translator. Pei cites English literary works such as Shakespeare's *King Lear* and fiction novels such as *Joan Haste* written by H.R. Haggard, where translators removed anything that could offend the Chinese feudal ethics. Pei's findings revealed that the mentioned constraints are unavoidable since the primary concern of most translators is the acceptability of the TT. Nevertheless, Pei (2010) stresses that the descriptive nature of norms offers translators a possibility to exert their subjectivity in the translation process. According to Pei (2010), translators can be subjective through the manipulation of the source text and through the use of translation strategies such as adaptation, omission, and total rejection.

Similarly, Yang (2013) examines the translators' subjectivity in Lin Shu's *free* translations of western literary works within the context of socio-cultural norms and constraints. Yang (2013) analyses the TT against the ST and identifies instances in which Lin Shu deals with various restraining factors such as politics, ideology and the poetics of the target culture. However, in order to render a reader-friendly translation, translators use their creativity throughout. Nevertheless, to create free translations, Lin Shu's freedom is restricted by factors such as the ideology and poetics of the target culture.

Zhang (2014) analyses translators' subjectivity at lexical level in the English translation of the novel *Fortress Besieged* by Qian Zongshu. According to Zhang (2014:156), the translation by Kelly and Mao. Regarded as the most outstanding academic work by the American Books Association from 1980 to 1981, Mao's translation has been criticised for its poor English, and for the abuse of American slang and idioms, rigid cultural transplantation, etc. (Zhang, 2014:156). Since the criticism ignores the translator's subjectivity in the translation process, Zhang sets out to explore it in the novel. Hence, Zhang (2014) hypothesises that subjectivity can be proven and explained at lexical level within the Pragmatic Adaptation Theory. Zhang (2014:155) posits that according to Pragmatic Adaptation Theory,

Using language must consist of the continuous making of linguistic choices consciously or unconsciously, for language-internal and/or external reasons. As an actual language use, translation practice is also entangled with translators' subjective choice-makings, both in form and in strategy.

Zhang (2014:155) examines these linguistic choices by identifying shifts of addition, substitution, omission and translator's shift of perspective in the TT. His findings reveal that the translator's subjectivity is manifested in terms of lexical choices in which "the translators [...] give full play to their subjectivity to make the target text adapt to the linguistic and cultural contexts of the target language".

In a more recent paper, Zhang (2016) delves into the issue of the translator's voice, which he considers unique and subjective. Drawing on Venuti's (1995) debate concerning the translator's invisibility in a translated text, Zhang sets out to explore the translator's voice by offering an overview of the translator's voice in terms of conceptual development from different perspectives such as narratology, stylistics, socio-narrative theory, speech-act theory etc. The conclusion Zhang (2016:178) draws from this study is that the translator's voice can be traced by analysing concrete narratological techniques and the individuality of language use through the comparison of STs with the TTs, or through comparing different translations of the same ST.

In all these empirical studies, it was concluded that translators are subjective but more importantly, that subjectivity can be determined through a variety of methods. Although these are important contributions, not much insight has been offered in terms of empirically showing that some translators can be more subjective than others. One of the reasons for this is that to date, and to the best of my knowledge, nobody has yet attempted to find an instrument for measuring degrees of subjectivity. Another reason is that a single literary work is seldom translated by more than one translator in the same space of time, hence, there is no common basis to establish whether or not one translator is more subjective than the other.

1.4 Aims of the study

The above discussion indicates that the issue of translators' subjectivity in literary translation cannot be ignored and needs further research in order to understand it. One way of exploring

this topic further is to determine the extent of translators' subjectivity in different translations. Hence, in this study, I intend to draw on Berman's *negative analytic* to find out whether his suggested twelve deformations can be used as a measuring instrument of translators' subjectivity or not. Such a measuring instrument may be useful to determine the degree of translators' subjectivity so that better evaluations and criticism may be made about translators and their translated literary works. Moreover, by developing such an instrument, I will be addressing the gap regarding the lack of empirical evidence for literary translators' subjectivity which may profit future research on this particular topic.

1.5 Methodology

According to Angouri (2010:33), combining qualitative and quantitative elements contributes to a better understanding of the various phenomena under investigation. Dörnyei (2007:172) believes that by using qualitative and quantitative research simultaneously creates a powerful tool for examining complex phenomena because it allows a broader view and a better comparison of findings attained through the different methods. Nevertheless, Dörnyei (2007:165) points out that qualitative research often precedes quantitative analysis because it allows the identification of categories, which are later classified and counted. Since this study required both analyses of the phenomena as well as the quantity and frequency of such phenomena, a combined qualitative and quantitative method was used. The qualitative method was used for the in-depth analyses of the deformations in the various excerpts whereas the frequencies and types of deformations used by the translators were determined quantitatively. The program AntConc, a concordance program for analysing electronic texts, was used to find patterns of frequency in the different TTs in the quantitative analysis.

1.5.1 Research framework

The analyses of the translated texts in this study were done within a theoretical and an analytical framework. The theoretical framework integrated Toury's DTS model and Berman's analytical model of literary translation. The analytical framework followed the tenets of Toury's DTS model of comparison of translated texts with their originals in which a *tertium comparationis* (TC) is used. Both frameworks will be discussed in more detail in Chapter 3.

In order to compare the TTs against the ST used in this study, it was necessary to first identify Berman's suggested deformations. This was done against a TC that comprised a literal or *adequate* translation, which according to Toury (1995:93) includes obligatory grammatical shifts and avoids optional shifts based on personal choices. However, the TC used in this study integrated Kruger and Wallmach's (1997) notion of a TC. Their notion proposes the use of predetermined variables which in this case comprise Berman's twelve deformations of the ST (discussed in detail in Chapter 3, section 3.2). The analyses of the five ST excerpts as well as TT corresponding excerpts were carried out within Toury's DTS model of which the main concern is to provide descriptive analyses of translations. Being a non-evaluative model, the DTS model offered an optimal analytical framework for this study since the aim was not to evaluate the translations.

1.5.2 Data collection

Toury (2012:258) argues that, within Empirical Translation Studies, it is crucial to choose the right data. Moreover, it needs to be assumed that this data will reveal relevant findings (Hoffstaedter, 1987:76). Thus, the literary work *Livro do Desassossego* (translated title *The Book of Disquiet*) by the Portuguese author Fernando Pessoa and four English translated versions by translators of various backgrounds were selected for analysis and comparison in this study. The book consists of a collection of texts found in 1935 in Pessoa's trunk, after his death and was only published decades later. In Castro's (2009:155) opinion this was a good turn of events as it allowed the post-modernist generation to "stake its claim to Pessoa, delighting in his book's slippery language and infinitely allusive, ultimately elusive nature". Characterised by the modernist propensity to innovate and delve into existentialist themes, the *Livro do Desassossego* is an extremely dense read, hence, it is susceptible to different interpretations. For this reason, the four translated versions of this literary work provided a good opportunity to find out to what extent the translators' subjectivity is reflected in their translated versions.

Each of the four translations is based on a different edition of the *Livro do Desassossego*. Jull Costa's translation is based on the thematic selection edited by Maria Aliete Galhoz, Teresa Sobral Cunha and Jacinto do Prado Coelho which follows the selection made by Maria José de Lancastre for the Italian edition published by Feltrinelli. MacAdam's version follows the

edition compiled by Maria Aliete Galhoz and Teresa Sobral da Cunha (Lisbon: Ática, 1982). Zenith's version follows his own Portuguese edition of the *Livro do Desassossego* (2011). Iain Watson's version follows the selection jointly made by Prado Coelho and Robert Bréchon, published by Christian Bourgois in 1988. Although the organisation of the fragments is different in all the editions, this does not mean that the content in each is different. This claim is supported by Sapega (1993:48) who maintains that the many versions of the *Livro do Desassossego* that have appeared over the years, "merely reflect back on each compiler's perceptions of its role in the wider context of the Pessoa project".

My choice of Zenith's (2011) edition of *The Livro do Desassossego* was motivated by three factors. Firstly, it is the ST used at least by one of the translators (Zenith). Secondly, it is one of the most recent editions of the literary work. Thirdly, unlike the other recent critical edition by Jerónimo Pizarro (2010), it was available to the researcher at the time of data collection. According to Medeiros (2013:3), the main difference between these two editions lies in the chronological organisation of the fragments. While Pizarro's edition follows chronological order, Zenith's is disorganised, which in Medeiros's (2013:3) opinion, "the incomplete and fragmentary order of the text is not a problem but rather one of its great achievements". Therefore, based on the good reviews and availability, Zenith's edition was selected as the ST for this study.

According to José Blanco (2008:17), the reason Pessoa was hardly known in English-speaking countries was due to a lack of translations. Although some of Pessoa's works had been translated both in America and in the United Kingdom from 1970 onwards, it was only in 1991 that this fairly unrecognised poet/writer was noticed. The contributing factor for this long overdue recognition across the world is indebted to the four different translated versions of *The Book of Disquiet*, which Blanco (2015:24) describes as "an editorial phenomenon". Thus, the four different English versions of the *Livro do Desassossego* were published in Britain and in the United States. The three British translations were translated by Margaret Jull Costa (London: Serpent's Tail, 1991), Iain Watson (London: Quartet Books, 1991), and Richard Zenith (Manchester: Carcanet, 1991); the American version was translated in New York by Alfred MacAdam (New York: Pantheon, 1991). Five years after translating his first version (*The Book of disquietude*), Zenith translated a second revised edition. The new and extended

version was published in 2000 was reprinted in 2002 by Penguin Books in their series Penguin Classics, under the title *The Book of Disquiet* (London: Allen Lane / The Penguin Press, 2000; and London: Penguin Classics, 2002). This version was awarded the Calouste Gulbenkian Translation award. The *Livro do Desassossego* has been included in *World Literature Today* as one of the 40 most influential works in the world of modernist literature.

1.5.2.1 The author of the *Livro do Desassossego*

Although the work of Pessoa has gained popularity and prestige in academic circles in Portugal over the last two to three decades, little was known about it outside of Portugal and the Portuguese diaspora until recently. According to Blanco (2008) Pessoa's work was discovered by international critics and scholars mostly due to the various translations of his modernist literary work.

Figure 1.1 Fernando Pessoa (public domain)



Pessoa was born in Lisbon in 1888 and died in 1935. After attempting first to write in English when he studied in South Africa, the Portuguese poet succeeds as a poet in 1910 in Portugal after returning to his country of birth. Pessoa wrote many poems in the language of the poets who had a significant impact on his style. Shakespeare, Milton, Keats and Poe were among the ones who influenced him the most during his formative years in South Africa. Despite Pessoa's rise to status of 'greatest' among his contemporaries in Europe and beyond, his work is relatively unknown in the country who saw him grow into the great poet and writer he became. Being fluent in English, Pessoa spent a considerable part of his time translating, both to support himself financially and as part of his activities in the literary world (Howes, 1983:165). Among his contributions, were his translations of Edgar Allan Poe's 'The Raven', 'Annabel Lee', and 'Ulalume' in verse (Howes, 1983:165). The scholar David Bunyan (1987:68) wrote about the lack of awareness of Pessoa's status as one of the greatest poets of his time, pointing out that only after Pessoa's bust was erected in Central Durban, did the South African reading public become aware of the great poet. Bunyan (1987:98) sees Pessoa not only as the prestigious European poet but also as a product of South Africa. In his opinion, Pessoa's stay in South Africa emancipated him from Portuguese schoolroom traditionalism, in a way that was denied to many of his Portuguese fellows. For this

reason, Bunyan (1987:96) contends that Pessoa's English work should rightfully be appropriated as South African English Literature, included in South African anthologies and studied in South African universities and research institutes.

Pessoa's prestige has now been rightfully acknowledged internationally. The scholar and translator George Monteiro (2000:1-2) posits that, "by standards that matter, Pessoa's poetic achievement is equal to that of the undisputed giants of modern western literature". The scholar and translator Richard Zenith (1993:47) even dares suggest that Fernando Pessoa is considered not only one of the biggest Portuguese poets since Luis de Camões but is arguably one of the most original poets of the twentieth century. Indeed, according to Zenith (1993:47), Pessoa has become a "literary byword", with both his poems and prose being translated on a grand scale.

One of Pessoa's unique features, as De Castro (2009:143) points out, is that of his authoring separate bodies of work with distinctive styles and themes through the creation of heteronyms. Pessoa created many authors (around 70, including some English ones) with fictitious names. However, the most well-known of Pessoa's heteronyms are Alberto Caeiro, Ricardo Reis and Álvaro de Campos. It is important, however, that these heteronyms are not be confused with pseudonyms as they are much more complex, each having its own biography and writing in different styles. Jackson (2010:5) goes as far as to suggest that it is Pessoa who set in motion the perception of fragmented and other multiple selves which opened European literature and psychology to freedom and escape from the determinism of the original self in the modernist period. Jackson (2010:6) posits that in this way, Pessoa goes beyond the use of pseudonyms, alter egos and character-narrators in the literary tradition since he creates a real life for his major heteronyms going as far as to create their horoscopes. In fact, it is Pessoa himself who says that "by delving within, I made myself into many" (Zenith, 2011:91). Similarly, Sadlier (1998:1) believes that the creation of each of these authors with their own history is in certain ways symptomatic of modernist literary technique in general. According to Sadlier (1998:1), they have something in common with Yeats's "masks" and Pound's "personae".

Zenith (2002: viii) posits that Pessoa's literary genius was unrecognised until after his death with the translations of his novel *Livro do Desassossego*. According to Zenith (2002: viii), Pessoa's legacy consisted of a large wooden chest full of poetry, prose, plays, philosophy, criticism, translations, etc. handwritten in Portuguese, English and French. The *Livro do*

Desassossego, which Pessoa describes as a "factless autobiography", was found among the hundreds of manuscripts in the chest and was written under the name Bernardo Soares, Pessoa's semi-heteronym. Soares is considered a semi-heteronym because he is, in Zenith's (2002: xxiii) words, Pessoa's "mutilated copy of himself". Although Soares is the narrator in the *Livro do Desassossego*, and despite Pessoa's attribution of the novel's authorship to Soares, the identity of the author has generated much debate in academic circles. According to Zenith (2002: xvi), the novel did not have only two authors, but three: Fernando Pessoa, Bernardo Soares and Vicente Guedes. Cousineau (2013: ix), on the other hand, postulates that the blurring of the distinction between the author and his protagonist produces a hybrid, indeterminate form of authorship that has led some readers of the novel to attribute it to Pessoa/Soares. In this study, I shall use the name Pessoa to refer to the poet and author in general, but shall use Soares to refer to the author and narrator of the *Livro do Desassossego*.

1.5.2.2 The translators

Having in mind the purpose of this study, it is important to know about the translators of the four translated versions of the *Livro do Desassossego* – who they are, where they come from, and what they have achieved as translators. Therefore, except for Ian Watson, what follows is a brief introduction to each of them:

Figure 1.2: Margaret Jull Costa (image kindly provided by Margaret Jull Costa with permission to print)



Margaret Jull Costa was born in London and has been a professional translator since 1987. To date, she has translated many works by Spanish, Portuguese, and also Latin American writers (Westerman, 2014). Jull Costa has been awarded the 1992 Portuguese Translation Prize for her rendition of Fernando Pessoa's *The Book of Disquiet*; the translator's portion of the 1997 International IMPAC Dublin Literary Award for Javier Marías's *A Heart So White*; and the 2000 Weidenfeld Translation Prize for José Saramago's *All the Names* (Westerman, 2014). Jul Costa lived in Portugal for two years.

In *An interview with Margaret Jull Costa* conducted by Sanches Berkobien (2013), Jull Costa admitted that Pessoa is hard to translate because according to her, he can be very oblique and

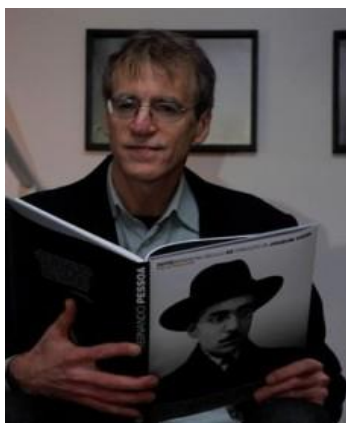
do such strange things with language. Jull Costa believes that as a translator, what she can do is, “to produce something that is a fine text in its own right”. She also believes that, “[...] every translator will produce a different version, because every reader reads and listens differently” (Sam Gordon, 2011).

Figure 1.3: Alfred MacAdam (with author’s permission to print).



Alfred MacAdam is a Professor of Spanish at the Faculty of Barnard which he joined in 1983. Besides his duties as co-chair of Barnard's Department of Spanish and Latin American Cultures, he is also affiliated with the programs in Comparative Literature and Human Rights Studies (Barnard, 2016). He has also taught at the University of Virginia, Yale University, and Princeton University. Professor MacAdam's is an expert in twentieth-century Latin-American narrative and has published three books and numerous articles on the subject (Barnard, 2016). He also translates Latin-American fiction and has translated novels by Reinaldo Arenas, Alejo Carpentier, José Donoso, Carlos Fuentes, Mario Vargas Llosa, Juan Carlos Onetti, and Osvaldo Soriano. MacAdam was the editor of *Review: Latin American Literature and Arts* from 1984 to 2004, a publication of the America’s Society (Barnard, 2016). This biannual magazine presents work by Latin-American writers who are not yet known to English-speaking audiences as well as unknown texts by already established writers (Barnard, 2016). MacAdam has never lived in or visited Portugal.

Figure 1.4: Richard Zenith (Valente, 2012)



Richard Zenith was born in Washington, DC, USA and graduated from the University of Virginia. He lived in Colombia, Brazil, and France, before settling in Portugal in 1987, eventually becoming a Portuguese citizen (*American Journal*, 2012). Zenith has freelanced as a writer, translator, researcher and literary critic. He was awarded the 2012 Pessoa Prize and has been praised for his research and translations of Portuguese Modernist poet Fernando Pessoa (*American Journal*, 2012). During a talk at the University of Harvard, Zenith argues that a translator tries to enter the world of the writer to translate from that place but it is very difficult. According to Zenith (Harvard, 2015), it is inevitable to let through part of his own voice when translating.

Iain Watson

Many searches online on the history or the person of Iain Watson proved inconclusive. In 1993, Sapega, who also conducted a study on the various translated versions, notes that she had not been able to consult this translator. According to Blanco (1991:282), Watson's translation is based on the organisation of the French edition that was organised by Francoise Laye. In the introduction of his translation, Watson (1991: xi) concedes that his translated selection "comprises roughly half the contents of the full edition".

1.5.3 Data analysis

A corpus comprising five selected corresponding translated excerpts of *Livro do Desassossego* was used for analysis in this study. All analyses of the texts followed the tenets of Toury's descriptive model of analysis and consisted of three stages which are discussed next:

In the first stage, the ST excerpts were analysed to determine the complexity of the novel in terms of bearing in mind the characteristics of modernist literature. The analysis provided a good understanding of the ST and offered valuable insight towards the construct of the TC used in the comparison of ST and TTs.

In the second stage, a close analysis of the TT excerpts was done. The TC was used in the comparison between ST and TTs in order to identify Berman's deformations. Each tagged deformation was then typed next to the corresponding deformations throughout the TT excerpts every time a particular deformation occurred.

In the third and last stage, the AntConc program was used to quantify patterns of frequency of the deformations occurred in each of the TTs.

1.6 Contribution of the research

According to Newmark (1988:9), "translation theory is pointless and sterile if it does not arise from the problems of translation practice". Despite theoretical claims that literary translators translate subjectively and despite the recent focus on the visibility of translators, the degree of subjectivity in their translations is a neglected topic of study in western literature. Hence, in this study, I intend to fill the existing gap by exploring the notion that translators are not equally subjective when they translate a literary work. Moreover, I intend to propose an instrument for measuring translators' subjectivity for the evaluation of subjective translations in terms of quantity.

1.7 Scope and limitations of the study

There were limitations in this study mainly in terms of scope. One of the limitations relates to the difficulty of finding corresponding excerpts for the analyses due to the various editions of the ST where the ordering of the fragments is different. Moreover, often many of those excerpts contained annotations and other references e.g. words or phrases that are either illegible or missing in the original. Since the different editors might have annotated differently, it follows that the different translators would have translated differently too. Hence, a comparison of these annotated excerpts would not have been fair. Therefore, the selected translated excerpts used in this study is limited to seven corresponding excerpts (2.477 words in total) that are devoid of annotations or references. The other limitation concerns Iain Watson's translation, which, for not being complete missed two corresponding excerpts, hence only five were used.

1.8 Organisation of the research

This research comprises the following chapters:

Chapter 1 introduces the topic of research while providing a brief look into the history of translation, more specifically in the domain of literary translation. A short contextualisation is provided with an introduction to scholars who have debated various aspects of translator's subjectivity. The research question is formulated in this chapter and objectives are set with a view to answer the research question. The research framework and methodology are laid out in this chapter as well as the tools utilised. Finally, some insight is given with regards to what this study intends to add to existing research in the area of literary translation.

Chapter 2 provides the theoretical background that guides this study. The chapter starts with a brief introduction to the literary movement of modernism, offering insight into the modernist literary elements that inform the ST used in this study. This is followed by a brief discussion on the deconstructionist approach that emerged within the postmodernist movement which extended to the field of translation. This leads to a discussion of translators' subjectivity in literary translation. The various theories, models or approaches that deal in one way or another with literary translation are discussed next. The chapter concludes with a detailed examination of the strategies of domestication and foreignisation followed by a discussion of Berman's analytic of translated literary works.

Chapter 3 deals with the methodology of the study. It provides both theoretical and analytical frameworks as well as the adopted research method. Thus, Berman's *negative analytic* and Toury's DTS are explained in detail as the optimal framework models selected for this study. Berman's twelve identified deformations are individually analysed and discussed in detail followed by a discussion on translation shifts. A detailed description of the TC and its construct for this study is presented next and examples of the use of a TC in various studies are given in terms of its usefulness. Finally, Berman's *negative analytic* is revised and improved in terms of its application as an instrument of quantifying translators' subjectivity. The chapter ends with a summary and a conclusion.

Chapter 4 presents the analyses and results of the study which are discussed in detail. The chapter provides a qualitative analysis of the ST excerpts by identifying the various literary devices and themes. A quantitative analysis of the AntConc results with the respective tables and figures is provided next. This is followed by the identification of the various ST deformations in the TTs and a quantitative AntConc analysis of the frequency and numbers of deformations occurred is given. The results of the analyses are provided in figures and tables. Finally, the conclusion is presented.

Chapter 5 presents the final conclusions derived from the research. It offers insight into whether the examination of translators' subjectivity has contributed to the advancement of research in translation studies, particularly on the topic of subjectivity in literary translation or not. The proposed model is evaluated in terms of feasibility and possible limitations to its applicability are offered. The chapter concludes with recommendations for future research and translators.

2 CHAPTER 2: LITERATURE REVIEW

The main objective of this chapter is to provide the relevant background that informs the theoretical framework used in this study. Thus, section 2.1 opens the discussion with a brief introduction to the development of translation studies followed by an overview of the literary movement of modernism and what it entails in section 2.2. Section 2.3 provides insight into the deconstructionist approach within the field of translation studies and section 2.4 looks at translators' subjectivity. In section 2.5, the challenges faced by literary translators are discussed, in particular within the context of modernism since a good understanding of the movement is essential in this study. Section 2.6 provides a detailed overview of the theories that have had the greatest impact on translation focusing on their impact on literary translation. In section 2.7, the strategies of foreignisation and domestication are discussed followed by an examination of Berman's analytical of literary translation in section 2.8. The conclusion of the chapter is presented in section 2.9.

2.1 Introduction

As a writer and translator, Pessoa (2002:225, trans. Zenith) understood well the complexities of communicating feelings when he writes the following:

The true substance of whatever I feel is absolutely incommunicable, and the more profoundly I feel it, the more incommunicable it is. In order to convey to someone else what I feel, I must translate my feelings into his language telling him things I supposedly feel, so that he, reading them, will feel exactly what I feel. And since this someone is presumed by art to be not this or that person but everyone (i.e. that person common to all persons), what I must finally do is convert my feelings into a typical human feeling, even if it means perverting the true nature of what I felt.

If a writer finds it difficult to translate his feelings into writing, then how much more difficult and complex it is for the translator to communicate these feelings from one language into another?

Of the many scholars who have attempted to define translation as an act of communication where the objective is to impart the original message to the foreign reader, Jiří Levý's (2004:148) is the one who has best encompassed its complexity. Levý (2004:148) argues that:

From the point of view of the working situation of the translator at any moment of his work [...], translating is a decision process: a series of a certain number of consecutive situations – moves, as in a game – imposing on the translator the necessity of choosing among a certain (and very often exactly definable) number of alternatives.

This analogy of players in a game reflects the importance Levý gives to the role of translators in the whole process of translation – a role that to a certain extent, has been overlooked because the focus has been primarily on the translated texts. As players, translators become the agents of decisions that impact the result of translation. As simple as this may sound, in literary translation, choosing from a multitude of alternatives is extremely complicated and demands special skills in order to impart the content of the original to the target reader. From this perspective, the role of the translator as decision maker is a vital one in the dissemination of different cultures. Bassnett (2014:5) acknowledges this importance by pointing out that one of the images of the role of the translator from the 1990s onwards is that of:

a force for good, a creative spirit who ensures the survival of writing across time and space, an intercultural mediator, interpreter, a figure whose importance to the continuity and diffusion of cultures is immeasurable.

The history of translation has been rather eventful in terms of the different theories and models developed by scholars and theorists who have advanced the practice of translation to what it is today. The debated concepts of faithfulness and equivalence, long considered as essential requisites of translation, slowly but surely gave way for other extra-textual influencing factors. These factors refer to culturally related issues such as feminism, post-colonialism and deconstructionism. All these theories, concepts and paradigms impacted to a greater or lesser extent on literary translation and on the literary translator. Considering that literature has been an important vehicle of expression of culture throughout the centuries, even millenia, the role of the translator becomes even more important. The translator's task is then to express cultures that constantly and dynamically change according to specific places, times or movements, in particular movements that affect literature, e.g. romanticism, modernism and postmodernism.

2.2 Modernism

Broadly speaking, the term modernism refers to the movement that gave birth to the extreme changes that took place in the decades before and after the turn of the twentieth century mainly in the domain of literature and the arts. According to Butler (2010), modernists endeavoured to break with the past by seeking new forms of expression. Although there is a lack of clear chronological boundaries, according to Sheppard (2000:1), the consensus is that the period of high modernism in Europe took place between 1870 and 1885. However, as Sheppard (2000:71) notes, it is the Great War and the crisis that was installed after that, that forms a defining moment within modernism. Having witnessed the violence and destruction of the war, many writers, artists and intellectuals felt that Western civilization was in a state of decline (Sheppard, 2000:71). According to Boym (1991:8), however, what brought this movement about was the development of technology and other advancements, e.g. the thriving of newspapers and the birth of photography. Rainey (2005: xxiv), however, argues that “modernism’s interchanges with the emerging worlds of consumerism, fashion, and display were far more complicated, more ambiguous than often assumed”. In Rainey’s (2005: xxiv) view, “the ambiguity of modernism’s institutional status may itself account for much of its perennial uncertainty concerning the nature of representation of art [...]”.

According to Lewis (2006:19-20), “accounts of the period often emphasise the influence of the forces of secularisation and the diminished significance of organised religion for many modern writers”. Levenson (1999:4) concurs, arguing that old perceptions were radically changed by the intellectual challenges offered by Nietzsche, Freud, Darwin and Heidegger, among many others. Levenson (1999:4) suggests these changes led to a loss of faith and value causing great anxiety after the devastation of the wars. Indeed, following the wars, the world was no longer a happy place to live. There was a sense of despair and traditional values, morals and beliefs were scrutinized and society and the individual were in conflict with each other. Lewis (2006:21) suggests that what inspired modernist writers was precisely the various conflicts of a social, political and intellectual level over the modern ideologies. In fact, as Sheppard (2000:33) points out, many artists and intellectuals had the strong feeling that contemporary European culture was experiencing, a “paradigm shift”.

Notwithstanding all the developments in a disillusioned world where religion no longer seemed to provide answers modernists continued to search, probing traditional religious questions about the human condition, the nature of historical experience, sexuality, and death (Sheppard, 2000:70). Miller (2006:31) argues that it is due to a general scepticism towards religious beliefs and the existence of God that artists search for “substitutes for religion”. This search plays an important role in the development of literary modernism since literature seems to be the most important substitute for religion that modernists can find. According to Miller (2006:29), from a political point of view, critics see modernist literature and art heralding anarchy and nihilism, and a revolt of the masses whereas others see modernism rejecting old democratic values and advancing an “intrinsically elitist world-view with an elective affinity for fascism and imperialism”. However, Whitworth (2006:39) argues that the disorienting situation in politics and religion coupled with the period of transition witnessed in the domain of science and theories of matter was far worse in art. Whitworth (2006:39) posits that these changes that take place in late nineteenth century, e.g. Einstein’s general theory of relativity and the discovery of Röntgen rays (later X-rays) have a great impact on modernist artists, including writers. Evidence of these developments is found in the self-reflexive phrases or images found within many modernist works such as phrases about “fragments” in *The Waste Land* by T.S. Eliot, for example (Whitworth, 2006:43). From a historical point of view, Călinescu (1987:5) postulates that:

modernity in the broadest sense, as it has asserted itself historically, is reflected in the irreconcilable opposition between the sets of values corresponding to the objectified, socially measurable time of capitalista civilisation, and the personal subjective, imaginative *durée*, the private time created by the unfolding of the ‘self’.

According to Bradbury (1991:95), one of the most remarkable features of modernism is its geographical spread to the cities. Bradbury (1991:96) argues that we cannot think of modernism without thinking about the urban environments and the new philosophies and politics that ran through the main cities of Europe, namely Berlin, Vienna, Moscow, St Petersburg, London, Zürich, New York, Chicago, and Paris. These cities became cosmopolitan centres that were more than mere meeting places or crossing points (Bradbury, 1991:96). Although there had always been a close association between literature and cities, it was during the modernist era that this relation was intensely strengthened. According to Bradbury (1991:98), cities were

[...] foci of intellectual activity at a time when the intelligentsia was expanding, acquiring greater self-consciousness as a caste, feeling increasing separation from dominant social orders, and increasingly orientating itself toward the future and belief in change.

Modernism spread to the entire Europe and beyond, eventually reaching Portugal. Just as in the rest of Europe, modernism in Portugal also saw great repercussions of the modernist movement which extends over two slightly different periods. According to De Castro (2013), the term *modernism* in the history of Portuguese literature and art generally refers to two generations spanning the period of 1914-1940. The first generation includes Fernando Pessoa, Mário de Sá Carneiro, and José de Almada Negreiros. The second included José Régio, João Gaspar Simões, Adolfo Casais Monteiro, and Miguel Torga. However, it was the first generation that was more experimental and more committed to pushing the boundaries of literary tradition. Both Pessoa and Sá Carneiro played a leading role in bringing the Portuguese literary scene up to speed with the best of the European avant-garde. However, according to De Castro (2013:143), Pessoa is the “inescapable giant of the modern Portuguese letters” and is undoubtedly considered the greatest of the Portuguese modernists. He was the first to break free from the literature of the past and to embrace originality and innovation representing modernism’s penchant for novelty like no other.

Childs (2008:5) argues that the term modernism is contentious and “should not be discussed without a sense of the literary, historical and political debates that have accompanied its usage”. Childs (2008:14) points out that although various points asserted in the 1970s about modernism can be challenged, e.g., the perception that it was Euro-American and the view that modernist writers rejected or broke away from traditional literature, the term is here to stay.

2.2.1 Modernistic features in literary texts

As seen in the previous section, modernism has a great impact on politics, religion, philosophy and inevitably on the arts. From a literary perspective, Bradbury and McFarlane (1991:48) see modernism as

The movement that expressed modern consciousness; an explosive fusion that destroyed the tidy categories of thought that toppled linguistic systems, that disrupted formal grammar and the traditional links between words and words, words and things.

Baldick (2000:151) further argues that the revolution of literary modernism is commonly understood as a revolution of aesthetic forms. Thus, modernist writers break up the nineteenth century's realism in the novel and in drama, and abandon traditional metres in favour of free verse in poetry. Known for their creativity and acute perception of reality, modernist writers rebelliously reject tradition in exchange for experimentation and innovation. In Žižek's (1992) view, this rebellious rejection for tradition is manifested in the modernist work that strives to be incomprehensible, functioning as a shock, a trauma which undermines the complacency of daily routine. Although this view may relate to art in general, it certainly applies to the field of literature. According to Baldick (2000:151), modernist writers devise new techniques such as the stream of consciousness in prose fiction, effects of collage and juxtaposition in verse, linguistic devices of defamiliarisation and structural techniques of special form or of multiple perspective.

Furthermore, following Saussure's publication of *Course in General Linguistics* (see section 2.4.1) which can be described as the "linguistic turn" modernist writers innovate in the field of linguistics and experiment with word order and sentence structure. Therefore, modernist literature is deliberately complex to challenge readers' expectations and to educate them in order to understand what they read (Baldick, 2000:151). Diepeveen (2003: xi) contends that:

Difficulty, in fact, was the most noted characteristic of what became the canonical texts of modernism; it dramatically shaped the reception of Faulkner, Joyce, Stein, Moore, Eliot, Pound and Woolf, just to name those who early were considered to be central modernist writers.

Modernist writers endeavour to look intellectual and cultivated as Butler (2010) asserts. According to Buttler, modernist writers often celebrate their intellectuality in their philosophical or encyclopedial accounts, using canonic works as their points of reference.

According to Rainey (2005: xix), modernism is preceeded by its reputation since it is endowed with "an authority so monumental that a reader is tempted to overlook the very experience of encountering modernist works". Perhaps the reason for this, as Dolezel (1998) maintains, is that the world created by the fictional is incomplete and indeterminate. Although this is a postmodernist view of fiction, it is rooted in modernism where the nature of literature is fragmentary and disconnected, and thus, extremely challenging to grasp. For Diepeveen (2003:

xi), the modern difficulty is a powerful aesthetic that shapes profoundly the entire Twentieth Century, an aesthetic that retained its force even in the postmodern era. This difficulty in modernist literature derives from an aesthetic form which requires a deeper understanding from the reader. This aesthetic form is evident in the richness of literary as well as poetic devices found in modernist prose which are listed below:

- **Paradox** – Baldick (2008: 246) defines this device as a statement or expression that is so “surprisingly self-contradictory that provokes us into seeking another sense or context in which it would be true”. According to Baldick (2008), there is always a hidden truth in a paradox. This truth usually is intended to make the reader seek it through deeper thinking. A well-known example of paradox is “I am nobody”.
- **Contradiction** – While paradox may seem illogical and difficult to grasp, contradiction is logical and refers to two opposing logical ideas that can either be true or not. Although it is not considered a literary device by itself, it is nonetheless an important characteristic of modernist literature, therefore, in this study it constitutes a device detached from paradox.
- **Ambiguity** – as a literary device, serves the purpose of lending a deeper meaning to a literary work. Baldick (2008:10) defines it as “openness to different interpretations; or an instance in which some use of language may be understood in diverse ways”. Writers use ambiguity to provoke readers to interpret what they write subjectively and imaginatively. Ambiguity is often caused using polysemous words that, in literature, can be deliberate, leaving it up to the reader to decide how to interpret it.
- **Metaphor** – The use of metaphors in literary texts is used for added aesthetic effect and to evoke emotion in the reader. According to Lakoff and Johnson (1980:3), generally, a metaphor is considered a “device of the poetic imagination and the rhetoric flourish – a matter of extraordinary rather than the ordinary language”. Baldick (2008:205), argues that this literary device is the most important and widespread. It is a figure of speech, in which one thing, idea or action is referred to by a word or expression normally denoting another thing, idea or action, suggesting some common quality shared by the two. In other words, there is an implicit or hidden comparison.

Often too, as already mentioned, modernist writers tend to use poetic language to better express their deep thoughts and feelings. According to Brooks and Penn Warren (1960:154) these

devices tend to shape and bind poetry, they involve the element of repetition and sound that give the impression of a binding together of words and the melodic sense of poetry that can often be found in prose:

- ***Rhythm*** - Brooks and Penn Warren (1960:146) posit that when we read poetry even silently, we are sub-vocally aware of the rhythm and texture of the language and are affected by them. Sometimes, it is very difficult to determine stressed syllables, especially when words are stressed for meaning, regardless of whether or not they are stressed grammatically. Hence, in two different sentences, the same word may be stressed or unstressed, according to its importance. Often, as in the case of free verse, the count of the main accents may be variable, the variation being determined by rhetorical and rhythmical considerations taken in conjunction (Brooks & Penn Warren 1960:179).
- ***Alliteration*** – According to Boulton (1982:67), alliteration is almost like an instinctive method of emphasis and is used frequently in common speech, in idioms, or in expressions such as “all is not gold that glitters” or “fine feathers make fine birds”. As in speech, alliteration is used in poetry as a tool to draw attention to specific words. When the poet uses a sequence of words that begin with the same consonant sound, he or she is using alliteration to emphasise them or to give a line or a group of lines a greater unity (Brooks & Penn Warren, 1960:155).
- ***Consonance*** – According to Brooks and Penn Warren (1960:156), consonance is the repetition of internal or ending consonants of words that are close together, which may occur within a single line or in several lines. Consonance involves patterning of consonances and serves to link lines in the same way as rhyme and alliteration, serving the function of binding and emphasising. This poetic device is often used to reinforce meaning, to provide colour, and to enhance the musicality of the poem or prose.
- ***Assonance*** – Assonance may sometimes serve the same purpose of alliteration which is binding or emphasis (Brooks & Penn Warren, 1960:155). Assonance refers to repetition of sounds produced by vowels within a sentence or phrase and it is used as a tool to enhance the musical effect in the text.

The understanding of modernist literature goes beyond grasping its aesthetic form and all the innovations regarding technique. According to Baldick (2000:151), modernist writing encompasses an understanding of modernist thematics, in particular the quest for the solitary consciousness e.g. the poetic speaker, or “the centre of consciousness” in the novel. In Baldick’s (2000:151) view, the quest for a coherent vision of the world is achieved within and against an apparently chaotic world of random or disconnected events and impressions. As Matz, (2006:216) asserts, modernity brought global war, urban chaos, revolutionary technology, and sexual freedom. Despite all these changes, the traditional novel inherited by the modernists seemed unable to match the confusion and the excitement that defines modern life. Thus, modernist writers try to “make it new” by trading the novel’s regular forms for experimental forms in order to reflect the chaotic world in which they live. In their endeavour to innovate, Matz (2006:216) argues that:

They replaced omniscience with fixed or fallible perspectives, broke their chapters into fragments, made sex explicit, and dissolved their sentences into the streams and flows of interior psychic life. Time and space dissolved as well, as did any faith that the world’s appearances could reflect its realities, or that “objective” truths existed. Indeed, the moderns went as far as to question reality itself. Whereas the novels of the past had taken too much for granted, the fiction of the future would question all forms of belief, perception, and judgment. It would open itself always to new ways of seeing and representing the world.

What really motivates modernist writers, then, is the desire to stress the art of the novel, to enhance its aesthetic dimension relative to poetry, painting, music, and a change in the nature of the human relationships to which fiction is perhaps solely responsive (Matz, 2006:216). In their constant search for meaning in a society who questions the reason for their existence, writers endeavour to reflect their hopelessness in what they write (Matz, 2006:215-6). Thus, they seek to write about the inner-self, individuality and the effects of the environment on the soul.

Individuality of course breathes subjectivity, and in the modernist period, there is no place for objectivity. Even the notion of truth is subjective and relative perspectives discard objective styles of being in the world, debunking faith in knowledge or judgment being free of prejudice, motive or error (Matz, 2006:219). This shift from the objective to the subjective is evident in

the rejection of third-person omniscient narration of the romantic novel. While traditional narration was objective and rather impersonal, the modernist subjective narrator becomes the only way to achieve narrative authenticity. According to Matz (2006:220), subjectivity is the aspect of the modernist novel's close attention to individual human psychology, the "movement inward" its most symptomatic feature. Matz (2006:220) postulates that "consciousness" is the modern novel's signature, not only because of the modern writer's interest in personal and subjective experience, but in response to what new findings in psychology reveal about how the human mind works. Fletcher and Bradbury (1991:408) reiterate this view, arguing that the novel:

[...] escapes the conventions of fact-giving, and story-telling; it desubstantiates the material world and puts it in its just place; it transcends the vulgar limitations and simplicities of realism so as to serve a higher realism.

Similarly, Bradbury and McFarlane (1991:393) argue that:

The modernist novel has shown, perhaps, four great preoccupations: with the complexities of its own form, with the representation of inward states of consciousness, with a sense of nihilistic disorder behind the ordered surface of life and reality, and with the freeing of narrative art from the determination of an onerous plot.

In Bradbury and McFarlane's (1991:393) view, the modernist novel serves as a vehicle for questioning the role of the individual in society.

Hall (2004:5) suggests that as Anglo-American philosophy in twentieth century lean toward more analytical and quantifiable methodologies and questions related to subject become the domain of continental philosophers. The role the subject plays in society is extremely complex and has been questioned from different perspectives by postmodern theorists. Thus, Lacan (1949), Althusser (1971), Foucault (1982) and Butler (1990) claim that the subject is a product of society rather than of human agency. The subject is therefore influenced by ideologies, e.g. of family, religion, education. Butler (1990:24-25), for example, argues that "there is no gender identity behind the expressions of gender". Instead she regards identity as "performatively constituted by the very 'expressions' that are said to be its results". These postmodernist

approaches to the notion of subjectivity impact greatly the way we analyse literature, postmodernist or modernist.

2.2.2 The modernist literary work *Livro do Desassossego*

Bradbury and McFarlane (1991:191) argue that although the movement of modernism is known for tackling a wide range of topics such as religion, science, philosophy and politics, it is the great names and the great works which are at the centre of any account of the movement. Thus, in the literary field, the names of Ezra Pound, James Joyce, Franz Kafka, William Faulkner, Virginia Woolf, Charles Baudelaire, among many others are often mentioned as great modernist writers. No less known and just as great, in Portugal and in Portuguese speaking countries, is Pessoa. Although his love for the new is evident throughout his *œuvre*, it is in his literary work the *Livro do Desassossego* that the modern consciousness is more reflected.

Zenith (2002: xvi), one of the translators of the *Livro do Desassossego*, describes the book as “a micro-chaos within the larger chaos of Pessoa’s universe”, adding that it is that “consummate disorder” what gives the book its strange greatness. In Zenith’s opinion, the book is “like a treasure chest of both polished and uncut gems, which can be arranged and rearranged in infinite combinations, thanks precisely to the lack of pre-established order” (Zenith, 2002: xvi). Similarly, Jackson (2010:17) gives praise to the novel describing it as:

[...] assuredly one of Pessoa’s lifelong projects, the fragments he wrote, [...], were neither assembled nor organised. They never were and are not a book; they are not the diary of a clerk in Lisbon, as they pretend, and they can never have a definite form. The *Book* is nevertheless – or because of these very characteristics – one of the supreme works of twentieth century fiction, a challenge to and reformulation of the modern novel, comparable to Kafka and Joyce.

Because of the fragmentary nature of the book, Zenith (2002: xxix) shares Jackson’s opinion of Pessoa’s *Livro do Desassossego* as not being a book in the real sense of the word suggesting that it is in fact a “non-book”. Because Pessoa never prepared the book to be published, different editions of the book emerged according to the individual organisation of different editors upon the discovery of the author’s trunk. Zenith, who has revised and edited two versions of the book, postulates that the edition and organisation of the textual fragments are “like pieces of a jigsaw puzzle” that could have been best served with a loose-leaf edition, which readers could order

according to their fancy (Zenith, 2002: xxix). Conceding that this is an impossible concept, Zenith recommends instead that readers invent their own order, or read the book's many fragments randomly (Zenith, 2002: xxix). Others have described the book as a "shapeless diary of a soul" (De Castro, 2013), an "unwritten novel" (Cousineau, 2013) a "*jornal intimo*" (Jackson, 2010). Although there is no consensus as to whether the book can be described as a novel, the *Livro do Desassossego* is widely recognised as a great modernist masterpiece (see Sadlier, 1998; Monteiro, 2000; Jackson 2010) and is considered a difficult read, especially by the reader who is not versed in modernist literature. As a modernist literary work, it possesses all the inherent characteristics of the modernist novel and for this reason it deserves to be called as such. For example, there is the fragmentary nature of the novel, without the traditional plot, the inward states of consciousness and the sense of nihilistic disorder that pervade the book throughout. This is evident in the narrator's accounts of his inner thoughts and feelings, ranging from most banal to deep philosophical notions of the self and the uncertainty about the existence of God (Pessoa 2011:11, trans. Zenith):

I reasoned that God, while improbable, might exist, in which case he should be worshipped; whereas Humanity, being a mere biological idea and signifying nothing more than the animal species we belong to, was no more deserving of worship than any other animal species.

Paging through the *Livro do Desassossego*, it is evident how difficult it is to penetrate the narrator's interior world displayed in its fragmentary prose. It is precisely this fragmentation of ideas that reflect the individual crises which affect humanity in the early twentieth century. Thus, Soares, the narrator and protagonist of the *Livro do Desassossego*, reveals himself as fragmented and melancholy when he writes "I live inscrutable hours, a succession of disconnected moments, in my night-time walk to the lonely shore of the sea (Pessoa 2011:92, trans. Zenith) and "[h]ow much I die, if I feel for everything!" (Pessoa 2011:93, trans. Zenith). The focus always falls on the subject through interior monologues in which it is the "I" that is paradoxically at the centre of everything in "[h]ow much I have lived without having lived! How much I've thought without having thought! (Pessoa 2011:309, trans. Zenith).

In line with the modernism thought, the recurrent themes in the *Livro do Desassossego* are life, death, dreams, feelings, tedium. The narrator is constantly delving into the existentialist nature

of the melancholy and anguished “I”, often lending himself to despair and longing for nothingness:

I feel like fleeing. Like fleeing from what I know, fleeing from what’s mine, fleeing from what I love. I want to depart, not for impossible Indias, or for the great islands south of everything, but for any place at all – village or wilderness – that isn’t a place (Pessoa 2011:148, trans. Zenith).

Pessoa’s writing is not only creative, but is also deliberately complex to challenge readers. The complexity of his writing is evident throughout the novel in different ways. The use of literary devices such as paradox, contradiction, ambiguity, metaphor and other poetic devices such as rhyme, rhythm, alliteration and consonance, among others are the ways in which Pessoa evokes emotion in the reader. For example, he is being paradoxical when he makes statements such as “I can only imagine that I’m everything, because I’m nothing.” (Pessoa 2002:154, trans. Zenith) and he is uncertain of his own feelings when he says, “I envy but I am not sure that I envy” (Pessoa 2002:20, trans. Zenith,).

In true modernist style, Pessoa also creates and experiments through the use of unusual language that often defies Portuguese language norms. The innovative use of language and grammar throughout the *Livro do Desassossego* reflects the modernist writers’ rebellion against tradition. Examples of these anomalies are evident in words forged by the writer throughout the novel such as “durmo” (unsleep), “inevitabilizar” (inevitabilise), “desverde” (un-green) and in the many unexpected syntactic combinations such as “fazer não fazer nada” (to do not to do nothing).

Although Pessoa’s creativity is a defining characteristic of the complexity of the novel, it is his engagement with philosophical thought that mostly lends the novel its impenetrable opacity. Pessoa’s propensity to delve in deep modernist philosophical thoughts that characterise the modern era are challenging for readers to understand. Thus, the existentialist or philosophical thoughts influenced by the philosophical thought of the modern period where life is devoid of real meaning permeates the novel in passages like this:

I have no meaning, I don’t know my worth, there is nothing I can compare myself with to discover what I am, and to make such a discovery would be of no use to anyone. And so, describing myself in image after image – not without truth, but with lies mixed in – I end up more in the images than

in me, stating myself until I no longer exist, writing with my soul for ink, useful for nothing except writing (Pessoa 2002:170, trans. Zenith).

From the above passage, it is evident that Pessoa found a way to transfer his innermost modernist existential problems to the pages of the *Livro do Desassossego*. However, according to Jackson (2010:16), it is when *Livro do Desassossego* is read in its totality, that it takes on characteristics of the modern novel, becoming an open work of art through its indeterminacy. Similarly, the linguist Herculano De Carvalho (s.a.:147) argues that even an assiduous Pessoaan reader cannot be left unimpressed with the poetic profundity of these texts, and with the originality of language in which they are conceived. Indeed, Pessoa's dense philosophical reflections combined with other modernist literary elements make this book the great modernist literary work it is claimed to be. It is not surprising, then, that the renowned American literary critic Harold Bloom (1994) included it in *The Western Canon*, among those whom he believes to be the greatest writers of the twentieth century.

The following section deals with the issue of indeterminacy and multiple meanings that impact the analysis of literary works and ultimately their translations.

2.3 Deconstruction

Culler (2007: i) argues that the term deconstruction was one of the flash points in critical and cultural debates of the last quarter of the twentieth century, spreading into many fields of literary studies and beyond. In his view, the term can be defined as a mode of philosophical and literary analysis which interrogates logical philosophical categories and concepts (Culler, 2007: ii). In broad terms, deconstruction refers to the detailed examination of texts in order to understand that there is no fixed meaning in what is conveyed. Therefore, it seeks to expose what is implicit. From a linguistic perspective, Munday (2012:254) argues that deconstruction not only pulls apart some of the main premises of linguistics but also "challenges the capacity to define, capture or stabilise meaning". The notion of meaning and the written word is taken to a level in which there is no correct interpretation and the idea of a pure text ceases to exist. Hence, deconstructionism has had a tremendous effect on the way readers, and translators alike choose to interpret a literary text.

The concept of deconstructionism resulted from the work of philosopher Jacques Derrida where he uses the term *différance* (a neologism derived from the French verbs defer and differ) to show the play between two very different meanings. Norris (2002:32) believes that this neologism is of great importance, arguing that Derrida breaks new ground in the extent to which the meaning of ‘differ’ shades into ‘defer’. According to Norris (2002:32), this involves the idea that meaning is always deferred, perhaps to the point of an endless supplementarity, by the play of signification. This is particularly true in literary translation as language is often used connotatively and texts can be ambiguous, contradictory and paradoxical. Suddenly, readers and translators are “free” to interpret from a number of perspectives without being accused of wrong interpreting, and what might have been considered wrong started to be considered subjective.

According to McQuillan (2001:3), deconstruction has come to mean either a method or a theory of reading in various contexts. However, he disagrees with this way of looking at deconstruction and argues that it means neither, because there are no set rules, no criteria, no procedure or theory to be followed (McQuillan, 2001:22). In his view, what deconstruction shows rather is “the limits of our world, turning them inside out so that we might not be tricked into believing what others think of that world”. For example, when we read a novel, we deconstruct the text in our own way because it is our reading and therefore it is unique to us. When we finish reading, we leave a trace of us in the text. So, other reader’s understanding of the novel will be different from ours (McQuillan, 2001:26). The implications of understanding a literary text from a translational perspective are not so straightforward since the translator has the added responsibility of conveying the author’s voice and the message to prospective target readers.

Notwithstanding the debate around whether or not deconstruction is or is not a theory, it has affected translation as Arrojo (1996:10), a pioneer of deconstruction in translation studies argues. Kruger (2004:58) concurs by arguing that:

Deconstruction upsets traditional views of translation by removing equivalence from the *skopos* or purpose of translation. From the perspective of deconstruction, it is no longer possible to reduce the aim of translation to creating a target text that is equivalent to the source text (regardless of which aspects are considered important in terms of equivalence).

As it was demonstrated in this section, deconstruction has played an important role in translation studies and has inevitably impacted on literary translation. Since equivalence is no longer the highest goal for translators, it is important to understand why translators are affected by this paradigm. Furthermore, it is equally important to understand that translators start frowning upon a long tradition of linguistic equivalence in favour of a creative translation in which subjectivity is highly encouraged.

Saussure's ideas of the signified and the signifier with his linguistic equivalence theory has had a major influence on Derrida (1978) as it had previously on Jakobson in his theory of equivalence of meaning. However, Derrida looks at meaning from a different perspective and expands on the notion of meaning, suggesting that meaning also encompasses that which is not obvious, in other words, what is hidden or absent. As mentioned in section 2.3.1, the signifier refers to the spoken and written signal, whereas the signified refers to the concept. Where Jakobson sees “difference” between the two, Derrida (1978) sees *différance* because as he understands it, the difference between signified and signifier relates to the way the signified defers meaning to the signifier. For him, then, meaning is not based on the differences between signifier and signified but it is rather *différance* that creates meaning. In other words, meanings derive not only from differences but also from their relations to other signs, also depending on what they are not. Derrida's play with the notion of *différence(a)nce* suggests the idea of differing, differentiating and deferring. For Derrida (1978:292), the notion of play “is always a play of absence and presence”; thus, meaning cannot be said to be immediately present but must also depend on that which is absent.

Derrida describes this dependence on the absence as *trace* – what a sign differs or defers from. In other words, it is the absent part of the sign's presence. Davis (2014:15) explains “that pursuing meaning is not a matter of revealing some hidden presence that is already there; rather, it is a relentless tracking through an always moving play of differences”. For instance, in the example “I am cold”, Davis (2014) says that the concept of coldness to which she refers is not an essence in and of itself, but signifies only through its relation to concepts of cool, warm, hot, etc.

Derrida (1979:102) also debates the traditional notion of equivalence in terms of translatability arguing that

A text lives only if it lives on, and it lives on only if at once translatable and untranslatable. [...] Totally translatable, it disappears as a text, as writing, as a body of language. Totally untranslatable, even within what is believed to be one language, it dies immediately.

For Davis (2014:22), this simply means that if a text were totally translatable, it would simply and purely repeat what already exists, that it would have no singularity or plurality. On the other hand, she says, if totally untranslatable, a text being self-contained would die immediately.

Derrida (1978) rejects the structuralist notion that texts can be analysed from their structure and linguistic patterns that govern them. In fact, as Davis (2014:20) argues, “the idea that a language or any structure can have such a clean-cut edge is precisely what deconstruction calls into question”. This approach that the text is not a static vessel containing one exclusive meaning – that of the original author – is concurred by Hermans (2014:18) who also believes that there is no fixed, identifiable meaning that can be determined. What this means is that the previous concepts of equivalence and faithfulness become invalidated to a certain extent allowing meanings to differ and be deferred by the reader depending on certain factors such as culture, time and place.

Greatly influenced by Derrida, in her book *Oficina de tradução*, Arrojo (1986) tries to show how culture, time and place can influence the reading/interpretation of a text for readers and translators alike. From a deconstructionist perspective, she examines how the same translated texts in different times can impact on the reader’s/translator’s deconstruction of the meaning of the ST. She concludes that the process of interpretation and deconstruction of a text greatly depends on influential factors that are inevitable concerning the reader and the translator alike. These factors can also include personality, feelings, thoughts, experiences and socio-economic factors which are present at the time of translating. For Davis (2014:16) this means that translators are free to deconstruct the ST and reconstruct it according to their own interpretation. She argues that:

The source text of a translation is already a site of multiple meanings and intertextual crossings, and is only accessible through an act of reading that is in itself a translation. The division between ‘original’ and ‘translation’, then – as important and necessary as it is to translators and scholars today – is not something pre-existing that can be discovered or proven, but must be constructed and institutionalised. It is therefore always subject to revision.

This notion of plurality of interpretations is particularly helpful in the translation of difficult, ambiguous or obscure literary texts. However, if there is always a possibility that meaning is something else once deconstructed, what are the implications of deconstruction for literary texts? It is fair to say that taking into consideration that readers can interpret the texts as they so please, literature is open to an infinite range of interpretations. As Bertens (2001:137) argues, from a deconstructive perspective, “the interpretation of literary texts will never lead to a final, definitive result”. For example, in the novel *Wuthering Heights*, Heathcliff can be perceived as both the marginalised victim that we feel for, or else, as the evil vengeful person – neither interpretation is wrong nor other forms of interpreting his character would be acceptable. What is more, Bertens (2001:137) says, is that the difference between literature and other forms of writing has arguably disappeared except for one category “the texts that confess to their own impotence, their inability to establish closure”.

The idea of deconstructing the ST has not been well received by all contemporary translation theorists, especially by proponents of equivalence and faithfulness based on prescriptive linguistics approaches. Anthony Pym (1995) for example, in his article “Doubts about construction as a general theory of translation”, harshly criticises translators who are influenced by deconstruction in their translations. According to Pym (1995:17), different translations of the same sentence challenge the assumptions of stable meaning and raise doubts because some meanings are presupposed. What the various translations show then, is the destruction of the original meaning. For Pym, deconstruction obliterates the intended ambiguity or opacity of the original, seeing that translators present their own interpretation of the deconstructed text. Although Pym’s (1995:13) criticism comes across as harsh, there is a certain degree of truth and validity in his criticism when he asserts that:

Deconstruction at once invites the move to find the difference and condemns it as the logocentric (the initial search would be for a stable meaning to be found). One can only deconstruct an attempted construction.

Pym (1995:15) raises yet a valid point by saying that “complexity, if nothing else, must be a feature of whatever could be said” and that deconstruction’s attempt to dispel darkness appears to be a transfer when in fact it is a transformation. This transformation, however, is not necessarily a bad thing according to Kruger (2004:49) who argues that:

Deconstruction and its practices should not be read as intimations towards plurality or relativism in translation, but should rather be utilised as powerful analytical tools, ways of reading and writing with heightened awareness. After all, good translators are in the first instance good readers, and by the virtue of their mediating position [...], they have to (at least) be aware of the plethora of gaps and traces in source texts as well as source and target languages and cultures.

Kruger (2004:68) posits that it is precisely this power that derives from the acute awareness of context and subjectivity that makes deconstruction invaluable to the practising translator. Kruger (2004:68) further argues that “deconstruction forces us to break with conventional logocentric approaches to translation that are necessarily directed inward, towards the source text and some metaphysical notion of meaning.” In other words, the reader or the translator needs to pay less attention to notions of linguistic equivalence in terms of the Saussurean signifier and signified, and move into a more open understanding of meaning. For literary translators, this change of approach seems to be more of a requirement than a necessity. However, this new approach towards the interpretation of meaning has led to another debate, that of the translator’s autonomy and creativity. As translators become empowered to produce meaning deriving from their own interpretation, they also become active players in the reconstruction of the ST by making use of their skills to do so.

2.4 Translators’ subjectivity in literary translation

According to Williams (2013:91), it is not surprising that the theorisation of the translator’s role has been a relatively recent phenomenon since the practice of translation has long been obscured and repressed by the translators themselves. This view of the translator echoes Venuti’s concern with the translator’s invisibility (see section 2.7) which forced other scholars and theorists to look closer at the role of the translator, that of interpreter of texts. From this perspective, it has been established that it is extremely difficult to remain objective, particularly in the translation of literary works. Davis (2014:24) posits that the reason for this difficulty is a result of what she calls the “inexhaustible textuality” of texts.

Contradicting the argument that literary translation can only be subjective, Boushaba (1988:48) contends that “the subjective interpretation of a literary text, if it is a risk, is not an inevitability”. In fact, Boushaba (1988:48) says that “there is a criterion, which, if taken into consideration,

would help the translator to achieve an objective interpretation of the author's meaning". Boushaba (1988:50) argues that since the meaning of a literary text is conditioned by the author's personal experiences or his vision of life, "the translator has then a reference to which he can turn to in his interpretation of the author's purpose in the SL text". Therefore, Boushaba (1988:50) suggests that it would be possible to achieve an objective rendition of the ST message in a literary work. For this, he proposes that the translator first read the SL message, and through a further process of decoding it, establishes a relationship between its meaning and the author's thought or vision of life, which condition that meaning. This way of approaching the original text would enable the translator to avoid a speculative interpretation of the author's intention.

Although Boushaba raises a valid point concerning the long-established argument about the impossibility of an objective literary translation, from a deconstructionist perspective (see section 2.3), it is somewhat impractical. The deconstructionist approach not only allows the freedom of translators to interpret texts in different subjective ways, it encourages them to exercise that freedom. It is evident that this freedom has a great effect on translated literary works leading to the heightened awareness of the translators' subjectivity and the role translators play in literary translation. Deliberated over two decades, the role of the translator has received intensified interest in recent times as is evident in recent published works (see Chapter 1).

Shields and Clarke (2011:1) posit that the increasing focus on translators themselves as "embodied agents and not instruments or conduits" has been under way since the early 1990s. As Shields and Clarke (2011:1) suggest, this significant change of perspective had already been witnessed in the mid-1970s, brought on by DTS. Robinson (1991) calls this shift from focusing on translators' choices towards a focus on the person of the individual translator "the translator's turn" in a book with the same title. Robinson (1991: xi) argues that:

Traditionally, translators (we have been taught) imagine their ethical task as one of introversion, self-effacement, becoming a window between SL and TL receptor, that the TL receptor will not even recognise as a window. No personality, no self-advertisement.

What the above implies is that the greater subjectivity in translation choices, the greater is the visibility of the translators in their translation, a view that is argued by Venuti (see section 2.7).

Bassnett (2002:6) also mentions the importance of making the translator more visible in our globalised world. She postulates three recurring strategies that are central to the many theories of translation articulated by non-European writers: a redefinition of the terminology of faithfulness and equivalence, the importance of highlighting the visibility of the translator and a shift of emphasis that views translation as an act of creative rewriting. Thus, the translator is seen as a liberator, someone who frees the text from the fixed signs of its original shape making it no longer subordinate to the source text but visibly endeavouring to bridge the space between source author and text and the eventual target language readership. This revised perspective emphasizes the creativity of translation, seeing in it a more harmonious relationship than the one in previous models that described the translator in violent images of ‘appropriation’, ‘penetration’ or ‘possession’.

Chesterman (2009:13) believes that we may be witnessing the development of a new subfield in translation studies and suggests that it could be called “TranslaTOR Studies”. In this subfield, texts are secondary and translators’ primary. In Chesterman’s (2009:15-16) view, this priority can lead to different types of research questions that may reveal the people behind the texts. Bassnett (2014:10) sees the recent emphasis given to subjectivity deriving from two distinct influences, namely the growing importance of research into the ethics of translation and the greater attention to the philosophical issues that underpin it. From this perspective, it is important to mention here the work of Berman and Venuti on the ethics of the translator and Derrida’s philosophical approaches which have led to another view of the translator from “an invisible scribe scribbling in a hidden room” as Levine (1990) puts it, to a visible and active participant.

Within the deconstructionist approaches of text interpretation, readers are encouraged to read subjectively and give the same literary text as many interpretations they so desire. Scott (2012:3), who sees the translator also as a reader, suggests that we must move from the partial view of the translator as “someone with a particular translational competence”, to a holistic view of the translator as “an unconscious, a subjective, a writerly metabolism”. In other words, we must move from translation as a linguistic activity to translation as a life necessity. From this perspective, translators, as readers, are also entitled to give the same source text as many interpretations as they see fit. This view is shared by Gorjan (1970:201), who raises translators

to the same level as writers in terms of creativity. Hence, he maintains that just like writers, translators have their own ideals and strive after truth and perfection, and for their “ambitions and aspirations”. Incidentally, from a deconstructive perspective, this notion of interchangeable roles is beautifully expressed by the author-reader-translator Pessoa in the *Livro do Desassossego* when he writes “as I’m reading, the commentary of my intellect or imagination has always hindered the narrative flow, after a few minutes it’s I who am writing, and what I write is nowhere to be found” (tran. Zenith, 2002:345).

Of course, it is only natural that literary translators aspire to create a work of art just as the author without being charged as traitor or unfaithful. However, this is a topic of dissent among translation scholars and while some scholars agree that translators should aspire to create like writers, the view of the translator as creative artist has not been accepted by all. The Czech translation scholar Jiří Levý, for example, sees the translator’s personality coming into play in translated literature as negative, arguing the need to preserve the objective validity of the original literary work. Although Levý (2011:39) accepts that every translation involves an interpretation, for it to be valid it must be “based on the most essential features of the work, and it must seek to convey its objective values”. Thus, Levý (2011:40) sees subjectivity as one of the greatest “pitfalls” translators are subject to, because it leads them astray.

In contrast, other scholars such as Clarke (2011:29) do not believe in the traditional idea that “the translator is the betrayer of the source text, or at best a passive intermediary who allows the reader to forget that he exists”. Clarke argues that in recent times, this view has changed and it is now acknowledged that the translator is a powerful agent with authority. Defending a similar position, Williams (2013:107) further contends that this focus of scholarly attention towards the translator was greatly influenced by the rejection of the idea that meaning is stable or fixed in a text. Hence, Williams (2013:108-9) argues that:

If the texts do not have pre-existing and fixed meaning waiting to be uncovered and ‘translated’ into another language and culture, then the translator’s task becomes a very responsible one for they have to decide on what meaning(s) to translate. Such decisions relate to elements in the text itself (whether, for example to choose the term ‘insurgent’ instead of ‘freedom fighter’).

It is obvious that the decision to choose from a multitude of terms that convey the same or approximate meaning of a word in the source text is more difficult in a literary text. The challenge further intensifies when translators are confronted with difficult literary works such as the complex twentieth century literature (see section 2.2). This type of translation requires a good grasp not only of what the whole movement of modernism entails but also what constitutes modernist literature within the movement. An example of this complexity is the fragmentary open-ended narrative, compounded with dense philosophical ideas that may lead to subjective interpretation. Since there is no correct interpretation, texts can be translated subjectively depending on each translator's interpretations, which might be more than one.

Modernist language in literature – in a sense related to Derrida's "trace" – is often paradoxical and contradictory, requiring an understanding of source language beyond its nuances or underlying socio-cultural and religious factors. Hence, texts need to be deconstructed in order to find what is not obvious or what is absent. Evidently, a dense text brings a greater possibility of different interpretations dependent on each translator's own ability or capacity to unveil the meaning of certain thoughts. Ambiguity is another literary device, deliberately used by modernist writers to invoke more than one interpretation. Holman and Boase-Beier (1999:6) affirm this idea, arguing that this form of device is a constraint in literary translation that creates multiple pathways to different meanings and thus triggers subjective interpretations. Another issue that Hermans (2014:18) brings up is that there are divergences between what the authors may have intended to convey and what the readers understand. Since different interpretations yield different meanings, no translator can determine one particular meaning of a text, especially in literary works. According to Inggs (2003:286), the translator's interpretation of literary works may be influenced by a variety of factors, one of them the translator's personal ideology, and notes that:

All literary works reflect the writer's personal ideology, either consciously or unconsciously. In the field of children's literature, ideological content has been the focus of a number of critical works [...]. One of the central issues is how ideology is embedded in the text, and which strategies the writer adopts in order to put forward a particular value system.

Drawing from the various opinions on the topic of subjectivity in literary translation, it is evident that the main preoccupation is the subjective agency of the translator. Translator agency

consists of two aspects: the first is the translator's subjective interpretation of the source text; the second, is the translator's personal translation strategies regarding the target text. Tymoczko (2007:189) sees translator agency as "an appreciation of the capacious nature of translation [that] goes to the heart of empowering translators". Tymoczko (2007:189) adds that:

Translators can perceive the full range of possibilities of their profession, possibilities that are often stifled within prescriptive notions of translation emanating from a single cultural confine. Such enhanced agency is essential for translators facing the ethical, ideological, and intellectual challenges of the contemporary world.

Because translators, especially literary translators, can perceive many possibilities of literary interpretation, many poets and other literary figures have, according to Tymoczko (2007:189), promoted translation as part of innovative and creative literary projects. In fact, they have acknowledged the power of translators in furthering the aims of many literary movements. This is the case of modernist writer and poet Ezra Pound who translated an extensive version of sonnets and ballads of fourteenth century Italian poet Guido Cavalcanti as well as medieval Chinese lyrics among others (Yao, 2002:5). Tymoczko (2007:316) points out that one of the most noticeable aspects of translation studies since the 1980s has been the emphasis on, and calls for, translators to be visible, audible, and ethically empowered agents.

Closely related to subjectivity and objectivity are creativity and faithfulness. The idea is that the more objectively translators translate, the more faithful they are to the ST. However, the debate around whether or not translators should be creative or faithful when translating literary works is delicate, because of the general perception that creativity is solely owned by the original author. Saldanha (2005:34) attributes this perception to the fact that for a long time, translation in general has been regarded as reproduction, not production, and therefore, a derivative rather than a creative activity. For a long time, the original author's creativity was considered sacred and as such should remain untouched by the translator. However, deconstructionist notions of translation combined with the translators' desire to bring the TT to the reader made them ignore old notions of fidelity to the original text. Hence, in highly domesticated and fluent translations, it is very likely that a translated work of art will pass unperceived by the target reader as a translation. The probability of this happening is even higher if there is only one translation of the original available to target readers. In such cases, it

is almost impossible to discern the translators' traces in the TT or determine whether they have been faithful or unfaithful to the ST.

The assumption that a TT needs to be a "faithful" representation of the ST has been explored equally in non-literary and literary texts. Nonetheless, after so many theories of translation, the old adage *traduttore, traditore* (translator, traitor) is still a guiding motto for supporters of faithfulness to the ST. To a certain extent, Venuti (1992:8) shares this opinion when he approaches translation from a deconstruction perspective, firmly maintaining that:

A translation is never quite 'faithful', always somewhat 'free', it never establishes an identity, always a lack and a supplement, and it can never be a transparent representation, only an interpretive transformation that exposes multiple and divided meanings, equally multiple and divided.

Benjamin (2004) discusses the issue of fidelity from a different perspective. In his essay *Die Aufgabe des Übersetzers* [The task of the translator], Benjamin (2004:21) suggests that "the significance of fidelity as ensured by literalness is that the work reflects the great longing for linguistic complementation". Thus, he argues that in order to be faithful to the ST, the translator needs to render a "pure" language in which the two languages are brought together in perfect harmony. This can be achieved with a literal rendering and thus he argues that:

A real translation is transparent; it does not cover the original, does not block its light, but allows the pure language, as though reinforced by his own medium, to shine upon the original all the more fully. This may be achieved, above all, by a literal rendering of the syntax which proves words rather than sentences to be the primary element of translation.

Although Benjamin does not provide practical solutions for translations – more specifically those of a literary and philosophical kind – he is concerned about allowing the foreign into the TT just as Schleiermacher had done earlier, and was afterwards revived by Berman and Venuti. From this perspective, the perception that fidelity implies a lack of creativity does not hold much ground since achieving such a higher language is no small feat. Therefore, a certain level of "creativity", in terms of application of linguistic skills, is required in order to render the message as aesthetically as it is in the ST.

Scholar Levine (1990) takes on the idea of the servile translator in *The subversive scribe*. Levine (1990:632) sees the translator in a very different light, far from being the servile, nameless

scribe arguing that “the literary translator can be considered a subversive scribe”. The reason for that, she says, lies in the fact that translations are not only betrayals in the traditional *traduttore traditore* sense, but also because “an effective translation is often a (sub)version, a version ‘underneath’, implied in the original, which becomes *explicit*” (Levine, 1990:633).

Van den Broeck (1995:1) argues that the activity of interpreting is a prerequisite to translation and defines translational interpretation as “a complex strategic game”. This game becomes even more complex in the translation of literary works considering that interpreting figurative language can be very subjective. In the same vein, Ó Cuilleanáin (2011:67) explores this theme on the assumption that “translation is among other things, something of a performing art”. He posits that if performers are compelled to take personal ownership of each work they transmit, so do translators. Bush (2007:25) concurs suggesting that subjectivity is unavoidable in literary translation. Thus, he postulates that:

Translators’ subjectivities are tempered by style, interpretation and research within a professional strategy that is driven by an ethical and emotional engagement: they want readers to experience and enjoy some of what they feel when reading the original and naturally what is added by the translation, the new literary architecture.

According to Hall (2004:5), every major critical movement of the second half of the twentieth century has touched, in one form or another, on notions of subjectivity. Hall (2004:5) posits that the issue of agency is central to discussions of subjectivity, being a controversial topic that interrogates the question of responsibility in personal action, namely in “aesthetic creation, in interpersonal norms and in social valuations”. Paloposki (2009:191) suggests three types of agency:

- Textual, which she describes as “the translator’s footprints”, comprising deliberate manipulation, stylistic preferences or habits;
- paratextual, where translators insert notes or prefaces, and
- extratextual, where translators play a role in the selection of works to be translated.

According to Paloposki (2007:336), the emphasis on agency is “a reaction to a more established tradition of studying norms and systems in translation”. In fact, Paloposki (2007:336) adds that the concepts of systems and norms can be seen a “shorthand for studying the work of actual

people”, that it is after all where the results of the translators’ work show. Furthermore, Paloposki (2007:336) contends that:

Translations are the site of linguistic and textual irregularities, idiosyncrasies or anomalies, and these in turn are the visible results of the work of acting, decision making, reflecting translators.

From an aesthetic perspective, the translation of literary works calls for creativity and consciously or subconsciously, literary translators tend to translate more subjectively than they translate any other type of translation. Frank (2014:12) sees subjectivity in the interpretive choices translators make through the negotiation of concepts and practices of equivalence and fidelity, resistance and transparency, sameness and otherness, inclusion and exclusion. At the heart of this negotiation lies the translators’ agency, in particular, the textual agency.

From the above discussion, a broad and complex definition of what translators’ subjectivity entails emerges. However, drawing on Papoloski’s (2007) approach, this study focuses on the textual agency of the translator which she aptly describes as “the translator’s footprints”.

2.5 Literary translation

The development of modernism changed perceptions at many levels in various fields. Hence, it was inevitable that perceptions of translation would also be changed, especially in the field of literary translation. Thus, the modernist period saw several writers engaging in translation, in a quest to make the old new. As mentioned, Ezra Pound translated various literary works including poems from fourteenth century Guido Cavalcanti, as well as medieval Chinese lyrics (Yao, 2002:5). His translations however, are challenged on the basis of Venuti’s (1995:167) notion concerning the concealment of modernist appropriation in foreign texts, behind the claim of aesthetic autonomy for translation. According to Venuti (1995:165), modernism asserts the independence of the translated text, demanding that it be judged on its own. Moreover, it “seeks to establish the aesthetic autonomy of the translated text by effacing its manifold conditions and exclusions [...] by which the foreign text is rewritten to serve modernist cultural agendas” (Venuti, 1995:165). In this way, Venuti attacks the domestication of texts against his defended foreignisation and disregards the creative element required in literary translation.

As seen in the discussion in sections 2.1 and 2.3, the challenges of translation are greatly intensified in the translation of literary works. This difficulty is mainly attributed to the fact that translators need to replicate the aesthetic value of the literary language and at the same time convey the message of the original work. According to Hochel (1991:41-42):

In belles-lettres (fiction, poetry, drama) the grammatical lexical and stylistic ways of the natural (primary) language enter into specific situations or special relations in which they acquire special meanings. It can be said that the primary task of literary translations is not to replace this or that language means of the source language by adequate means in the target one, but to find the means that answers to the usage of means of the source language in the original, bearing in mind its surroundings, i.e. the artistic (literary) text.

Bearing in mind the complexity of literary translation, it is, therefore, fundamental to distinguish between non-literary and literary texts in order to understand how translators deal with the challenges of translating works of literature. The distinction between the two is problematic, especially with regard to what literary translation constitutes. Lefevere (1982:4-6), for example, believes that there is a “radical dividing line” between what is considered literary and what is not, since not all translated literature is accepted as a literary translation in the target culture. Toury (2012:199) has expressed similar concerns towards what constitutes literary translation. According to Toury (2012:199), the term is ambiguous, referring, on one hand to the translation of texts which are regarded as literary in the source culture while on the other hand, it may refer to translation of any text in such a way that the product is acceptable as a literary text in the recipient culture regardless of the position it occupies in its literary system. Although Toury raises a valid point, usually, regardless of the position a translated literary work occupies in the target system, the original literary work remains a literary work and is translated as such. Therefore, in this study, *literary translation* refers to the translation of literary works that are considered as such in the ST polysystem.

According to Olsen (1982:27), the term *literature* seems best defined if we limit it to the art of literature, i.e. to imaginative literature. He argues that:

The concept of a literary work used in Western culture for more than two thousand years includes the notion of theme with human interest. Plays, novels, poems and so forth which do not aim at expressing such a theme are not considered literary works of art.

Ghazala (2015:126) maintains that the controversy is still going on in academic circles as to the validity of dividing language into literary and non-literary language. Moreover, Ghazala (2015:126) argues that this controversy concerns the fact that:

Literary language is emotional, rhetorical, rhythmical, deviant, aesthetic, expressive, symbolic, fictional and, therefore, sublime and superior to non-literary language which is normal, expected, direct, and lacks all other literary characteristics, and, hence, inferior to literary language.

From a linguistic perspective, Newmark (2004:10) contends that in literary texts the words are as important as the content, whereas in non-literary texts this is only true of key words that represent significant concepts, as well as objects, actions and physical and moral qualities, for all of which true synonyms do not exist. Newmark (2004:10) gives the examples of *shrub*, *stutter*, *green* and *decent* where, unfortunately, “translation equivalents for [these] adjectives are often missing, since most of these adjectives require a degree of partly subjective evaluation”. Landers (2001:7) argues that one of the difficulties about literary translation lies in “*how* one says something can be as important, sometimes more important, than what one says”.

Newmark (2004:8) points out that since translation strives to reveal the truth as accurately as possible, it can only approximate it at best, if it is seeking to reproduce the full meaning of the original. Newmark (2004:8) further argues that a literary translation can only be accurate to a certain degree, since literary translation looks for the connotative as well as the denotative meaning. Finding the balance between the two, however, often proves to be difficult if not impossible, requiring creativity from the translator’s side. In her seminal book, *Translation studies*, Bassnett (2014:89) sees the complexity of literary translation when she explains that:

The failure of many translators to understand that a literary text is made up of a complex set of systems existing in a dialectical relationship with other sets outside its boundaries has often led them to focus on particular aspects of a text at the expense of others.

Therefore, what is required of the literary translator encompasses more than just creativity. As important as it is to be creative, it is equally as important to be aware of the many other aspects that may have had an influence on the ST such as cultural values, religious beliefs and worldviews. A very important aspect that could possibly be overlooked, is the translator’s

knowledge of literary currents and their respective characteristics in addition to the many literary devices writers use in their works which reflect those currents. For example, the translation of a twentieth century modernist novel would present different challenges than a nineteenth century Victorian novel would. The translator would have to be aware of each period's literary characteristics. While the realist novel reflects reality in language that can easily be understood, the modernist novel is more concerned in creating an aesthetic language that is deliberately difficult to grasp. Moreover, since the language used in the modernist novel often verges on the poetic, its understanding also requires the knowledge of the poetic devices. Hence, the translation of modernist novels such as *Ulysses* (1922) by James Joyce, and *To the Lighthouse* (1927) by Virginia Woolf, among many others present challenges than the romantic novels of Jane Austen, for instance, would present. Situated in the modernist context, the *Livro do Desassossego* by Pessoa epitomises the innovative and complex modernist literature that readers and translators find challenging to understand.

As established in section 2.2.1, the understanding of literary modernism goes far beyond grasping the author's creative language and innovative forms of syntax. Just as readers are required to possess more than good linguistic and grammatical skills, so do translators; they need to understand the various thematics of modernism. In addition, they require a good understanding of certain literary devices that proliferated in modernist prose such as paradox, ambiguity and metaphors. From a translational perspective, translators will invariably be confronted with difficulties in conveying the meaning contained in ambiguous or paradoxical passages, as these can lead to multiple interpretations or instances in which the use of language may be understood in different ways (Baldick, 2008:10). Regarding the translator's competency to translate literary texts, Lefevere (1982:5-6) points out that the general perception is that "the literary translator has to know literature, just as the translator of biochemical texts has to know biochemistry". This view reinforces the the long-dated argument that the language skills of the translator of literature is much greater than that of the translator of non-literary texts.

In the next section, the various theoretical models and paradigms that have had the greatest impact on literary translators and their translations are discussed.

2.6 Theoretical models for literary translation

Although translation theories have not been received well by many translators, many theories have been developed throughout the history of translation studies to guide them through the complexities of translation. Chesterman and Wagner (2002:2-3) suggest that theories are essentially “views’ or perspectives” on a particular object of study. Similarly, Frank (2014:12) suggests that translators very seldom rely on a specific concept or theory to translate, depending on the challenge they face during translation, or the genre of literature they are translating. Whether theories actually help the translator to translate or not is debatable. Nevertheless, translation has been an object of study through the centuries and as such, many different theories have been developed by many scholars in order to demystify its complexity. From Cicero’s “word-for-word” versus “sense for sense” approach to Schleiermacher’s (1813/2004) “alienating” versus “naturalizing” method of translation, different theories of translation were continuously brought to forward by various scholars who vested an interest in the practice of translation. Thus, the history of translation studies sees a long winding road of theories, each bringing something new or changing radically from the previous one. It is in the twentieth century, however, that translation starts moving beyond the traditional ideas of what the practice entails.

According to Snell-Hornby (1995:1), over two millenia, the practice of translation was “mainly concerned with outstanding works of art”. However, in Snell-Hornby’s (1995:1) view, translation science slowly tried to establish itself as “a new discipline that focusses on concepts that in effect only apply to technical translation”. Snell-Hornby (1995) points out that this state of neglect towards literary translation is due to the fact that traditionally, the translation of literary works had been seen as deviant and therefore inaccessible to scientific analysis. Meanwhile, theorists attempted to avoid the old ideas of literal translation (word-for-word) versus free translation (sense for sense). According to Munday (2012:58), it is only in the 1950s that theorists tried more systematic analyses leading to a new debate that revolved around linguistic issues. Theorists acknowledged that language is not just about structure – it is also about the way language is used in a given social context. This side of the linguistic approach forms the basis of functional linguistics and include the influential work of Reiss, Holz-Mänttari, Vermeer and Nord, to name a few. This move from the linguistic typologies of

translation is an important one as it is seen as an act of intercultural communication that leads to a new paradigm shift in translation theory. In the new paradigm, theories focus mainly on the function of the TT brought on by *skopos* theory. In this functionalist approach, the ST is dethroned, leading to the rejection of prescriptive theories in favour of descriptive ones (discussed in more detail in section 2.6.5).

Venuti (2004:20) argues that the main trends in translation theory during the early twentieth century are mainly rooted in the German literary and philosophical traditions of Romanticism, hermeneutics and the existential phenomenology of late nineteenth century. With the advent of Modernism, radical change took place in the arts, especially in the field of literature. Writers broke away from traditional writing practices and favoured experimenting with language. Literary translators need to accompany these innovative trends in order to translate literary works that are often very difficult to understand. The focus is on subjectivity since there is a radical change in the way literature is created, accompanied with all its innovations. As new models surface, translators adopt them in order to translate both non-literary and literary works. Confronted with texts that are no longer mere texts but entities that reflect more than a foreign language, literary translators need to make difficult choices to either please the TT reader or to be faithful to the ST.

It is, therefore, at the start of the twentieth century, that translation ideas of the previous century are rethought from different perspectives. As modernist movements advocate experiments with literary form as a way of giving new life to culture, translation theories and practices are focused on the German preference for literary experimentalism (Venuti, 2004:71-72). According to Bassnett (2014), modern theorists believe that the previous vague and contradictory theories had contributed to a very restricted range of theoretical ideas in translation such as the old concepts of literal and free translation. Hence, new theoretical models ranging from the long-debated concept of equivalence to functional approaches are developed by various theorists in order to help translators translate better.

When it concerns the challenging task of literary translation, translators need to find a balance between being faithful to the ST or to the target reader by adopting different strategies and models of translation. Pym (2010:1) posits that translators theorise all the time – that the very act of translation, which generates a range of solutions to a particular problem from which the

translator selects one, is in itself an act of theorising. On the other hand, Chesterman (2000:3) suggests that “a translator must have a theory of translation: to translate without theory is to translate blind”. He suggests that “theoretical concepts can be essential tools for thought and decision-making during the translation process”. Venuti (2004:5) points out that:

The history of translation theory can in fact be imagined as a set of changing relationships between the relative autonomy of the translated text, or the translator's actions, and two other concepts: equivalence and function.

These concepts, theories and paradigms are discussed briefly in the following sections.

2.6.1 Linguistic equivalence

The notion of equivalence has been one of the most problematic and controversial areas in the field of translation theory, and has led to various debates among theorists regarding its validity in the field of translation studies. Just as there are no two absolute synonyms within one language, no two words in any two languages are completely identical in meaning either. Moreover, every language has its own particularities in phonology, grammar, vocabulary, ways of denoting experiences and reflecting different cultures. According to Catford (1965:22) “the central problem of translation practice is that of finding TL translation equivalents. A central task of translation theory is that of defining the nature and conditions of translation equivalence”. Thus, the concept of equivalence is approached from a number of perspectives throughout the 1960s and 1970s. This section takes a brief look at the most influential perspectives, focusing on the linguist aspect of equivalence.

The theorist Roman Jakobson (1959/2004) examined linguistic meaning and equivalence, following the theory of language proposed by Ferdinand de Saussure (1916) who had distinguished between the linguistic system (*langue*), and individual utterances (*parole*). Saussure's *langue* theory is based on the linguistic sign which according to the theorist, consists of a ‘signifier’ (the spoken and written signal) and a ‘signified’ (the concept). Drawing on Saussure's theory, Jakobson (2004:139) delves into the problem of equivalence in meaning between different languages and describes translation as a process of recoding, which “involves two equivalent messages into different codes”.

Jakobson's contribution to translation theories has been quite significant in the sense that he is the first to explain what a translator must do in order to translate by delving into the issue of meaning, equivalence and translatability. In literary translation, however, meaning is much more complex than in non-literary texts as it incorporates multiple levels. Equivalence is also more complex than simple one-to-one equality between words or concepts as there can be various forms and levels of equivalence. As Pym (2010:6) asserts, equivalence springs from the notion that what can be said in one language can have equivalent value when it is translated into another language. In literary translation, these concepts can be even more problematic as some SL concepts do not exist in the TL.

Nida (1964) brings a new dimension to Jakobson's concept of equivalence in translation by distinguishing formal from dynamic equivalence. Nida (1964/2004:153) states that since no two languages are identical, either in the meanings given to corresponding symbols or in the ways in which symbols are arranged in phrases and sentences, it makes sense that there can be no absolute correspondence between languages. Therefore, according to Nida (1964/2004) the least that can be achieved is equivalence arguing that a dynamic equivalence translation is more natural. Regarding literary translation, Nida (1964/2004:160) postulates that:

It is not easy to produce a completely natural translation, especially if the original writing is good literature, precisely because good writing intimately reflects and effectively exploits the total idiomatic capacities and special genius of the language in which the writing is done. A translator must therefore not only contend with the special difficulties resulting from such an effective exploitation of the total resources of the source language, but also to seek to produce something relatively equivalent in the receptor language.

For Nida (1964/2004:163), a natural translation involves two principal areas of adaptation, namely, grammar and lexicon. Nida posits that in general the grammatical modifications can be made more readily, since many grammatical changes are dictated by the obligatory structures of the receptor language. Therefore, no one is obliged to make adjustments such as shifting word order, using verbs in place of nouns, and substituting nouns for pronouns. When it concerns the lexical structure of the source message, Nida (1964/2004:163) argues that it is less readily adjusted to the semantic requirements of the receptor language, because instead of having obvious rules that can be followed, there are numerous alternative possibilities.

From a literary perspective, Nida's systematic linguistic approach to translation is useful since he understands that in order to translate a literary text, the translator needs to possess artistic sensitivity, implying that a literary translation is subjective. Conversely, Venuti (2004:147) argues that translation is generally seen as "a process of communicating the foreign text by establishing a relationship of identity or analogy with it". However, from a linguistic perspective, Venuti (2004:147) argues that "theorists tend to assume that the foreign text is a fairly stable object, possessing invariants, capable of reduction to precisely defined units, levels, and categories of language and textuality".

Vinay and Darbelnet (1995:7) argue that although translation is often perceived as an art, in their view, it is rather a discipline with its own methods and problems. According to them, to declare translation an art would mean denying one of its intrinsic properties namely its place within the framework of linguistics. Hence, for Vinay and Darbelnet (1995:8) it is through the exploration of both text to be translated and its proposed translation that:

we should be able to prove that the use of translation skills at a professional level is properly an art related to the art of writing, which governs the production of the original text. In other words, translation becomes an art once its basic skills have been mastered.

Regardless of the variations relative to the dichotomy between literal versus free translation, it is Nida (1964), with his distinction between formal and dynamic equivalence, who paved the way to functional equivalence in the 1970s and 1980s.

2.6.2 Functional equivalence

The development of a functional and communicative approach to translation represents a new paradigm shift in translation studies especially in the 1980s. This approach moves away from the existing linguistic typologies and sets in motion a new period where functionalist theories are developed. Thus, functionalist translation theory is neither concerned with linguistic equivalence theories nor with old concepts of literal versus free translation. Great contributions come from functionalists such as Reiss, Vermeer, Nord, and Holz-Mäntäri; however, Reiss and Vermeer are the theorists whose work is more prominent.

As the term *function* implies, these theorists give most importance to the function or *skopos* of the TT. Hence, texts are translated according to the purpose of the TT, regardless of the purpose

of the ST. *Skopos* theory was introduced into translation theory in the 1970s by Vermeer as the technical term for the purpose of a translation. *Skopos* theory, according to Vermeer (2004:227), is a part of a theory of translational action in which translation is seen as a variety of translational action based on an original. The theory is, therefore, based on the notion that translation is guided by action, and since action is guided by purpose, translation then, by extension should also be guided by purpose. Therefore, Vermeer (2004:238) believes that the text variety of the ST (e.g. novel, epic, etc.) does not determine the TT's variety. Hence, an epic can be translated into a novel according to the *skopos* of the translation.

To a certain extent, Reiss is also concerned with the concept of equivalence but at text level. She suggests specific translation methods according to each text type, namely informative, expressive, operative, and auto-medials. For example, a TT of an informative text should be translated in such a way that the same content in the ST is transferred into the TT (Reiss, 2004: 167). Likewise, the TT of an expressive text should retain its artistic and creative features, transmitting the aesthetic form of the ST in order to have the same effect on the target audiences. For example, when translating a poem, the translator must identify the artistic and creative intention of the SL author in order to maintain the artistic quality of the text (Reiss, 2004:167). This would apply particularly to the use of metaphors in literature and in poems. Consequently, the TT of an operative text should persuade the target reader in the same manner it did the source text reader (Reiss, 2004:170).

Reiss's functionalist approach has flaws like any other approaches in translation studies. One of them lies in her proposed methods for the translation of each type of text, when often, texts are not exclusively of a specific type. Regardless of the criticism, Reiss's work is important because it is concerned with the text as a whole and the communicative function of the TT. This is significant in literary translation because literary texts, considered expressive, must be translated as such and should transmit the aesthetic and artistic form of the ST.

2.6.3 Discourse analysis

According to Lang (2001:150) discourse analysis in translation refers to a method that is holistic, dealing not with single words or sentences but with entire constituents of an act of communication in so far as these can be determined by the translator.

Following the development of a functional and communicative approach to the analysis of translation in the 1970s and 1980s, the 1990s see the emergence of the discourse and register analysis models by various theorists. Discourse analysis in applied linguistics is built mainly on Halliday's systemic functional grammar and is used by theorists to look at the way language communicates meaning, in addition to social and power relations. Thus, Baker's (2011) influential model of discourse analysis was influenced by Halliday's discourse model of systemic functional grammar and looks at textual equivalence. In order to understand Baker's text discourse analysis, it is necessary to at least have a basic understanding of Halliday's model.

Halliday and Matthiessen (2014:3) posit that how we look at texts from a grammatical point of view is very important and further argue that to a grammarian, text is "a rich, many-faceted phenomenon that 'means' in several different ways". Hence, it can be explored from many different points of view. Halliday and Matthiessen (2014:3) argue that:

We can distinguish two main angles of vision: one, focus on the text as an object in its own right; two, focus on the text as an instrument for finding out about something else. Focusing on the text as an object, a grammarian will be asking questions such as: Why does the text mean what it does (to me or to anyone else)? Why is it valued as it is? Focusing on the text as instrument, the grammarian will be asking what it reveals about the system of the language in which it is spoken or written. These two perspectives are clearly complimentary: we cannot explain why a text means what it does, with all the various readings and values that may be given to it, except by relating it to the linguistic system as a whole; and equally, we cannot use it as a window on the system unless we understand what it means and why.

For Halliday and Matthiessen (2014:21), "grammar is the central processing unit of language, the powerhouse where meanings are created". Based on this approach, Halliday develops a model of discourse analysis where his main concern is the grammatical choices made available to speakers and writers when they speak or write texts.

The implications of the Hallidayan systemic functional grammar for translation is significant since from a grammatical perspective, it is important that translators are aware of the text as an object and also as an instrument. Every text is guided by the context in which it operates, and it is context that determines the genre and register which links the variables of social context to

language choice. These variables are field (what is being written about), tenor (who is communicating and to whom) and mode (the form of communication). Each of these variables in turn, reflects a specific meaning, namely: ideational (representation of world or event), interpersonal (social relationships) and textual (coherence of text) respectively. Given the prominence of the socio-cultural environment in the Hallidayan model of language, it operates at the higher level in the model whereas the lexico-grammar is given less importance. Although the model appears to be complex, it has nevertheless provided a helpful grammatical framework to analyse translations. Greatly influenced by Halliday, Baker's model of discourse analysis is discussed next.

Baker (2011) emphasises the importance of the discipline of linguistics as "a tool for generating meanings". She argues that it offers translators valuable insight into the nature and function of language (Baker, 2011:4). Based on this approach, Baker's model of text and pragmatic level analysis adopts a bottom-up rather than a top-down approach to analysis. Baker (2011:6) argues that it is not helpful for a translator to evaluate translation decisions at the level of text without having some knowledge of how the lower levels shape the overall meaning of the text.

Influenced by Halliday's systemic function linguistics, Baker is concerned with both the linguistic aspect of language and with the equivalence in translation. However, Baker (2011:5) argues that too much emphasis on text and context runs the risk of obscuring the fact that meanings are realised through wordings. Hence, she proposes different levels of equivalence: at word level, above word, grammar, thematic structure, cohesion and pragmatic. Debunking the concept of equivalence, Baker (2011:10) argues that there is no one-to-one correspondence between words and grammar in different languages. Moreover, Baker (2011:95) suggests that differences in grammatical structure between ST and TT often result in some degree of change in the content of the message during the process of translation. This is reflected in examples of sentences where there are changes in grammatical order. Baker (2011:133) regards textual as the equivalence between a SL text which relates to thematic structure and information. This in turn is related cohesion which refers to text organisation. According to Baker (2011:190):

Cohesion is the network of lexical, grammatical and other relations which provide links between various parts of a text. These relations or ties organise and, to a certain extent, create a text for

instance by requiring the reader to interpret words and expressions by reference to other words and expressions in the surrounding sentences and paragraphs.

Discourse and register analysis has offered another perspective on translation studies in the sense that translators started paying attention to the way language communicates meaning. Although the majority of examples offered by Baker are of a non-literary nature, the model can certainly be applied to literary translation. What is important, however, is the good knowledge of grammatical skills and the ability to identify the structure and organisation of a text to be translated. Although to be able to express the aesthetics of a literary work involves knowledge beyond grammatical skills, these cannot be underestimated.

2.7 Foreignisation versus domestication

The idea of foreignisation and domestication is not new, and refers to the translation of a text that is faithful to the ST or to the TT. Throughout history, there have always been binary oppositions in translation: from word-for-word versus sense-for-sense in Roman times, to dynamic versus functional equivalence in the 1960s and 1970s. The translator has always been confronted with the challenge to translate this way or that way or to use this or that strategy. With the shift of emphasis from the linguistic to the cultural that took place in the 1990s, great interest is generated in translation studies concerning the debate of whether or not to domesticate or foreignise translated texts.

It was Schleiermacher (1813) who delved deeper into the strategies of foreignisation and domestication, albeit using a different terminology. Schleiermacher (1813/2004:43) engaged in the debate that one language can never be completely expressed in another, hence there will always be differences, especially if there is minimal contact between the two languages. From Schleiermacher's (1813/2004:58) perspective, a translated work is a privilege for a select few cultivated individuals that can understand not only the foreign language but also the foreign ideas and worldviews. Schleiermacher argued that naturalisation (domestication) is not a very good approach to translation, hence, he encouraged a form of "foreignisation" as a method of translation. For Schleiermacher (1813/2004:60), every attempt to approximate one's language to a foreign tongue is detrimental to the virtues of gracefulness and naturalness of the ST. Therefore, for Schleiermacher (1813/2004:49) there are only two possible methods for

translating – the translator leaves the author in peace as much as possible and moves the reader towards him; or he leaves the reader in peace as much as possible and moves the writer towards him. Although Schleiermacher’s theory has its merits, one of them bringing the foreign to target readers, it did not seem to make an impression among translators. More often than not, translators aim to produce translations that adhere fully to the norms of the target culture so that it reads like an original. Venuti tackles the issue, arguing that this is precisely the reason for the translator’s “invisibility”. In his book *The translator’s invisibility: a history of translation*, Venuti (2008) addresses the issue of the translator’s invisibility, calling translators to adopt more visible practices by means of foreignising translations.

Venuti (2008) reheats the debate started by Schleiermacher in the 1800s concerning notions of fidelity versus freedom especially in the translation of literary texts. Venuti (2008:164) argues that the dominance of transparent discourse in English-language translation was challenged at the start of the twentieth century when modernism emerged in Britain and American literary cultures. In fact, Venuti suggests that the transparent discourse has remained very secure in English translation practice. Venuti (2008:236) complains that:

The modernist project of being different at home, of challenging dominant linguistic and literary values in the receiving culture, seems to have limited the American translator’s openness to the linguistic and cultural differences that had been so important to modernism, but that had amounted to more than locating another modernist experiment, another stylistic innovation, in a foreign literature.

From the above quote, it is deduced that like his predecessor, Schleiermacher, Venuti’s concern is also “to send the reader abroad”. Venuti (1995:1) argues that in this way, the linguistic and cultural differences existent in the ST are preserved. Although Venuti’s (1995:17) main concern is the invisibility of translators, he believes that in rewriting texts in the transparent discourse that prevails in English at once enacts and masks a deceptive domestication of foreign texts. Therefore, by domesticating their translations, translators remain invisible and therefore unrecognised. Venuti (1995:1) argues that this is mainly due to publishers and readers’ demands for fluency. Thus, he writes that:

A translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers and readers when it reads fluently, when the absence of any linguistic or

stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text – the appearance, in other words, that the translation is not in fact a translation, but the “original”.

Venuti (2008:19) maintains that in developing a strategy of foreignisation, fluency is not abandoned completely, but rather reinvented. In his view, the foreignising translator seeks to expand the range of translation practices not to frustrate or impede reading, but to create new conditions of readability. Venuti argues that experimenting with fluency so as to write a foreignising translation still requires the translator to draw on the resources of the translating language, Venuti (2008:19) concludes that:

The terms “domestication” and “foreignization” do not establish a neat binary opposition that can simply be superimposed on “fluent” or “resistant” discursive strategies, nor can these two sets of terms be reduced to the true binaries that have proliferated in the history of translation commentary, such as “literal” vs “free”, “formal” vs. “dynamic”, and “semantic” vs. “communicative”.

Although it is not very clear how to go about producing a completely foreignised translation, what Venuti is saying is that translators must not be guided by the old dichotomies of linguistic equivalence. Foreignising, therefore, involves experimenting with fluency that can be achieved if the translator draws on the resources of the translating language. Although Venuti (2008) sees fluency as the key to translations in English, pointing out a number of linguistic features usually associated with it, e.g., diction and syntax, standard usage, readability and accessibility, he does not go into details on how to achieve this “foreignised” fluency. It would seem, then, that what he is advocating is a literary translation that involves the required obligatory shifts as suggested by Toury. Kruger (2016:13), who examines the concepts fluency/resistancy as well as domestication/foreignisation, argues that “the expectation of fluency may be regarded as the confluence of language producers’ and language receivers’ need to reduce cognitive effort in complex communicative situations”. This means that by producing a domesticated translation, the translator is helping the target reader to exert less effort in order to understand the TT.

Despite Venuti's appeal for more visibility of translators, particularly concerning translation of literary works, his appeal has met resistance from translators whose main concern is still to render a reader-friendly translation that does not require too much effort to read and understand. In fact, Pym (1996:166), one of Venuti's detractors, has criticised him for wanting to advance

his own visibility as a literary translator. Tymoczko (2000:35) also criticises Venuti, pointing out that he "tends to assert things rather than argue for them or present evidence for them". Tymoczko (2000:35) adds that Venuti's views are merely based on his own experience when he claims that fluency is the dominant standard for translations in the United States.

Of course, there are advantages and disadvantages in the use of either strategy. One of the advantages of domestication for example, is that it offers translators more freedom to manipulate the source text by adding, deleting and substituting source items with alternatives according to their preference. From this perspective, we can assume that a domesticated translation is therefore more subjective and a foreignised translation more objective. Contrary to domesticating, foreignising a translation makes the words, expressions and worldviews much more difficult to understand by the TT readers. Target readers in general do not want to struggle reading foreignised translations that can detract from their appreciation of the work. Besides, according to Frank (2014:12) not all literary works can be foreignized, for example children's literature. In her view, this genre cannot ever be foreignised as children do not have the capacity to deal with a foreignised text. It seems, however, that translators of children's literature are very much aware of this as corroborated by empirical evidence by Kruger (2016:31) who argues that:

The general concern with meeting target language expectations of fluency, and 'fitting' the translation to the cultural framework of the respondents is offset to a much more limited degree by a concern for accurately conveying the cultural context of the source text.

According to Kruger (2016:37), none of the translators in her study reflected significantly on the social or cultural consequences of their translations and most stressed that the aim was to render a fluent TT. This indicates that fluency is the primary concern of literary translators who focus on producing a domesticated translation.

Regardless the criticism, France and Haynes (2006: xiii) see Venuti's perception of translators' concern of rendering a fluent, reader-friendly in a different light arguing that:

The old consensus favouring naturalization of the foreign was shaken by a new tendency to stress the foreignness of the foreign and to search for new ways of doing justice to it – where the 'new' in

some cases takes the form of a deliberate recourse to archaism, as in Robert Browning's *Agamemnon* or William Morris's *Beowulf*.

2.7.1 Polysystems Theory

The polysystem theory approach is significant in translation studies, particularly in the field of literary translations. Within this framework, translated literary works can be studied as a product in the target polysystem. Furthermore, polysystem theory dismisses the old perception of the translation a derivative of the original, and therefore inferior, and it accepts it as a full and independent member of the target language literary system. Even-Zohar (1978:120) stresses that translated literature is not inherently peripheral or conservative, rather it becomes either central or peripheral, primary or secondary depending on the literary polysystem. Although polysystem theory emerged as a reaction to the prescriptive theoretic models of translation, the idea behind it was, however, to create a tool to investigate why some translations seem to be more successful than others.

Due to the fact that during the romantic period translated literature was considered a derivative of the creative and original (Hermans, 1999:31), there was a certain indifference towards translated literature. In fact, according to Hermans, it was "disdained". The development of Even-Zohar's polysystem theory in the early 1970s brought overdue awareness towards translation, especially towards works of literature. Moreover, polysystem theory is significant in the sense that it paves the way to DTS where translations are no longer analysed from a prescriptive perspective but are rather observed and described from a non-evaluative point of view. According to Heylen (2014:2), before polysystem theory, the comparison of translations with original works had resulted in the evaluation of translations in terms of right or wrong and the main objective of critics was to find fault with the translator and to pinpoint mistakes in the translation.

Polysystem theory was developed by Even-Zohar upon examining the function of translated literature in the TT literary system. According to Even-Zohar (2004:199), little research had been done to establish what role translation had played in defining national cultures through history. Therefore, Even-Zohar (2004:199) argues that it is difficult to predict what position a literary work has in the target literary system. Hence, he suggests that "translated literature forms a part of the target literary system", thus functioning as an independent literary subsystem

and not a static collection of independent texts. Even-Zohar's contribution is significant because he believes that translated literature is rightfully, part of the polysystem.

Even-Zohar (2004:200) argues that within the polysystem framework, all texts within a given literature, from canonical centre to distant periphery, enter a permanent struggle for domination. According to Heylen (2014:6), the term *canonised literature* indicates what is generally considered major literature, that is those literary works preserved as part as cultural heritage. *Non-canonised literature*, on the other hand, refers to those literary works not considered as important and therefore rejected by the literary system as lacking aesthetic value. The literary polysystem comprises a range of literatures, from the canonical to works and genres traditionally considered inferior such as children's literature, popular and romantic fiction, thrillers, etc. Hence, translations are accepted when a literary system is weak, new or at a turning point. This means that translated canonical literature such as the *Livro do Desassossego* by Pessoa, can potentially be accepted as a canonical work in a target literary system that is lacking in modernist literature. Although there is a reasonable canon of modernist fiction of its own, it would not unreasonable that a modernist work such as the *Livro do Desassossego* could enter the polysystem of translated literature. This has certainly been achieved by postmodern works such as those of Italo Calvino and Jorge Luis Borges, for example. Other canonised examples of Portuguese literature include the works of Camões, Eça de Queirós and Castelo Branco to name just a few.

2.7.2 Descriptive Translation Studies

DTS was developed in the 1970s and 1980s as a response to the traditional models of translation that certain theorists regarded as too prescriptive. Hence, the main concern of DTS theory is to provide descriptive analyses of translations by identifying the differences between the source text (ST) and the target text (TT).

Although greatly influenced by Even-Zohar, Toury's DTS theory derived mainly from Holmes' theoretical framework developed in 1970. Holmes (1972/2004:184) posits that as a field of research, translation studies has two main objectives: to describe the phenomena of translating and translation(s) as they manifest themselves in the world of our experience, and to establish general principles by means of which these phenomena can be explained and predicted. Holmes

(1972/2004:184) refers to these two branches of pure translation studies as *Descriptive Translation Studies* and translation theory. Holmes (2004:184-185) further divides the descriptive component of the pure branch of translation studies into three areas of research: product-oriented, which describes existing translations; function-oriented, which describes how translations function in their target polysystem; and process-oriented describes how translators translate. Toury bases his model of DTS on the product oriented area of translation studies, new ground within the field by proposing a methodology for descriptive translation analyses. The three-phase methodology proposed by Toury (1995:38) to determine which strategies are used in translation is particularly important in literary translation. Through this methodology, it can be established whether the target text is regarded as a literary translation or not.

Thus, in the first phase of Toury's methodology, the text is situated within the target culture system, taking into consideration its acceptability and deviations thereof. In the second phase, it is necessary to determine whether there is a corresponding relationship between source text and target text or not in order to identify textual linguistic phenomena, i.e. the occurrence of translation shifts. According to Toury (1995:85), the identification of translation shifts is necessary to make generalisations about translations. The third and last phase involves the formulation of generalisations about the identified patterns to help reconstruct the process of translation.

Toury (2012:81) sees translation depending on constraints of several types and varying degrees that extend beyond the ST, falling between absolute rules and pure idiosyncrasies. In Toury's (1995:56) opinion, translation is an activity governed by norms that determine the type and extent of equivalence manifested in the actual translations. Hence, Toury (2012:81) posits that it is important to observe the norms in operation in the translations. Thus, he defines norms as:

The translation of general values or ideas shared by a community – as to what is right or wrong, adequate and inadequate – into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioural dimension.

Toury identifies three different types of norms that operate at the different stages of the translation process. These are the *preliminary norms*, the *initial norms* and the *operational*

norms. Preliminary norms regard those norms which are related to the existence and nature of a translation policy and the directness of the translation. Toury suggests (2012:82-85) that there are factors that govern the choice of text types to be translated and whether or not translations occur through an intermediate translation. For example, the costs of translating a novel from Chinese into Portuguese would be greater than if the novel was translated via an intermediate English translation. The initial norm, alternatively, regards the basic choice which can be made by translators. This means that translators may either adhere to the norms of the original text or to the norms of the target culture (Toury, 2012:84). In the first case, the result is an “adequate” translation whereas in the second, the result is an “acceptable” text. Nevertheless, in his revised edition of *Descriptive studies – and beyond*, Toury (2012:70) concedes that:

A translation will never be either adequate or acceptable. Rather, it will represent a blend of both. This is to say, no translation can reveal a zero amount of either adequacy or acceptability, no more than it can be 100% acceptable or 100% adequate.

The other type of norms described by Toury (2012:82) are the operational norms. Operational norms refer to the decisions made during the act of translation itself and concern the presentation and linguistic matter of the TT. These comprise the matricial norms (completeness of the TT, e.g. textual segmentation, omission and addition) and textual-linguistic norms (selection of TT linguistic material e.g. lexical items, phrases and stylistic features).

Toury’s objective is to find different types of norms of translation in his various studies in order to propose laws of translation behaviour. According to Toury (2012:303), once these norms are identified, the “laws” can be formulated. Toury (2012:303-315) proposes two laws: the *law of growing standardisation* and the *law of interference*. Regarding the law of standardisation, Toury (2012:309-310) suggests that when compared with non-translations, translations are simpler, less structured, and less specific. In contrast, within the law of interference, Toury (2012:314) argues that translators have a tendency to bring across ST structures that are not normal in the TT, for example when translation is carried out from a major or highly prestigious language or culture into a language that is not considered as privileged.

Toury’s view of norms within a DTS framework, brought negative criticism from different scholars. Hermans (1999:81), for example, argues that norms can be understood as “prescriptive

versions of social conventions, legitimated from shared knowledge, mutual expectations and acceptance". Chesterman (1998:68) is another DTS theorist who has criticised Toury by stating that all norms "exert a prescriptive pressure". Chesterman (1998:92) believes that the concept of *norms* covers a scale of constraints and behaviour. Hence, Chesterman (1997:64-70) proposes a set of norms where he distinguishes between *product or expectancy norms* and *process or professional norms*. However, Chesterman's norms differ from Toury's in the sense that while Toury's initial norms are concerned with the translator's subjection to either ST or TT, Chesterman's product or expectancy norms are concerned with the reader's expectation of the TT. Chesterman disregards the concepts of adequacy and acceptability favouring the TT reader's expectancy. Chesterman's (2000) product or expectancy norms are determined by the reader's expectations of what texts should be and are dependent on tradition and discourse conventions. Moreover, unlike Toury's initial and operational norms, Chesterman's (2000) product or expectancy norms allow evaluative judgements and validation by an authority such as a teacher or a literary critic.

Chesterman's process or professional norms explain the translator's tendency to take account of the expectancy norms. Chesterman (2000) distinguishes three kinds of professional norms: the accountability norm, which refers to the translator's professional standards of integrity and accepting responsibility for the work done; the communication norm, which refers to the translator as the "expert" who ensures maximum communication between all parties concerned (e.g. readership, client, etc.); and the relation norm deals with the linguistic relationship between the ST and the TT, which is determined by factors such as commissioning brief, text type, intention of original writer and audience's needs.

Although Chesterman's notion of norms differs from that of Toury's, in terms of translation research, Chesterman (1998:91) concedes that norms have offered a way of explaining why translations have the form they do. Chesterman (1998:91) posits that "norms are thus not really ends in themselves, but means; they are explanatory hypotheses that may help us to understand more about the phenomenon of translation". Nonetheless, the differences between Toury and Chesterman's norms are significant: Toury is mostly concerned about norms related to textual-linguistic type, translation policies for selection of STs and source oriented versus target oriented translation; Chesterman's concern extends beyond textual considerations and are more

encompassing. Furthermore, by introducing the process or professional norm, Chesterman gives importance to a factor that Toury fails to consider in his set of norms, such as the social and ethical. These factors play an important role in DTS and contribute to a better description of the whole translation process and product. This is particularly important in the translation of literary works in terms of issues of authorship. If a translation deviates from the norms of the ST in a way that it is almost impossible to recognise the original, it may jeopardise the ownership of the literary work.

From a descriptive perspective, norms represent mere explanations for patterns observed in translated texts; they should be described and never prescribed since DTS theory is intrinsically descriptive. Unlike in the prescriptive approaches, in DTS there is no place for value judgement concerning whether or not certain translations are good or bad, right or wrong, adequate or inadequate. This is significant in literary translation since literary language has no stable meaning and from a deconstructive perspective is susceptible to a multitude of interpretations that cannot be considered right or wrong (see section 2.3). Another very important concern of DTS is empirical data since there is no place in it for idealised versions of translations – except perhaps for a TC (see section 3.3.1). From this non-judgemental perspective, DTS is the optimal vehicle to guide scholars into non-evaluative descriptions of translational phenomena. According to Schäffner (2001:12) these scholars:

[...] examine the decision-making in translation, the effects of translated texts on the target audiences, and how TTs have been brought into line with the systems of norms that govern the literary systems in a culture.

Although DTS is not a translation model, the development has played a significant role in the field of literary translation, as it allows the analysis of translated texts from a descriptive perspective. In literary translation, DTS theory has proven to be extremely important in terms of determining how a literary work succeeds when competing with original texts and genres for prestige in the target culture literary system. (see section 2.6.5). More important even is that it can be done without judgement. Toury's introduction to the norms of translation is equally significant in DTS as it reaffirms the idea that translators either adhere to the norms of the original text or to the norms of the target culture.

Notwithstanding the importance of DTS in translation studies in terms of non-evaluation of translated works, France (2000:7) argues that “evaluation is inescapable”. In this sense, France (2000:7) agrees with Berman for criticizing Toury for his neutrality towards the evaluation of translations. France (2000:7) believes that *Pour une Critique des traductions* (1995) has offered new insight concerning translators’ criticism when Berman postulates that without proper criticism, translators will work with the free licence and impunity that arise from their invisibility.

In the next section, Berman’s analytic of literary translation is discussed.

2.8 Berman’s analytic of literary translation

As a theorist and literary translator, Berman analysed translations of literary works focusing his examination on the deforming tendencies that occur in the domain of translated literary prose. He called this examination *the negative analytic*, a model that allows an evaluation of translated literary texts concerning aspects of fidelity to the ST. From his analyses, Berman (1995), postulates that *naturalisation* (domestication) leads to deformities in the original text or message. He asserts that the domestication strategy is used at the expense of the readers’ opportunity of expanding their knowledge and of gaining insights into the source culture. Hence, when a translated text is domesticated, it deprives target readers from enjoying the full cultural message of the ST author which can be very enriching. As Berman (1995) suggests, a domesticated ST might be *deformed* to such an extent that some idioms, expressions, lexis and grammar are completely removed from the original intention of the message. Just like Schleiermacher (see section 2.7), Berman (1995/2004:77) holds the belief that translation is reserved for the few who have a good understanding of both languages and therefore, cultivated languages need to retain that element in the translation. Berman does not stop at his detailed examination of the deforming forces in the *negative analytic*. He also sees the need to counteract the negative with the positive, hence he also proposes a *positive analytic* which appears to consist of a literal translation (see 2.8.2). Berman (1995/2004:297) explains that this type of translation means “attached to the letter (of works)”. Nonetheless, he is very vague when he tries to explain, saying that “it is through this labour that translation on the one hand restores the particular signifying process of works (which is more than their meaning), and on the other, transforms the translating language” (Berman, 1995/2004:297).

2.8.1 Berman's *negative analytic*

Berman first discussed the analytic and ethics of translation in his book entitled *L'épreuve de l'étranger: culture et traduction dans l'Allemagne romantique* (1984). The English translation of the book in 1992 was by Venuti and went by the title *The experience of the foreign: culture and translation in romantic Germany*. According to Berman (1992:5), the translator shows ambivalence in wanting to force two things: his own language to “adorn itself with strangeness”, and the other language to “trans-*port* itself into his mother tongue”. Moreover, he posits that it is this ambivalence that deforms the pure aim of translation (Berman, 1992:6). It is in his article *La traduction comme épreuve de l'étranger* published in 1985 that Berman presents a detailed examination of the deforming forces that occur in translation and at the same time proposes a *positive analytic* to counteract them. The article was translated into English with the title *Translation and the trials of the foreign*. Berman (1995/2004:276) suggests that “the properly ethical aim of the translating act is receiving the “foreign as foreign”. He posits that there is often a tendency for textual deformation in TTs preventing the foreign to be noticed, calling the examination of the different forms deformations the *negative analytic*, describing it as “primarily concerned with ethnocentric, annexationist translations and hypertextual translations (pastiche, imitation, adaptation, free writing), where the play of deforming forces is freely exercised”.

Berman (1995/2004:287) maintains that “these unconscious forces form part of the translator's *being*, determining the *desire* to translate” and in his opinion, expresses a very old tradition in translation, as well as the ethnocentric structure of every culture and every language. Moreover, Berman (1995/2004:277) believes that these deforming tendencies conspire against the translator's will to be faithful to the source text, which Berman sees as an ethical obligation upon the translator. Berman (1995/2004:97) stresses that the tendencies examined in the negative all lead to the production of a more “elegant”, a more “clear”, a more “fluent” and even a more “pure” text than the original. Hence, translators deform the ST in order to satisfy the target reader.

Berman (1995/2004:288-96) identifies a total of twelve deformations translators tend to use when translating works of literature. These deformations are not only related to linguistic and grammatical aspects, but also to idioms and expressions. Thus, Berman argues that the

deformations of rationalisation, clarification, explicitation and ennoblement create a text that is more structurally ordered, clearer and more understandable. Alternatively, impoverishment – qualitative and quantitative – contribute to the ST message’s distortion in the sense that the translation loses the signifying of iconic features of certain expressions. The other listed deformations deal with the possible destruction of one aspect or another of the ST language (these deformations are discussed in detail in Chapter 3.2.2).

2.8.2 Berman’s *positive analytic* (a *literal translation*?)

Berman (1995/2004:297) points out that the aim of the *negative analytic* is to highlight the “other essence”: the *positive analytic*. Thus, he writes:

The analytic of translation, insofar as the analysis of properly deforming tendencies bears on the translator, does in fact presuppose another figure of translating, which must necessarily be called literal translation. Here ‘literal’ means: attached to the letter (of works).

However, Berman’s defence of a literal translation raises questions to what exactly a literal translation entails. Because Berman’s explanation is vague, and for the purpose of this study, it is necessary to briefly examine what some theorists say about a literal translation.

In broad terms, the definition of *literal translation* derives from the ubiquitous dichotomy of “literal” versus “free” translation in translation studies. Hatim and Mason (2013:5), for example, argue that a literal translation is a word-for-word translation based on each word’s meaning and disregarding language specificity, for example use of word, sentence length, and ways of presenting information, among others. Furthermore, Hatim and Mason (2013:5-6) argue that:

It is erroneous to assume that the meaning of a sentence or text is composed of the sum of the meanings of the individual lexical items, so that any attempt to translate at this lexical level is bound to miss important elements of meaning.

In contrast, Newmark (1988:68-69) is careful to distinguish a literal translation from a word-for-word translation. He argues that literal translation “must not be avoided” if it secures referential meaning and pragmatic equivalence to the original. This type of equivalence which Nida calls *formal* (see section 2.6.1), according to Hatim and Mason (2013:7) can be

appropriate in certain circumstances since it provides insight into the lexical, grammatical or structural form of a source text.

Tymoczko (2014:63) contends that the arguments about a “literal” versus “free” translation are still with us in the realm of translation practice although some of these distinctions have been reformed in the theoretical opposition between “formal equivalence” versus “dynamic equivalence” (see section 2.6.1). Although translators have shown an increased use of the latter form, Tymoczko (2014:63) argues that there are still those who advocate a formal equivalence, in other words, a literal translation. Tymoczko (2014:63) suggests that one of the possible reasons why formal equivalence translations are preferred is that “they are somehow more objective than dynamic equivalence”. Tymoczko (2014:63) cites three possible reasons why formal equivalences are preferred: the popular disputes that they are clearly obvious, that they are logically direct or simple and that they are more objective than dynamic equivalence.

Berman’s primary concern, however, is the *negative analytic*. Although he identifies and explains the many deformations that occur in translated texts, he neglects to offer suggestions on how to avoid their occurrence in the *positive analytic*. Moreover, it is not clear what he means when he talks about a literal translation in his *positive analytic*. It can only be deduced that it pertains to the notion of a literal translation related to Nida’s formal equivalence as discussed in section 2.6.1.

2.9 Conclusion

The primary aim of the literature review presented in this chapter was to provide an overview of the concepts, theories and models that informed, one way or another, the present study. Thus, the chapter began with a discussion of modernism in section 2.2. This discussion was fundamental towards a better understanding of the literary ST used in the study since it provided a general overview of the literary movement within its historical, socio-political, religious and philosophical context. In this section, Pessoa and his literary work the *Livro do Desassossego* were also introduced with a brief overview of the work and its modernist features. Section 2.3 delved into the philosophical approach of deconstruction, focusing on Derrida’s contribution. The discussion on deconstructionism was important since it shed some light on how readers and translators interpret literary works by deconstructing worldviews, ideas, and words. Equally

important, was the discussion of the notion of translators' subjectivity in section 2.4. Section 2.5 discussed literary translation, emphasising the importance of distinguishing it from non-literary translation with regard to the complexity of literary language. In section 2.6, the various theoretical models of translation were discussed, providing important insight into those scholars whose contributions impacted one way or another, translators and ultimately their translations. The strategies of domestication and foreignisation were discussed in section 2.7 leading to section 2.8 which offered a detailed discussion of Berman's literary translation analytic – the theoretical framework used in this study.

The understanding of the theories, concepts or approaches discussed in this Chapter is fundamental towards the understanding of the theoretical and analytical frameworks used in this study, which are discussed in Chapter 3.

3 CHAPTER 3: METHODOLOGY

The objective of this chapter is to describe both the theoretical and the analytical frameworks used in the development of the quantifying instrument proposed in Chapter 1, so that it can be tested in Chapter 4. It is important, therefore, to review the proposed research question that was formulated in Chapter 1 regarding the development of such an instrument:

- To what extent do Berman's twelve deformations provide a means of quantifying translator' subjectivity in literary translation?

3.1 Introduction

In her influential article "Towards a methodology for investigating the style of a translator", Baker (2000:262) argues that very little attention has been paid to the possibility of describing the translator in terms of the language they produce when translating literary works. Baker (2000:262) posits that as difficult as it may seem, it is the task of the analyst to develop a coherent methodology for capturing the "translators' imprint" in the text they reproduce. Following Baker's suggestion, this chapter presents the methodology developed in this study to determine the degree of the translator's subjectivity.

The exploration of the literature in Chapter 2 revealed that it is impossible for a literary translator to be absolutely objective when faced with a literary translation. Although the idea of the subjective literary translator is corroborated in the few studies that have been conducted on this topic, none have delved into subjectivity in terms of quantity nor have they attempted to prove empirically that certain translators can be more subjective than others. Hence, the need for developing a suitable model of quantification is evident. This gap in translation research prompted me to develop such an instrument, which will be used in line with the principles of DTS, discussed in section 3.2.1.

After reviewing and contextualising the research question, the chapter begins with a brief introduction to the importance of a coherent methodology in research, followed by an exposition of the theoretical framework that informs the methodology used in this study. Thus, in section 3.2.1 the rationale behind DTS is explained, and in section 3.2.2, Berman's literary *negative analytic* as well as his twelve identified deformations are examined in detail. This is

followed by a discussion of the analytical framework in section 3.3. Section 3.3.1 discusses the deconstruction of the ST. This provides the basis for the construct of the TC (section 3.3.2) that is used to map and compare the TTs and ST. In section 3.3.3 Berman's *negative analytic* is revised and improved. Section 3.3.4 explains the two stages of the analyses, namely the analyses of the ST and the analyses of the TTs. The conclusion follows in section 3.4.

3.2 The theoretical framework

The theoretical framework in this section provides an overview of the theory that informs the methodology of this study. Hence, the DTS model and Berman's *negative analytic* are examined in detail in sections 3.2.1 and 3.2.2 respectively. From this discussion, I present my revision of Berman's categories of deformations in section 3.2.3.

3.2.1 Descriptive Translation Studies

In a study like this, where a non-evaluative comparative analysis of various translations takes place, the DTS model of analysis is the optimal choice. Contrary to traditional methods, DTS moves away from prescriptive theories and focuses instead on observing the facts of translating as they manifest in translated texts. Hence, DTS provides a useful methodology where the aim of a specific study is not focused on a qualitative evaluation. Therefore, the main objective in DTS is not an evaluation in terms of how good or bad a translation is; the concern is primarily to provide descriptive analyses of translations by identifying differences (shifts) between ST and TTs. The importance of identifying shifts is significant in this study since they form the basis of the analytical framework. According to Tully (2015:34), shifts are significant indicators of the translators' techniques since it is at these points that translators becomes visible and their presence can be detected. Given the importance of the identification of shifts in the methodology of this study, what follows is a general overview of the notion of shifts from scholars whose contribution has had a significant impact on the subject.

3.2.1.1 Translation shifts

The notion of shifts has been a central issue in translation studies since Catford's introduction of the term in his seminal book *A linguistic theory of translation* (1965). Similarly, in their methodology for translation, Vinay and Darbelnet (1958/1995) present a detailed account of

translation shifts, based on their translation procedures. Other theorists (Popovič, 1970; Toury, 1980; Van Leuven-Zwart, 1989; 1990) have explored the occurrences of shifts from different perspectives, namely, cultural, ideological, etc. which have been used in empirical studies. Baker (2011), also looks at shifts from the perspective of non-equivalence and Berman (1992; 2004) identifies shifts in the form of deformations. Regardless of the different taxonomies attributed to shifts, they always occur in the process of translation resulting in TTs that differ from their STs. Hence, this section examines Catford's, Vinay and Darbelnet's and Popovič's shift models in detail, followed by Baker's proposed strategies to deal with shifts at the various levels of pragmatic discourse.

Catford (1965:73) defines translation shifts as “departures from formal correspondence in the process of going from the SL (source language) to the TL (target language)”. Regarding translation, Catford (1965:27) distinguishes between *textual equivalence* and *formal correspondence* in the following manner:

A *textual equivalent* is any TL text or portion of text which is observed on a particular occasion, [...] to be the equivalent of a given SL text or portion of text. A *formal correspondent*, on the other hand, is any TL category (unit, class, structure, element of structure, etc.) which can be said to occupy, as nearly as possible, the 'same' place in the 'economy' of the TL as the given SL category occupies in the SL.

Catford (1965:27) argues that “since every language is ultimately *sui generis* – its categories being defined in terms of relations holding within the language itself – it is clear that formal correspondence is nearly always approximate”. Textual equivalence is, therefore, the result of the translators' consistency in their use of translation shifts throughout texts or portions of texts. According to Catford (1965:73-75), there are two major types of shifts: *level shifts* that occur between the grammar and the lexis, and *category shifts* that occur when equal-rank equivalence is not achieved between SL and TL texts, e.g. a verb phrase translated as a noun (Catford, 1965:73).

According to Catford, (1965:73) *level shifts* are quite common and occur in instances where something expressed by grammar in the ST is expressed by lexis in the TT, or vice-versa e.g. aspects of verbs that have no correspondents in the other language. However, Catford (1965:75) focuses on category shifts which he subdivides into four types. The first two, *structure* and *class*

shifts relate to the use of grammar and changing one part of speech for another respectively. Thus, a *structure shift* involves a shift from a modifier + head into head + qualifier, e.g.: “A white house” → “Uma casa branca” and a *class shift* involves the change of one part of the speech for another, e.g.: the pre-modifying adjective “opera” in “opera singer” is translated into an adverbial phrase “de opera” in Portuguese “cantor de opera”. The other two category shifts which Catford (1965:55) calls *rank shifts* to the change of rank and *intra-system shifts* to non-corresponding terms in the plural or singular form in the ST and vice-versa. An example of a *rank shift* would occur the translation equivalent in the TL is in a different rank in the SL, e.g.: “A white house” → “Uma casa branca” and an *intra-system shift* when terms such as “advice” and “applause” in the singular form in English have the corresponding terms “conselhos” and “aplausos” in the plural in Portuguese.

Unlike Catford, Vinay and Darbelnet (1995:31-33) devise a different classification of translation shifts, based on their translation procedures. Thus, they look at texts in both languages – ST and TT – and identify two strategies used by the translator in the process of translating: *direct or literal translation* and *oblique translation*.

For the direct method, Vinay and Darbelnet (1995:31) suggest three procedures namely *borrowing*, *calque* and *literal translation*. The first, *borrowing*, deals with culture related items and it entails a direct transference of a SL word into the TL, e.g. *pizza* (Italian), *sushi* (Japanese), *rendez-vous* (French), *prego* (Portuguese), among many other words that have slowly entered the English vocabulary as they are in the SL. The second, *calque* is similar to borrowing but terms are translated literally resulting in either a lexical calque which respects the syntactic structure of the SL or in a structural calque that introduces a new construction in the TL. The third, *literal translation* deals with the direct transfer (word-for-word translation) of a SL text into a grammatically and idiomatically appropriate TL text that adheres to the linguistics of the TL.

Oblique translation is recommended by Vinay and Darbelnet (1995:31) if after a direct translation, the message has no meaning or gives another meaning; is structurally impossible; or does not have a corresponding expression in the TL or has one but not within the same register. In this case, Vinay and Darbelnet propose four procedures: *transposition* and *modulation* which are related to the linguistics, the structure and the style of the language and

equivalence and *adaptation* relating to the ST culture, which impacts mostly in the idiomatic aspect of the translation. Thus, *transposition* involves a change of word class without affecting the meaning of the message. Although transposition can happen between all kinds of word classes, Vinay and Darbelnet (1995: 132) pay particular attention to the replacements of verbs with nouns or vice versa. *Modulation* deals with variation of the form of message, resulting from a change in point of view. According to Vinay and Darbelnet (1995:133) modulation is closely linked to the structure of each language, for example: it is not difficult to show → é fácil de demonstrar (“not difficult” was translated as “easy”). The use of *equivalence* is advised in translation of clichés and proverbs or uses of onomatopoeia, e.g. the proverb “what goes around comes around” is translated into “aqui se faz aqui se paga” (here we do here we pay) in Portuguese. The entire message is replaced by a different lexical, stylistic, and structural means. The last procedure, *adaptation*, is used in situations where an equivalent does not work or if a certain concept is unknown to the TL audience. In this case, translators have to be creative and adapt. This usually happens in the translation of book and film titles as well as character names. As the focus of translation studies moved away from linguistically and source-oriented approaches, attention is paid to TTs. Toury (1995:55), postulates that translation is always dependent on constraints of several types and varying degrees that extend beyond the ST falling between absolute rules and pure idiosyncrasies. Toury (1980:50) identifies three kind of shifts (*addition*, *omission* and *substitution*) which translators use to deal with those constraints.

In line with DTS, Van Leuven-Zwart (1989, 1990) also looks at translation shifts from a DTS perspective. Like Toury, she simply observes and describes what translators have done, instead of what they should do. However, Van Leuven-Zwart (1989:161) has a different approach towards shifts which she calls *transemes*. These are analysed against *architransemes*, a common denominator which serves as a TC between the ST and TT. Depending on the relationship identified between the two, shifts fall into three major categories of shifts, namely *modulation*, *modification*, and *mutation* each comprising several subcategories. Modulation occurs when both ST and TT *transemes* are in a hyponymic relationship with each other, modification when the level of semantics and of stylistics are the same in number and type, and mutation when it is not possible to establish a relationship between both *transemes*. For Van Leuven-Zwart (1989:155), it is important to analyse the occurrence of shifts at a microstructural level so that their effects at a macrostructural level can be understood.

Similarly, Baker (2011) looks at how the micro levels of language can influence the macro levels. Baker (2011:6) argues that it is not good practice for translators to evaluate translation decisions at the level of text without having some knowledge of how the lower levels shape the overall meaning of it. Hence, Baker (2011:23-44) proposes a comprehensive list of strategies to deal with problems of *non-equivalence* or shifts (obligatory and non-obligatory) at a series of levels, namely *word, above word, grammar, thematic structure* and *cohesion*. The first two sets of strategies proposed by Baker (word and above word) deal with non-obligatory shifts whereas the other set (grammar, thematic structure and cohesion) deals with obligatory shifts. The first two are related, to a certain extent, to Popovič's shifts of expression and the latter to Catford's grammar shifts.

Thus, in order to deal with non-equivalence *at word level*, Baker proposes a number of translation strategies that will help the translators deliver a more accessible TT to the readers through pragmatic discourse that they understand. The call for the use of these strategies occurs when, for example, there is a lack of specificity or if the word in the TT does not convey the same meaning or cultural value. These strategies involve the use of *more general* or *more expressive* or even *loan words, cultural, paraphrasing with related and unrelated words, omission* and *illustration*.

According to Baker (2011:53), the difficulties encountered by translators with instances of non-equivalence above word level result in differences in the lexical patterning of the source and target languages, namely collocation and idioms and fixed expressions. Baker (2011:53) posits that patterns of collocation are largely arbitrary and independent of meaning. It is therefore crucial to know the ST language well to understand that certain words have different meanings when they appear next to others. Baker (2011:71) posits that although an idiom or fixed expression is interpreted correctly, it still needs to be translated correctly. In order to deal with *idioms and fixed expressions*, Baker proposes using *idioms or expression with a similar meaning, borrowing the SL idiom or expression, or omitting*.

Concerning grammatical equivalence, Baker (2011:95) stresses that, overall, in most contexts, deviant grammatical configurations are simply not acceptable. Hence, grammatical equivalence is obligatory. The differences in grammatical categories encountered by translators identified

by Baker relate to *gender, person, tense and aspect*, and *aspect and voice*, corresponding to a great extent to Catford's category shifts (see section 3.2.1.1)

Popovič (1968, 1970) also looks at the notion of shifts, but from a literary perspective. Because his interest lies in literary translation, he is not concerned with obligatory shifts of the linguistic type. Nonetheless, his approach to shifts is relevant in this study in the sense that they relate to Berman's *negative analytic* and the use of optional shifts. In his analyses, Popovič looks at how language is expressed in terms of stylistics using the term *shifts of expression* to explain the occurrence of shifts in literary translation. However, Popovič takes into consideration cultural values and literary norms, and analyses translation primarily from a semantic angle. According to Popovič (1970), "the aim of translation is to transfer certain intellectual and aesthetic values from one language to another", thus it involves the occurrence of losses in the process. Although he believes that these losses move the translator's into translating a work of art, Popovic (1970:78) believes that the act of translation may produce the opposite result and bring gain. For Popovič (1970:78), translation by its very nature entails shifts and the existence of these shifts can be verified empirically. According to Popovič (1970:79), these differences between the original and the translation are unavoidable. Hence, he argues that:

Each individual method of translation is determined by the presence or absence of shifts in the various layers of the translation. All that appears as new with respect to the original, or fails to appear where it might have been expected, may be interpreted as a shift.

Popovič (1970:81) argues that every conception of translation finds its principal manifestation in the shifts of expression, the choice of aesthetic means, and the semantic aspects of the work. Thus, Popovič (1970:83) not only regards translation as a decision-making process, but also believes that translation depends on the subjective view and creative initiative of the translator. More than that, Popovič (1968:41-42) believes that translators should be encouraged to use shifts as they are necessary for a faithful translation. Popovič (1968: 41-42) looks at seven different forms of stylistics in relation to the expressional interpretation of the translation. Directed at the expressional qualities and values of the original there is *levelling*, which simplifies, *intensification*, which exaggerates, and *transformation* which changes the ST. *Substitution* involves the replacement of the original expressional features by domestic ones encompassing words, phrases and idiomatic expressions. *Compensation* involves compensating

for untranslatable elements by stylistic means unique to the TL. The other shifts concern the translator's language and literature. Thus, *individualisation* involves translating by stylistic means untypical of the translator's language and literature, whereas *standardisation* involves translating by stylistic means typical of the translator's language and literature.

Based on the above discussion, it is important to distinguish an important aspect regarding the notion of *obligatory shifts* versus *optional shifts*, which Vinay and Darbelnet describe as *servitude* versus *option*. The notion of *obligatory* versus *non-obligatory* shifts has also been taken up by other theorists (Toury, 1980, 1995; Baker, 2012) and the consensus is that *obligatory shifts* are those which are related to grammar e.g. the gender of nouns, the conjugation of verbs. Hence, the agreement between words that is intrinsic to a particular linguistic system forms the basis of obligatory shifts. In contrast, *optional shifts* relate to translators' personal (and hence subjective) strategy choices.

However, as often happens with all dichotomies, the binary opposition between obligatory and optional shifts is not clear cut. For example, there are instances where seemingly obligatory shifts may have two, even more, alternative translation options that the translator may choose from. In these instances, the resulting shift is neither obligatory nor optional. It is up to the translator to choose from either grammatically correct option available to the translator. For the purpose of this study, these are called, for lack of a better term, *fuzzy shifts*. Although Toury does not pay much attention to this type of shift, he is aware of them. However, Toury (1995:57) points out that the need to deviate from ST patterns can always be realised in more than one way and this may even apply to so-called *obligatory shifts*. A good example of this is the construction of certain sentences which is more flexible than in others as in the case of subject-verb-object-complement (SVOC) sentence structure in the English language (see examples 5, 6 and 7).

In order to explore the notion of shifts from a linguistic perspective, a brief examination of the main differences and similarities between the SL and TL used in this study is required. Hence, this section provides some insight into linguistic aspects that can lead to the occurrence of *obligatory*, *optional* or *fuzzy shifts* in translated texts.

Being both Indo-European languages, Portuguese and English are not completely different regarding the use of grammar. For example, there is an important aspect of similarity in the central element of the clause in both languages: the verb that connects to one or more nouns or noun phrases. These noun phrases are called the subject, the direct object, and the object complement depending on the position they occupy in the sentence. In both Portuguese and English, the order of these elements is often subject-verb-object (SVO) as in example 1 or, when a complement is present, subject-verb-object-complement (SVOC) as in example 2:

Example 1: *O Francisco*[S] *ama* [V] *a Maria* [O]

Francisco loves Maria.

Example 2: *Eles* [S] *acharam* [V] *o livro* [O] *emocionante* [C]

They found the book exciting.

However, unlike English, in certain instances, Portuguese can be a null-subject language, which means that grammar allows, and sometimes even mandates, the omission of the subject. Hence, in Portuguese, the grammatical person of the subject can be implicit through the inflection of the verb. In fact, some sentences, do not allow a subject at all and an explicit subject would sound unnatural as illustrated in examples 3 and 4:

Example 3: *I'm going to the theatre.*

[Eu] Vou ao teatro

Example 4: *It's raining.*

[Ele/ela] *está a chover.*

Since the verb is inflected in the first example, it is not necessary to make the subject explicit. Thus, the subject [Eu] is omitted. In the second example, the sentence would have sounded very unnatural, even nonsensical if the subject “It” was translated.

Besides the omission of the subject, its positioning is also an important aspect in a sentence. Contrary to English where the subject mostly appears at the beginning of the sentence, in Portuguese its position is more flexible, often appearing in the middle or the end of the sentence as in examples 5-7:

Example 5: *A greve* *começou* *ontem.*

The strike started yesterday.

Example 6: *Ontem começou a greve.*

Yesterday started the strike.

Example 7: *Ontem a greve começou.*

Yesterday the strike started.

Other important differences between Portuguese and English worth mentioning are the gender and number of nouns and adjectives. Whereas in English nouns and adjectives are neutral, in Portuguese they follow gender and number as illustrated in examples 10 and 11:

Example 10. Gender: *A estudante é esperta.* – The student (female) is clever

O estudante é esperto. – The student (male) is clever.

Example 11. Number: *As estudantes são espertas.* – The students (female) are clever

Os estudantes são espertos. – The students (male) are clever.

For the most part, these obligatory shifts which are related to grammar do not interfere with the TT because they are rule governed and imposed by the rules of the target linguistic and cultural system (Van den Broeck, 1985/2014:57). Therefore, they are almost always unavoidable and occur invariably throughout all translations regardless of their literary or non-literary status. Since every language has its own norms regarding sentence construction, shifts will be evident in the syntax as Baker (2011:93) points out:

Syntax covers the grammatical structure of groups, clauses and sentences: the linear sequences of classes of words such as noun, verb, adverb and adjective, and functional elements such as subject, predicator and object, which are allowed in a given language.

Baker (2011:94) argues that unlike lexical choices, which may be optional, grammatical choices are obligatory because grammatical choice is drawn from a closed set of options which are obligatory. For this reason, Baker (2011:94) argues that in general, deviant grammatical configurations are simply not acceptable in most contexts.

As discussed in Chapter 2.6.5, Toury (1995:85) sees the identification of translation shifts a necessity to describe translations and believes that these shifts can be identified by comparing ST and TT using an *adequate translation* (TC). What follows in section 3.2.1.2 is a discussion of Toury's notion of the TC which he initially proposed in his methodology for translation

descriptive analyses. Furthermore, this section also provides an overview of other scholars' approaches towards the application of a TC in the identification of shifts aiming to situate the use of the TC in terms of its applicability as a tool for comparison between ST and TT(s).

3.2.1.2 The notion of a *tertium comparationis* within DTS

The use of a TC was initially proposed by Toury (1980:76) to identify translation shifts in TTs. This TC consisted of “an intermediate invariant against which two text segments could be measured to gauge variation from a core meaning”. Through this invariant, it would be possible to identify translation shifts and other linguistic phenomena. However, Toury's initial idea of a TC as an ideal metatext proved to be contradictory as he himself later concedes that even the most adequacy-oriented translation involves shifts from the source text. In fact, Toury (1995:57) postulates that the occurrence of shifts has been acknowledged as a true universal of translation. In other words, the occurrence of shifts cannot be avoided. Toury was heavily criticised for not being consistent in his idealised word-for-word equivalent and for that, his TC, based on an idealised hypothetical translation, was dismissed by some theorists as impractical. Gentzler (2001:132), for example, points out that Toury's idea of an adequate translation, or a metatext is in opposition to the very idea of equivalence he rejects. Despite the criticism, the notion of a TC has not been dismissed altogether by all scholars. Wehrmeyer (2014:376), for example, suggests that Toury's idea of a TC is based on a componential analysis of the ST and is of value to the evaluator. Similarly, Trosborg (1994:17) suggests that it is worthwhile for the translator to consider a componential analysis as “a means of gaining insights into the similarities and differences between languages by arriving at the so-called semantic differential of lexical items”. Trosborg (1994:17) notes that a componential analysis “attempts to extend the usefulness of the sign by building up lexical entries which consist of distinctive semantic features, binary in form and listed as either present or absent”. Newmark (1988:114) argues that in translation, the basic process of a componential analysis is to compare a SL word with a TL word which has a similar meaning, but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components. Normally the SL word has a more specific meaning than the TL word, and the translator must add one or two TL sense components to the corresponding TL word in order to produce a closer approximation of meaning. However, as Nida (1979:13) suggests, the analysis of meaning can be complicated because even the single meaning of a term may include an enormous range of

referents. For instance, the term *resposta* (answer) in Portuguese has at least two referents, namely response and reply in English. Nida (1979:17) further notes that although synonyms are identical in meaning, they do overlap in that they can be substituted one for the other in at least certain contexts without significant changes in the conceptual content and utterance.

In his revised edition, however, Toury (2012:103) replaces his initial TC with a more practical “mapping” of segments of the TT onto their counterparts in the ST to determine the relationship between them. Hence, Toury (2012:13) postulates that:

Mapping each assumed translation onto its assumed source (in this order!) would thus result in assigning the status of translation solutions to various constituents of the target text, which would so far have been considered, rather vaguely, as “translational phenomena”.

This change comes after the criticism received from theorists such as Gentzler (2001), Heylen (2014) and Hermans (2014) who consider the notion of a TC flawed and impractical. From a cultural point of view, Bassnett and Lefevere (1990:7) argue that translations cannot be checked against a TC because translations are produced in response to the demands of the target culture. However, the idea of a TC is not rejected in its entirety. Besides Wehrmeyer (2014), who sees value in it as a componential analysis of the ST, a few scholars have also defended the use of a TC in comparative analyses of translations. Kruger and Wallmach (1997) for example, draw on Toury’s notion of a TC to develop their own. However, they acknowledge the problem with equivalence in translation and argue that it is impossible for translators to remain completely objective when they translate. Kruger and Wallmach’s contribution towards the notion of a TC is significant because unlike Toury’s, their TC comprises predetermined variables. According to Kruger and Wallmach (1997:121), through these variables it is possible to compare not only a single ST and TT but also a single ST and multiple TTs.

Van Leuven-Zwart (1989, 1990) is another scholar who draws on the notion of a TC in order to compare translations. She (1989:154) developed a two-part method for describing “integral translations of fictional narrative texts”, which consists of a detailed analysis of shifts on the microstructural level, i.e. within sentences, clauses, and phrases. Afterwards, she analysed their effect on the macrostructural level, i.e. “on the level of the characters, events, time, place and other meaningful components of the text” (Van Leuven-Zwart 1989:155). This first stage

consists of four steps: firstly, units, which Van Leuven-Zwart (1989:155) calls *transeemes*, need to be identified. Secondly, for each pair of source and target *transeemes*, a common denominator is determined. This denominator is called *architranseeme*, which serves as the TC (see section 3.2.1.1). Thirdly, the relationship between the *architranseeme* and the *transeemes* is established, and finally, the pairs of *transeemes* are classified according to this relationship. Although it offers the most detailed model of shift analysis, her TC relies on dictionary meanings that are decontextualized and therefore has had criticism for being impractical (Munday, 2012; Toury, 2012). Nonetheless, the model has been put to use, e.g. De Vries (1994) used a TC-based model in a study that involved the analyses of various TTs (Bible translations) against one single ST.

Despite its criticism, from a non-judgemental descriptive perspective the concept of a TC still provides a good framework to compare translations against each other as Lambert and Van Gorp (2014) suggest. In fact, these scholars believe that a “hypothetical frame of reference” allows a measurable qualification of the differences between ST and TT(s). Lambert and Van Gorp (2014:48) point out that:

We can never ‘compare’ texts by simply juxtaposing them. We need a frame of reference to examine the positive and/or negative links between T1 and T2 and to examine them from the point of view of both T1 and T2. This frame of reference cannot be identified with the source text.

Lambert and Van Gorp (2014:52-53) propose a four-stage model in which they try to describe and test out translational strategies. In the first stage, an analysis of preliminary data such as meta-text and strategies takes place. These preliminary data should lead to hypotheses for further analyses on the macro-level, e.g. division of texts, internal narrative structure, etc. These data should in turn lead to hypotheses about micro-structural strategies such as selection of words, dominant grammatical patterns, etc. that, in turn, should lead to the final stage where an analysis of the systemic context takes place. In this final stage, the oppositions between micro and macro-levels and between text and theory, e.g. norms and models are analysed.

According to Inggs (2000:33), Lambert and Van Gorp’s (2014) model of descriptive analysis proved to be very popular among research students at the University of the Witwatersrand. Inggs (2000:33) conducted a study in which she applies a descriptive model of translation analysis to identify “small-scale individual studies within the broader framework provided by

DTS scholars”. In her study, she analyses two individual analyses of drama texts in which the researchers had applied Lambert and Van Gorp’s model of descriptive analysis. Inggs drew the conclusion that the applicability of a TC was not adequate for the study. The reason for this, according to Inggs (2000:48), is that translations cannot be checked against a TC unaffected by cultural variations because they are produced in response to the demands of the target culture and, or, various groups within that culture (cf Bassnett and Lefevere, 1990).

In contrast, Van den Broeck (1985/2014:55) acknowledges that a TC may be useful. In his model of translation criticism and reviewing, he proposes the use of a TC. Van den Broeck (1985/2014:56), contends that translation reviewing and criticism can be objective if it is based on a systematic description based on the comparison of ST and TT. Van den Broeck (1985/2014:57) stresses that the purpose of this comparison is to ascertain the degree of factual equivalence or the empirical phenomena between the ST and TT. Furthermore, Van den Broeck (2014:57) justifies the use of a *tertium comparationis* by arguing that since the comparison of analyses must be “source-oriented and irreversible [...], it follows that the invariant serving as a *tertium comparationis* in a comparison of this type should be ST based”.

According to Van den Broeck (1985/2014:57), this invariant is the adequate translation Toury (1980:122) describes as the intermediate construct which serves as a third term in the comparison. It is, therefore, of a hypothetical nature, in other words, it is not an actual text, but a hypothetical reconstruction of the textual relations and functions of the ST. Hence, Van den Broeck (1985/2014:57) argues that “the adequate translation can be regarded as the optimum (or maximum) reconstruction of all the ST elements possessing textual functions”. Hence, an adequate translation should not be understood as a perfect translation but as a reconstruction with the sole purpose of observing and identifying shifts. From this perspective, Van den Broeck (1985/2014) points out that the comparison of ST and TT should take into account the occurrence of shifts of expression and that it is essential to distinguish obligatory from optional shifts (see section 3.2.1.1).

Although DTS is inherently target oriented, it does not mean that no attention should be paid to the ST. Crisafulli (2001:3) argues that the target scholar “will come back to the source text, often even establishing the target text’s shifts from it”. Crisafulli (2001:3) notes that “in comparing translation and original, the target oriented scholar depends on a theoretical source

oriented element (i.e., the adequate translation)” For Crisafulli (2001:3) the most obvious way of showing how a ST feature can be translated is “to adopt a purely linguistic perspective focused on formal correspondence”. Regarding the adequate translation, Crisafulli (2001:5) sees it only as a methodological (not an ontological) construct that does not enjoy an autonomous life as a text and hence serves first and foremost to enable the researcher to shed light on actual translations.

Therefore, Crisafulli (2001:5) sees the *adequate translation* as a necessary tool in the research that involves the comparison of translations, criticising Toury’s decision to drop the notion of the TC in favour of a mapping of texts approach. Crisafulli (2001:5) asks pertinently “how can one map a translation onto its source and identify ‘shifts’ if one has no reliable description of the original and a corresponding ideal notion of ‘adequacy’ in mind?” Crisafulli (2001:5) asserts that:

Any attempt to describe the translator’s interventions (or ‘manipulations’) in terms of deviations from the original would be impossible if we had no intermediate (however provisional) construct between source text and target text.

Despite the controversy surrounding the usefulness and validity of the TC as initially proposed by Toury, various researchers have made use of it, albeit slightly modified, as is the example of Van Leuven-Zwart (1989-1990), Lambert and Van Gorp (2014) as well as Kruger and Wallmach (1997). In fact, the use of a TC can be versatile and used beyond the purpose of comparison between STs and TTs as Wehrmeyer (2014) has demonstrated in her study assessing signed interpretations of South African televised news broadcasts.

3.2.2 Berman’s *negative analytic* of literary translation

From the discussion above, the idea of Toury’s *adequate translation* seems to resonate with Berman’s *positive analytic* (see Chapter 2.8), hence, a translation devoid of optional shifts. Therefore, the ideal translation Berman envisages in his *positive analytic* is similar to that of Toury’s adequate translation. The difference, however, lies in the fact that Berman’s idea of the ideal faithful to the ST translation is not limited to a hypothetical construct but is rather a real translation that preserves the ST’s foreignness by adhering to its language rules. Moreover, as seen in Chapter 2, Berman notes that the result of a literary translation is far from his idealised

concept of a ST faithful translation. In fact, what translators manage to achieve when they translate a literary work, is a translation that has deformed the ST, thus betraying the original in terms of the idea of *otherness*. The result is a TT without any traces of the foreign that is distorted by the deformations inflicted by translators on the ST in the process of translating. Contrary to the *positive analytic* where Berman vaguely suggests a literal translation, in the *negative analytic*, Berman sees translators exercising their freedom regarding the choice of strategies used in their translations. Berman argues that this freedom greatly distorts the original's otherness which in his view is of extreme importance in literary translation as it enriches the reader in the receiving culture. Therefore, Berman's idea of a distorted ST is similar Venuti's idea of a foreignised translation discussed in Chapter 2.7.

Although related to Popovič's notion of shifts of expression, Berman's deformations differ from Popovic's (see section 3.2.1.1) in two ways. Firstly, Berman's negative attitude towards shifts of translation is reflected in the use of the term *deformations* as opposed to Popovic's positive approach towards shifts, encouraging translators to make use of *shifts of expression* when translating. Secondly, unlike Popovic's shifts of expression which are primarily related to style, Berman's *negative analytic* concerns deformations beyond stylistics, encompassing grammar rules. Since in this study it is implicitly hypothesised that these deformations reflect the translator's subjective translation choices based on their interpretations of the literary work, it is important to examine what they entail. Hence, what follows is a detailed description of Berman's twelve deformations:

1. **Rationalisation** – According to Berman (1995/2004:244), rationalisation recomposes sentences and the sequence of sentences by rearranging them according to a certain idea of discursive order. Examples of these are repetitions that are removed, complex sentence structures simplified and punctuation rearranged. Berman asserts that rationalisation destroys the polylogism of language inherent to prose and “annihilates” prose's drive towards concreteness by modifying the sentence structure. Therefore, the idea that there is not one correct logic or correct method of reasoning is disregarded in favour of a TT's way of reasoning. This is done by translating verbs into substantives by choosing the more general of two substantives (Berman, 1995/2004:244). Berman

(2004:289) views rationalization as abstraction. Moreover, wherever the sentence structure is relatively free, it risks a rationalizing contraction.

2. **Clarification** – Berman (1995/2004:245) sees clarification following the same principle of rationalisation in the sense that it aims to clarify what is not immediately perceptible. Nonetheless, this deformation is more focused on words and their meanings. Although Berman agrees that clarification is an inherent strategy of translators and therefore obvious in translations as explicitation, it can signify two things. Although Berman (1995/2004:89) concedes that “the power of illumination, of manifestation, [...], is the supreme power of translation, in a negative sense, explicitation aims to render clear what does not wish to be clear in the original”. According to Berman (2004:245), the transition from polysemy to monosemy, paraphrasing and explicating are also forms of clarification.
3. **Expansion** – From a textual viewpoint, Berman (1995/2004:246) qualifies expansion as “empty” in the sense that addition adds nothing, that it augments only the gross mass of text, without augmenting its way of speaking or signifying. The addition is no more than babble designed to muffle the work’s own voice, a stretching, a slackening, which impairs the rhythmic flow of the work. Berman suggests that expansion can coexist with quantitative impoverishment, for example, when translators are confronted with a polysemic word, which they feel compelled to explain.
4. **Ennoblement** – Berman (1995/2004:246) sees ennoblement only as a rewriting and a stylistic exercise at the expense of the original. According to Berman, this procedure is active in the literary field, but also in the human sciences, where it produces texts that are readable, brilliant, rid of their original clumsiness and complexity so as to enhance the meaning. In Berman’s opinion, rewriting that ennoble disregards the notion of the *other*.
5. **Qualitative impoverishment** – This deformation refers to the replacement of terms, expressions and figures with equivalents in the TT that do not possess the same “sonorous” and “iconic” richness (Berman, 1995/2004:247). According to Berman, a term is iconic when in relation to its referent, it creates an image that enables a

perception of resemblance. These called surfaces of iconicity occur in prose and poetry in peculiar ways often in words whose form and sound are associated with their sense (Berman, 1995/2000:291). The sonorous and physical substance of the word *butterfly*, for example, makes it possess something of its existence (Berman, 1995/2004:247). This deformation replaces ST iconic terms that are rich both in meaning in the ST by other terms that are not as rich.

6. ***Quantitative impoverishment*** – According to Berman (1995/2004:247), every work in prose presents a certain proliferation of signifier and signifying chains where a particular signified has a multiplicity of signifiers. Berman argues that “these signifiers can be described as unfixed, especially as a signified may have a multiplicity of signifiers”. Berman (1995/2004:247) gives the example of the signified *face* which has different signifiers in Spanish, namely *semblante*, *rostro* and *cara*. This means that an English translation of a Spanish work using this variety of signifiers will be much poorer without it. The same applies to Portuguese, which have similar signifiers (*semblante*, *rosto* and *cara*). How the translator deals with the variety in terms of single concepts that have a multitude of synonyms is a concern for Berman who sees the ST greatly deformed if there are different words that denote the same concept in the ST but there is less variety or none at all in the TT.
7. ***The destruction of rhythms*** – Berman (1995/2004:248) contends that this deformation can considerably affect the rhythm, for example, through an arbitrary revision of the punctuation. Although this deformation is more bound to occur in poetry because of its rhythmic properties, Berman (1995/2004:248) argues that the novel is just as rhythmic as poetry. Hence, the excessive use or lack of use of punctuation is often critical in the deformation of rhythm, especially the use of commas which can drag or accelerate it.
8. ***The destruction of underlying networks of signification*** – Berman (1995/2004:249) postulates that translators need to be aware of the underlying text in a literary work in which certain signifiers form a network of word-obsessions. Berman (1995/2004:249), argues that the literary work contains a hidden dimension, an underlying text, where certain signifiers correspond and link up, forming networks beneath the surface of the text itself – the manifest text, presented for reading. Although these words may occur

far from each other, they play an important role in transmitting the hidden dimension of the text (Berman, 1995/2004:249). This network can manifest itself in various forms e.g. the use of the augmentative or diminutive suffixes in languages such as Spanish and Portuguese, or the preference for using certain verbs, adjectives or nouns over others.

9. ***The destruction of linguistic patternings*** – The systematic nature of the text goes beyond the level of signifiers, metaphors, etc.: it extends to the type of sentences, the sentence constructions employed. Such patternings may include the use of time or the recourse to a certain kind of subordination. Rationalization, clarification, expansion, etc. destroy the systematic nature of the text by introducing elements that are excluded by its essential system. This deformation is manifested in the systematic nature of the text which Berman (1995/2004:249) believes to extend beyond the level of signifiers, metaphors, etc. The type of sentences and the sentence construction employed is more systematic in the ST than in the TT because of the translator's use of rationalisation, clarification, expansion, etc. This process of deformation destroys the linguistic patterns of the ST which to an extent renders the standardised translation incoherent.
10. ***The destruction of vernacular networks or their exoticization*** – As all prose is rooted in vernacular language, it aims at recapturing the orality of that vernacular (Berman, 1995/2004:250). Berman believes that “the effacement of vernaculars is [...] a very serious injury to the textuality of prose works”. Nonetheless, translators often obliterate the augmentatives or diminutives of languages such as, for example, Portuguese or Spanish. Berman (1995/2004:250) argues that traditionally, translators deal with vernaculars by “exoticising” them – either by using italics or by seeking a TL equivalent. According to Berman (2004:250), none of these procedures are advisable because “a vernacular clings tightly to the soil” completely resisting any translation in another vernacular.
11. ***The destruction of expressions and idioms*** – Berman (1995/2004:250) posits that prose abounds in images, expressions, figures, proverbs, etc., which derive in part from the vernacular, most conveying a meaning or experience that readily finds a parallel image, expression, figure, or proverb in other languages. Berman believes that when it concerns expressions, figures and idioms, to play with equivalence is to attack the discourse of

the foreign work (Berman, 1995/2004:250). Moreover, he argues that to translate is not to search for equivalents. Bad use of equivalents would be, for example, replacing SL proverbs with TL proverbs that convey a similar message but lack meaning to an extent. The replacement of cultural items embedded in expressions and idioms with TL equivalents result in a whole new network of references in the TT.

12. *The effacement of superimposition of language* – According to Berman (1995/2004:251), every novelistic work is characterised by linguistic superimpositions, even if they include sociolects, idiolects, etc. Berman (1995/2004:251) argues that this superimposition of languages is an important element in a novel since it involves the relation between dialects and common language. However, this relationship can be threatened by translation because translators tend to homogenise the text by disregarding the diversity of discursive types, languages and voices. Berman (1995/2004:251) gives the example of Spanish from Spain and the diverse Latin American Spanishes in a Spanish novel but it can occur in any language with dialects, sociolects, etc.

Although Berman presents a seemingly comprehensive list of deformations, a closer examination has revealed that in terms of exclusivity, some categories tend to overlap. For example, *rationalisation*, *clarification* and *expansion* can potentially interfere with other deformations such as *destruction of rhythm* (caused by changes of punctuation and repetition of words), the *destruction of underlying networks of signification* and *the destruction of linguistic patternings* (caused by clarification and additional information). These deformations can impact the TT in terms of homogeneity. Other deformations that overlap are the deformations of *rationalisation* and *ennoblement* as well as *qualitative impoverishment* and *the destruction of expressions and idioms*. Even though Berman makes it clear that *ennoblement* deals with rewriting the ST more elegantly, he also suggests that this deformation eliminates clumsiness and complexity which is dealt in *rationalisation*. As for the destruction of expressions (and possibly idioms). Berman also includes them in the deformation of *qualitative impoverishment*. It is also not clear how Berman distinguishes between this category and that of the deformation of vernacular networks.

Apart from the overlapping issue, the analysis also revealed that Berman failed to mention an important shift that can deform the ST, namely *omission* (see section 3.3.2). Although Berman talks about rationalisation in terms of abstraction, contraction and annihilation, e.g. elimination of repetitions, he fails to explicitly mention *omission* as he mentions *addition* in the deformation of *expansion*.

In conclusion, Berman's comprehensive list of identified deformations was developed as an analytical tool of evaluation of literary translation and may work for that purpose. However, because of the overlapping of deformations combined with other deformative aspects that he failed to include, the model is not considered optimal for this study in terms of a quantifying instrument in which deformations are required to be mutually exclusive. Hence, the model needed to be revised to be used as the instrument of quantification proposed in this study (see section 3.3.2).

3.2.3 Berman's deformations (revised)

In view of the problems related to mutual exclusion identified in the categories of Berman's *negative analytic* identified in section 3.2.2, I propose a revised and improved negative analytic model in which categories do not overlap:

1. **Rationalisation (R)** – deals with the simplifying of sentences based on grammatical changes that disregard the TT's different logic of reasoning. Although Berman's list of grammatical changes is comprehensive, some overlap with others. Furthermore, some of the changes he proposes are considered obligatory changes (see section 3.2.2). Therefore, I propose that this deformation includes the following:
 - condensation of complex multiple-clause ST sentences into shorter sentences (Mossop, 2014:70);
 - non-obligatory reconstruction of sentence word order by rendering a more natural text in the target language (corresponding to Toury's (2012) concept of *matricial norms*);
 - use of non-obligatory changes of tense and aspect and voice (Baker, 2011);
 - non-obligatory translation of verbs into substantives or adverbs and vice-versa (Baker, 2011);

- elimination of tautologies (Mossop, 2014:83);
- elimination of repetition (Baker, 2011) and
- omission of words or phrases (Toury, 1995)

Example (change from verbs into adjectives):

TC: *The feelings that [hurt, ache] the most, the emotions that [sting, pierce, torment] the most (Excerpt D)*

Jull Costa: The most painful feelings, the most piercing emotions [...]

2. Clarification (C) – Clarifies words or ideas which are meant to be obscure in the ST. Although Berman (2004) includes paraphrasing and explicating which in his view are forms of clarification, he is not very specific. For example, there is no mention of the deformation of literary devices through clarification. There is also no mention of the use of the ellipsis in literature which is employed to indicate a deliberate omission (cf. Baldick, 2008). Hence, I propose that this deformation includes the following:

- clarification of unusual or unfamiliar words and expressions;
- clarification of literary devices such as ambiguity, contradiction and paradox which are meant to evoke the reader to delve deeper into the complexity of literary language and hence, remain as complex in the TT;
- clarification of obscure thoughts (opacity);
- disclosure of the hidden thought behind the ellipsis.

Example (explanation of contradiction):

TC: *I envy – but I do not know if I envy (Excerpt A)*

Jull Costa: I envy – though I'm not sure if envy is the right word

3. Expansion (Ex) – This deformation deals with explanations of words or ideas of words that might be culturally loaded and difficult for the reader to understand. According to Berman (2004), these often only serve to augment the text without adding any information. However, this category of deformations overlaps with clarification and quantitative impoverishment as Berman correctly concedes. Hence, I propose that this deformation is limited to:

- explicitation of information (grammatical or substantive) that is implied in the ST text;
- addition of explanatory grammatical elements such as nouns, verbs, adjectives, non-obligatory pronouns and adverbs;
- repetition of words or expressions.

Example (addition of pronoun):

TC: *I make holidays of sensations (Excerpt A)*

Zenith: I make holidays of my sensations.

4. Ennoblement (En) – As seen in section 3.2.2 Berman (2004) suggests that this deformation deals with rewriting a more elegant/coherent text at the expense of the original. According Berman (2004), some translators produce texts that are “readable, even “brilliant,” by getting rid of their original clumsiness and complexity to enhance the “meaning.” Hence, I propose that ennoblement deals with the enhancement of the linguistic-stylistic-aesthetic features (cf. House, 2015) and that this deformation comprises the following:

- enhancing or improving clumsy ST sentence constructions into more coherent, reader friendly coherent TT sentences (Baker, 2011);
- enhancing TT elements by overtranslating, i.e. giving the TT more meaning than the corresponding ST element (Duff, 2001:716);
- changing the register by translating in a more formal language or using a more elevated use of language than that of the ST (Duff, 2001:716).

Example (clumsy sentence):

TC: *All that is said in another language, incomprehensible to us, mere [sounds of syllables syllable sounds] without form in our understanding (Excerpt D)*

Zenith: It’s all spoken in another language that we can’t grasp – mere nonsense syllables to our understanding.

5. Qualitative impoverishment (QualI) – As discussed in section 3.2.2, Berman (2004) sees this deformation as replacing terms, expressions and figures that do not possess the same richness of the ST meaning. According to Berman (2004), a term is iconic when, in relation to its referent, it “creates an image”, enabling a perception of resemblance.

This deformation is not mutually exclusive and overlaps with the destruction of expressions and idioms. Also, Berman does not explain what types of figures he is referring to, but it is presumed that he is referring to figures of speech such as metaphors. Hence, I propose that this deformation deals exclusively with the following:

- replacing figures of speech, neologisms, and other unusual expressions with less meaningful expressions
- replacing semantically complex words with less expressive items (Baker, 2011:19);
- replacing semantically complex words with related words (Baker, 2011:36);
- replacing culture specific concepts with superordinates (Baker, 2011:18) or more neutral word (Baker, 2011:23);
- replacing strong, negative, or offensive words with more neutral ones (Duff, 2001:716).

Example (the semantically rich word *saudade*):

TC: the [*nostalgia longing, yearning*] of what never was (excerpt D)

Jull Costa: the longing for impossible things.

6. **Quantitative impoverishment (QuanI)** – Berman views this deformation as the impoverishment of the signifier (see Chapter 2.6.1) in the ST. According to Berman (2004), there is a multiplicity of synonyms (signifier) in the ST for one concept (signified) in the TT. Hence, it deals with the lexical loss derived from the lack of synonyms of the signified in the TT. This deformation is specific and exclusive, therefore, there is no need to refine this category of Berman's.

Example (lexical loss):

TC: [*incarnated, red*] tongues

Zenith: red tongues

7. **The destruction of rhythm (DR)** – According to Berman (2004), this deformation deals with the change of punctuation and the elimination of repetition of words, an element of translation that can affect the rhythm of prose. Often writers make use of pauses as well as stressed and unstressed syllables to produce patterns of rhythm in prose. Berman includes repetition of words in this category. However, this category

overlaps with rationalisation since it also deals with the elimination of repetition. Therefore, I propose that this deformation deals exclusively with the following:

- change of punctuation. The use of the commas in particular can alter the rhythm of prose;
- destruction of stress patterns. Stress relates to the emphasis given to a syllable in loudness, pitch, or duration or a combination of these (Baldick, 2008:318).

Example (change of punctuation):

TC: *If I write what I feel it is because this way I [diminish, reduce] the fever of feeling.*

Zenith: If I write what I feel, it's to reduce the fever of feeling (addition of a pause with the inserted comma)

8. The destruction of underlying networks of signification (DUNS) – As noted in section 3.2.2, according to Berman (2004) this deformation deals with the network of word-obsessions and underlying themes throughout the ST, which occur after long intervals and form part of the underlying text. This category does not overlap with any other. However, Berman restricts it to patterns of lexical items, e.g. diminutives, augmentatives, substantives and verbs. Therefore, I propose that it should include the destruction of semantic cohesion in a broader way to accommodate patterns of lexical fields. Hence, this deformation consists of the following:

- destruction of lexical fields. According to Chapman (1983:97) lexical fields are groups of words which cluster around a particular concept;
- destruction of derivational elements, including diminutives and augmentatives. According to Van Tonder (1999:30) the repetition of derivational elements gives the writer a further stylistic advantage in the sense that it strengthens cohesion of the text and provide an extra source of readability for the reader;
- destruction of conjunctions that create lexical cohesion (Baker, 2011:200).

Example (motif replaced):

TC: *four hours when it is night*

MacAdam: four o'clock in the morning

9. Destruction of linguistic patternings (DLP) – The sentence construction in the ST is more systematic in the TT. This, according to Berman (2004) is caused by the

translator's use of rationalisation, clarification, expansion, etc. Although Berman vaguely suggests what Toury (2012) terms ST interference in this category, this contradicts his ideal of a foreignised text. Moreover, this type of deformation, as Berman himself concedes, is dealt with, to a certain extent, in his first three deformations. In view of Berman's lack of specificity and considering that Berman relates this deformation to sentence structure, I propose that this category is limited to the use of Halliday's thematic and information structures as developed by Baker (2011:133) in terms of communication function which includes:

- changing theme-rheme organisation;
- changing marked versus unmarked sequences;
- changing foregrounding information;
- changing given and new information sequence.

Example (change of foregrounding):

TC: *As if I had a stroll, I sleep, but I am awake (Excerpt E)*

Zenith: I sleep as if I were taking a walk, but I'm awake

10. The destruction/exoticization of vernacular networks (DVN) – According to Berman (2004), this deformation deals with the replacement of a ST vernacular or slang with an equivalent target language vernacular or slang. This includes the use of diminutives. According to Berman (2004), this deformation is meant to capture the orality of the vernacular. Since he is not very specific, I propose that this deformation include the following:

- replacing slang or any other vernacular for an ST equivalent (Baker, 2011);
- replacing or exoticising proper names that were suffixed with an augmentative or a diminutive, e.g. Joãozinho (little John). These are often used among family or members of a community;
- exoticising culturally bound words that have no equivalent in the TT, e.g. *espetada*.

Example (slang):

TC: *tipo (Excerpt F)*

Watson: wretch

11. The destruction of expressions and idioms (DEI) – As discussed in section 3.2.2, according to Berman (2004) this deformation deals with the replacement of expressions, idioms, and proverbs with equivalents that convey a similar message but lack meaning to an extent. Although there is a qualitative impoverishment in this category, the impoverishment of lexical items is dealt with in the deformation of qualitative impoverishment. Therefore, this deformation deals exclusively with:

- replacing culturally-bound or fixed expressions (idioms, similes or proverbs e.g. “fit as a fiddle”). Baker (2012) proposes a number of strategies (optional shifts) in order to deal with the translation of fixed expressions or idioms;
- replacing culturally bound exclamations (e.g. oh dear!) or terms of endearment (e.g. honey, sweetheart).

Example: not found in the excerpts analysed in this study

12. The effacement of superimposition of language (ESL) – According to Berman (2004), as discussed in section 3.2.2 this deformation deals with the elimination of the superimposition of languages including sociolects and idiolects. The superimposition of languages in a novel involves the relation between dialect and a common language (*koine*), or the coexistence of two or more *koine* (Siegel, 1985). Therefore, I propose that this deformation includes the following:

- replacing a foreign language in the ST with the TL language;
- effacing temporal dialects (Baker, 2011:13) by replacing them with the standard TL or vice-versa e.g. Middle English for Modern English;
- effacing geographical dialects (Baker, 2011: 13) by replacing them with the standard TL, e.g. British or Australian English;
- effacing social dialects (Baker, 2011:13) by replacing them with the standard TL, e.g. a low-class factory worker’s dialect.

Example: not found in the excerpts analysed in this study.

In the following section, the analytical framework used in this study is discussed.

3.3 The analytical framework

The analytical framework of this study followed the tenets of DTS. For being a non-evaluative model, it offered an optimal framework for this study where the objective is not to give value judgement but rather to describe what happens when translators translate. As discussed in Chapter 2.7.2, Toury (1995:38) proposes a three-phase methodology to verify which strategies are used in translation. The first phase involves situating the text within the target culture system, taking into consideration its acceptability and deviations and establishing whether or not the target text presented is regarded as translation. The second phase entails determining whether there is a corresponding relationship between the ST and the TT or not in order to identify textual linguistic phenomena such as translation shifts. The third and last phase entails the formulation of generalisations about patterns identified to help reconstruct the process of translation for the ST-TT pair.

The analysis of the corpus is done both manually and semi-automatically. As discussed in Chapter 1.2, this study adopts a mixed research method in which a qualitative and quantitative method of analysis is combined. Thus, the qualitative method is used for the in-depth analyses of ST excerpts and the deformations in the TT excerpts, whereas the quantitative method is used to measure the frequencies and types of deformations used by individual translators in their TTs. According to Dörnyei (2007:172), this type of method is optimal in comparative studies since it provides a tool for examining phenomena which allows a broader perspective and comparison of findings obtained through the different methods. Thus, after initial manual analyses, semi-automatic analyses of the corpus are done with the help of the program AntConc. This is a concordance program for analysing electronic texts with a view of finding patterns of frequency. This comprises two stages. In the first stage, the frequencies of ST features are quantified. In the second stage, the deformations in the TTs are quantified.

Section 3.3.1 discusses the deconstruction of the ST as the first phase of my analytical framework. This is followed by a discussion of the construction of the TC in section 3.3.2. Section 3.3.3 discusses the analyses of the TTs.

3.3.1 Deconstruction of the ST

Following Toury's methodology, the first stage of the analysis is to situate the text in the target culture as a translated literary work. In this study, it was not relevant to situate the ST in the target culture as a translated literary work. However, it was important to situate it in its literary context, as a modernist literary work. Hence the first stage of Toury's methodology needed to be adapted. To the best of my knowledge, this is the first study that adapts Toury's methodology in terms of a literary context.

Therefore, in the first stage, the seven selected ST excerpts are analysed within the modernist context. As discussed in Chapter 2, modernist literature is complex, challenging and requires effort to understand. Therefore, a close reading is required to understand the unfolding of ideas through the use of specific syntax and different meanings of individual words. Because the ST is considered thought provoking and challenging (see Chapter 2.2.2), this analysis provides a better understanding of the writer's tendencies in terms of his use of literary devices and other modernist literature features that could potentially lead to deformations. Therefore, the ST excerpts had to be analysed in depth in terms of identifying complex instances that could pose challenges concerning subjective interpretation. Thus, the following elements of modernist literature, which can potentially be translated subjectively, leading to deformations of the ST (discussed in Chapter 2) are selected for analysis:

- Contradiction; (Cont)
- Paradox (Par);
- Ambiguity (Am);
- Metaphors (Met);
- Consonance (Con);
- Opacity (Op);
- Unusual expressions (Ex).

After the manual tagging, the AntConc program is used to determine the frequencies of the elements listed above.

On the basis of the ST analysis, the next step was the construction of the TC. Section 3.3.2 provides a detailed outline of the construct of the TC that was used as the hypothetical adequate

translation against which the selected ST and TTs for this study were compared. Examples taken from the research data are provided to illustrate the use of both obligatory shifts and optional shifts in the construct.

3.3.2 The construct of the study's *tertium comparationis*

Since it has been established from the start that all TTs in this study are indeed translations, it is the second stage of the methodology that is important in the construction of the TC. Based on the discussion in section 3.2, the use of a TC is an optimal choice as a tool for comparing the different TTs analysed in this study.

The aim of this study is to determine whether or not translators exert different degrees of subjectivity in their translated versions when translating the same ST. Hence, I attempt to develop an instrument by which subjectivity could be measured through a comparative translation analysis between ST and TTs. From the discussion in section 3.2, it was evident that Toury's notion of a TC was not well-received among researchers, which led him to abandon it later (1995, 2012) in favour of a *mapping* of coupled pairs. This rejection by some theorists was mainly because the idea that a metatext seemed to be an implausible concept based on the notion of equivalence had been frowned upon by certain theorists, including Toury. Theorists and scholars have argued that it is not very clear how these analyses should be conducted, especially within the framework of DTS. Since the rationale behind DTS is to observe and describe target texts, the prescriptive nature of the TC construct is still controversial (see section 3.2.1.2). Therefore, the TC used in the analyses conducted in Chapter 4 of this study should not be understood as the ideal literary translation of the ST, but rather an optimum or adequate translation (see section 3.3.2). The following dictionaries were used in the construction of the TC:

- Dicionário priberam de língua Portuguesa
- Oxford English dictionary
- Dicionário de Inglês-Português (Porto Editora)
- Dicionário de língua Portuguesa (Porto Editora)

As discussed in 3.2.1.2, certain linguistic skills and a deep knowledge of both SL and TL are required in order to construct a TC. Although Toury's notion of a TC points to the inclusion of

obligatory shifts only, in this study's TC fuzzy shifts were allowed as well as lexical optional shifts based on a componential analysis (see Chapter 3.3.3.1)

In section 3.2.1.1, it was established that obligatory shifts are related to the linguistic norms of the TL and the theoretical models discussed (Catford, Vinay and Darbelnet, and Baker) showed that, to a certain extent, these theorists talk about the same type of shifts using different terminology. Drawing on Catford's comprehensive model of shifts (see section 3.2.1.1), the following shifts of translation were allowed:

1. Obligatory shifts:

- Level shifts
- Structure shifts
- Class shifts
- Rank shifts
- Intra-system shifts

2. Fuzzy shifts:

- SVO / SVOC order of sentences

3. Optional shifts (*):

- Synonyms that convey the same meaning in the TT
- Lexical differences between American and British English

Using Berman's positive analytic which is based on a literal translation, together with carefully defined shifts above, avoids producing just another subjective interpretation (*differérence*) and therefore a translation where the intended ambiguity or opacity of the original is not obliterated (cf. Pym, 1995).

The following conventions are used in the TC: Code: [] = synonym(s) inside brackets, **bold** = most likely contextual meaning(s) inside brackets, * = optional (fuzzy) shift(s), # # = obligatory shift(s).

In the following section, the analysis of the TTs is discussed.

3.3.3 Analysis of the target texts

As noted in section 3.3, the third and last stage entails generalisations about identified patterns. Here the TTs were analysed to identify deformations of the ST in the TTs, making use of Berman's revised *negative analytic*. The analyses of the deformations consisted of two stages. Firstly, a comparison of the excerpts is done manually with a view to identify the deformations. The revised twelve deformations are given the following annotation codes for the AntConc concordance analysis:

1. Rationalisation (R);
2. Clarification (C);
3. Expansion (Ex);
4. Ennoblement (En);
5. Qualitative impoverishment (QualI);
6. Quantitative impoverishment (QuanI);
7. Destruction of rhythm (DR);
8. Destruction of underlying networks of signification (DUNS);
9. Destruction/exoticization of vernacular networks (DVN);
10. Destruction of linguistic patternings (DLP);
11. Destruction of expressions and idioms (DEI);
12. Effacement of superimposition of language (ESL).

Secondly, the AntConc program is used in order to quantify the frequencies of each deformation for each translator. The results of the concordance analyses were subjected to the Chi squared test to determine whether the differences between the translators' use of the deformations are significant.

Throughout the analyses of the TTs, the term "natural" (or "unnatural") is used, a term that Nida (1965) uses in his linguistic equivalence model to describe a fluent, domesticated translation (Venuti, 1995). For Nida, a 'natural' translation requires adjustments as shifting word order, using verbs in place of nouns, and substituting nouns for pronouns so that the TT does not sound foreign. The notion of naturalness was also taken up by Schleiermacher (1813) and Berman (1995) (see Chapter 2).

References to “formal” versus “informal” register are based on the broadest sense of the term which Baldick (2008) defines as referring to language used in specific situations. Thus, a formal register differs from an informal one in terms of use of vocabulary, punctuation and pronunciation in spoken context.

3.4 Conclusion

In this chapter, both the theoretical and analytical frameworks of the study were presented and examined. This entailed a comprehensive discussion of the theoretical framework, namely DTS (descriptive comparative analysis of identified shifts in the TT) and Berman’s *negative analytic* (analysis of the various deformations of the ST in the TTs). This was followed by a close examination of the analytical framework which followed the principles of DTS. Thus, the notion of shifts as well as of norms and laws of translation, were described to provide insight into the DTS model. The notion of a TC was explored from a number of perspectives in studies that made use of a TC. The examination of the various perspectives explored by various scholars informed the construction of this study’s TC. The discussion on Berman’s twelve deformation provided a detailed explanation of his *negative analytic* which in turn led to a revision where the problematic overlapping of categories was improved in terms of exclusivity. Finally, the chapter outlined the two stages of the corpus’ analysis, i.e. the manual and the electronic analyses of both ST and TTs.

4 CHAPTER 4: RESULTS

The purpose of this chapter is to explore instances of translators' subjectivity in the four translated versions of the *Livro do Desassossego* through the identification of deformations of the ST based on the revised negative analytic by Berman. Therefore, the chapter provides an in-depth analysis of both ST and TTs and the results derived from the analysis.

4.1 Introduction

Because DTS is focused on the TT and descriptive comparative analysis, DTS theorists recommend that TTs are analysed first. However, as discussed in the previous Chapter, some scholars argue that to be able to carry out a meaningful comparative analysis, it is necessary to analyse the ST first (see Chapter 3.3.1). In this study, it made sense to analyse the ST first, for two reasons. In the first place, it was imperative to have a good understanding of the original text's thematic structure and the various literary devices used in the novel to emphasise its themes. Secondly, the understanding of the linguistic, ideological, philosophical and cultural nuances of the text played an important role in the construction of the optimal TC against which the TTs were analysed in terms of deformations.

The purpose of the analysis is to answer the research question discussed in Chapter 1.2, namely:

- To what extent do Berman's twelve deformations provide a means of quantifying translators' subjectivity in literary translation?

The ST analysis was carried out in two stages. The first stage consisted of a manual analysis of the modernist features of the ST that could lead to subjective interpretation and the second stage consisted of an electronic analysis using the electronic concordance program AntConc. Similarly, the TTs were analysed in two stages. The first stage of the analyses focused on the identification of the various deformations using the TC and the second stage consisted of the quantification and frequency of patterns of deformations identified in the previous stage.

Thus, in this chapter, section 4.1 provides a brief introduction to the methodology used in the study, followed by the analyses of the ST in section 4.2. Section 4.3 is devoted to the analyses of the TTs. Section 4.4 presents the conclusion of Chapter 4.

4.2 ST analyses

This section provides an in-depth analysis of the ST excerpts with a view to identify potential instances that challenge the translator to render an objective translation due to the creative nature of the original text. The analysis focuses on Pessoa's (Soares, in the ST analysis) use of literary devices, namely contradictions, paradox, and ambiguity, metaphors and poetic devices. As mentioned in Chapter 2.2.2, the nature of the excerpts, required a deconstructionist analysis to identify the mentioned modernist literary devices which occur throughout. However, the deconstructive approach of the analyses focused mainly at looking at terms or words that have a double meaning, are polysemous or ambiguous. Deconstructing the ST also offered some insight into other aspects inherent to modernist literature, e.g., the reflection about philosophical concepts and opaque, existential thoughts. Examples of these devices are annotated in the ST (see Appendice A for full list of annotations of the ST excerpts). This analysis of the ST was a vital step in understanding how the translators deconstruct and reconstruct the ST in face of the challenges posed by modernist literary works. Furthermore, this process of deconstruction was vital in the construction of my TC, in terms of understanding the ST from an objective perspective informed by Berman's positive analytic (see Chapter 2.8).

4.2.1 Analysis of excerpt A

This excerpt is an important one in the *Livro do Desassossego* as it sets the tone for the entire novel. Thus, Soares starts this excerpt with a contradictory statement:

ST: Invejo – mas não sei se invejo <S/Cont>– aqueles de quem se pode escrever uma biografia, ou que podem escrever a própria. Nestas impressões sem nexo <S/Am>, narro indiferentemente a minha autobiografia sem factos<S/Par>, a minha história sem vida <Par>.

TC: I envy – but I do not know if I envy – those of whom a biography can be written, or who can write their own. In these impressions without nexus, I narrate indifferently my autobiography without facts, my story [history] without life.

In the above contradiction, it is not clear whether the narrator is trying to neutralise the negative connotation of *invejar* (to envy) or whether he intends to convey his indecisiveness towards people whom he assumes have better lives than he does. However, he still intends to continue writing his own *autobiografia sem factos* (autobiography without facts), in which he narrates

his life in *impressões sem nexo* (disconnected impressions). This expression is ambiguous since it also means that it does not make any sense or that it is confusing. His use of the word *história* in *a minha história sem vida* (my story/history without life) not only is ambiguous but paradoxical since *história* can mean either story or history. In this passage, it is difficult to determine which one is intended or whether Soares is playing with both meanings.

Thus, as the narrator proceeds to tell the reader about the nature of what he is writing, he says

ST: São as minhas Confissões, e se nelas nada digo, é que nada tenho que dizer <S/Cont>. Que há de alguém confessar que valha ou que sirva? <S/Op> O que nos sucedeu, ou sucedeu a toda a gente ou só a nós; num caso não é novidade, e no outro não é de compreender <S/Op>.

TC: These are my Confessions, and if in them nothing I say, it is because I have nothing to say. What is there for someone to confess that is worth or that serves? What has happened to us, or happened to everyone or only to us; in one case is not novelty, and in the other it is not to be understood.

The rich philosophical tone of the novel is reflected in Soares' thoughts about the purpose of confessing as he concludes that it is a futile exercise and therefore worthless. Thus, the reference to *Confissões* written with a capital C alludes to philosopher Augustin's *Confessions*, an autobiography in which he tells the story of his conversion. There is an irony in this reference since modernism was characterised by the loss of faith in God and by a lack of the meaning of existence. Hence, he asks ironically what is the value of a confession, yet, insists in telling the reader about his impressions which he compares to confessions. His use of the adverb *nada* (nothing) is marked here as it precedes the verb *dizer* (to say). The unmarked form is to use the adverb after the verb, i.e. *não digo nada*. Therefore, foregrounding *nada* (nothing) reinforces the existentialist idea of nothingness.

It is important to note the two verbs *valer* (to be worthy) and *servir* (to serve) that can be both transitive and intransitive depending on their context. Here, it is not clear whether he means that there is nothing worthy of confessing or that to confess does not serve any purpose. Secondly, the way he expresses his answer to his question – *o que nos sucedeu, ou sucedeu a toda a gente ou só a nós* (TC: what has happened to us, or happened to everyone or only to us) – is also vague and repetitive.

Rich imagery is used to describe what the narrator feels: landscapes and holidays. Pessoa's use of soothing imagery and poetic devices in this excerpt lighten the recurrent melancholy tone of the novel. The monotonous but calming *s* sounds are a good example of this:

ST: Se escrevo o que sinto é porque assim diminuo a febre de sentir. O que confesso não tem importância, pois nada tem importância. Faço paisagens com o que sinto <S/Met>. Faço férias de sensações <S/Met>.

TC: If I write what I feel is because like that I diminish the fever of feeling. What I confess has no importance, since nothing has importance. I make landscapes with what I feel. I make holidays of sensations.

The narrator's hopeless existentialist life is evident here. On the one hand, he says that writing what he feels (his confessions) appeases his pain. On the other, he says that they have "nothing" of value, reflecting his indifference towards his feelings. This indifference is reflected in his metaphors. Thus, he continues:

ST: Compreendo bem as bordadoras por mágoa <S/Ex> e as que fazem meia porque há vida <S/Op>. Minha tia velha fazia paciências durante o infinito <S/Am> do serão. Estas confissões de sentir são paciências minhas <S/Am>. Não as interpreto, como quem usasse cartas para saber o destino. Não as ausculto <S/Ex>, porque nas paciências as cartas não têm propriamente valia.

TC: I understand well the women who embroider for hurt [pain, regret] and those who knit because there is life. My old aunt made patiences during the infinite of the evening family gathering. These confessions of feeling are my patiences. I don't interpret them, like someone who used cards to know destiny. I do not listen to them, because in patiences cards do not have proper value.

The word "mágoa" translates as hurt, pain or regret, but it can also refer to a physical wound as well as an emotional state of anguish. The narrator compares himself to women who feel *mágoa* because there is life, meaning that life goes on despite its misery or that misery is an undeniable part of life. Pessoa uses the noun *infinito* (infinite) and the imagery of dull evenings to reflect his view of the never-ending tedium of life. Moreover, the play with the double meaning of the word *paciências* (patience/solitaire) reinforces the idea of tedium. Hence, when the narrator says that *[e]stas confissões de sentir são paciências minhas* (These confessions of feeling are my patiences), he is drawing a parallel between his confessions and the game of patience. However, his thoughts are vague and it is up to the reader to unravel what he means.

Soares' disconnected thoughts are evident in the next paragraph as he moves incoherently from one image to the next without explaining what connects such contrasting images. The passage is also imbued with great symbolism evident in the following example:

ST: Desenrolo-me como uma meada multicolor, ou faço comigo figuras de cordel, como as que se tecem nas mãos espetadas <S/Ex> e se passam de umas crianças para as outras. Cuido só de que o polegar não falhe o laço que lhe compete <S/Ex>. Depois viro a mão e a imagem fica diferente. E recomeço.

TC: I unwind myself like a multi-colour skein, or I make with myself figures of string, like the ones that are woven in the stiff hands and are passed from some children to others. I only take care that the thumb does not miss its rightful loop. Then I turn the hand over and the image becomes different. And I restart.

One moment the narrator is talking about tedious games of patiences, the next he is talking about children's string games. On one hand, the reader is offered a dark image of an old lady playing a meaningless and dull game and on the other, a bright image of colour of children playing with figures of colourful string. The contrasting two images – the old ladies playing a boring game and the children playing colourful string games – are disconnected and vaguely philosophical.

The colourful skein is a representation of the narrator's mind full of thoughts and experiences that causes him to suffer and despair. In the next passage, Soares's unusual use of metaphor is evident when he compares life to crocheting:

ST: Viver é fazer meia <S/Ex> com uma intenção dos outros <S/Op>. Mas ao fazê-la, o pensamento é livre, e todos os príncipes encantados podem passear nos seus parques entre mergulho e mergulho de agulha de marfim com bico reverso. Croché das coisas <S/Ex>... Intervalo <S/Am>... Nada...

TC: To live is to knit with an intention from others. But as we do it, the thought is free, and all the enchanted princes can stroll in their parks between plunge and plunge of the ivory hooked needle. Crochet of things... Interval... Nothing...

What Soares is suggesting is that we live according to how others think we ought to live, according to those who can command the material existence but cannot command one's inner world of thought. For him, the physical world is an insignificant "crochet of things" that ultimately leads to nothing. This is an allusion to his employer, Senhor Vasques, (see Excerpt F and G) who although controls his daily material life, will never control his inner life – his

thoughts and imagination. The profound philosophical existentialist undertone in this analogy is a constant as evident here and so is the ideas of meaningless and nothingness as a recurring motif in the *Livro do Desassossego* evident in this paragraph. Soares concludes the excerpt questioning himself about his ability to rely on those feelings:

ST: De resto, com que posso contar comigo? <S/Op> Uma acuidade horrível das sensações, e a compreensão profunda de estar sentindo... <S/Op>

TC: Moreover, with what can I count on with myself? A horrible acuity of the sensations, and a profound understanding of being feeling...

However, not having a definite answer the narrator reverts to vague statements to answer his own question:

ST: Uma inteligência aguda para me destruir, e um poder de sonho sôfrego de me entreter... <S/Op>

TC: An acute intelligence to destroy me, and an [eager, avid, willing] dream's power to entertain me...

Moreover, the use of ellipses at the end of his sentences indicates either that his thoughts are unfinished or that they simply represent the nothingness of his modernist life and feelings.

4.2.2 Analysis of excerpt B

Dense and philosophical, this excerpt is not easy to understand. Here, the reader experiences Pessoaan poetic prose at its best. The tone of the passage is set by the first sentence of the first paragraph in which Pessoa makes the use of the *q* sounds. The use of the poetic device of alliteration and consonance serves to imitate the ticking of the clock in the deserted house which the reader can almost hear in the silence of the night:

ST: O relógio que está lá para trás, na casa deserta, porque todos dormem, deixa cair lentamente o quádruplo som claro das quatro horas de quando é noite <S/Ex>. Não dormi ainda, nem espero dormir.

TC: The clock that is there at the back, in the deserted house, because everyone sleeps, lets fall slowly the quadruple clear sound of the four hours when it is night. I have not slept yet nor do I hope to sleep.

Pessoa's tendency to use unusual expressions is evident in this example of the phrase *quatro horas de quando é noite* (TC: four hours of when it is night) to refer to the dark early morning. The emphasis on the word "night" reinforces the idea of darkness, a reflection of the dark mood

that echoes throughout the rest of the excerpt. Moreover, the Soares's melancholy self is clear in his existential reflection in this passage. Examples of this are evident in the phrases *jazo na sombra* (TC: I lay [still, dead], in the shade) and in *silêncio amortecido do meu corpo estranho* (TC: deadened silence of my [strange, alien, unfamiliar] body):

ST: Sem que nada me detenha a atenção, e assim não durma, ou me pese no corpo, e por isso não sossegue <S/Op>, jazo na sombra <S/Am>, que o luar vago dos candeeiros da rua torna ainda mais desacompanhada, o silêncio amortecido do meu corpo estranho<S/Op>.

TC: Without anything to detain my attention, and thus not sleep, or weigh in my body, and because of that will not relax, I lie [still, dead] in the [shade, shadow], that the vague moonlight of the streetlamps makes it even more unaccompanied, the deadened silence of my [strange, alien, unfamiliar] body.

To express his feelings, Soares uses words that are ambiguous, mirroring his own multi-personality. The verb *jazer* does not merely mean to lie down but to lie down as in lying in the grave. Combined with the word *sombra* (TC: shade, shadow), it conveys a morbid image of a dead person, a shadow of his existentialist dead self.

In the next two paragraphs, the narrator continues to ponder about life, death and the self constantly over-analysing his external surroundings and internal feelings:

ST: Tudo em meu torno é o universo nu, abstrato, feito de negações noturnas <S/Con>, divido-me em cansado e inquieto, e chego a tocar com a sensação do corpo um conhecimento metafísico do mistério das coisas <S/Op>.

TC: Everything around me is the naked universe, abstract, made of nocturnal negations, I divide myself into tired and restless, and get to touch with the sensation of the body a metaphysical knowledge of the mystery of things.

Using poetic devices and metaphoric language, Soares lets his mind soar into the mysteries of metaphysics: *chego a tocar com a sensação do corpo um conhecimento metafísico do mistério das coisas* (I get to touch with the body's sensation a metaphysical knowledge of the mystery of things). These thoughts are a manifestation of the narrator's existentialist nature that pervade his being and are emphasized using the sounds *n* and *t* in the phrase *[t]udo em meu torno é o universo nu, abstrato, feito de negações noturnas*. The idea of the stark nakedness of the night

and the hypnotic chant-like repetition take the reader on a journey beyond the physical realm, into the metaphysical.

The next sentences reflect Soares's poetic skill. Ambiguous and loaded with unusual imagery, they evoke a myriad of feelings in the reader:

ST: Por vezes amolece-me a alma <S/Met>, e então os pormenores sem forma da vida quotidiana boiam-se-me à superfície da consciência <S/Op>, e estou fazendo lançamentos à tona de não poder dormir <S/Am>. Outras vezes, acordo de dentro do meio-sono em que estagnei, e imagens vagas, de um colorido poético e involuntário, deixam escorrer pela minha desatenção <S/Op> o seu espetáculo sem ruídos<S/Par>. Não tenho os olhos inteiramente cerrados. Orla-me a vista <S/Ex> frouxa uma luz que vem de longe; são os candeeiros públicos acesos lá em baixo, nos confins abandonados da rua.

TC: At times my soul softens, and then the formless details of quotidian life float on the surface of the conscience, and I am [throwing, launching entering amounts] under the [excuse, pretense] of not being able to sleep. Other times, I awake from within the half-sleep in which I stagnated, and vague images, of a poetic and involuntary colour, let [run down, drip through] my inattention their spectacle without noise. I don't have my eyes completely shut. A light that comes from afar fringes my weak vision; it's the street lamplights down there, in the abandoned confines of the street.

Deriving from the verb *lançar* (to launch, to throw, to enter amounts), the noun *lançamento* has a double meaning here, since the narrator gives the image of a conscience in which details float. Hence, he is either entering amounts on his commercial book or throwing or launching amounts of details of quotidian life into his conscience. Because he is not entirely asleep, his imagination is running wild. He may even be hallucinating, since he describes his experience using very colourful imagery: as *imagens vagas, de um colorido poético e involuntário*, (vague images of involuntary and poetic colours) that *deixam escorrer pela minha desatenção o seu espetáculo sem ruídos* (TC: allow their spectacle without noise run down through my inattention). In this state of mind, the narrator delves into the “what ifs” of existence, the chances of being something else even the absurd. The use of metaphorical language here combined with the use of the paradoxical *espetáculo sem ruídos* (TC: spectacle without noise) reflects that absurdity of his life.

Soares continues philosophising about his existence – or non-existence – by comparing it to the flux and reflux of the sea, and wondering what happens after death. The paragraph is vague and sombre, reflecting Soares's melancholy and morbidity characteristic of a modern existentialist:

ST: Cessar, dormir, substituir esta consciência intervalada por melhores coisas melancólicas ditas em segredo ao que me desconhecesse!... Cessar, passar fluido <S/Ex>, e ribeirão<S/Ex>, fluxo e refluxo de um mar vasto, em costas visíveis na noite em que verdadeiramente se dormisse!...<S/Op>

TC: To cease, to sleep, to replace this interspaced conscience for better melancholy things said in secret to one who didn't know me!... To cease, to pass fluid, and [riverine, next to a river] the flux and reflux of a vast sea, in visible coasts in the night in which we could truly sleep.

The use of unusual expressions such as *passar fluído* (to pass fluid) is confusing. Had Soares used an adverb instead of an adjective, writing *passar fluidamente* (to pass fluidly) would make more sense. The same happens with *ribeirão* which is the diminutive of small stream or river (noun) but here, it functions as an adjective (riverine), or a position near a river (next to a river). The rest of the paragraph is vague and ambiguous as the narrator continues to express what goes on in his mind through very dense language.

More unusual expressions are used to convey the melancholy state of the narrator in the next paragraph: *incógnito e externo* (incognito and external); *todo o indefinido dos parques na noite* (all the indefinite of parks in the night) and *labirintos naturais da treva* (natural labyrinths of darkness).

ST: Cessar, ser incógnito e externo <S/Op>, movimento de ramos em áreas afastadas, tênue cair de folhas, conhecido no som mais que na queda <S/Op>, mar alto fino de repuxos <S/Met> ao longe, e todo o indefinido dos parques na noite <S/Op>, perdidos entre emaranhamentos contínuos, labirintos naturais da treva!...

TC: To cease, to be incognito and external, movement of branches in distant alleys, tenuous fall of leaves, known for the sound more than for the fall, high fine sea of fountains in the distance, and all the indefinite of the parks in the night, lost between continuous tangles, natural labyrinths of [darkness, gloom, obscurity, hell, underworld, murk]!...

The paragraph ends in the same philosophical manner and with the repetition of the verb *cessar* (to cease, to stop):

ST: Cessar, acabar finalmente, mas com uma sobrevivência translata <S/Am>, ser a página de um livro, a madeixa de um cabelo solto, o oscilar da trepadeira ao pé da janela entreaberta, os passos sem importância no cascalho fino da curva, o último fumo alto da aldeia que adormece, o esquecimento do chicote do carroceiro à beira matutina do caminho... <S/Op> O absurdo, a confusão, o apagamento – tudo que não fosse vida...

TC: To cease, to stop finally, but with a translated [metaphorical] survival, to be the page of a book, the loose lock of a [dishevelled, loose, free] hair, the swaying of the creeper next to the half-open window, the steps without importance on the fine gravel of the curve, the last high smoke of the village that falls asleep, the forgetting of the wagoner's whip by the matutinal side of the road... The absurd, the confusion, the extinguishment – all that was not life...

For the narrator, *to cease* means becoming other better melancholy things such as the unimportant steps on the fine gravel of the curve.

4.2.3 Analysis of excerpt C

In another existential analysis of the self, the narrator describes who he truly is in this excerpt. He again immerses himself in philosophical terrain, delving into the substance of his inner self. It is, therefore, a passage filled with contradictions, paradox and ambiguity. Soares starts by describing himself in the following manner:

ST: E assim sou, fútil e sensível, capaz de impulsos violentos e absorventes, maus e bons, nobres e vis, mas nunca de um sentimento que subsista, nunca de uma emoção que continue, e entre para a substância da alma.

TC: And that's how I am, [futile, frivolous] and sensitive, capable of violent and absorbing impulses, bad and good, noble and [vile, base] but never of a feeling that [subsists, endures, lasts, survives] never of an emotion that continues, and enters to the substance of the soul.

Soares embodies a person of absolute contrasts, a person who possesses a multiple personality. Although he implies that his soul is an empty vessel, he is still capable of being everything as he suggests next.

ST: Tudo em mim é a tendência para ser a seguir outra coisa; <S/Am>uma impaciência da alma consigo mesma, como uma criança inoportuna; um desassossego sempre crescente e sempre igual <S/Par>. Tudo me interessa e nada me prende <S/Par>.

TC: Everything in me is the tendency to be afterwards something else; an impatience of the soul with itself, like an importunate child; a disquiet always growingê, always the same. Everything interests me and nothing [captivates me, imprisons me].

That he regards himself as a paradox is reflected in the two paradoxical statements: *um desassossego sempre crescente e sempre igual* (a disquiet always crescent, always the same) and *tudo me interessa e nada me prende* (everything interests me and nothing captivates me).

The paradoxical comfort that he finds in his disquiet is echoed in the combined use of consonance and alliteration of the *s* sounds of the words *impaciência*, *desassossego*, *sempre*, and *crescent*. There is also a play with the double meaning of the word *prender* here to draw attention to the paradox. The verb *prender* means two different things: to catch or captivate one's attention or to imprison, or take someone captive.

The opaque, ambiguous tone of the above passage continues in the next two sentences where Soares creative use of language is evident. Thus, he says:

ST: Atendo a tudo sonhando sempre <S/Am>; fixo os mínimos gestos faciais de com quem falo, recolho as entoações milimétricas dos seus dizeres expressos <S/Op>; mas ao ouvi-lo, não o escuto <S/Cont>, estou pensando noutra coisa, e o que menos colhi da conversa foi a noção do que nela se disse <S/Op>, da minha parte ou da parte de com quem falei.

TC: I attend [listen attentively] to everything, always dreaming; I fixate the minimal facial [gestures, movements] of whom I speak, I take in the milimetric intonations of their expressed utterances; but as I listen to him, I do not hear him, I am thinking of something else, and what I picked up less from the conversation was the notion of what was said in it, from my part or from the part of whom I spoke with.

The verb *atender* means to attend, to listen attentively or to be present and the verb *fixar* means fixate or directing one's eyes and attention towards something in an intense stare. In this incoherent statement, the narrator claims that what he understood least of the conversation was the notion of what was said. The use of unusual expressions further contributes to the unfamiliarity what Soares is trying to say e.g. *entoações milimétricas dos seus dizeres expressos* (millimetric intonations of their expressed utterances), as if intonations of expression can be measured in millimetres.

Rich in figurative language, the next sentence is vague and confusing potentially leading to different interpretations:

ST: mas posso descrever, em quatro palavras fotográficas, o semblante muscular com que ele disse o que me não lembra <S/Op>, ou a inclinação de ouvir com os olhos com que recebeu a narrativa que não recordava ter-lhe feito <S/Op>.

TC: but I can describe, in four photographic words, the muscular countenance with which he said what I don't remember, or the inclination of hearing with the eyes with which he received the narrative I didn't remember having made for him.

Soares' tendency to experiment with language is reflected in the metaphor *photographic words* used above. Moreover, the use of words such as *semblante* (countenance) together with the adjective *muscular* sounds very unusual.

The narrator concludes this excerpt with the admission of the duality of his being: *[s]ou dois, e ambos têm a distância – irmãos siameses que não estão pegados* (I am two, and both have the distance – Siamese brothers who are not attached).

4.2.4 Analysis of excerpt D

With very complex sentences, this excerpt is dense and therefore difficult to understand. The opacity of the narrators' thoughts and the rich imagery and literary devices used evoke feelings of sympathy towards the melancholy narrator. This is another account of his thoughts and feelings about the meaning of life, which are expressed in long, dense, philosophical sentences:

ST: Os sentimentos que mais doem, as emoções que mais pungem, são os que são absurdos – a ânsia de coisas impossíveis, precisamente porque são impossíveis, a saudade do que nunca houve <S/Par>, o desejo do que poderia ter sido, a mágoa de não ser o outro, a insatisfação da existência do mundo.

TC: The feelings that [hurt, ache] the most, the emotions that [sting, pierce, torment] the most, are those which are absurd – the [yearning, longing, nostalgia] for impossible things, precisely because they are impossible, the [yearning longing, nostalgia] of what never was, the desire of what could have been, the [hurt, ache] of not being the other, the dissatisfaction of the world's existence.

The paradoxical nature of the above sentence is evident in the manner used to describe feelings, which in the narrator's view are absurd. There is a crescendo of intensity of these feelings, starting with yearning and longing, moving into desire, and ending with *mágoa* (hurt) and dissatisfaction. The paradoxical metaphoric language and visual imagery evoke mixed emotions in the reader as is evident in *paisagem dolorida* and *sol-pôr*. On the one hand, there is an image of a painful landscape and, on the other, there is the image of a sunset which evokes feelings of beauty and peace:

ST: Todos estes meios-tons da consciência da alma criam em nós uma paisagem dolorida, um eterno sol-pôr do que somos.

TC: All these half-tones of the conscience of the soul create in us a painful landscape, an eternal sunset of what we are.

In the next sentence, the narrator describes the dark way he thinks humans feel through the use of poetic language and imagery:

ST: O sentirmo-nos é então um campo deserto a escurecer <S/Met>, triste de juncos ao pé de um rio sem barcos, negreando claramente <S/Par> entre margens afastadas.

TC: Feeling ourselves is then a darkening deserted field, sad with reeds next to a river without boats, darkening [blackening] clearly between distant margins.

The use of the verb *negrejar* is unusual and evokes images of mourning and profound sadness. The juxtaposition of the two contrasting images used here evokes both images of darkness and light. In the rest of the paragraph, the narrator ponders about why we feel the way we feel and tries to make sense of it all. But again, it is expressed vaguely as he concedes that he does not know the answer:

ST: Não sei se estes sentimentos são uma loucura lenta do desconsolo, se são reminiscências de qualquer outro mundo em que houvéssomos estado – reminiscências cruzadas e misturadas, como coisas vistas em sonhos, absurdas na figura que vemos, mas não na origem se a soubéssomos <S/Op>.

TC: I don't know if these feelings are a slow madness of disconsolation, or if they are [reminiscences remembrances, recollections] of any other world in which we had been – mixed and crossed [reminiscences, remembrances, recollections] like things seen in dreams, absurd in the figure that we see but not in the origin if we knew it.

It is very difficult to penetrate the thoughts expressed above as the language used is obscure and philosophical. The opacity of this paragraph is reflected in its final sentence which is imbued with vague ponderings about our existence and the justification of the way we feel:

ST: Não sei se houve outros seres que fomos, cuja maior completidão sentimos hoje, na sombra que deles somos, de uma maneira incompleta – perdida solidez e nós figurando-no-la mal nas só duas dimensões da sombra que vivemos <S/Op>.

TC: I don't know if there existed other beings that we were, whose bigger completeness we feel today, whose shadow we are, in an incomplete form – lost solidity and us figuring it badly in the only two dimensions of the shadow we live.

In the next paragraph, Soares reflects upon the fact that his emotional thoughts rage in his soul but cannot figure out where these come from. However, he says that they are as heavy as a condemnation.

ST: Sei que estes pensamentos da emoção doem com raiva na alma A impossibilidade de nos figurar uma coisa a que correspondam, a impossibilidade de encontrar qualquer coisa que substitua aquela a que se abraçam em visão – tudo isto pesa como uma condenação dada não se sabe onde, ou por quem, ou porquê<S/Op>.

TC: I know that these feelings of emotion ache with [rage, fury] in my soul. The impossibility of figuring to us a thing to which they correspond, the impossibility of finding anything that [substitutes, replaces] the one they embrace in vision – all of this weighs as a condemnation given we don't know where, or by whom, or why?

The thoughts expressed above are not very clear, especially when Soares tries to explain that it is impossible to associate anything to which these painful thoughts correspond. The way it is expressed however, is opaque and confusing even clumsy.

ST: A impossibilidade de nos figurar uma coisa a que correspondam, a impossibilidade de encontrar qualquer coisa que substitua aquela a que se abraçam em visão – tudo isto pesa como uma condenação dada não se sabe onde, ou por quem, ou porquê <S/Op.

TC: The impossibility of figuring out a thing to which they correspond, the impossibility of finding any thing that substitutes that one to which they embrace in vision – al this weighs as a condemnation given we don't know where, or by whom, or why.

These impenetrable thoughts that only confuse the reader continue in the next two paragraphs. The narrator delves continuously into his existentialist life and the belief that life is only about misery and, therefore worthless. Thus, he believes that during these painful moments, it is quite impossible to be anybody or to be happy, not even in dreams.

ST: Mas o que fica de sentir tudo isto é com certeza um desgosto da vida e de todos os seus gestos, um cansaço antecipado dos desejos e de todos os seus modos, um desgosto anónimo de todos os sentimentos. Nestas horas de mágoa subtil, torna-se-nos impossível, até em sonho, ser amante, ser herói, ser feliz. Tudo isso está vazio, até na ideia do que é <S/Op>. Tudo isso está dito em outra linguagem, para nós incompreensível, meros sons de sílabas sem forma no entendimento <S/Op>. A vida é oca, a alma é oca, o mundo é oco. Todos os deuses morrem de uma morte maior que a morte. Tudo está mais vazio que o vácuo. É tudo um caos de coisas nenhuma <Par>.

TC: But what remains of feeling all this, is certainly a [chagrin, regret, heartache] for life and all its gestures, an anticipated tiredness of [wishes, desires] and all its ways, an anonymous [chagrin, regret, heartache] for all feelings. In these times of subtle [pain, grief, hurt, ache, anguish], it becomes impossible for us, even in dreams, to be lover, to be hero, to be happy. All that is empty, even in the idea of what is. All of that is said in another language, for us incomprehensible, mere syllable sounds without form in the understanding. Life is [hollow, empty], the soul is [hollow, empty] the world is [hollow, empty]. Everything is emptier than the [vacuum, void]. It is all a chaos of nothing at all.

Life's emptiness is emphasised here with the repetition of the adjective *oco(a)*: [*a*] *vida é oca, a alma é oca, o mundo é oco* (life is hollow, the soul is hollow, the world is hollow). It is all a chaos of nothing at all). Then, the narrator concludes paradoxically that [*é*] *tudo um caos de coisas nenhuma*s. (It is all a chaos of nothing at all).

The conclusion to this existential reflection is not less philosophical. The narrator sees no life around him. Everything is dead but in any case, he says, nothing looks familiar to him. Soares believes that the world is lost and that all that remains in his soul is so intensely painful like the sound of a child crying in a dark room.

ST: *Se penso isto e olho, para ver se a realidade me mata a sede, vejo casas inexpressivas, caras inexpressivas, gestos inexpressivos. Pedras, corpos, ideias – está tudo morto. Todos os movimentos são paragens, a mesma paragem todos eles. Nada me diz nada. Nada me é conhecido, não porque o estranhe <S/Am>, mas porque não sei o que é. Perdeu-se o mundo<S/Am>. E no fundo da minha alma – como única realidade deste momento – há uma mágoa intensa e invisível, uma tristeza como o som de quem chora num quarto escuro.*

TC: If I think this and look, to see whether the reality kills my thirst, I see inexpressive houses, inexpressive faces, inexpressive gestures. Stones, bodies, ideas – everything is dead. All movements are stopovers, the same stopover all of them. Nothing tells me nothing. Nothing is known to me, not because I find it unfamiliar but because I don't know what it is. The world has lost itself. And in the depths of my soul – as the only reality of this moment – there is an intense and invisible [heartache hurt], a sadness as the sound of that who cries in a dark room.

The emphasis is on the negation of life and thus, the repetition of words that evokes a negative feeling: the word *inexpressivas* (three times), the word *nada* (three times) and *estranho*. The use of the term *estranhe* is ambiguous as it has a double meaning. On the one hand, it means that the narrator does not find it strange that nothing tells him nothing. On the other hand, it means that he does not recognise that whom he does not know.

4.2.5 Analysis of excerpt E

In this excerpt, Soares uses rich imagery of monsters and other vile creatures to describe what he thinks the night brings to people who cannot sleep. By using metaphorical language and visual imagery, Soares constantly bares his souls to reveal his feelings about life, death, and personal emotions. In this way, he evokes strong emotions in the reader who often is surprised with the choice of words used. Thus, he starts the excerpt saying that:

ST: Quem quisesse fazer um catálogo de monstros, não teria mais que fotografar em palavras aquelas coisas que a noite traz às almas sonolentas que não conseguem dormir. Essas coisas têm toda a incoerência do sonho sem a desculpa incógnita de se estar dormindo <S/Op>. Pairam como morcegos sobre a passividade da alma, ou vampiros que sugam o sangue da submissão. São larvas do declive e do desperdício <S/Met>, sombras que enchem o vale, vestígios que ficam do destino. Uma vez são vermes, nauseantes à própria alma que os afaga e cria <S/Op>; outras vezes são espectros, e rondam sinistramente coisa nenhuma <S/Par>; outras vezes ainda, emergem, cobras, dos recôncavos absurdos das emoções perdidas.

TC: Whoever wanted to make a monster's catalogue, would have to do no more than photograph in words those things that night brings to sleepy souls who cannot sleep. Those things have all the incoherence of dreams without the unknown excuse of being asleep. They hover like bats on the passivity of the soul, or vampires who suck the blood of submission. They are larvae of declivity and of waste, shadows that fill the valley, vestiges that remain from destiny. Sometimes they are [worms, vermin, lobworms, phorinids, maggots], nauseating to the soul who cossets and nurses them itself; other times they are spectres, and prowl sinisterly around nothing at all; other times yet, they emerge, snakes, from the absurd deep cavities of lost emotions.

Soares's creativity is evident in his choice of words that often leave the reader puzzled because they are so unexpected. This is the case of *larvas* (larvae), *vermes* (worms, vermin, lobworms, phorinids, maggots), *cobras* (snakes) and *expectros* (spectres), *morcegos* (bats) and *vampiros* (vampires) as metaphors for the thoughts that keep someone awake at night. The depressive imagery reflects the narrator's melancholy state of mind. Soares sees only misery and decadence in the world.

The dark imagery continues in the next paragraph. These thoughts are nothing but useless doubts that last through the life and beyond:

ST: Lastro do falso <S/Ex>, não servem senão para que não sirvamos <S/Par>. São dúvidas do abismo, deitadas na alma, arrastando dobras sonolentas e frias <S/Op>. Duram fumos <S/Ex>, passam rastros, e

não há mais que o haverem sido na substância estéril de ter tido consciência deles <S/Op>. Um ou outro é como uma peça íntima de fogo de artifício: faísca-se um tempo entre sonhos, e o resto é a inconsciência da consciência com que o vimos <S/Op>.

TC: Ballast of the false, they don't serve except for that we don't serve. They are doubts of the abyss, lying down in the soul, dragging sleepy and cold folds. They last smokes, pass tracks, and there is no more than them having been in the sterile substance of having been aware of them. One or the other is like an intimate piece of fireworks: a time between dreams sparks itself, and the rest is the unconscious of consciousness with which we saw it.

The opacity of this paragraph is challenging to the reader. The narrator expresses himself vaguely and uses unusual vocabulary such as *lastro* (ballast) and *faísca-se* (sparks itself) and unusual phrases that are not very familiar. *Duram fumos* (they last smokes) and *peça íntima de fogo de artifício* (intimate piece of fireworks) for example, are very unusual ways of describing time and doubts, although it is not very clear whether or not Soares is referring to these. It is a dense paragraph in which he seems to be saying so much and at the same time saying nothing. The narrator loses himself in his writing, distracted by his own reflections. For instance, it is not clear whether or not *um ou outro* (one or the other) refers to *coisas* (things) since it is written in masculine form and *coisas* is feminine. Also, it is not clear what *um ou outro é como uma peça íntima de fogo de artifício* (one or other is like an intimate piece of fireworks) represents. This paragraph is very ambiguous, leaving it up to the reader to interpret as it deems fit.

Soares is prone to ramble about the most seemingly insignificant things of life, often delving into the depths of his very complex being to write equally complex and paradoxical thoughts that come across as incoherent as the following:

ST: Nastro desatado, a alma não existe em si mesma <S/Op>. As grandes paisagens são para amanhã, e nós já vivemos <S/Op>. Falhou a conversa interrompida. Quem diria que a vida havia de ser assim? Perco-me se me encontro <S/Par>, duvido se acho <S/Par>, não tenho se obtive <S/Par>. Como se passeasse, durmo, mas estou desperto. Como se dormisse, acordo, e não me pertença <S/Par>.

TC: Untied [ribbon, string], the soul does not exist in itself. The great landscapes are for tomorrow, and we have already lived. The interrupted conversation has failed. Who would say that life would be like this? I lose myself if I find myself, I doubt if I find, I don't have if I have obtained. As if I had a stroll, I sleep, but I am awake. As if I slept, I awake, and I don't belong to myself.

Soares's uncertainty about life is reflected in the paradoxes used in the sentence: *Perco-me se me encontro* (I lose myself if I find myself), *duvido se acho* (I doubt if I find), *não tenho se obtive* (I don't have if I have obtained). He ends the paragraph with similar self-contradictory statements which were difficult to grasp.

In the next paragraph, Soares delves into paradoxical territory again to describe his state of mind. However, as in the previous passages, these thoughts do not seem to make sense as he continues philosophising, saying:

ST: A vida, afinal, é, em si mesma, uma grande insónia <S/Met>, e há um estremunhamento lúcido <S/Par> em tudo quanto pensamos e fazemos.

TC: Life, after all, is in itself, a great insomnia, and there is a lucid stupor [daze, disorientation] in everything we do and think.

Soares believes that life is a great insomnia in which what we think and do is a kind of a sudden awakening from a deep sleep. The tendency to use unusual expressions is evident here again with the use of *estremunhamento lúcido* to describe this sudden awakening. The verb *estremunhar* means to wake up suddenly in a daze, therefore the use of lucid next to dazy is self-contradictory.

In the following example, the extended metaphors are difficult to understand:

ST: Seria feliz se pudesse dormir. Esta opinião é deste momento, porque não durmo. A noite é um peso imenso por trás do afogar-me com o cobertor mudo do que sonho <S/Op>. Tenho uma indigestão da alma <S/Ex>.

TC: I would be happy if I could sleep. This opinion is of this moment, because I don't sleep. The night is an immense weight behind of the self-strangling with the mute blanket of what I dream. I have an indigestion of the soul.

The night is compared to an immense weight of self-strangling and his soul has an indigestion. The narrator carries on, melancholy and paradoxical, complaining about his inability to sleep like everyone else.

ST: Sempre, depois de depois <S/Ex>, virá o dia, mas será tarde, como sempre. Tudo dorme e é feliz, menos eu. Descanso um pouco, sem que ouse que durma. E grandes cabeças de monstros sem ser emergem confusas

do fundo de quem sou. São dragões do Oriente do abismo, com línguas encarnadas <S/Am> de fora da lógica, com olhos que fitam sem vida a minha vida morta que os não fita.

TC: Always, after of after, the day will come, but it will be late, as always. Everybody sleeps and is happy, except me. I rest a little, without daring to sleep. And great monster heads without being emerge confused from the depths of who I am. They are dragons of the abyss of the Orient, with red [incarnated] tongues outside logic, with eyes that stare without life my dead life that does not stare at them.

Again, imagery of monsters is used to describe his feelings about his meaningless life: *São dragões do Oriente do abismo, com línguas encarnadas de fora da lógica* (They are dragons of the abyss of the Orient, with red [incarnated] tongues outside logic). The word *encarnadas* is ambiguous term that can refer both to the colour red or the past participle of the verb to incarnate (*encarnar*). However, in this paragraph, Soares is most probably playing with the double meaning.

The melancholy tone of the above excerpt develops into the morbid tone in which the excerpt ends:

ST: A tampa, por amor de Deus, a tampa! Concluam-me a inconsciência e vida! Felizmente, pela janela fria, de portas desdobradas para trás, um fio triste de luz pálida começa a tirar a sombra do horizonte. Felizmente, o que vai raiar é o dia. Sossego, quase, do cansaço do desassossego<S/Cons>. Um galo canta, absurdo, em plena cidade. Um ruído lívido começa no meu vago sono. Alguma vez dormirei. Um ruído de rodas faz carroça <S/Ex>. Minhas pálpebras dormem, mas não eu. Tudo, enfim, é o Destino.

TC: The lid, by the love of God, the lid! End my inconscience and life! Fortunately, through the cold window, with shutters folded to the back, a sad thread of pale light begins to take away [clear, displace] the horizon's shadow [shade]. Fortunately, what is going to shine is the day. Quietude, almost, of the tiredness of disquiet. A rooster crows in the middle of the city. A livid noise begins in my vague sleep. Someday I will sleep. A noise of wheels sounds like a cart. My eyelids sleep, but not me. Everything, in sum, is Destiny.

The narrator says that he cannot bear the *monster* who stares, so he pleads for death, asking for someone to close the the lid of his coffin since he lives but he is dead already. But then again, he contradicts himself by saying that fortunately day will win as dawn approaches and he manages to get a vague sleep. This peace that falls over him as he resigns that all is destiny, is emphasised in the the consonation used in the sentence [*s*]ossego, quase, cansaço do desassossego ([*q*]uietude, almost, of the tiredness of disquiet).

4.2.6 Analysis of excerpt F

Although philosophical in nature, this excerpt deviates slightly from the literary device loaded nature of the previous excerpts. Here, Soares examines the human condition of a character whom he considers to be the epitome of a man of action, his own boss Senhor Vasques. Thus, according to Soares, the world belongs to people who do not feel:

ST: O mundo é de quem não sente. A condição essencial para ser um homem prático é a ausência de sensibilidade. A qualidade principal na prática da vida é aquela qualidade que conduz à ação, isto é, a vontade. Ora, há duas coisas que estorvam a ação – a sensibilidade e o pensamento analítico, que não é, afinal, mais que o pensamento com sensibilidade.

TC: The world belongs to the ones who do not feel. The essential condition to be a practical man is the absence of [sensitivity, sensivity]. The main quality in life's practice is that quality which is conducive to action, this is, [willingness, will, willpower]. Now, there are two things that get in the way of action – the sensibility and the analytical power, that is not, after all, more than thought with sensibility.

The use of the word *sensibilidade*, used in the above paragraph, can be ambiguous as in Portuguese the tendency is to use it invariably to refer to sensibility (referring to interior emotional feeling) and sensitivity (relating to exterior physical feeling).

The same philosophical tone of the previous excerpts continues as Soares expounds his belief in the following paragraphs:

ST: Toda a ação é por sua natureza, a projeção da personalidade sobre o mundo externo é em grande e principal parte composto por entes humanos, segue que essa projeção da personalidade é essencialmente o atravessarmo-nos no caminho alheio, a estorvar, ferir e esmagar os outros, conforme o nosso modo de agir.

Para agir é, pois, preciso que nos não figuremos com facilidade as personalidades alheias, as suas dores e alegrias. Quem simpatiza para. O homem de ação considera o mundo externo como composto exclusivamente de matéria inerte – em si mesma, como uma pedra sobre que passa ou que afasta do caminho; ou inerte como um ente humano que, porque não lhe pode resistir, tanto faz que fosse homem como pedra, pois, como a pedra, ou se afastou ou se passou por cima.

TC: All action is by nature, the projection of personality on the external world and it is in great and main part composed by human beings, it follows that that projection of personality is essentially us crossing other people's paths, getting in their way, hurting and crushing others, according our way of acting.

To act is, then, necessary that we do not imagine with ease the personalities of others, their pains and joys. He who sympathises stops. The man of action considers the external world as exclusively composed of inert matter – in itself, like a stone on which he steps or that he distances from the path; or inert like a human being that, because he does not resist him, regardless that he was man or stone, since as stone, he distanced himself or he walked over it.

Rich in imagery, and the tone in the two paragraphs above is not as melancholy or negative as in previous excerpts. Although it presents the man of action as a cruel man who, in order to get what he wants, has to be cruel and take advantage of other people, there is a change of mood into a more positive one as if the narrator realises that it is preferable to be a man of action in this world.

In the following paragraph, Soares gives the perfect example of a man of action again using metaphoric language to describe what in his view a practical man is. As already mentioned, the tone is not as melancholy as the tone in the other experts as Soares talks about a different type of man compared to the man he is himself. The action man is practical and does not give in to melancholy or unhappy moods.

ST: O exemplo máximo do homem prático, porque reúne a extrema concentração da ação com a sua extrema importância, é a do estratégico. Toda a vida é guerra <S/Met>, e a batalha é, pois, a síntese da vida <S/Met>. Ora o estratégico é um homem que joga com vidas como o jogador de xadrez com peças do jogo. Que seria do estratégico se pensasse que cada lance do seu jogo põe noite em mil lares <Smet> e mágoa em três mil corações? Que seria do mundo se fôssemos humanos <S/Am>? Se o homem sentisse deveras, não haveria a civilização. A arte serve de fuga para a sensibilidade que a ação teve que esquecer <S/Op>. A arte é a Gata Borralheira, que ficou em casa porque teve que ser.

TC: The epitome of the practical man, because he combines extreme concentration of action with his extreme importance, is that of the strategist. All life is war, and the battle is, then, the synthesis of life. Now, the strategist is a man who plays with lives like the chess player with game pieces. What would happen of the strategist if he thought that each move of his game puts night in a thousand homes and hurt in three thousand hearts? What would happen to the world if we were [human, humane]? If man felt truly, there would be no civilisation. Art serves as an escape for sensibility that action had to forget. Art is the Cinderella, that stayed at home because she had to.

The philosophical tone is carried to the next paragraph where the narrator ponders on what it means to be happy and how happiness is really related to action. He believes that people of action are inherently happy because they are too busy to feel:

ST: Todo homem de ação é essencialmente animado e otimista porque quem não sente é feliz. Conhece-se um homem de ação por nunca estar mal-disposto. Quem trabalha embora esteja mal-disposto é um subsidiário da ação; pode ser na vida, na grande generalidade da vida, um guarda-livros, como eu sou na particularidade dela. O que não pode ser é um regente de coisas ou de homens. A regência pertence à sensibilidade. Governa quem é alegre porque para ser triste é preciso sentir.

TC: Every man of action is essentially lively and optimist because he who does not feel is happy. We know a man of action for never being in a bad mood. He who works although in a bad mood is a subsidiary of action; he can be in life, in life's great generality, a bookkeeper, like I am in its particularity. What he cannot be is a regent of things or of men. Regency belongs to sensibility. Governs he who is cheerful because to be sad one needs to feel.

The language used in this paragraph and throughout this excerpt reflects the topic of action in life. The degree of opacity is therefore minimal. For example, it is not clear what the narrator means by *pode ser na vida, na grande generalidade da vida, um guarda-livros, como eu sou na particularidade dela* (he can be in life, in life's great generality, a bookkeeper, like I am in its particularity).

In the next paragraph, Soares realises that he has the perfect example of a man of action in his boss Senhor Vasques and recalls a situation to tell the reader by relating it in very plain language:

ST: O patrão Vasques fez hoje um negócio em que arruinou um indivíduo doente e a família. Enquanto fez o negócio esqueceu por completo que esse indivíduo existia, exceto como parte contrária comercial. Feito o negócio, veio-lhe a sensibilidade. Só depois, é claro, pois, se viesse antes, o negócio nunca se faria. “Tenho pena do tipo”, disse-me ele. “Vai ficar na miséria.” Depois, acendendo o charuto, acrescentou: “Em todo o caso, se ele precisar qualquer coisa de mim – entendendo-se, qualquer esmola – “eu não esqueço que lhe devo um bom negócio e umas dezenas de contos”.

TC: Boss Vasques made a deal today in which he ruined a sick individual and his family. While he made the deal, he forgot completely that this individual exists, except as an opposing commercial part. After the deal was made, sensibility came to him. Only after, [clearly, obviously], for if it had come before, the deal would have never been done. “I feel sorry for the guy”, he told me. “He will be destitute.” Then, lighting up the cigar, he added: “In any case, if he needs anything from me” – meaning some kind of handout – “I don't forget I owe him a good deal and a few thousand escudos.

However, realising that Senhor Vasques comes across as a cruel and heartless man, the narrator feels the need to soften this perception. Therefore, Soares proceeds to defend this character whom he is very fond of, comparing him to other men of action, including religious people:

ST: O patrão Vasques não é um bandido: é um homem de ação. O que perdeu o lance neste jogo pode, de facto, pois o patrão Vasques é um homem generoso, contar com a esmola dele no futuro.

Como o patrão Vasques são todos os homens de ação – chefes industriais e comerciais, políticos, homens de guerra, idealistas religiosos e sociais, grandes poetas e grandes artistas, mulheres formosas, crianças que fazem o que querem. Manda quem não sente. Vence quem pensa só que precisa para vencer.

TC: Boss Vasques is not a bandit: he is a man of action – he who lost the the move in this game can, in fact, since the boss *Vasques* is a generous man, count with his handout in the future.

Like boss Vasques are all men of action – industrial and commercial leaders, politicians, men of war, religious and social idealists, great poets and great artists, beautiful women, children thta do what they please [want]. Governs whom doesn't feel. Wins whom thinks that only needs to in order to win.

Although this excerpt is, in general, poor in literary devices, and deliberately so, it is not devoid of ambiguities and opacity. In the above paragraph, it is not clear what Soares means to convey as he leaves the verb *pensar* implicit in the sentence *Vence quem pensa só que precisa [pensar] para vencer* (Wins he who only thinks that he only needs to [think] in order to win)

4.2.7 Analysis of excerpt G

In this short excerpt, the narrator continues what he has started in excerpt F above. Almost like an epiphany, he has realised what boss *Vasques* represents in his life: *Senhor Vasques* is life itself. Not only does he realise this, he also believes now that the street and the floor of the building he lives in represents Art. There is a more positive tone in this passage, evident in the use of language – *Vida* (Life) and *Arte* (Arte) are written with capital letters, thus putting them on a sort of pedestal. The symbolism in the name of street *Rua dos Douradores* (street of gilders) represents exactly that: gilders of Life and Art – Dourador is a person who gilds. Thus, Soares starts this excerpt with an exclamation:

ST: Ah, compreendo! O patrão Vasques é a Vida <S/Met>. A vida monótona e necessária, mandante e desconhecida. Este homem banal representa a banalidade da Vida. Ele é tudo para mim, por fora, porque a Vida é tudo para mim por fora.

E, se o escritório da Rua dos Douradores representa para mim a vida, este meu segundo andar, onde moro, na mesma Rua dos Douradores, representa para mim a Arte.

TC: Ah, I understand! Boss Vasques is Life! The monotonous and necessary life, governing and [unknown, unknowable]. This trivial man represents life's [banality, triviality]. He is everything to me, on the outside, because Life is everything to me on the outside.

And, if the office in the Rua dos Douradores represents life to me, this second floor of mine, where I live, in the same Rua dos Douradores, represents to me Art.

The use of a metaphor at the beginning of this excerpt sets the tone for the rest of the paragraph where Soares has a moment of relief from his melancholy self.

ST: Sim, a Arte, que mora na mesma rua que a Vida, porém um lugar diferente, a Arte que alivia da vida sem aliviar de viver, que é tao monótona como a mesma vida, mas só em lugar diferente. Sim, esta Rua dos Douradores compreende para mim todo o sentido das coisas, a solução de todos os enigmas, salvo o existirem enigmas, que é o que não pode ter solução.

TC: Yes, Art that lives on the same street that Life lives, although in a different place, Art that [relieves, alleviates, eases] from life without relieving from living, that is as monotonous as life itself, but only in a different place. Yes, this Rua dos Douradores [contains, consists] for me all the meaning of things, the solution of all enigmas, except the existence of [enigmas, mysteries, riddles] which is that cannot have solution.

The change of mood is evident in the use of the words *Vida* (Life) and *Arte* (Arte) which live with him in the same street named appropriately *Rua dos Douradores* (street of gilders). The paradox is evident in the sentence *a Arte que alivia da vida sem aliviar de viver* (Art that relieves from life without relieving from living). The use of the *s* sounds resonates the soothing words *sim, só, sentido, solução, salvo*. The metaphoric language combined with the opaque language and the use of paradox make this last paragraph difficult to understand.

4.2.8 Summary of the AntConc results

The analysis of the ST conducted in the previous section provided a deconstruction of the ST excerpts and demonstrated that the *Livro do Desassossego* encompasses many features of modernist literature, presenting a challenge to translators. Therefore, the analysis served as a means of identification of the various devices and other literary features that may potentially

lead to a subjective interpretation by readers and translators (see Chapter 2.2.1). The deconstruction of the ST also provided a basis for the construct of my TC.

The Antconc concordance analysis indicated that, in total, there were 95 instances in which literary devices, as well as instances of opacity and unusual expressions occurred. From those, 36 instances (37% of the total number of features) were instances of opacity, followed by 16 instances of paradox (16% of the total number of features). There were 15 instances of ambiguity (16% of the total number of features) and 11 instances of unusual expressions (12% of the total number of features). Less frequent, but still with a significant number, were the 10 instances of metaphors (11% of the total number of features). Instances of contradictions and consonance occurred less frequently with 4 instances (4% of the total number of features) and 3 instances (3% of the total number of features) respectively.

The AntConc results indicate that, considering the small corpus, the frequency of literary devices and other literary features is prevalent throughout. The high frequency of instances of opacity, ambiguity and paradox reflect the complexity of the modernist literary work *Livro do Desassossego* and Pessoa's propensity to delve into deep philosophical thought and existentialist issues inherent to modernist writers. The analysis of the excerpts demonstrated that this literary work will certainly pose challenges to the translator.

Figure 4.1 provides a summary of the results of the AntConc analyses carried out in stage two of the ST analyses (see Appendix A for a detailed list of the annotated literary devices).

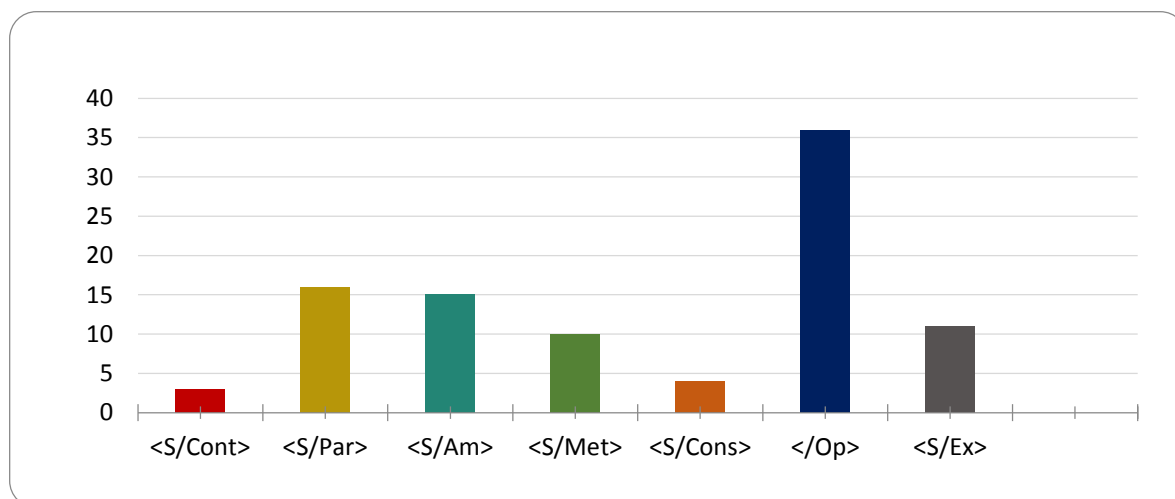


Figure 4.1: ST literary devices and other elements

A pilot study revealed that the four translators deconstructed these modernist devices in different ways, indicating a high degree of subjectivity in their translation choices. For example, Jull Costa uses three different strategies: two deformations (clarification, rationalisation), and one literal translation, to translate the three different instances of contradiction identified in the ST excerpts. This indicates that translators approach literary devices in the ST differently, subjectively deconstructing them in different ways.

In the next section, Berman's deformations as revised in Chapter 3.3.2 are analysed individually in all the corresponding TTs.

4.3 TT analyses

The TTs were analysed against the TC (see Appendix B) to determine how these challenges are dealt with by each of the four translators of the *Livro do Desassossego*.

In the following sections, the analyses derived from the AntConc results are presented. The frequencies of deformations are identified and percentages in terms of the total deformations for each translator are given. Due to the large number of deformations identified in some of the categories, only a sample of the results is provided in the chapter itself and the reader is referred to Appendix C for detailed annotated TTs of the deformations.

4.3.1 Rationalisation (R)

As discussed in Chapter 3.3.2, rationalisation deals with alterations in the sentence structure, condensation of multiple sentences, changes of tenses and aspect, and other related matricial non-obligatory shifts. This deformation is used frequently by all translators. Jull Costa has 117 instances (28% of her total of deformations), MacAdam 110 instances (36% of his total of deformations), Zenith 117 (35% of his total of deformations) and Watson 73 instances (26% of his total of deformations). Figure 4.2 illustrates the results of the AntConc analysis of rationalisation by all four translators.

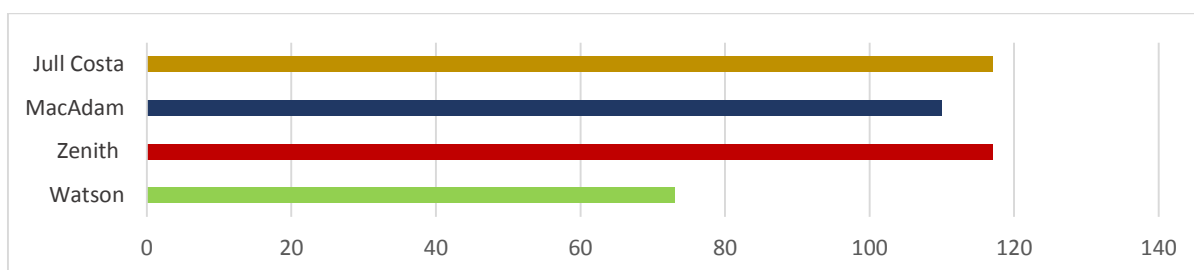


Figure 4.2: Instances of rationalisation

- **Jull Costa**

With 28% of the total of her deformations, Jull Costa uses rationalisation quite frequently in her translation. She uses this deformation mostly to deliver a more elegantly styled and natural TT in terms of grammar and syntax. A sample of her rationalisations is depicted in Figure 4.3.

Concordance Hits 117	
Hit	KWIC
11	understand <R> women who embroider out of grief <R> and those who crochet because life is
12	what it is <C>. My old aunt passed <R> the infinite evenings <R> playing patience. Th
13	>. My old aunt passed <R> the infinite evenings <R> playing patience. These confessions of my feel
14	way some read cards to know the future <R>. I don't scrutinise <Quall> them
15	one to the other <En>. Taking care that <R> my thumb doesn't miss the
16	over to reveal a different pattern <En>. Then <R> I start again. Living is like crocheting
17	works <C>, one's thoughts are free <R> and, as the ivory hook dives in
18	<Ex> pause Nothing For the rest <R> , what qualities <Ex> can I count on
19	count on with myself? A horribly keen awareness <R> of sensation and an all too deep <
20	<En>, deserted <Ex> because everyone's asleep <R>, slowly lets fall the clear quadruple sounds <
21	<R>, slowly lets fall the clear quadruple sounds <R> of four o'clock in the morning <
22	yet slept, nor do I expect to <R>. With nothing to distract me and keep
23	<En>. All around me is abstract, naked universe, <R> composed of nothing but the negation of
24	the negation of light <En>. I am split <R> between tiredness and restlessness <R> and rea
25	I am split <R> between tiredness and restlessness <R> and reach a point where I physically
26	knowledge of the mystery of things. Sometimes my <R> soul softens and then the formless details
27	back of my insomnia <En>. At other times <R> I wake within <R> the half-sleep
28	<En>. At other times <R> I wake within <R> the half-sleep in which I lie

Figure 4.3: Rationalisation: Jull Costa (sample)

Example 1 (Grammatical class change):

TC: [*a*] horrible acuity of the sensations (Excerpt A).

JC: A horribly keen awareness (Line 18).

In example 1, Jull Costa changes the adjective horrible into the adverb horribly and the noun acuity into the adjective keen to render a more elegant and reader friendly TT.

Example 2 (Elimination of repetition):

TC: *I have not slept yet nor do I [expect, hope] to sleep (Excerpt B).*

JC: I haven't yet slept, nor do I expect to. (Line 21).

In example 2, Jull Costa eliminates the repetition of the verb sleep. She also contracts the verb *have not* to *haven't*. In this way, the register is not as formal and is probably aimed at making the reader connect with the ST at a more intimate level.

- **MacAdam**

MacAdam rationalises in order to render a more fluent, contracted and grammatically correct text. He often changes grammatical class of items as well as tense aspect. A sample of his rationalisations is depicted in Figure 4.4.

Concordance Hits 110	
Hit	KWIC
30	more by their sound than by their railing <R>, the fine, high sea far off, rolling <
31	<R>, the fine, high sea far off, rolling <R>, and all the indefiniteness of parks by
32	>, and all the indefiniteness of parks by night <R>, lost among continuous tangles, natural labyri
33	wish I could stop <Quall>, be finished finally <R>, but with a metaphorical survival, be it
34	survival, be it the page of a book <R>, a single <Ex> tress of loose hair,
35	of the half-open window, the unimportant steps <R> in the fine gravel at the curve,
36	, the last high smoke of the sleeping village <R>, the driver\x92s forgetting his whip <
37	, the extinguishing \x96 everything that isn\x92t <R> life\x85 Excerpt C (p 224) And that\
38	e and sensitive, with violent, absorbing impulses <R>, bad and good, noble and vile, but
39	and good, noble and vile, but never with <R> a sentiment <En> that subsists, never with <
40	<R> a sentiment <En> that subsists, never with <R> an emotion that continues, that <R> penetrates
41	, never with <R> an emotion that continues, that <R> penetrates <En> to the substance of my <
42	of the soul with itself, as if with <R> an importunate child; a disquiet that always
43	n importunate child; a disquiet that always grows <R> and always stays the same. Everything interest
44	ways stays the same. Everything interests me, but <R> nothing holds <Quanl> me. I take notice
45	e notice of <Quall> everything by always dreaming <R>, I fix the slightest <C> facial gestures
46	the person with whom I\x92m speaking <R>, I take in the miniscule <Quall> intonations
47	he miniscule <Quall> intonations of whatever they <R> express <C>; but as I hear them,
48	I hear them, I don\x92t listen <R>, I\x92m thinking about something else,

Figure 4.4: Rationalisation: MacAdam (sample)

Example 1 (Grammatical class change):

TC: *The steps without importance on the fine gravel (Excerpt B).*

MA: The unimportant steps in the fine gravel (Line 32).

In example 1, MacAdam changes a postmodifying preposition phrase into an adjective, which is the unmarked form in English and therefore reads more idiomatic.

Example 2 (Aspect change):

TC: *with whom I spoke with (Excerpt C).*

MA: with whom I was speaking (Line 46).

In example 2, there is a change in the aspect of the sentence. MacAdam changes the past tense of the verb into the past continuous. This may have resulted from the interpretation that the act of speaking was longer than what the narrator meant to convey.

- **Zenith**

Zenith rationalises by rearranging word order of sentences and often also by simplifying complex sentences so that ideas flow better in the TT and are simpler for the TT reader to understand. A sample of his rationalisations is depicted in Figure 4.5.

Concordance		Concordance Plot	File View	Clusters/N-Grams	Collocates	Word List	Keyword List
Concordance Hits 117							
Hit	KWIC						
24	t universe <R>, consisting of nocturnal negations <R>. Divided <R> between tired and restless <En> ,						
25	>, consisting of nocturnal negations <R>. Divided <R> between tired and restless <En>, I succeed						
26	96 with the awareness <Quall> of my body \x96 <R> a metaphysical knowledge of the mystery of						
27	floundering in sleeplessness <En>. At other times <R> I wake up from the half-sleep						
28	the half-sleep \lx92d fallen into <R> <En>, and hazy images <En> <DR> with						
29	<En>. My eyes aren\x92t completely closed <R>. My faint <En> vision is fringed by						
30	; <DR> it\x92s from the street lamps <R> that border the deserted <Quall> street down						
31	> in secret to someone who doesn\x92t <R> know me!... To cease, to be the						
32	and flow <DEI> of a vast sea, fluidly <R> skirting real shores <DEI>, on a night						
33	>, on a night in which one really sleeps! <R>... To cease, to be unknown <Quall> and						
34	trees <En>, a gentle <Quall> falling of leaves <R>, their sound noted more than their fall <						
35	all the uncertainty <Quall> of parks at night <R>, lost in endless tangles <En>, natural labyrin						
36	last, but surviving <DLP> as something else <En>: <R> the page book <R>, a tuft <Quall>						
37	> as something else <En>: <R> the page book <R>, a tuft <Quall> of dishevelled hair, the						
38	plant <En> next to a half-open window <R>, the irrelevant footsteps <DUNS> in the <R>						
39	indow <R>, the irrelevant footsteps <DUNS> in the <R> gravel of the bend, the last <R>						
40	the <R> gravel of the bend, the last <R> smoke to rise from the village going						
41	to rise from the village going to sleep <R>, the wagoner\x92s whip left <En>						
42	left <En> on the early morning <DEI> roadside <R>\x85 Absurdity <R>, confusion, oblivion <En> \x						

Figure 4.5: Rationalisation: Zenith (sample)

Example 1 (Voice change):

TC: *I [divide, split] myself [into, between] tired and [restless, worried, anxious; uneasy] (Excerpt B).*

Z: Divided between tired and restless (Line 25).

In example 1, Zenith changes the active into passive since the use of the reflexive *dividir-se* (to divide oneself) is not idiomatic in English.

Example 2 (Tense change):

TC: *on the night in which [we, one] [truly, really] slept!... (Excerpt B)*

Z: on a night in which one really sleeps! (Line 33).

In example 2, Zenith changes the tense of the verb *slept* in the past tense to present tense *sleeps*.

- **Watson**

Watson rationalises by changing sentence word order and also makes non-obligatory grammatical changes in tense, aspect and voice. Nouns and adjectives are often changed to another grammatical class such as adverbs or adverbial phrases, or vice-versa. A sample of the AntConc result of his rationalisations is depicted in Figure 4.6.

Concordance Hits 73	
Hit	KWIC
9	start all <Ex> over again. Living is crocheting <R> with the wishes <En> of others. Nevertheless <
10	\x85 Intermezzi <En>\x85 the void <En>\x85 <R> <R> <R> Excerpt B (pp.31-32) The grandfather-
11	85 Intermezzi <En>\x85 the void <En>\x85 <R> <R> <R> Excerpt B (pp.31-32) The grandfather-clock
12	<En>\x85 the void <En>\x85 <R> <R> <R> Excerpt B (pp.31-32) The grandfather-clock <En
13	night comes <Ex>. I am not yet asleep <R> and no longer hope to be <R>.
14	asleep <R> and no longer hope to be <R>. Without anything holding my attention <En>, p
15	in my body <En> precluding thus any rest <R> \x96 I lie prostrate <En> in the
16	weight silence of my body <Ex> become alien <R>. I no longer can think, <En> I
17	everything around me is naked, an abstract universe <R> made of nocturnal dealings <X>. I divide
18	of things. Sometimes my spirit <En> flags <X>, <R> then formless details of my daily <Quall>
19	<En> from afar <DLP>; it is that of <R> the street lamps <R> lit down there
20	>; it is that of <R> the street lamps <R> lit down there on the deserted <Quall>
21	o replace that interpolated <En> consciousness by <R> better things, melancholic <R>, whispered <En>
22	> consciousness by <R> better things, melancholic <R>, whispered <En> in secret to someone <En>
23	> in secret to someone <En> who does not <R> know me!... to cease, to flow agile
24	f water <Quall>, and everything that is undefined <R> in parks at night time <En>, lost
25	of the shadows <Quall>!... To end, to cease <R> to be <Ex> finally, but with a
26	>, to be the page in a book, a <R> lock of hair in the wind <Ex>,
27	wind <Ex>, a wavering of a plant climbing <R> in the frame <En> of a half-
28	<En> of a half-open window, unimportant footsteps <R> on the path\x92s <En> fine

Figure 4.6: Rationalisation: Watson (sample)

Example 1 (Tense change):

TC: to [one, someone] who did not know me!... (Excerpt B)

W: to someone who does not know me! (Line 23).

In example 1, Watson changes past tense into present tense, possibly due to incorrect interpretation of the sentence in the ST.

Example 2 (Grammatical class change):

TC: we don't imagine with ease the personalities of others (Excerpt F)

W: we don't easily imagine other's personalities (Line 46).

In example 2, Watson changes an adverbial phrase into a simple adverb which reads more naturally in English.

4.3.2 Clarification (C)

As discussed in Chapter 3.3.2, clarification deforms the ST in the sense that translators reveal to the reader what is meant to remain obscure. This deformation is used sparingly by all four translators in the excerpts analysed. Jull Costa has 20 instances (5%) followed by MacAdam with 14 (5%). Zenith has 4 instances (1%) and Watson 1 instance (0,1%). Figure 4.7 provides an illustration of the results of the AntConc analysis of clarification by all four translators.

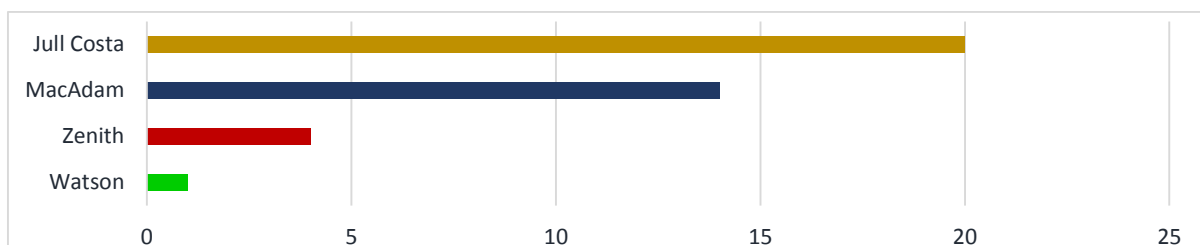


Figure 4.7: Instances of of clarification

- **Jull Costa**

Jull Costa uses clarification to overcome contradictions and obscure expressions. The AntConc result of instances of clarification in her translation is depicted in Figure 4.8.

Concordance Hits 20	
Hit	KWIC
1	not sure if envy is the right word <C> \x96 those people <Ex> about whom one
2	biography, or who could write their autobiography <C>.Through these <R> deliberately <Ex> unconnecte
3	be worth anything or serve any useful purpose? <C> What has happened to us has either
4	who crochet because life is what it is <C>. My old aunt passed <R> the infinite
5	> patience the cards have no value in themselves <C>. I unwind myself like a length of <
6	\x92s design <En>. But while one works <C>, one\x92s thoughts are free <R>
7	hook dives in and out amongst the wool, <C> all the enchanted princes that ever existed <
8	softens and then the formless details of everyday <C> life float up to the surface of
9	tendency to be about to become something else <C>; an impatience of the soul with itself,
10	terests me and nothing holds <Quanl> my attention <C>. I listen <Qual> to everything while <Ex>
11	<En>; I notice <Qual> the tiniest facial tics <C> of the person <C> l\x92m
12	> the tiniest facial tics <C> of the person <C> l\x92m talking to, pick up
13	92m talking to, pick up minimal <Qual> changes <C> in the intonation of what they say <
14	>, or the attentive way he looked at me <C> as I told him the story <DLP>
15	bitterness <Qual> that one is not someone else <C>, or one\x92s <Ex> dissatisfaction with
16	who, unable to resist the man of action <C>, might just as well be a stone
17	never in a bad <R> mood. The man <C> who works despite his <R> bad mood
18	represents life for me, the second floor room <C> I live in on that street represents
19	as Life <Ex> but in a different room <C>; Art, which offers relief <En> from life
20	stence of mysteries themselves which is something <C> beyond resolution <En>.

Figure 4.8: Clarification: Jull Costa (sample)

Example 1 (Clarification of contradiction):

TC: *I envy – but I don't know if I envy (Excerpt A)*

JC: I envy – though I'm not sure if envy is the right word (Line 1)

In example 1, Jull Costa removes the contradiction caused by the double meaning.

Example 2 (Clarification of obscure expressions):

TC: *those who crochet because there is life (Excerpt A)*

JC: those who crochet because life is what it is (Line 4)

In example 2, the ST expression is obscure and therefore Jull Costa explains the meaning behind it, but in choosing a possible meaning, she obliterates the others.

- **MacAdam**

MacAdam clarifies ideas that are elusive to the reader and also explains certain terms. The AntConc result of instances of clarifications in his translation is depicted in Figure 4.9.

Concordance Hits 14	
Hit	KWIC
1	, I don't know if I actually <C> envy them <Ex> \x96 whose biographies <Om>
2	don't put a stethoscope to them <C>, because in solitaire <Quall> the cards don't
3	the hooked ivory needle sinks into the yarn <C>. I crochet things <Ex>\x85 I digress <
4	, and then the formless details of everyday life <C> bob along <DEI> on the surface of
5	stop <Quall>, pass fluidly <R> along the bank, <C> the flow and reflow <Quall> of a
6	by always dreaming <R>, I fix the slightest <C> facial gestures of the person with whom
7	<Quall> intonations of whatever they <R> express <C>; but as I hear them, I don't
8	they are impossible, nostalgia <Quall> for things <C> that never were, desire for what might
9	been, anguish <Quall> for not being someone else <C>, dissatisfaction with the existence of the wor
10	>, in their shadow, which is what we are <C> \x96 solidity lost <DLP> and we are
11	>, they leave <En> tracks, and there is nothing <C> more than this of their having existed
12	I shall sleep. A noise of wheels equals <C> a cart. My eyelids sleep, but I
13	inert <ex> in itself, like a stone he <C> steps over or kicks off the road <
14	being who, because he cannot fight against it <C>, might just as well be made of

Figure 4.9: Clarification: MacAdam

Example 1 (Clarification of contradiction):

TC: *I envy – but I do not know if I envy (Excerpt A)*

MA: I envy the people – well, I don't know if I actually envy them. (Line 1).

In example 1, MacAdam clarifies the contradiction by adding explicit objects. As above, this restricts the texts multiples meanings to a single meaning.

Example 2 (Clarification of unusual term):

TC: *I don't auscultate them (Excerpt A)*

MA: I don't put a stethoscope to them (Line 2).

The unusual verb *auscultar* (auscultate) in the ST means to listen carefully to the cards which symbolises life's destiny. MacAdam clarifies the sense by means of a modern metaphor that is functionally equivalent.

- **Zenith**

Zenith does not use clarification frequently. He uses it to clarify contradictions, unusual expressions or terms and instances of opacity in the ST. The AntConc result of instances of clarification in his translation is depicted in Figure 4.10.

Concordance Hits 4	
Hit	KWIC
1	20) I envy \x96 but I am not sure <C> that I envy \x96 those for whom
2	slightest <Qual> facial movements of the person <C> \x92m talking with, <R> I
3	are. The sensation we come to have ourselves <C> is of a deserted <DUNS> field at
4	wheels tells me there\x92s a cart <C>. My eyelids sleep, but not I. Everything,

Figure 4.10: Clarification: Zenith

Example 1 (Clarification of opacity):

TC: *The feeling of ourselves (Excerpt D)*

Z: The sensation we come to have of ourselves (Line 3).

In the above example, the ST expression is opaque, so Zenith explains what it means in his own words.

Example 2 (Clarification of opaque expression):

TC: *a noise of wheels makes cart (Excerpt E)*

Z: the noise of wheels tells me there's a cart (Line 4)

In example 2, the ST expression used in the ST has unusual syntax and is almost nonsensical. For that reason, Zenith substitutes the verb makes with a more meaningful expression tells me that.

- **Watson**

Watson uses clarification once in his translated excerpts to explain a contradiction:

TC: *I envy – but I do not know if I envy (Excerpt A)*

W: I envy without knowing if I truly envy.

Like the others, Watson also feels the need to explain the contradiction.

4.3.3 Expansion (Ex)

As discussed in Chapter 3.3.2, the deformation of expansion deals with explanations of terms without adding information to the content. Expansion is used by all four translators with various degrees of frequency. Jull Costa has used it in 50 instances (12%), MacAdam in 43 instances (14%) Zenith in 23 instances (7%) and Watson in 34 instances (12%). Figure 4.11 provides an illustration of the results of the AntConc analysis of expansion by all four translators.

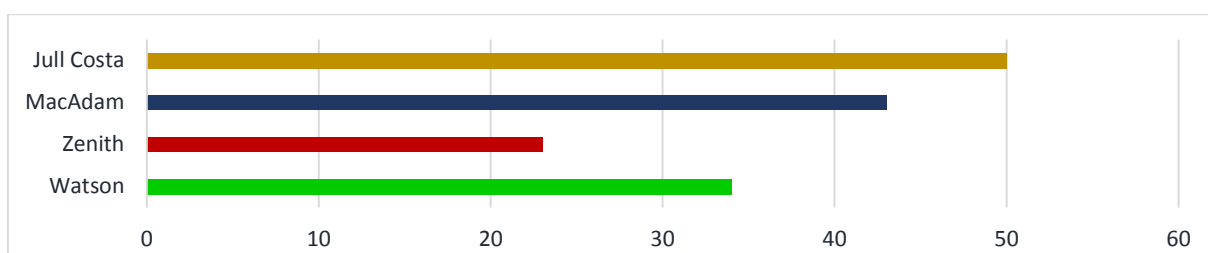


Figure 4.11: Instances of expansion

- **Jull Costa**

Jull Costa makes frequent use of expansion by adding small details in the form of grammatical elements, e.g. prepositions, determiners, adjectives, verbs and adverbs that make the TT read more elegantly. A sample of the AntConc result of instances of expansion in her translation is depicted in Figure 4.12.

Hit	KWIC
1	is the right word <C> \x96 those people <Ex> about whom one could <R> write a
2	autobiography <C>.Through these <R> deliberately <Ex> unconnected impressions <En> I am the indiffe
3	events <En>, of my history without a life <Ex>. These are my Confessions <DR> and if
4	>; if the former it has no novelty value <Ex> and if the latter it will be
5	confessions of my feelings are my game of <Ex> patience. I don\x92t interpret them,
6	92t scrutinise <Quall> them because in games of <Ex> patience the cards have no value in
7	<C>. I unwind myself like a length of <Ex> multicoloured yarn, or make cat\x92s
8	I start again. Living is like crocheting patterns <Ex> to someone else\x92s design <En>.
9	, <C> all the enchanted princes that ever existed <Ex> are free <EX> to stroll through their
10	enchanted princes that ever existed <Ex> are free <EX> to stroll through their parks <DLP>. The
11	parks <DLP>. The crochet of things\x85 A <Ex> pause\x85 Nothing\x85 For the rest <
12	85 Nothing\x85 For the rest <R> , what qualities <Ex> can I count on with myself? A
13	<R> of sensation and an all too deep <Ex> consciousness of feeling\x85 A sharp self-
14	like a living child <En> \x85 In short <Ex>\x85 crochet. Excerpt B (pp.46-47) The clock
15	the depths of the deserted house <En>, deserted <Ex> because everyone\x92s asleep <R>, slowly
16	this intermittent consciousness with better, more <Ex> melancholy things uttered in secret to a
17	fine gravel on the curve of a path <Ex>, the last twist of smoke high above
18	impulses that can be violent and all-consuming <Ex> <DLP>, good and bad, noble and base,
19	> that really penetrates <En> the substance of my <Ex> soul. Everything in me is a tendency
20	<R> an importunate child; a disquiet that is <Ex> always growing, <R> always the same. Everythi

Figure 4.12: Expansion: Jull Costa (sample)

Example 1 (Addition of adverbs):

TC: In these disconnected impressions (Excerpt A)

JC: Through these deliberately unconnected impressions (Line 2)

Jull Costa often adds an adverb as she has done in example 1, to expand on sentences that are simply constructed. By adding the adverb deliberately, the TT sentence appears more personal.

Example 2 (Repetition):

TC: in the deserted house because everyone sleeps (Excerpt B)

JC: of the deserted house, deserted because everyone's asleep.

In example 2, Jull Costa repeats the word deserted to reinforce the idea, but also to make more explicit the meaning implied in the ST.

- **MacAdam**

MacAdam uses expansion to add details to sentences in order to make explicit what is implicit and obscure in the ST. He does this mostly by using linking words, but also by adding adverbs, adjectives, pronouns or nouns. A sample of instances of expansion in his translation is depicted in Figure 4.13.

Concordance Hits 43	
Hit	KWIC
12	my <Ex> thumb doesn't miss making <Ex> the final knot. Later, I turn my
13	roll through <R> their parks between the instants <Ex> when the hooked ivory needle sinks into
14	sinks into the yarn <C>. I crochet things <Ex> I digress <En> Nothing
15	out myself <En>? A horrible perspicacity about my <Ex> sensations and the profound awareness <Quall>
16	and the profound awareness <Quall> of the fact <Ex> that I am feeling An acute
17	the morning <DUNS>. I haven't gone <Ex> to sleep yet, nor do I expect
18	the page of a book <R>, a single <Ex> tress of loose hair, the shaking of
19	loose hair, the shaking of the vine growing <Ex> at the bottom of the half-open
20	<R> penetrates <En> to the substance of my <Ex> soul. Everything in me is the tendency
21	<Quall> with which he said whatever it is <Ex> I don't remember, or his
22	<DEI> who are not attached to each other <Ex>. Excerpt D (pp. 225-26) The feelings that hu
23	sunset of what we are. In that case <Ex> the act <Ex> of feeling ourselves is
24	we are. In that case <Ex> the act <Ex> of feeling ourselves is an abandoned <Quall>
25	there were other beings which we were, beings <Ex> whose greater completeness we incompletely <E
26	s <Ex> whose greater completeness we incompletely <Ex> sense today <En>, in their shadow, which
27	vision <R> all this weighs on me <Ex> like a condemnation passed down <DEI> who
28	, incomprehensible to us, mere sounds of formless <Ex> syllables in our understanding. Life is empty
29	<En>. If I think this and look around <Ex> to see if reality is killing me
30	all the incoherence of dreams, but the dreamer <Ex> doesn't have even the unconscious
31	over the soul's passivity, or like <Ex> vampires that suck the blood of submission <

Figure 4.13: Expansion: MacAdam (sample)

Example 1 (Explicitation):

TC: If I think this and look, to see if reality kills my thirst (Excerpt D)

MA: If I think this and look around to see if reality is killing me with thirst (Line 29).

In example 1, MacAdam makes explicit what implied in the ST.

Example 2 (Additional information):

TC: all this weighs like a given condemnation (Excerpt D)

MA: all this weighs on me like a condemnation passed down (Line 27).

In example 2, MacAdam makes explicit what is implied in the ST.

- **Zenith**

Zenith uses the deformation of expansion mostly to elaborate on certain ideas. A sample of instances of expansion in his translation is depicted in Figure 4.14.

Concordance Hits 23	
Hit	KWIC
1	with no desire to be other than random <Ex>, I indifferently narrate my factless autobiog
2	what I feel. I make holidays of my <Ex> sensations. I can easily understand <En> wome
3	(P.20) <R> Futile and sensitive, I\92m <Ex> capable of violent and consuming impulses <En>
4	, <R> entering <R> into the substance of my <Ex> soul. Everything in me tends to go
5	on <R> to become something else <En>. My <Ex> soul is impatient with itself <DLP>, as
6	if these feelings are a slow madness born <Ex> of disconsolation or <Ex> if they\92
7	a slow madness born <Ex> of disconsolation or <Ex> if they\92re reminiscences of some
8	this weighs like a harsh sentence handed down <Ex> no one knows where, or by whom,
9	over the soul\92s passivity, or like <Ex> vampires that suck the blood of submission.
10	us consciousness saw of them <R> <En>. Dangling, <Ex> untied ribbon, the soul doesn\92t
11	doesn\92t exist in and of itself <Ex>. The great landscapes belong to tomorrow <En>
12	lived. The conversation was cut short and fizzled <Ex> <En>. Who would have thought life would
13	is over, <En> morning will come as always <Ex>, but it will be too late, as
14	byss, <En> with their red <Quanl> tongues hanging <Ex> outside of logic and their eyes deadly
15	action is by nature, the projection of our <Ex> personality on to the external world, and
16	the external world is largely <En> and firstly <Ex> made up of human beings, it follows
17	because that's how it had to be <Ex>. Every man of action is basically cheerful
18	one has to feel. Today my boss, Senhor <Ex> Vasques, <R> closed a deal that brought
19	. 'He's going to wind up being destitute.' <Ex> Then, lighting up a cigar, he added: <
20	anything from me' \96 meaning some kind of <Ex> charity \96 'I won't forget <R>

Figure 4.14: Expansion: Zenith (sample)

Example 1 (Addition for emphasis):

TC: in these disconnected impressions (Excerpt A)

Z: in these random impressions, and with no desire to be other than random (Line 1)

In example 1, Zenith emphasises the word random. However, the addition does not make the meaning clearer, but only makes the text longer, destroying the conciseness of the ST sentence.

Example 2 (Explicitation):

TC: *I don't know if these feelings are a slow madness of disconsolation (Excerpt C)*

Z: I don't know if these feelings are a slow madness born of disconsolation (Line 7).

By adding born in example 2, Zenith interprets the text and in the process, destroys the metaphor since in the ST is meant to stay implicit.

- **Watson**

Watson uses expansion fairly frequently to explicitate, adding details to sentences with the help of nouns, adjectives and adverbs. A sample of instances of expansion in his translation is depicted in Figure 4.15.

Hit	KWIC
9	vertheless <DUNS>, as the crochet needle advances <Ex>, one\92s <Ex> thoughts remain <En>
10	the crochet needle advances <Ex>, one\92s <Ex> thoughts remain <En> free, and all the
11	harmings <En> can stroll about in their enchanted <Ex> gardens <En>, between the clickings and clack
12	rings four o\92clock when night comes <Ex>. I am not yet asleep <R> and
13	prostrate under the weight silence of my body <Ex> become alien <R>. I no longer can
14	<En> incognito, on the outside <Qual>, to be <Ex> the rustling <En> of branches in spaced-
15	<Qual>!... To end, to cease <R> to be <Ex> finally, but with a metaphysical existence <E
16	, a <R> lock of hair in the wind <Ex>, a wavering of a plant climbing <R>
17	a morning track <En>\85 Anything at all <Ex> which is absurd, chaotic, even smothered <En>
18	, like an importunate child; a disquiet which is <Ex> always on the increase <R> and always
19	ing interests me and nothing retains my attention <Ex>. I apply myself <En> to everything by
20	of the facial expressions <En> of the person <Ex> I am talking to. <DR>I register
21	listening <R>, I do not hear him, since <Ex> I am in the process of <Ex>
22	, since <Ex> I am in the process of <Ex> thinking about something else, and what I
23	remember <En>, or this tendency to listen only <Ex> with the eyes to the story which
24	t <R> this projection of the personality succeeds <Ex> essentially by blocking <DUNS> others' paths
25	of our behaviour <En>. In order to act <Ex>, it is vital <En> than that we
26	offerings <R>. If one sympathises, one stops dead <Ex>. The man of action sees the outside
27	importance, is that of the strategist. The whole <Ex> of life is a war, and hence <
28	strategist is a man who plays with human <Ex> lives like a chess player with his <

Figure 4.15: Expansion: Watson (sample)

Example 1 (Explicitation):

TC: *but, as we do it, (Excerpt A)*

W: as the crochet needle advances (Line 1)

Watson uses expansion in this example to make explicit what is already implied previously.

Example 2 (Explicitation):

TC: the strategist is a man who plays with lives (Excerpt F)

W: the strategist is a man who plays with human lives.

In example 2, Watson makes the word human explicit which is implicit in the ST.

4.3.4 Ennoblement (En)

As discussed in Chapter 3.3.2, ennoblement can be used to enhance the text to eliminate ST clumsiness and complexity and to elevate register. However, it also results in overtranslating meaning. Ennoblement is used frequently by all four translators. Jull Costa uses the deformation in 119 instances (28%), MacAdam in 66 instances (21%), Zenith in 132 instances (39%) and Watson in 104 instances (37%). Figure 4.16 provides an illustration of the results of the AntConc analysis of ennoblement by all four translators:

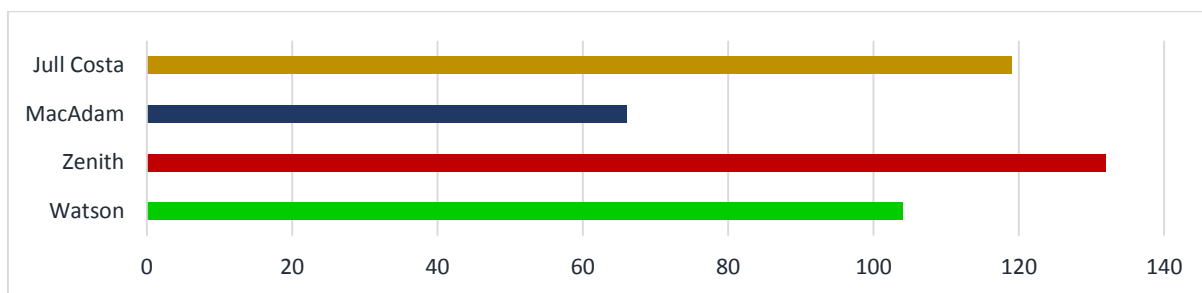


Figure 4.16: Instances of ennoblement

- **Jull Costa**

Jull Costa uses ennoblement mostly to enhance clumsy or dense sentences that may come across as incoherent. A sample of instances of ennoblement in her translation is depicted in Figure 4.17.

Concordance		Concordance Plot	File View	Clusters/N-Grams	Collocates	Word List	Keyword List
Concordance Hits 119							
Hit	KWIC						
1		ese <R> deliberately <Ex> unconnected impressions <En> I am the indifferent narrator of my					
2		t narrator of my autobiography <R> without events <En>, of my history without a life <Ex>.					
3		make cat\x92s cradles out of myself <En>, like the ones children weave around stiff					
4		fingers and pass from one to the other <En>. Taking care that <R> my thumb doesn\					
5		> my thumb doesn\x92t miss the vital <En> loop <DR> I turn it over to					
6		turn it over to reveal a different pattern <En>. Then <R> I start again. Living is					
7		patterns <Ex> to someone else\x92s design <En>. But while one works <C>, one\x92					
8		dinary talent for dreams to entertain myself with <En> \x85 A defunct will and a reflective					
9		which to cradle it like a living child <En> \x85 In short <Ex>\x85 crochet. Excerpt					
10		clock in the depths of the deserted house <En>, deserted <Ex> because everyone\x92s asleep <					
11		to distract me and keep me from sleeping <En>, or weigh on my body and prevent					
12		weigh on my body and prevent my resting <En>, I lay down <Quanl> the dull silence					
13		light of the streetlamps makes even more solitary <En>. I\x92m too tired even to					
14		even to think, too tired even to feel <En>. All around me is abstract, naked universe, <					
15		> composed of nothing but the negation of light <En>. I am split <R> between tiredness and					
16		> and reach a point where I physically touch <En> a metaphysical knowledge of the mystery of					
17		consciousness and I draw up a balance sheet <En> on the back of my insomnia <En>.					
18		sheet <En> on the back of my insomnia <En>. At other times <R> I wake within <					
19		ent spectacle slide <DUNS> by my inattentive mind <En>. My eyes are not quite closed <R>.					
20		light <DUNS> from the streetlamps still lit below <En>, in the abandoned regions <Qual> of the					

Figure 4.17: Ennoblement: Jull Costa (sample)

Example 1 (Enhancement of obscure thoughts):

TC: *I [lie down still / dead] in the [shadow, shade] (Excerpt B).*

JC: I lay down the dull silence of my strange body (Line 8).

The content of the sentence in example 1 is ambiguous and metaphorical which makes it obscure. Jull Costa renders a translation that enhances the form in which the message is conveyed, at the same time retaining the poetic elements of the sentence.

Example 2 (Enhancement of complex and obscure thoughts):

TC: *an [eager, avid] dream's power to entertain me (Excerpt A).*

JC: an extraordinary talent for dreams to entertain myself with (Line 8).

In example 2, the ST sentence is complex and obscure. Jull Costa enhances it with a simpler construction that reads more elegantly.

- **MacAdam**

MacAdam tends to use ennoblement to elevate the register of the ST language, i.e. to overtranslate, but also to eliminate clumsiness. A sample of instances of ennoblement in his translation is depicted in Figure 4.18.

Concordance Hits 66	
Hit	KWIC
1	rite their own. In these disconnected impressions <En>, which I deliberately leave disconnected <Ex>
2	worthiness or that he serves some useful purpose? <En> What happens to us either happens to
3	either happens to everyone or only to us <En>: in the first instance, it\x92s
4	>: in the first instance, it\x92s banal <En>; in the second <R> it\x92s
5	feel <R>, I can cool this febrile sensibility <En> of mine <Ex>. What I confess is
6	>. I compose landscapes out of what I feel <En>. I compose carnivals <En> of sensations. I
7	of what I feel <En>. I compose carnivals <En> of sensations. I completely <En> understand w
8	ompose carnivals <En> of sensations. I completely <En> understand women who embroider out of grief
9	out of grief or knit because life exists <En>. My old aunt used to play <En>
10	exists <En>. My old aunt used to play <En> solitaire <Qual> during the course of <Ex>
11	way people read cards to know the future <En>. I don\x92t put a stethoscope
12	really <Ex> have any <Ex> value. I unravel <En> like a multicoloured skein, or I make
13	hands and passed from one child to another <En>. I just take care <R> that my <
14	turn my hand over and the image changes <En>. And I start over. Living is knitting
15	is knitting according to the intensions of others <En>. But as we do it, our <R>
16	<C>. I crochet things <Ex>\x85 I digress <En>\x85 Nothing\x85 In my case, what
17	case, what can I count on about myself <En>? A horrible perspicacity about my <Ex> sensat
18	n acute intelligence as regards destroying myself <En> and a power to dream that is
19	dream that is eager <DLP> to amuse me <En> \x85 Excerpt B (pp 63-64) The clock over

Figure 4.18: Ennoblement: MacAdam (sample)

Example 1 (Overtranslation):

TC: *I make landscapes with what I feel. I make holidays of sensations (Excerpt A).*

MA: I compose landscapes out of what I feel. I compose carnivals of sensations (Line 7).

MacAdam replaces general words with more specific words, changing the verb to make to compose and the noun holidays to carnivals. The changes also elevate the register of the sentence to a more formal level, e.g. poetic level.

Example 2 (Change of register):

TC: *If I write what I feel it is because this way I [diminish, reduce] the fever of feeling.*

MA: By writing what I feel, I can cool this febrile sensibility of mine.

In example 2, MacAdam elevates the register of *fever of feeling* by using two formal words febrile + sensitvity. He also reconstructs the whole sentence to read more elegantly.

- **Zenith**

Zenith uses ennoblement mostly to eliminate clumsiness in sentence construction in order to make the TT more reader-friendly. A sample of instances of ennoblement in his translation is depicted in Figure 4.19.

Concordance		Concordance Plot	File View	Clusters/N-Grams	Collocates	Word List	Keyword List
Concordance Hits 132							
Hit	KWIC						
46	, absurd in the form they come to us <En>, but not in their origin, if we						
47	gs, whose greater completeness we can sense today <En>, incompletely <R>, forming at best a sketchy						
48	best a sketchy notion of their lost solidity <En> in the <R> two dimensions of our						
49	the <R> two dimensions of our present lives, <En> more shadows of what they were<C> <						
50	, <En> more shadows of what they were<C> <En>. I know these thoughts <DEI> of the						
51	these thoughts <DEI> of the emotion ache bitterly <En> in the soul. Our inability to conceive						
52	to conceive of anything they could correspond to <En>, the impossibility of finding a substitute fo						
53	bstitute for what they embrace in our imagination <En> \x96 all of this weighs like a						
54	remains from feeling all this is an inevitable <En> disaffection <Quall> with life and all its						
55	riness of all desires in all their manifestations <En>, a generic distaste <En> for all feelings.						
56	all their manifestations <En>, a generic distaste <En> for all feelings. In these times of						
57	language that we can\x92t grasp \x96 <En> mere nonsense syllables to our understanding						
58	<En> mere nonsense syllables to our understanding <En>. Life is hollow, the soul hollow, the						
59	is a chaos of things that are nothing <En>. If, on thinking this, I look up						
60	to see if reality can quench my thirst <En>, I see inexpressive fa\xE7ades, <En>						
61	thirst <En>, I see inexpressive fa\xE7ades, <En> inexpressive faces, inexpressive gestures. St						
62	reat standstill. <R> Nothing means anything to me <En>. Nothing is known to me, not because						
63	what it is. The world has slipped away <En>. And in the bottom of my soul \						
64	catalogue of monsters is to photograph in words <En> the things the night brings to drowsy						
65	night brings to drowsy souls unable to sleep <En>. These things have all the incoherence of						

Figure 4.19: Ennoblement: Zenith (sample)

Example 1 (Enhancement of clumsiness):

TC: *mere syllable sounds without form in our understanding (Excerpt D).*

Z: mere nonsense syllables to our understanding (Line 58).

The phrase in Example 1 is very obscure. Zenith enhances it by interpreting sounds without form as nonsense, thereby constructing it in a more logical, reader-friendly manner.

Example 2 (Enhancement of clumsiness):

TC: *in an incomplete form – lost solidity (Excerpt D)*

Z: incompletely, forming at best a sketchy notion of their lost solidity (Line 48).

The complexity of the ellipsis in the ST in Example 2 makes the clause obscure and difficult to understand. Zenith ennobles the sentence with the addition, constructing a text that is easier and friendlier to read.

- **Watson**

Watson uses ennoblement to embellish the language of the TT. He often elevates the register and overtranslates. A sample of instances of ennoblement in his translation is depicted in Figure 4.20.

Concordance Hits 104	
Hit	KWIC
4	DUNS> is without interest <DUNS> as nothing holds <En> any interest <DUNS>. <R> <R> I perfectly <
5	<En> any interest <DUNS>. <R> <R> I perfectly <En> understand <DLP> those women who do needlewor
6	is accurate <Ex>, have no value. I unroll <En> myself, like a polychrome caterpillar <En>, o
7	unroll <En> myself, like a polychrome caterpillar <En>, or rather <Ex> I create <En> for
8	ychrome caterpillar <En>, or rather <Ex> I create <En> for myself <R> those cat\x92s
9	> those cat\x92s cradles, made of string <En> by children, in complicated form <Ex>, on
10	let slip the strand which belongs to it <En>. Then I reverse <En> my hands and
11	which belongs to it <En>. Then I reverse <En> my hands and a new form appears <
12	<En> my hands and a new form appears <En>. And I start all <Ex> over again.
13	again. Living is crocheting <R> with the wishes <En> of others. Nevertheless <DUNS>, as the croche
14	advances <Ex>, one\x92s <Ex> thoughts remain <En> free, and all the Prince Charmings <En>
15	remain <En> free, and all the Prince Charmings <En> can stroll about in their enchanted <Ex>
16	can stroll about in their enchanted <Ex> gardens <En>, between the clickings and clackings <En> of
17	gardens <En>, between the clickings and clackings <En> of the ivory needle with its crooked
18	> of the ivory needle with its crooked end <En>. Crochet of things\x85 Intermezzi <En>\x85
19	rooked end <En>. Crochet of things\x85 Intermezzi <En>\x85 the void <En>\x85 <R> <R> <
20	of things\x85 Intermezzi <En>\x85 the void <En>\x85 <R> <R> <R> Excerpt B (pp.31-32)
21	R> <R> Excerpt B (pp.31-32) The grandfather-clock <En> down there at the end <En> of
22	grandfather-clock <En> down there at the end <En> of a deserted house \x96 for everyone \
23	house \x96 for everyone \x96<X> gently exudes <En> that quadruple clear chime <En> which rings

Figure 4.20: Ennoblement: Watson (sample)

Example 1 (Overtranslation):

TC: *I unwind myself like a multi-colour [skein, yarn] (Excerpt A)*

W: I unroll myself, like a polychrome caterpillar. (Line 7)

In example 1, Watson goes beyond the ST and elevates the language to a poetic level, enhancing the imagery of the colourful skein to that of a polychrome caterpillar. The word polychrome also elevates the register.

Example 2 (Enhancement of register):

TC: *lets fall slowly the quadruple clear sound*

W: gently exudes that quadruple clear chime

In example 2, Watson enhances the ST phrase by elevating the register of language through the words exhudes and chime.

4.3.5 Qualitative impoverishment (Quall)

As discussed in Chapter 3.3.2, qualitative impoverishment deals with the replacement of terms that are not as semantically rich in the TT as in the ST. It replaces semantically complex words and culturally iconic terms such of the ST with less rich terms or expressions in the TT. Qualitative impoverishment is used by all translators. Jull Costa has 27 instances of qualitative impoverishment (6%), MacAdam has 52 instances (17%), Zenith 30 (9%) and Watson 19 (7%). Figure 4.21 provides an illustration of the results of the AntConc analysis of qualitative impoverishment by all four translators.

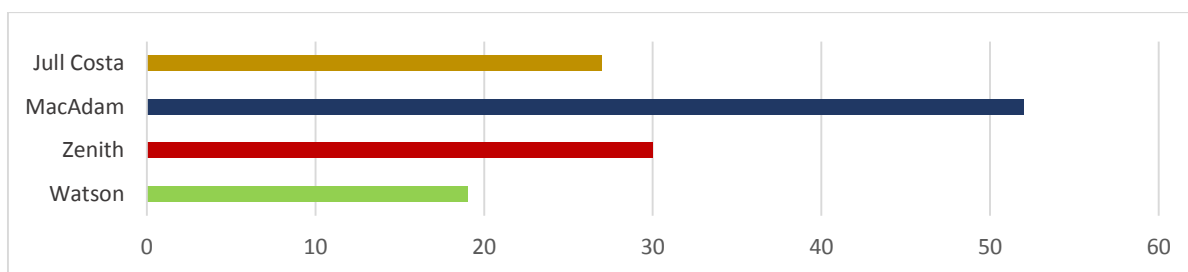


Figure 4.21: Instances of qualitative impoverishment

- **Jull Costa**

Jull Costa impoverishes the TT by replacing ST semantically complex words with less expressive words and phrases. A sample of instances of quantitative impoverishment in her translation is depicted in Figure 4.22.

Concordance Hits 27	
Hit	KWIC
1	ny <R> without events <En>, of my history <Qual> without a life <Ex>. These are my
2	down what I feel in order to lower <Qual> the fever of feeling. What I confess
3	the future <R>. I don't scrutinise <Qual> them because in games of <Ex> patience
4	ll lit below <En>, in the abandoned regions <Qual> of the street. To cease, to sleep,
5	s, <En> the natural labyrinths of the dark!... <Qual> To cease, to end once and for
6	g holds <Qual> my attention <C>. I listen <Qual> to everything while <Ex> constantly dreami
7	le <Ex> constantly dreaming <En>; I notice <Qual> the tiniest facial tics <C> of the
8	> talking to, pick up minimal <Qual> changes <C> in the intonation of what
9	he most absurd ones <R> the longing <Qual> for impossible things precisely because th
10	what might have been, one's bitterness <Qual> that one is not someone else <C>,
11	the soul's consciousness create a raw <Qual> landscape within us <R>, a sun eternally
12	this weighs on one <Ex> like a judgement <Qual> given one knows not where, <R> by
13	of <Om> all this <Om> is a distaste <Qual> for life and all its manifestations <DUNS>
14	s of fate <En>. Sometimes they are worms <Qual>, repellent <Qual> to the very soul that
15	netimes they are worms <Qual>, repellent <Qual> to the very soul that cossets and
16	shes them; sometimes <R> they are ghosts <Qual> sinisterly haunting nothing at all <En>; s
17	eless <En>. They are doubts from the deep <Qual> that settle in cold, sleepy, sleepy folds
18	<En> and there is a lucid half-awakeness <Qual> about <R> everything we think or do <
19	city centre, a cock crows <DLP>. The pale <Qual> day begins as I drift <Ex> into
20	man is the absence of any <Ex> sensitivity <Qual>. The most <R> important quality in everyda

Figure 4.22: Qualitative impoverishment: Jull Costa (sample)

Example 1 (semantically complex word):

TC: my [*story, history*] without life (*Excerpt A*)

JC: my history without a life (Line 1).

In example 1, the word *historia* is semantically complex, meaning both story and history. Translated as history only, the TT loses one of the dimensions of the word, namely, story.

Example 2 (negative connotation):

TC: like a given condemnation (*Excerpt D*)

JC: Like a judgement given (Line 11).

In example 2, Jull Costa softens the extremely strong negative connotation of the the word condemnation, translating it as judgement, which does not sound so harsh in the ear of the TT reader.

- **MacAdam**

MacAdam impoverishes the TT frequently by replacing semantically complex or rich words with less meaningful or expressive words. A sample of instances of quantitative impoverishment in his translation is depicted in Figure 4.23.

Concordance	Concordance Plot	File View	Clusters/N-Grams	Collocates	Word List	Keyword List
Concordance Hits 52						
Hit	KWIC					
24	ographic words, the muscular configuration <Quall> with which he said whatever it is <					
25	lings that hurt most, the emotions that pain <Quall> most are the ones that are absurd \					
26	are the ones that are absurd \x96 anxiety <Quall> over impossible things, precisely because					
27	sely because they are impossible, nostalgia <Quall> for things <C> that never were, desire					
28	e, desire for what might have been, anguish <Quall> for not being someone else <C>, dissatisfa					
29	these halftones of the soul\x92s awareness <Quall> create in us a sick <Quall> landscape,					
30	92s awareness <Quall> create in us a sick <Quall> landscape, an eternal sunset of what we					
31	<Ex> of feeling ourselves is an abandoned <Quall> field at nightfall <DEI>, sad with reeds					
32	ge of a river <R> without boats, blackening <Quall> clearly between distant banks. I don\x92					
33	are living <R>. I know that these thoughts <Quall> of emotion furiously inflict pain <Quall>					
34	its <Quall> of emotion furiously inflict pain <Quall> in my soul. The impossibility of imagining					
35	<R> has to do is verbally <R> photograph <Quall> the things night brings to drowsy <En>					
36	vampires that suck the blood of submission <Quall>. They are larvae from the hillsides <Qual					
37	<Quall>. They are larvae from the hillsides <Quall> or from garbage <Quall>, shadows that swell					
38	from the hillsides <Quall> or from garbage <Quall>, shadows that swell the valley <En>, vesti					
39	nain of destiny. Sometimes they are worms <Quall>, nauseating even to the soul that nurtures					
40	even to the soul that nurtures and raises <Quall> them; other times they are specters that					
41	<En>. They are doubts from the abyss, left <Quall> in the soul dragging along <Ex> their					
42	st is our unconsciousness of the awareness <Quall> with which we saw it. Its <Ex>					
43	<DLP>, with red <Quall>, illogical tongues <Quall>, with eyes that stare lifelessly <R> at					

Figure 4.23: Qualitative impoverishment: MacAdam (sample)

Example 1 (semantically complex word):

TC: *the emotions that [sting, pierce, torment] the most (Excerpt D).*

MA: The emotions that pain the most (Line 25).

In example 1 above, MacAdam translates the ST word *pungem* (from the verb *pungir*), a word which contains such a richness of meaning in the ST, by a more general word pain, thereby losing the multiplicity of meaning.

Example 2 (semantically complex word):

TC: *Sometimes they are [worms, vermin, lobworms, phoranids, maggots] (Excerpt E).*

MA: Sometimes they are worms (Line 39).

In example 2, MacAdam translates the complex word *vermes* into worms.

- **Zenith**

Zenith uses qualitative impoverishment to translate words that are culturally specific, semantically complex, have negative connotations or are difficult to translate, in order to make the TT more reader-friendly. A sample of instances of qualitative impoverishment in his translation is depicted in Figure 4.24.

Concordance	Concordance Plot	File View	Clusters/N-Grams	Collocates	Word List	Keyword List
Concordance Hits 30						
Hit	KWIC					
4	awareness of feeling\x85 <DLP> A sharp mind <Qual> that destroys me <R>, and an unusual					
5	succeed in touching <En>\x96 with the awareness <Qual> of my body \x96 <R> a metaphysical					
6	images <En> <DR> with poetical and unpredictable <Qual> colours <Qual> play out their silent show					
7	> with poetical and unpredictable <Qual> colours <Qual> play out their silent show <DLP> to					
8	the street lamps <R> that border the deserted <Qual> street down below <DLP>. To cease, to					
9	really sleeps! <R>... To cease, to be unknown <Qual> and external, a swaying of branches in					
10	in distant rows of trees <En>, a gentle <Qual> falling of leaves <R>, their sound noted					
11	far-off fountains <En>, and all the uncertainty <Qual> of parks at night <R>, lost in					
12	<En>: <R> the page book <R>, a tuft <Qual> of dishevelled hair, the quiver of the					
13	with a bothersome child <R>; its <R> restlessness <Qual> keeps growing and is forever the same <					
14	, dreaming all the while <R>. <DR> I note <Qual> the slightest <Qual> facial movements of					
15	while <R>. <DR> I note <Qual> the slightest <Qual> facial movements of the person <C> \					
16	e, in four photographic words, the facial muscles <Qual> he used to say what I don\					
17	ts glistening waters blackening <En> between wide <Qual> banks. I don\x92t know if					
18	eling all this is an inevitable <En> disaffection <Qual> with life and all its gestures, a					
19	> for all feelings. In these times of acute <Qual> grief, it is impossible \x96 even in					
20	to me, not because it\x92s unfamiliar <Qual> but because I don\x92t know					
21	by destiny <En>. Sometimes they\x92re worms <Qual>, loathsome <En> to the very soul that					
22	> to the very soul that cradles and breeds <Qual> them; sometimes <R> they\x92re ghosts					
23	around nothing at all; sometimes they pop out <Qual> as snakes <R> from the absurd hollows					

Figure 4.24: Qualitative impoverishment: Zenith (sample)

Example 1 (semantically complex word):

TC: *all the indefiniteness of the parks at night (Excerpt B)*

Z: all the uncertainty of parks at night (Line 11)

In example 1, Zenith translates *indefiniteness* as uncertainty. Although close in meaning, it does not possess the same richness as the ST word which reflects the naked and abstract surroundings of the narrator.

Example 2 (semantically complex word):

TC: *I fixate the minimal facial [movements, gestures] (Excerpt C)*

Z: I note the slightest facial movement (Line 15).

The verb *fixar* (to *fixate*) connotes more than merely note. It means to stare very attentively. Zenith uses a word that, although related, is less expressive, but is easier for the TT reader to grasp.

- **Watson**

Watson uses qualitative impoverishment to translate semantically complex words in order to make the TT more accessible to the TT reader. A sample of instances of quantitative impoverishment in his translation is depicted in Figure 4.25.

Concordance		Concordance Plot	File View	Clusters/N-Grams	Collocates	Word List	Keyword List
Concordance Hits		19					
Hit	KWIC						
1	the former <DUNS> case, it is not new <Quall>, and, <DR> in the latter <DUNS>, it						
2	n> understand <DLP> those women who do needlework <Quall> because of sorrow, and those who crochet						
3	those who crochet because life exists >En>. An <Quall> old aunt of mine, played <DUNS> patience						
4	the future. I do not listen to them <Quall> since, <DUNS> as in the game of <						
5	<X>, <R> then formless details of my daily <Quall> life skim <En> the surface of my						
6	lamps <R> lit down there on the deserted <Quall> frontiers <Quall> of the street. To cease						
7	lit down there on the deserted <Quall> frontiers <Quall> of the street. To cease, to sleep,						
8	cease, to exist <En> incognito, on the outside <Quall>, to be <Ex> the rustling <En> of						
9	spaced-out <X> alleys, a falling of light <Quall> leaves <DLP>, more guessed at <Quall> than						
10	of light <Quall> leaves <DLP>, more guessed at <Quall> than seen <Quall>, high sea of the						
11	> leaves <DLP>, more guessed at <Quall> than seen <Quall>, high sea of the distance <Quall> and						
12	> than seen <Quall>, high sea of the distance <Quall> and thin jets of water <Quall>, and						
13	the distance <Quall> and thin jets of water <Quall>, and everything that is undefined <R> in						
14	crossings <En>, natural labyrinths of the shadows <Quall>!... To end, to cease <R> to be <						
15	>. So, <DUNS> very often, I repeat to people <Quall> what I have already told them <R>,						
16	tance <En>, Siamese twins <DEI> linked by nothing <Quall>.. Excerpt F (p.183) The world belongs to						
17	<R> of the world if we were human <Quall>? If mankind synthesized truth <En>, there						
18	rcial enterprises <En>, politicians, military men <Quall>, religious or social ideologues <En>, grea						
19	social ideologues <En>, great poets and painters <Quall>, pretty woman or spoilt <Ex> children, who						

Figure 4.25: Qualitative impoverishment: Watson (sample)

Example 1 (semantically complex word):

TC: *natural labyrinths of [darkness, gloom, obscurity, hell, underworld, murk]!... (Excerpt B)*

W: Natural labyrinths of the shadows (Line 14).

The word *trevas* is semantically complex. By using the word shadows, Watson is trying to make it simpler for the reader to understand. (He does however enhance the word-obsession network of shadow in the text.)

Example 2 (semantically complex word):

TC: *women who embroider (excerpt A)*

W: women who do needlework (Line 2)

In example 2, Watson translates *embroider*, a word that describes a very specific activity. Watson uses a general concept do needlework to make the text more accessible to the TT reader.

4.3.6 Quantitative impoverishment (QuanI)

As discussed in Chapter 3.3.2, the deformation of quantitative impoverishment eliminates synonyms of meaning in the ST in terms of signifier and signified by replacing them with a smaller range of synonyms in the TT. In order to investigate this deformation, the type-token ratios for each text were calculated:

Table 4.1: Type-token ratios

Text	Types	Tokens	T/T Ratios
ST	971	3106	0,313
JC	953	2898	0,329
MA	908	2868	0,317
Z	932	2795	0,333
W	676	1765	0,383

From the above table, it is evident that all four translators have a larger type-token ratio for their translations than that of the ST. This indicates that they were more likely to embellish and ennoble their translations rather than deform them through quantitative impoverishment.

4.3.7 Destruction of rhythm (DR)

As discussed in Chapter 3.3.2, the destruction of rhythms is related to the use of punctuation as well as metre and stress patterns. Although the analysis of this deformation is beyond the scope of the present study, it is noted that of the four translators, Zenith is the one who is more inclined to change punctuation. This is illustrated in the following examples:

Example 1 (Excerpt B):

TC: *Everything around me is the naked universe, abstract, made of nocturnal negations, I divide myself in tired and restless, and get to touch with the sensation of the body a metaphysical knowledge of the mystery of things.*

Z: Everything around me is naked, abstract universe, consisting of nocturnal negations. Divided between tired and restless, I succeed in touching – with the awareness of my body – a metaphysical knowledge of the mystery of things.

Example 2 (Excerpt C):

TC: *And that's how I am, [futile, frivolous] and sensitive, capable of violent and absorbing impulses, bad and good, noble and [vile, base], but never of a feeling [sentiment] [that, which] [subsists, endures, lasts, lives, survives], never of an emotion [that, which] continues, and enters [to, into] the substance of the soul.*

Z: Futile and sensitive, I'm capable of violent and consuming impulses – both good and bad, noble and vile – but never of a sentiment that endures, never of an emotion that continues, entering into the substance of my soul.

4.3.8 Destruction of underlying networks of signification (DUNS)

As discussed in Chapter 3.3.2, the destruction of underlying networks of signification deals with networks of “word obsessions” (obsessively recurring words in ST) and underlying themes throughout the ST which occur after long intervals and form part of the underlying text. These deformations include the destruction of lexical fields, derivational elements and lexical cohesion. All the translators create this deformation: Jull Costa uses it in 17 instances (4%), MacAdam in 5 (2%), Zenith in 7 (2%) and Watson in 23 (8%). Figure 4.26 provides an illustration of the results of the AntConc analysis of the destruction of underlying networks of signification by all four translators.

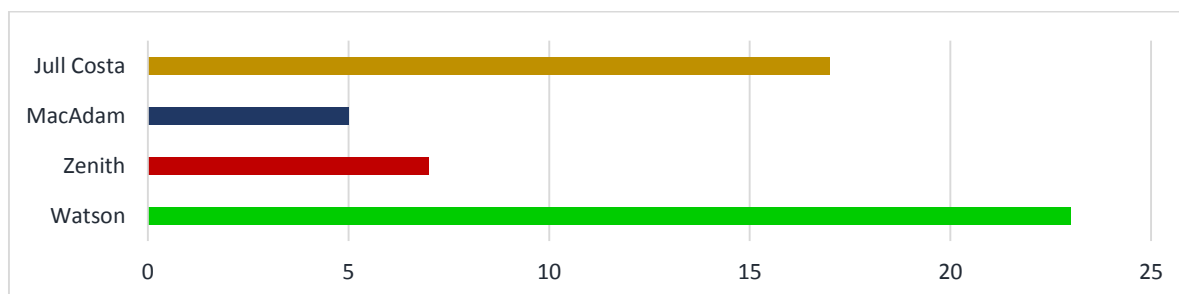


Figure 4.26: Instances of destruction of underlying networks of signification

- **Jull Costa**

Jull Costa uses the destruction of underlying networks of signification by eliminating certain lexical fields that are significant throughout the novel, usually in order to deliver a more elegant text. The AntConc result of instances of the destruction of underlying networks of signification in her translations are depicted in Figure 4.27.

Concordance	Concordance Plot	File View	Clusters/N-Grams	Collocates	Word List	Keyword List
Concordance Hits 17						
Hit	KWIC					
1		<R> of four o clock in the morning <DUNS>. I haven't yet slept, nor				
2		etic colours <R> let their silent spectacle slide <DUNS> by my inattentive mind <En>. My eyes				
3		weak sight is fringed with a distant light <DUNS> from the streetlamps still lit below <En>,				
4		cease, to flow <En>, fluid as a river <DUNS>, as the ebb and flow <En> of				
5		distant fountains <En>, and the whole indistinct <DUNS> world of gardens at night, <En> lost				
6		yet to survive in another form <En>, as <DUNS> the pages of a book, a loose				
7		stopped by the road <En> in the morning <DUNS>. Absurdity <R>, confusion, extinction				
8		<R> slow madness brought on by <Ex> hopelessness <DUNS>, if they are recollections of some <R>				
9		we inhabit <En>. I know that these thoughts <DUNS> born <Ex> of emotion burn <DUNS> with				
10		these thoughts <DUNS> born <Ex> of emotion burn <DUNS> with rage in the soul. The impossibility				
11		taste <Quall> for life and all its manifestations <DUNS>, a prescient weariness with all its desires				
12		s desires and ways <En>, an anonymous displeasure <DUNS> with all feeling <R>. In these moments				
13		to act <DLP>. He who sympathizes is lost <DUNS>. The man of action considers the external				
14		in itself, like a stone that one either <DUNS> steps over or kicks to the side				
15		yer plays with chesspieces <R>. What would happen <DUNS> to the strategist <R> if, with each				
16		\s a man of action. The man <DUNS> who lost the move in this particular <				
17		the meaning of all things <En>, the resolution <DUNS> of all mysteries, except the existence of				

Figure 4.27: Destruction of underlying networks of signification: Jull Costa

Example 1 (Destruction of lexical fields network):

TC: *the quadruple clear sound of the four hours when it is night* (Excerpt B)

JC: the clear quadruple sounds <R> of four o clock in the morning (Line 1).

The idea of night (and its semantically related words) is a recurring motif in the *Livro do Desassossego* and it should be acknowledged in translation. Although Jull Costa tries to make the sentence read better, by replacing night for morning in example 1, she damages this network of related lexical fields.

Example 2 (Destruction of “word obsession” network):

TC: [*He who, the one who*] lost the move in this game (Excerpt F)

JC: The man who lost the move in this particular game (Line 16).

Some words are repeated obsessively throughout the *Livro do Desassossego* and are significant as they are a binding factor of cohesion. In example 2, the ST the pronoun *quem* (he, who) used throughout the novel is destroyed when replaced by the man.

- **MacAdam**

MacAdam uses destruction of underlying networks of signification in his translation by eliminating lexical fields. The reason for this is usually the result of trying to render a more reader-friendly TT. Instances of the destruction of of underlying networks of signification in his translation are depicted in Figure 4.28.

Concordance		Concordance Plot	File View	Clusters/N-Grams	Collocates	Word List	Keyword List
Concordance Hits 5							
Hit	KWIC						
1	, and if I don't say anything <DUNS> in them, it's because I						
2	> sound of four o'clock in the morning <DUNS>. I haven't gone <Ex> to						
3	day is going to shine <DLP>. I rest <DUNS>, almost, from the fatigue <En> of disquiet.						
4	> on someone else's road, our <R> upsetting <DUNS>, wounding, and smashing others, according t						
5	<R> because to be sad we <R> must <DUNS> feel things <Ex>. Our <R> boss, Vasques,						

Figure 4.28: Destruction of underlying networks of signification: MacAdam

Example 1 (Destruction of lexical field network):

TC: *the quadruple clear sound of the four hours when it is night (Excerpt B)*

MA: the sound of four o'clock in the morning (Line 2)

In this example, in an attempt to make sense of the sentence for the TT reader, MacAdam destroys the lexical semantic field network of night, a significant motif running through the novel.

Example 2 (Destruction of obsessive word network):

TC: *Quietude, almost, of the tiredness of disquiet*

MA: I rest, almost, from fatigue of disquiet (Line 3).

The network of thematic words such as disquietude and disquiet is important in this novel and is destroyed when MacAdam replaces quietude with rest in an attempt to construct a more reader-friendly sentence.

- **Zenith**

Zenith uses the destruction of underlying networks in his translation to render a translation that is more reader-friendly by eliminating repetition. The Antconc result of instances of the destruction of of underlying networks of signification in his translation is depicted in Figure 4.29.

Concordance		Concordance Plot	File View	Clusters/N-Grams	Collocates	Word List	Keyword List
Concordance Hits 7							
Hit	KWIC						
1		four o'clock in the morning fall <DUNS>. I still haven't fallen asleep <					
2		a half-open window <R>, the irrelevant footsteps <DUNS> in the <R> gravel of the bend,					
3		to have ourselves <C> is of a deserted <DUNS> field at dusk <En>, sad with reeds					
4		lives like the chess player with chess pieces <DUNS>. What would become <R> of the strategist					
5		deal <Ex> and a few thousand escudos. Senhor <DUNS> Vasques is not a crook; he's					
6		>, for he's a generous man <En>. Senhor <DUNS> Vasques is like all men of action <					
7		Douradores contains the <R> meaning of everything <DUNS> and the answer to all riddles <En>,					

Figure 4.29: Destruction of underlying networks of signification: Zenith

Example 1 (Destruction of word obsessions):

TC: *the steps without importance (Excerpt B)*

Z: The irrelevant footsteps (Line 2).

There is an obsession towards the use of the word importância throughout the novel that Zenith does not acknowledge in the translation.

Example 2 (Destruction of word obsessions):

TC: *Boss Vasques (Excerpt F)*

Z: Senhor Vasques (Lines 5 and 6).

Zenith translates patrão (boss) as Senhor but by doing so, he destroys the network of the word obsession patrão. The narrator makes a point of telling the reader that Vasques is his boss and refers to him often as Boss Vasques.

- **Watson**

Watson uses the destruction of underlying networks of signification extensively in his translation, showing a disregard of lexical field and word obsession cohesive networks. A sample of instances of the destruction of underlying networks of signification in his translation is depicted in Figure 4.30.

Concordance Hits 23	
Hit	KWIC
1	<Ex> without life. All <R> this, in confidence <DUNS>. And if I tell nothing, it is
2	have nothing to tell. What can one recount <DUNS> that is interesting <X> or useful? All <
3	? All <En> that has happened to us, either <DUNS> as happened to everybody else, or to
4	, or to us alone <R>; in the former <DUNS> case, it is not new <Quall>, and, <
5	not new <Quall>, and, <DR> in the latter <DUNS>, it is incomprehensible. If I write about
6	the fever of feeling. What I admit to <DUNS> is without interest <DUNS> as nothing holds
7	. What I admit to <DUNS> is without interest <DUNS> as nothing holds <En> any interest <DUNS>.
8	nterest <DUNS> as nothing holds <En> any interest <DUNS>. <R> <R> I perfectly <En> understand <DLP>
9	>En>. An <Quall> old aunt of mine, played <DUNS> patience during the infinity <R> of evening
10	> of evening after evening <Ex>. These admissions <DUNS> of my feelings are my sort <Ex>
11	patience. I do not interpret them as one <DUNS> who needs <DUNS> cards to know the
12	. I do not listen to them <Quall> since, <DUNS> as in the game of <Ex> patience,
13	<R> with the wishes <En> of others. Nevertheless <DUNS>, as the crochet needle advances <Ex>, one\
14	to the waves of insomnia <En>. Or else <DUNS> I wake from that semi-sleep <En>
15	everything by continually <En> dreaming; I pin down <DUNS> the slightest details of the facial express
16	\x96 by one or the other <En>. So, <DUNS> very often, I repeat to people <Quall>
17	power. Now, the things which put a brake <DUNS> on action <R> are sensibility and analytica
18	personality succeeds <Ex> essentially by blocking <DUNS> others' paths <R>, by perturbing <En>, woun
19	ormed <R> exclusively of inert matter \x96 either <DUNS> inert in itself like a stone he <
20	<DUNS> inert in itself like a stone he <DUNS> walks on or kicks out of his

Figure 4.30: Destruction of underlying networks of signification: Watson (sample)

Example 1 (Destruction of motifs):

TC: *Confess/Confession(s) (throughout the novel)*

W: In confidence (Line 1); recount (Line 2) I admit (Line 6); admissions (Line 10).

The use of the verb to confess and the noun confession(s) is a recurring motif in the novel and therefore it is important as it reflects the nature of the autobiography that the narrator is writing. Watson avoids the use of the word everytime he translates. By doing this, he loses the primary meaning or theme of the novel.

Example 2 (Destruction of word obsessions):

TC: *Thus, (Excerpt B, and throughout the novel)*

W: So, very often [...] (Line 16).

Watson destroys the textual cohesion by changing the ST network of conjunctions as in example 2, where thus is translated as so.

4.3.9 Destruction of linguistic patternings (DLP)

As discussed in Chapter 3.3.2, the destruction of linguistic patternings eliminates syntactical patterns related to theme-rheme organisation, marked/unmarked sequences and ordering of

information in terms of foregrounding and given-new information. All translators use this deformation in their translations: Jull Costa uses it in 24 instances (6%), MacAdam in 13 (4%), Zenith in 19 (6%) and Watson in 14 (5%). Figure 4.31 provides an illustration of the results of the AntConc analysis for all four translators:

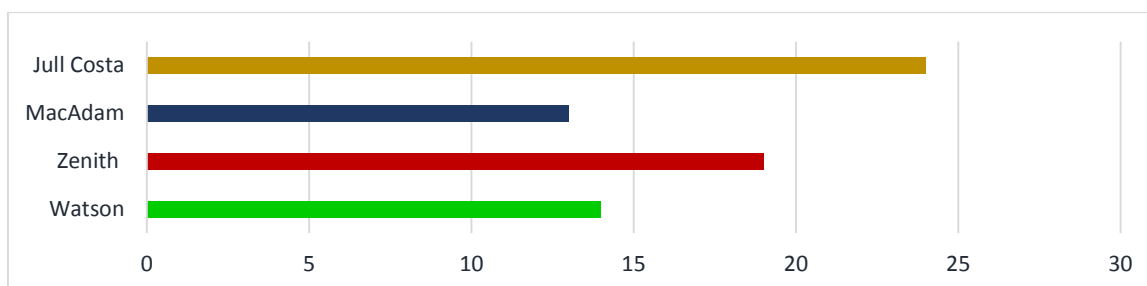


Figure 4.31: Instances of destruction of linguistic patternings

- **Jull Costa**

Jull Costa uses the deformation of the destruction of linguistic patternings by changing the order of thematic information so as to make the TT flow more naturally and elegantly. A sample of instances of the destruction of linguistic patternings in her translation is depicted in Figure 4.32.

Hit	KWIC
1	> are free <EX> to stroll through their parks <DLP>. The crochet of things\χ85 A <Ex>
2	that can be violent and all-consuming <Ex> <DLP>, good and bad, noble and base, but
3	and base, but never contain any lasting feeling <DLP>, any enduring emotion <En> that really penet
4	>, either by me or by the other person <DLP>. So, I often find myself repeating to
5	me <C> as I told him the story <DLP> I now have no recollection of having
6	substitute <R> for what in visions they embrace, <DLP> all this weighs on one <Ex> like
7	<Ex> to be happy. It is all empty <DLP>, even the idea of its emptiness <En>.
8	of its emptiness <En>. It is all spoken <DLP> in another language, incomprehensible to us,
9	, the soul and the world are all hollow <DLP>. All the gods die a death greater
10	cold, sleepy, sleepy folds upon the soul <En> <DLP>. They are as ephemeral as smoke <DEI>,
11	am lost <En>; if I believe, I doubt; <DLP> I grasp hold of something but hold
12	as if I were going for a walk <DLP>, but I\χ92m awake. I wake
13	>. Everything, except me, sleeps and is contented <DLP>. I rest a little without daring to
14	g the enormous heads of imaginary monsters emerge <DLP>. They are Oriental dragons from the abyss <
15	<En>, with illogical <R> scarlet <Quant> tongues <DLP> and lifeless eyes <En> that stare at
16	rest, almost, from the weariness of this unrest <DLP> <En>. Absurdly <R>, right in the city
17	>, right in the city centre, a cock crows <DLP>. The pale <Quant> day begins as I
18	, all action is the projection of the personality <DLP> onto the external world and since the
19	is to act if one is to act <DLP>. He who sympathizes is lost <DUNS>. The
20	of action with a sense of self-importance <DLP>. All life is war, and battle is,

Figure 4.32: Destruction of linguistic patternings: Jull Costa

Example 1 (Change of foregrounding information):

TC: *A cock crows, absurd, in the middle of the city (Excerpt E)*

JC: Absurdly, right in the city centre, a cock crows (Line 17).

What is foregrounded in the translation is the absurdity instead of the cock.

Example 2 (Change of theme-rheme organisation)

TC: *And great monster's heads without being emerge confused from the depth of who I am. (Excerpt E)*

JC: And, confusedly, from the depths of my being the enormous heads of imaginary monsters emerge (Line 14).

Jull Costa reconstructs the sentence to make it easier to read, but in doing so, she changes the theme – the monsters' heads – and also loses the poetic impact of the foregrounded image.

- **MacAdam**

MacAdam uses destruction of linguistic patternings excerpts to make the TT read more fluently. The instances of the destruction of linguistic patternings in his translation is depicted are Figure 4.33.

Hit	KWIC
1	an indifferent sort of way <Ex>, without facts <DLP>; my history <Quall> without life. These are
2	> and a power to dream that is eager <DLP> to amuse me <En> \x85 Excerpt B (
3	<R>, or if my body weighs on me <DLP>, and for that reason I cannot calm
4	is what we are <C> \x96 solidity lost <DLP> and we are imagining it badly with
5	that prowl around nothing in a sinister fashion <DLP>; yet other times they emerge as <R>
6	? <R> If I find myself, I lose myself <DLP>; I doubt if I believe <En>; I
7	come, but as usual it will be late <DLP>. Everything sleeps and is happy except me.
8	am. They are oriental dragons from the abyss <DLP>, with red <Quani>, illogical tongues <Quall>
9	, the lid! Let unconsciousness and life finish me <DLP>! Happily <Quall>, through the cold window <Q
10	>. Happily <Quall>, the day is going to shine <DLP>. I rest <DUNS>, almost, from the fatigue <Q
11	after all, no more than thinking with sensibility <DLP>. All action is, by nature, the projection
12	of action are like our <Ex> boss Vasques <DLP> \x96 industrial and commercial leaders, poli
13	please <En>. He who does not feel commands <DLP>. He who only thinks what he needs

Figure 4.33: Destruction of linguistic patternings: MacAdam

Example 1 (Change of theme-rheme organisation):

TC: *I lose myself if I find myself*

MA: If I find myself, I lose myself (Line 6).

MacAdam changes the organisation of theme-rheme in example 1, thus foregrounding the positive (find) instead of the negative (lose).

Example 2 (Loss of foregrounding):

TC: *Commands, he who doesn't feel (Excerpt F).*

MA: He who does not feel commands (Line 13)

Although the TT is more logically structured, it loses the impact of the foregrounded commands.

- **Zenith**

Zenith uses the destruction of linguistic patterning in his translation to make his translation flow more naturally. He tries to organise ideas so that they do not appear awkward to the TT reader. The instances of the destruction of linguistic patternings in his translation are depicted in Figure 4.34.

Concordance Hits 19	
Hit	KWIC
1	92s no novelty, and if only to us, <DLP> then it won't be understood <
2	acuity, and a profound awareness of feeling <DLP> A sharp mind <Quall> that destroys me <
3	by the feeble moonlight of the streetlamps <En> <DLP>. I don't know how to
4	Quall> colours <Quall> play out their silent show <DLP> to my inattention <En>. My eyes aren't
5	hat border the deserted <Quall> street down below <DLP>. To cease, to sleep, to replace this
6	!... To cease, to end at last, but surviving <DLP> as something else <En>: <R> the page
7	impulses <En> <DR> both good and bad <DLP>, noble and vile <DR> but never of
8	<En>. My <Ex> soul is impatient with itself <DLP>, as with a bothersome child <R>; its <
9	his <R> utterances; but I hear without listening <DLP>, I don't think of something else,
10	he listened with his eyes to the words <DLP> I don't remember telling him <
11	their cold and slithery bodies across the soul <DLP> <En>. They hang on as smoke <En>,
12	sleep as if I were taking a walk <DLP>, but I don't wake. I wake
13	up as if I'd been sleeping <DLP>, and I don't belong to
14	or do <R> occurs in a lucid stupor <DLP> <En>. I'd be happy if
15	blanket of dreams under which I smother myself <DLP>. I have <R> indigestion of the soul.
16	life <En>! Fortunately, through the open shutters <DLP> of the cold window <En>, a bleak
17	ness from the horizon <En>. Morning, fortunately <DLP>, is what's going to break <
18	of the practical man is the military strategist, <DLP> in whom extreme concentration of action is
19	inscrutable Life <en>. For me he is everything <DLP>, externally speaking <En>, because for me Li

Figure 4.34: Destruction of linguistic patternings: Zenith

Example 1 (Change of foregrounding information):

TC: *I [lie down still / dead] in the [shadow, shade] ... the deadened silence of my [unfamiliar, strange, alien] body. (Excerpt B)*

Z: but the dull silence of my strange body just lies there in the darkness (Line 3).

In this example, Zenith foregrounds the image of the narrator's dead-like body for greater poetic effect.

Example 2 (Change of marked-unmarked organization):

TC: *and there is a lucid [stupor, daze, disorientation] in everything we think and do (Excerpt E)*

Z: and all that we think or do occurs in a lucid stupor (Line 14).

In this example, Zenith creates a more logical flow of ideas, but loses the markedness of lucid stupor.

- **Watson**

Watson uses the destruction of linguistic patternings in order to make the TT flow better. Instances of the destruction of linguistic patternings in his translation are depicted in Figure 4.35.

Hit	KWIC
1	erest <DUNS>. <R> <R> I perfectly <En> understand <DLP> those women who do needlework <Quall> becaus
2	vague lunar light <En> of the street lamps <DLP>; I lie prostrate under the weight silence
3	<En> with its haphazard and poetical hues <En> <DLP>. My eyes are not entirely shut <DLP>.
4	<En> <DLP>. My eyes are not entirely shut <DLP>. My fuzzy vision is bordered by a
5	is bordered by a gleam <En> from afar <DLP>; it is that of <R> the street
6	<X> alleys, a falling of light <Quall> leaves <DLP>, more guessed at <Quall> than seen <Quall>,
7	> on the path\x92s <En> fine gravel <DLP>, the final smoke rising from a sleeping
8	because it had to do so <R>. Today <DLP> my <Ex> employer <DUNS>, Vasques, concluded
9	afterwards for if they had come back before <DLP>, the deal would never have been struck <
10	<En> can really count on his future charity, <DLP> as my employee <DUNS> Vasques is a
11	. All men of action resemble my employee Vasques <DLP> \x96 presidents of industrial or commercial
12	<En>. He who has no feelings gives orders <DLP>. The one who wins <DLP> only thinks
13	feelings gives orders <DLP>. The one who wins <DLP> only thinks about what is necessary to
14	place <En>. Yes, for me this Douradores Street <DLP> contains <R> the entire meaning of things,

Figure 4.35: Destruction of linguistic patternings: Watson

Example 1 (Change of given versus new information):

TC: *Like boss Vasques are all men of action (Excerpt F)*

W: All men of action resemble my employee Vasques (Line 11).

In example 1, Watson destroys the given-new sequence of the sentence by moving the object of the previous piece of discourse in this excerpt (boss Vasques) to the end of the sentence, in an attempt to create a more naturally-sounding English sentence.

Example 2 (Change of theme-rheme organisation):

TC: *[Governs, Rules, Commands], he who doesn't feel. (Excerpt F)*

W: He who has no feelings gives orders (Line 12).

In example 2, Watson changes the theme-rheme organisation so that the sentence reads in order to follow the unmarked SVO order in English.

4.3.10 Destruction/exoticisation of vernacular networks (DVN)

As discussed in 3.3.2, the destruction/exoticisation of vernacular networks deals with the orality of language and is aimed at texts where there is a substantial amount of spoken language features such as slang, augmentatives, diminutives and culturally-bound vernaculars that have no equivalent in the TL.

Since this deformation concerns the orality of vernaculars which occur mostly in dialogues, only one example was identified in the ST: *tipo* (TC: *guy, chap, fellow*). Jull Costa translated it as chap, MacAdam as guy, Zenith as fellow and Watson as wretch. This illustrates the translators's subjective lexical choice for the translation of the ST vernacular. However, while Jull Costa, MacAdam and Zenith did not deviate from the ST meaning, Watson's choice reflects his tendency to overtranslate.

4.3.11 Destruction of expressions and idioms (DEI)

As discussed in Chapter 3.3.2, the destruction of expressions and idioms deal with culturally bound words e.g. fixed expressions such as idioms, collocations, similes and proverbs as well as terms of endearment or exclamations phrases. The source text contains the following fixed expressions:

- fazer meia (Excerpt A) – (TC: to knit, crochet);
- irmãos siameses (Excerpt C) – (TC: Siamese twins);
- por amor de Deus (Excerpt E) – (TC: by the love of God);
- principal parte (Excerpt F) – (TC: the main part);
- peças de jogo (Excerpt F) – (TC: game pieces);
- jogador de chadrez (Excerpt F) – (TC: chessplayer);
- homem de ação (Excerpt F) – (TC: man of action);
- fez um negócio (Excerpt F) – (TC: made a deal);
- ficar na miséria (Excerpt F) – (TC: in the misery);
- em todo o caso (Excerpt F) – (TC: in any case);
- perdeu o lance (Excerpt F) – (TC: lost the move);
- de facto (Excerpt F) – (TC: in fact);
- homem de guerra (Excerpt F) – (TC: man of war);

- fazer o que querem (Excerpt F) – (TC: do as they want);
- atravessarmo-nos no caminho alheio (Excerpt F) – (TC: cross other people’s paths);
- tudo para mim (Excerpt F) – (TC: everything to me).

All the translators mainly chose to translate such expressions literally, resulting in infrequent occurrences of this deformation in their translations: Jull Costa uses the deformation of destruction of idioms in 12 instances (3%), MacAdam in 9 (3%), Zenith in 8 (2%) and Watson in 8 (3%). All translators resorted to the English fixed expression ‘do as they please’ when translating *fazer o que querem*. Figure 4.36 provides an illustration of the results of the AntConc analysis for all four translators.

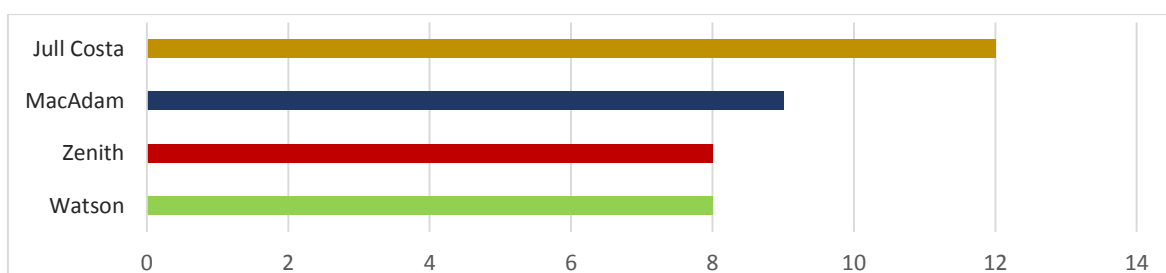


Figure 4.36: Instances of destruction of expressions and idioms

- **Jull Costa**

Jull Costa deforms the ST’s expressions and idioms by replacing with equivalents or with a more general expression that conveys the same meaning. Her deformations are illustrated in Figure 4.37.

Concordance Hits 12	
Hit	KWIC
1	<R> I start again. Living is like crocheting <DEI> patterns <Ex> to someone else\x92s
2	ually keep their distance <En> \x96 Siamese twins <DEI> living separate lives <En>. Excerpt D (pp.17
3	which does not look back <En>. Someone, please <DEI>, close the lid on all this <En>!
4	and since the external world is very largely <DEI> made up of other <Ex> human beings,
5	the strategist <R> if, with each move made <DEI>, he thought <DLP> of the darkness he
6	a book-keeper as in my particular case <DEI> <En>. What he won\x92t be <
7	to me. \x91He\x92ll be destitute <DEI>.\x92 Then, lighting up a <R> cigar,
8	up a <R> cigar, he added: \x91Well, <DEI> if he needs anything from me\x92 -
9	him \x92ve made a good deal <DEI> <En> and a few thousand escudos.\x92 <
10	bandit; he\x92s a man of action <DEI>. The man <DUNS> who lost the move <
11	<DEI>. The man <DUNS> who lost the move <DEI> in this particular <Ex> game could <R>,
12	and <R> artists, beautiful women, spoilt children <DEI> <R> <DLP>. The person who feels nothing

Figure 4.37: Destruction of expressions and idioms: Jull Costa

Example 1 (replacement with equivalent expression):

TC: *irmãos siameses* (Excerpt: C)

JC: Siamese twins (Line 2)

In this example, Jull Costa translates the fixed expression with an equivalent in English to sound more natural.

Example 2 (replacement with a more general expression):

TC: *do what they want* (Excerpt: G)

JC: spoilt children (Line 12)

In example 2, Jull Costa translates translates the ST fixed expression with a more general one on the TT.

- **MacAdam**

MacAdam uses destruction of expressions and idioms to convey a more fluent message in the TT. His deformations of destruction of expressions are depicted in Figure 4.38.

Concordance Hits 9	
Hit	KWIC
1	formless details of everyday life <C> bob along <DEI> on the surface of my awareness <Quall>,
2	lent, cold wrinkles <En>. They last through smoke <DEI>, they leave <En> tracks, and there is
3	world is to a great and principal extent <DEI> created <X> by human beings, it follows
4	into ourselves <X> on someone else's road <DEI>, our <R> upsetting <DUNS>, wounding, and sma
5	with lives like the chess player uses chessmen <DEI>. What would become <R> of the strategist
6	>. Our <R> boss, Vasques, made a business deal <DEI> today by which <R> he ruined a
7	me. "He'll end up in misery\x94 <DEI>. Later, lighting up his cigar, he added, "
8	of action. The one who lost this time <DEI> <R> can in fact \x96 Vasques is
9	banality of Life. He is everything for me <DEI>, outwardly, because Life is everything for m

Figure 4.38: Destruction of expressions and idioms: MacAdam

Example 1 (replacement with related words):

TC: *He will stay in misery* (Excerpt: F)

MA: He'll end up in misery (Line 7)

In example 1, MacAdam translates to *stay in misery* with a related functional English expression but destroys the meaning by adding end up that is not there.

Example 2 (replacement with a functional equivalent):

TC: *in great and [main, principal] part* (Excerpt: F)

MA: to a great and principal extent (Line 3)

In example 2, MacAdam translates the ST expression with an English functional equivalent

- **Zenith**

Zenith deforms fixed expressions that have no equivalent in the ST by translating them with less expressions less common ones. His deformations are illustrated in Figure 4.39.

Concordance Hits 8	
Hit	KWIC
1	!... To cease, to be the ebb and flow <DEI> of a vast sea, fluidly <R> skirting
2	92s whip left <En> on the early morning <DEI> roadside <R>\x85 Absurdity <R>, confusion, o
3	soul <DLP> <En>. They hang on as smoke <DEI> <En>, they leave tracks <En>, and they
4	<R>. The lid, for God\x92s sake <DEI>, the lid! Close the lid on unconsciousness
5	since the external world is largely and firstly <DEI> made up of human beings, it follows
6	. 'He's going to wind up being destitute <DEI>.' Then, lighting up a cigar, he added: <
7	, lighting up a cigar, he added: <R> 'Well, <DEI> if he needs anything from me' \x96
8	women, or children who do what they please <DEI> <En>. The one <R> who ordains <En>

Figure 4.39: Destruction of expressions and idioms: Zenith

Example 1 (replacement with a more generic expression):

TC: *in any case* (Excerpt: *F*)

Z: Well, (Line 7)

In example 1, Zenith replaces the ST fixed expressions with a functional English generic, a choice that does not really matter much since the meaning did not change.

Example 2 (replacement with a more neutral expression):

TC: *por amor de Deus* (Excerpt: *E*)

Z: for God sake (Line 4)

In example 2, Zenith does not want to translate the emotive plea with the English equivalent, so he uses a less neutral word: *sake*

- **Watson**

Watson deforms fixed expressions by replacing the ST expressions with more general or functional ones in the TT. His deformations are depicted in Figure 4.40:

Concordance Hits 8	
Hit	KWIC
1	ting their own. In these chaotic impressions <DEI>, I recount <ESL> with indifference <R> my
2	outside <R>, and as, for the most part, <DEI> the exterior world is made up of
3	ality succeeds <Ex> essentially by blocking <DEI> others' paths <R>, by perturbing <En>, wound
4	like a chess player with his <R> pieces <DEI>. What would become <R> of the strategist
5	UNNS>, Vasques, concluded a business deal <DEI> which ruined a sick man and his
6	's going to end up in the street.' <DEI> <Ex> Then, lighting a cigar, he added, '
7	nting a cigar, he added, 'Whatever happens, <DEI> if he ever needs a favour from
8	children, who do exactly <Ex> as they please <DEI> <En>. He who has no feelings gives

Figure 4.40: Destruction of expressions and idioms: Watson

Example 1 (replacement with more general expression):

TC: *in great and [main, principal] part (Excerpt: F)*

W: As for the most part (Line 2)

In this example, Watson deforms the ST by translating the expression with a more general, therefore more reader-friendly text.

Example 2 (Replacement with a functional TL equivalent):

TC: *crossing other people's paths (Excerpt: F)*

W: blocking other's paths (Line 3)

In example 2, Watson deforms the fixed expression by replacing it with a functional equivalent. However, he uses a stronger verb that deviates from the meaning of the ST. By using the verb to 'block', he changes the meaning of the action.

4.3.12 Summary of TT analyses

The TT analyses provided in this section served to illustrate the extent of translator agency displayed in their subjective choice of translational strategies by using the refined instrument based on Berman's deformations. They show how each translator deals with the translation of the philosophical nature of the modernist ST, how they deconstruct meaning and ultimately how they render a TT based on their own understanding of the message behind the complex, often ambiguous words and ideas encountered throughout this dense, philosophical literary work.

Figure 4.41 provides an overall view of the total of deformations used by each translator:

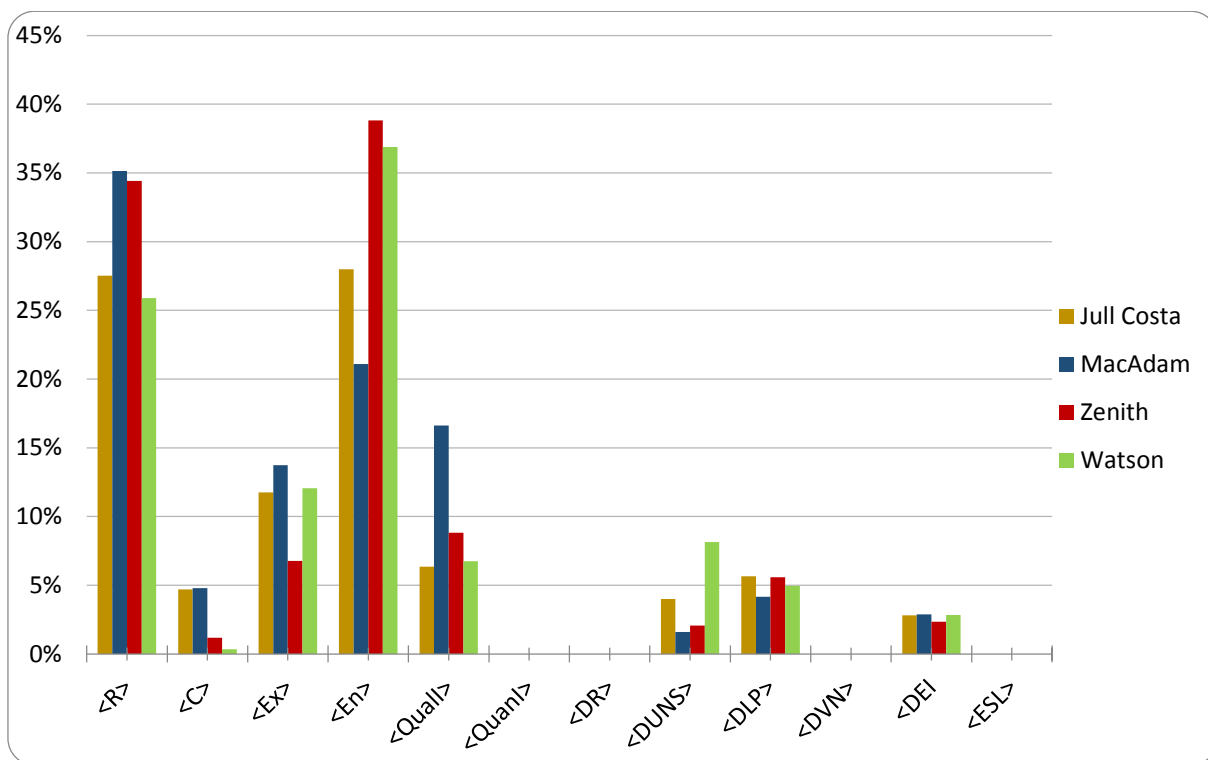


Figure 4.41: Summary of deformations used by translators

As Figure 4.48 indicates, all four translators have used nine of the twelve deformations in their translated excerpts of the *Livro do Desassossego*. The deformations mostly used were *rationalisation*, *ennoblement* and *expansion*, followed by *qualitative impoverishment*, *destruction of underlying networks of signification* and *destruction of linguistic patternings*. *Clarification* and *the destruction of quantitative impoverishment* were used the least by all four translators. Although all four translators use more or less the same deformations in their translations, the individual concordance analyses indicate that in terms of frequency there are significant differences.

The Chi squared test yielded a value of 113.0209 which is highly significant ($p > 99.9\%$) at 24 degrees of freedom ($N = 1364$). Therefore, we can reject the null hypothesis, i.e. that there are no significant differences between the translators' use of the deformations. The fact that there are significant differences between the translators' use of the deformations means that the revised instrument of Berman's twelve deformations proves a sensitive enough instrument to quantify translator subjectivity.

The analyses of the TTs suggest that translators differ in the way they use the deformations, each having a unique way of translating. This is manifested in the way the translators use each of the deformations in order to create a new text that can be faithful both to the ST and to the TT language. Zenith, for example, has a tendency to simplify long and complex sentences into simpler ones so that the TT is more reader-friendly. Jull Costa, on the other hand, aims to render a stylish text, devoid of clumsy syntax, following closely the English grammar rules. Demonstrating their own idiosyncrasies, MacAdam and Watson often use the deformation of ennoblement to elevate or embellish the language of the ST, to the point of mistranslating in order to do so.

In terms of how the four translators have dealt with interpreting the modernist literary features of opacity, paradox, ambiguity, contradiction and paradox consonance and unusual expressions discussed in section 4.2, the results indicate that translators resort to different deformations in order to translate different literary devices. The result also indicate that they also make use of the same deformation to translate different devices. For example, all four translators have used *rationalisation* to translate instances of ambiguity, paradox, contradiction, metaphor and unusual expressions. The different use of these deformations indicate that each translator interpreted the ST differently, suggesting a subjective deconstruction of the text that yielded different TTs. It is important to emphasise here, that the translators did not use the deformations exclusively to translate literary devices but in general to produce an overall reader friendly TT. All translators, to lesser or greater extent, endeavoured to produce a domesticated TT with a standardised use of grammar and idiomatic language essential to TT readability.

4.4 Conclusion

This chapter attempted to test a model of quantification of translators' subjectivity by applying the refined Berman's *negative analytic* model in which the frequencies of deformations are identified in each of the four English translations of the ST. In order to do this, both STs and TTs were analysed: the ST excerpts in terms of literary and poetic devices and other elements and the TTs in order to identify patterns of deformations used by each translator. In this chapter, section 4.1 provided a brief introduction to the methodology used in the study, followed by the analyses of the ST in section 4.2 and the analyses of the TTs Section 4.3.

The analysis of the ST was undertaken in order to identify literary devices in terms of modernist features of literary works provided a deconstruction of the ST, leading to the construction of the study's TC in terms of Berman's analytic.

The identification of instances of deformations in the TTs in section 4.3 provided insight into the various translations. The manual analysis focused on comparing the ST and translations on the basis of the TC. This allowed the identification and subsequent quantification of the various deformations in the translations in terms of the research instrument.

5 CHAPTER 5: CONCLUSION

5.1 Introduction

Although the paradigm shift that Susan Bassnett calls the *translators' turn* is fairly established by now, there is still a great need to gain more insight towards translators' subjectivity, especially from an empirical perspective. It was precisely this need that compelled me to research this topic. Although translators' subjectivity has been the topic of much discussion by various scholars in recent times, it is not possible yet to characterise the degree of their subjectivity in an empirical way. My intention was to address this gap in the field of translation studies by shedding some light into translators' subjectivity, specifically in literary translation. Hence, I set out to propose a model by which subjectivity could be measured, in order to provide an instrument that could be used to characterise the degree of subjectivity of a particularly literary translator. I envisaged this instrument to give useful perspectives to researchers, especially when comparing translated versions of the same original.

As discussed in Chapter 2, consciously or subconsciously, literary translators tend to translate a literary work more subjectively than they translate any other type of text. Drawing on various opinions on subjectivity in literary translation, subjectivity is defined in this study as the agency of the translator, related to the choices translators make while translating. This notion of translators' subjectivity as agency falls on the textual aspect, i.e. linguistic and textual irregularities that ultimately reflect translators' idiosyncrasies. The choices translators make while negotiating concepts of equivalence and fidelity are at the core of subjectivity. As noted by Papoloski (2007) in Chapter 2, this textual agency comprises deliberate manipulation, stylistic preferences and idiosyncratic habits.

The aim of this study was to construct and test an instrument that could be used to characterise and quantify translator's subjectivity in literary translation. In order to develop such an instrument, different English translations of the same original, the *Livro do Desassossego* by Portuguese author Pessoa were selected to be analysed and compared. The four translations analysed are translated by Margaret Jull Costa, Alfred MacAdam, Richard Zenith and Iain Watson. As discussed in Chapter 2, the *Livro do Desassossego* provided the perfect basis for a study of this nature. There were three important reasons for using this literary work as ST:

firstly, because being a modernist literary work, it lends itself to subjective interpretation as the analysis conducted in in Chapter 4.2 indicated. Secondly, the *Livro do Desassossego* encompasses the complexity of modernist writing in terms of themes and literary devices, as well as with its preoccupation with the “self”. Thirdly, the four translations available for comparison provided an excellent opportunity for the study of multiple translations of the same ST translated in the same era by translators with completely different backgrounds.

The understanding of what constitutes the modernist text is vital to this study. As established in the literature review, modernism revolutionised old views and perceptions in the literary world. Modernist literature is considered difficult and challenging to understand because it delves into philosophical ground and existentialist worldviews of politics, psychology and religion. This difficulty in interpreting modernist literature, which in Žižek’s (1992) opinion derives from an aesthetic form, requires a deeper understanding from the reader. Therefore, understanding what modernism entails and what are the characteristics of modernist literature provide insight to the challenges translators face when translating modernist literary works. In particular, an understanding of modernistic literary devices such as paradox, ambiguity, and contradiction underpins this study and contributes to a better understanding of the deeply philosophical nature of the *Livro do Desassossego*.

The notion of deconstruction plays a vital role in unravelling the meaning of the ST as well as understanding the translators’ different interpretations. This mode of literary analysis is used to interrogate not only dense philosophical concepts, instances of contradiction and ambiguity, but also meanings of words, ranging from common everyday words to semantically complex ones.

The study adopted a descriptive analysis approach that allowed me to measure the translated excerpts against a TC without any value judgement of any of the translators. Eleven of the twelve deformations proposed by Berman in his *negative analytic* provided the main basis of the quantifying instrument developed in this study, namely *rationalisation, clarification, expansion, ennoblement, qualitative impoverishment, quantitative impoverishment, destruction of underlying networks of signification, destruction of linguistic patternings, and destruction of expressions and idioms*. (The twelfth category, namely *the effacement of superimposition of languages*, was not represented in the excerpts selected for analysis).

Hence, as described in Chapter 1, the research question is:

- To what extent do Berman's twelve deformations provide a means of quantifying translators' subjectivity in literary translation?

As discussed in Chapter 1, the intention behind the development of a model of quantification for translators' subjectivity was twofold: firstly, to be able to ascertain whether or not some translators are more subjective than others when being compared for the translation of the same ST; secondly, to address the gap that exists in translation studies regarding this topic.

The study adopted a combined qualitative and quantitative approach in its methodology that was carried out within a DTS framework, as suggested by Toury (2012). In addition, and because the aim of the development of such an instrument was not to evaluate any particular translation as being 'good' or 'bad', the study followed a DTS model of translation analysis which eschews value judgments. Adapting Toury's model, the ST is first placed in its literary context and deconstructed using a combined model of literary and componential analysis. The TC is then built up by applying carefully selected obligatory (cf. Catford, 1965; Vinay & Darbelnet, 1995), fuzzy and certain optional shifts (Baker, 2011) to a literal translation. In the third step, the translations are analysed against the TC in terms of Berman's deformations.

After an initial pilot test, it was realised that Berman's categories (as outlined by Berman in his seminal article) overlapped with each other considerably. Hence, the first step was to identify the areas of overlap and refine the categories as much as possible, in order to eliminate such overlap so that each category could be applied independently of the other. This entailed devising specific guidelines to identify subgroups within each category. Another important consideration was how to compare the translations with each other and with the ST. For this, it was decided to remain consistent to Berman's model and develop his '*positive analytic*', a literal translation, as the *tertium comparationis*.

Following the guidelines set out in Chapter 3, the instrument was then tested. The next section discusses the findings of the analyses carried out.

5.2 Findings derived from the application of the model

As indicated in Chapter 4, all four translators revert to the use of Bermans' deformations to translate the ST excerpts. A closer examination, however, revealed that there were significant differences in their patterns of frequency. Even though the four translators use the same type of deformations throughout their translations, they do not use them in equal measure or in the same instances as discussed in Chapter 4. The identified differences in type and frequency represent an important finding in this study since they reflect the translators' subjectivity. In general, their subjective choices reflected their creativity, and attempts to produce a fluent, reader friendly TT (*domestication*).

The differences identified in the types of deformations used by the different translators not only reinforce the assumption that literary translators do translate subjectively, but also affirm that the degree of subjectivity differs from translator to translator. In terms of individual use of deformations, the findings indicate that the differences in the frequency patterns as a whole are significant, i.e. that the revised Berman analytic indeed provides a useful tool in distinguishing each translator's different degrees of subjectivity. The manual analysis also indicates that the translators use each deformation for different purposes, again reflecting their subjectivity. However, due to the relative small size of the corpus, more empirical data is needed to confirm this. Therefore, at this stage it is not possible to affirm differences in each individual category since a bigger corpus is required to produce reliable statistical information.

Despite the limitations of the small corpus, the AntConc analyses indicate that the frequencies of two deformations, namely *rationalisation* and *ennoblement*, are much higher than those of other deformations. In terms of percentages, these two deformations alone add up to more than the sum of the others combined: Jull Costa (56% of the total of her deformations), MacAdam (56% of the total of his deformations), Zenith (73%), and Watson (63% of the total of his deformations). Since these two deformations deal mainly with grammatical aspects, they suggest a preoccupation of translators to adhere to the target language and its linguistic rules, in order to render a translation that reads both naturally and elegantly in the target language.

In terms of visibility, the study indicates that each translator leaves their own special traces in their translations, as suggested by Venuti (2008) and Berman (2004). Regardless of whether or

not these traces are “traces of the foreign” as Berman (2004) advocates, or just their own traces, the study demonstrated that translators invariably leave their mark.

The analysis indicated that Jull Costa focused on rendering a TT that flows effortlessly in the target language and at the same time evoking emotion. MacAdam, on the other hand, endeavours to produce a TT in which language is often elevated, evoking more emotion than intended in the original. Zenith is more inclined to rationalise and deliver a text that despite flowing grammatically, is at times devoid of emotion. Finally, Watson tends to enhance the ST in ways that often border on mistranslation.

It is evident that these four translators each have a unique way of dealing with the different challenges of translating a literary work. The analyses of the TTs indicate that each translator chooses to deform the ST in different ways in different instances, therefore pointing to subjectivity. Ultimately, the result of their interpretations is visible in their translations, of how they choose to deconstruct the ST in order to reconstruct. What can be deduced from these results is that not only do translators translate subjectively, they also tend to domesticate the TTs with the aim to achieve a fluent text that readers can enjoy reading effortlessly in their own language, without questioning whether the text is an original or a translation.

From the study, I conclude that the translators’ subjectivity can be measured in terms of how much the ST is deformed. The results indicate that although the four translators translate subjectively, they do not translate subjectively in the same measure or in the same way, i.e., by using the same deformations to translate the same passages of the ST.

5.3 Adequacy of Berman’s analytic as instrument of quantification

The results derived from this study indicate that, although the categories possibly still require further refinement, it is possible to use Berman’s analytic as a quantifying instrument in order to measure subjectivity. However, the gaps identified in the instrument indicate that there is still room to improve it in order to provide a more reliable instrument.

The main limitation identified in this study was Berman’s own categorisation of the deformations. These are not delineated very well and sometimes there is no clear distinction between categories. A good example of this is the overlap between Berman’s ideas as to what

constitutes *the destruction of linguistic patternings* and the other categories. In general, Berman's definitions were too broad to allow the deformation to be identified as an exclusive category. Secondly, even during the manual analysis part of the study, it was observed that the distinction between categories can be very fine. For instance, the translators often expanded clauses in their effort to clarify some instances where the ST is obscure. Similarly, both deformations of *ennoblement* and *rationalisation* deal with the elimination of clumsiness or incoherence, which made it difficult to distinguish them. As a result, subcategories within the main deformations had to be carefully defined and delineated during the course of the study.

5.4 Limitations of the study

Although the study attempted to be as thorough as possible, there were some limitations that could not be avoided. One of the biggest limitations of the study apart from Berman's broad categorization of his twelve deformations, as discussed in section 5.2, was related to the small size of the corpus. The other limitation encountered was finding corresponding excerpts due to the fragmentary nature of Pessoa's *Livro do Desassossego* which different editors organised differently in different editions. Lastly, there was the limitation concerning Iain Watson's translation which was incomplete, with unusual juxtaposed sections of excerpts completely independent of the ST.

Despite the limitations, since the main aim of the study was to refine and test Berman's analytic, it was decided to keep the corpus small and focus instead on gathering rich data instead of attempting to obtain statistically significant results for each category. The process of refining Berman's categories in an objective manner brought its own limitations, and the further refinement of these categories is offered as a recommendation for future research.

Finally, the category of destruction of rhythm was not analysed because a full analysis proved beyond the scope of this study. Due to its complex nature, it is also recommended as a project for future research.

5.5 Recommendations for future research

On the basis of this study, recommendations can be made for future research. First, the subcategories in Berman's analytical can be further refined. Although the model proved to be

reasonably reliable and accurate, improvements can still be made, especially with regard to overlapping categories. Second, as noted in the previous section, a full analysis of the deformation of *the destruction of rhythm* is recommended for further research. Third, this foundational corpus can be expanded in order to provide more statistically reliable results. Fourth, since this is a comparative study of a Portuguese literary work and corresponding translations into English, the duplication of similar studies in other language combinations is recommended for future research. Fifth, although the instrument was specifically developed to be used on literary texts, it would be interesting to test it on non-literary texts, since in my view completely objective translations do not exist. Sixth, many of the categories are not restricted to translation but could be developed as a possible instrument to characterise editing choices.

5.6 Contributions of the research

Although this study is limited in terms of size and language combination, it makes three contributions towards the advancement of research in translation studies. Firstly, I have developed an instrument for quantifying literary translators' subjectivity, thereby offering a step forward towards a more objective and systematic analysis of literary works and their translations, in that the refined model has shown itself to be a reasonably reliable instrument. Secondly, I address a gap in translation studies, especially in the Western world, on the topic of translators' subjectivity. Thirdly, I have refined Berman's deformations into more mutually exclusive categories, thereby improving on his model. Furthermore, it is proposed that an instrument based on these refined categories need not be restricted to analysing translations, but should be able to be extended to other fields of language practice such as editing.

5.7 Conclusion

This study aimed to develop an instrument by which it is possible to quantify translators' subjectivity based on Berman's *negative analytic*. The model was developed and tested, yielding positive results, making it a feasible instrument for quantifying translators' subjectivity. In order to do so, Berman's original model had to be improved, and I proceeded to make adjustments in order to make the model reliable. The context of the study was based on an understanding of modernist and postmodernist deconstructionist influences in literary interpretation.

and as such, it provided insight into the translators' subjectivity in the translation of modernist literature.

From the study, I conclude that the four translators are subjective, but not equally. This subjectivity is expressed through the translators' concern to render a fluent TT, in the way each translator conveys emotion and in the elevation of language for the sake of aesthetics.

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7 APPENDICES

7.1 Appendix A: Source texts

A1: Excerpt A (p. 56)

Invejo – mas não sei se invejo – <S/Cont> aqueles de quem se pode escrever uma biografia, ou que podem escrever a própria. Nestas impressões sem nexos, <S/Am> narro indiferentemente a minha autobiografia sem factos<S/Par>, a minha história sem vida <S/Par><S/Am>. São as minhas Confissões, e se nelas nada digo, é que nada tenho que dizer. <S/Cont>

Que há de alguém confessar que valha ou que sirva? <S/Op> O que nos sucedeu, ou sucedeu a toda a gente ou só a nós; num caso não é novidade, e no outro não é de compreender. <S/Op> Se escrevo o que sinto é porque assim diminuo a febre de sentir. O que confesso não tem importância, pois nada tem importância. Faço paisagens com o que sinto <S/Met>. Faço férias de sensações <S/Met>. Compreendo bem as bordadoras por mágoa <S/Ex> e as que fazem meia porque há vida <S/Op>. Minha tia velha fazia paciências durante o infinito <S/Am> do serão. Estas confissões de sentir são paciências minhas <S/Am>. Não as interpreto, como quem usasse cartas para saber o destino. Não as ausculto, <S/Ex> porque nas paciências as cartas não têm propriamente valia. Desenrolo-me como uma meada multicolor, ou faço comigo figuras de cordel, como as que se tecem nas mãos espetadas <S/Ex> e se passam de umas crianças para as outras. Cuido só de que o polegar não falhe o laço que lhe compete. <S/Ex> Depois viro a mão e a imagem fica diferente. E recomeço.

Viver é fazer meia <S/Ex> com uma intenção dos outros <S/Op>. Mas ao fazê-la, o pensamento é livre, e todos os príncipes encantados podem passear nos seus parques entre mergulho e mergulho de agulha de marfim com bico reverso. Croché das coisas <S/Ex> ... Intervalo <S/Am> ... Nada...

De resto, com que posso contar comigo? <S/Op> Uma acuidade horrível das sensações, e a compreensão profunda de estar sentindo... Uma inteligência aguda para me destruir, e um poder de sonho sôfrego de me entreter...<S/Op>.

A2: excerpt B (pp68-9)

O relógio que está lá para trás, na casa deserta, porque todos dormem, deixa cair lentamente o quádruplo som claro das quatro horas de quando é noite <S/Ex> <S/Cons>. Não dormi ainda, nem espero dormir. Sem que nada me detenha a atenção, e assim não durma, ou me pese no corpo, e por isso não sossegue <S/Op>, jazo na sombra, <S/Am> que o luar vago dos candeeiros da rua torna ainda mais desacompanhada, o silêncio amortecido do meu corpo estranho <S/Op>. Nem sei pensar, do sono que tenho; nem sei sentir, do sono que não consigo ter <S/Cons> <Op>.

Tudo em meu torno é o universo nu, abstrato, feito de negações noturnas, <S/Cons> divido-me em cansado e inquieto, e chego a tocar com a sensação do corpo um conhecimento metafísico do mistério das coisas<S/Op>. Por vezes amolece-me a alma <S/Met>, e então os pormenores sem forma da vida quotidiana boiam-se-me à superfície da consciência, <S/Op> e estou fazendo lançamentos à tona de não poder dormir <S/Am>. Outras vezes, acordo de dentro do meio-sono em que estagnei, e imagens vagas, de um colorido poético e involuntário, deixam escorrer pela minha desatenção <S/Op> o seu espetáculo sem ruídos. <S/Par> Não tenho os olhos inteiramente cerrados. Orla-me a vista <S/Ex> frouxa uma luz que vem de longe; são os candeeiros públicos acesos lá em baixo, nos confins abandonados da rua.

Cessar, dormir, substituir esta consciência intervalada por melhores coisas melancólicas ditas em segredo ao que me desconhecesse!... <S/Op> Cessar, passar fluido<S/Ex>, e ribeirinho<S/Ex>, fluxo e refluxo de um mar vasto, em costas visíveis na noite em que verdadeiramente se dormisse!... <S/Op> Cessar, ser incógnito e externo, <S/Op> movimento de ramos em áleas afastadas, ténue cair de folhas, conhecido no som mais que na queda, <S/Op> mar alto fino de repuxos <S/Met> ao longe, e todo o indefinido dos parques na noite <S/Op>, perdidos entre emaranhamentos contínuos, labirintos naturais da treva!... Cessar, acabar finalmente, mas com uma sobrevivência translata, <S/Am> ser a página de um livro, a madeixa de um cabelo solto, o oscilar da trepadeira ao pé da janela entreaberta, os passos sem importância no cascalho fino da curva, o último fumo alto da aldeia que adormece, o esquecimento do chicote do carroceiro à beira matutina do caminho <S/Op>... O absurdo, a confusão, o apagamento – tudo que não fosse vida...

A3: excerpt C (pp 55-56)

E assim sou, fútil e sensível, capaz de impulsos violentos e absorventes, maus e bons, nobres e vis, mas nunca de um sentimento que subsista, nunca de uma emoção que continue, e entre para a substância da alma. Tudo em mim é a tendência para ser a seguir outra coisa; <S/Am> uma impaciência da alma consigo mesma, como uma criança inoportuna; um desassossego sempre crescente e sempre igual <S/Par>. Tudo me interessa e nada me prende <S/Par> <S/Am>. Atendo a tudo sonhando sempre;<S/Am> fixo os mínimos gestos faciais de com quem falo, recolho as entoações milimétricas dos seus dizeres expressos; <S/Op> mas ao ouvi-lo, não o escuto <S/Cont>, estou pensando noutra coisa, e o que menos colhi da conversa foi a noção do que nela se disse <S/Op>, da minha parte ou da parte de com quem falei. Assim, muitas vezes, repito a alguém o que já lhe repeti, pergunto-lhe de novo aquilo a que ele já me respondeu; mas posso descrever, em quatro palavras fotográficas, o semblante muscular com que ele disse o que me não lembra <S/Op>, ou a inclinação de ouvir com os olhos com que recebeu a narrativa que não recordava ter-lhe feito <S/Op>. Sou dois, e ambos têm a distância – irmãos siameses que não estão pegados.

A4: excerpt D (pp. 204-205)

Os sentimentos que mais doem, as emoções que mais pungem, são os que são absurdos – a ânsia de coisas impossíveis, precisamente porque são impossíveis, a saudade do que nunca houve <S/Par>, o desejo do que poderia ter sido, a mágoa de não ser o outro, a insatisfação da existência do mundo. Todos estes meios-tons da consciência da alma criam em nós uma paisagem dolorida, um eterno sol-pôr do que somos. O sentirmo-nos é então um campo deserto a escurecer <S/Met>, triste de juncos ao pé de um rio sem barcos, negrejando claramente <S/Par> entre margens afastadas.

Não sei se estes sentimentos são uma loucura lenta do desconsolo, se são reminiscências de qualquer outro mundo em que houvéssemos estado – reminiscências cruzadas e misturadas, como coisas vistas em sonhos, absurdas na figura que vemos mas não na origem se a soubéssemos <S/Op>. Não sei se houve outros seres que fomos, cuja maior completidão sentimos hoje, na sombra que deles somos, de uma maneira incompleta – perdida solidez e nós figurando-no-la mal nas só duas dimensões da sombra que vivemos <S/Op>.

Sei que estes pensamentos da emoção doem com raiva na alma. A impossibilidade de nos figurar uma coisa a que correspondam, a impossibilidade de encontrar qualquer coisa que substitua aquela a que se abraçam em visão – tudo isto pesa como uma condenação dada não se sabe onde, ou por quem, ou porquê <S/Op>.

Mas o que fica de sentir tudo isto é com certeza um desgosto da vida e de todos os seus gestos, um cansaço antecipado dos desejos e de todos os seus modos, um desgosto anónimo de todos os

sentimentos. Nestas horas de mágoa subtil, torna-se-nos impossível, até em sonho, ser amante, ser herói, ser feliz. Tudo isso está vazio, até na ideia do que é <S/Op>. Tudo isso está dito em outra linguagem, para nós incompreensível, meros sons de sílabas sem forma no entendimento <S/Op>. A vida é oca, a alma é oca, o mundo é oco. Todos os deuses morrem de uma morte maior que a morte. Tudo está mais vazio que o vácuo. É tudo um caos de coisas nenhuma <S/Par>.

Se penso isto e olho, para ver se a realidade me mata a sede, vejo casas inexpressivas, caras inexpressivas, gestos inexpressivos. Pedras, corpos, ideias – está tudo morto. Todos os movimentos são paragens, a mesma paragem todos eles. Nada me diz nada. Nada me é conhecido, não porque o estranhe <S/Am> mas porque não sei o que é. Perdeu-se o mundo <S/Am> E no fundo da minha alma – como única realidade deste momento – há uma mágoa intensa e invisível, uma tristeza como o som de quem chora num quarto escuro.

A5: Excerpt E (pp. 241-42)

Quem quisesse fazer um catálogo de monstros, não teria mais que fotografar em palavras aquelas coisas que a noite traz às almas sonolentas que não conseguem dormir. Essas coisas têm toda a incoerência do sonho sem a desculpa incógnita de se estar dormindo <S/Op>. Pairam como morcegos sobre a passividade da alma, ou vampiros que sugam o sangue da submissão.

São larvas do declive e do desperdício <S/Met>, sombras que enchem o vale, vestígios que ficam do destino. Umhas vezes são vermes, nauseantes à própria alma que os afaga e cria; <S/Op> outras vezes são espectros, e rondam sinistramente coisa nenhuma <S/Par>; outras vezes ainda, emergem, cobras, dos recôncavos absurdos das emoções perdidas.

Lastro do falso, <S/Ex> não servem senão para que não sirvamos <S/Par>. São dúvidas do abismo, deitadas na alma, arrastando dobras sonolentas e frias <S/Op>. Duram fumos, <S/Ex> passam rastros, e não há mais que o haverem sido na substância estéril de ter tido consciência deles <S/Op>. Um ou outro é como uma peça íntima de fogo de artifício: faísca-se um tempo entre sonhos, e o resto é a inconsciência da consciência com que o vimos <S/Op>.

Nastro desatado, a alma não existe em si mesma <S/Op>. As grandes paisagens são para amanhã, e nós já vivemos <S/Op>. Falhou a conversa interrompida. Quem diria que a vida havia de ser assim?

Perco-me se me encontro <S/Par>, duvido se acho <S/Par>, não tenho se obtive <S/Par>. Como se passeasse, durmo, mas estou desperto <S/Par>. Como se dormisse, acordo, e não me pertenco <S/Par>. A vida, afinal, é, em si mesma, uma grande insónia <S/Met>, e há um estremunhamento lúcido <S/Par> em tudo quanto pensamos e fazemos.

Seria feliz se pudesse dormir. Esta opinião é deste momento, porque não durmo. A noite é um peso imenso por trás do afogar-me com o cobertor mudo do que sonho <S/Op>. Tenho uma indigestão da alma <S/Ex>.

Sempre, depois de depois <S/Ex>, virá o dia, mas será tarde, como sempre. Tudo dorme e é feliz, menos eu. Descanso um pouco, sem que ouse que durma. E grandes cabeças de monstros sem ser emergem confusas do fundo de quem sou. São dragões do Oriente do abismo, com línguas encarnadas <S/Am> de fora da lógica, com olhos que fitam sem vida a minha vida morta que os não fita.

A tampa, por amor de Deus, a tampa! Concluem-me a inconsciência e vida! Felizmente, pela janela fria, de portas desdobradas para trás, um fio triste de luz pálida começa a tirar a sombra do horizonte. Felizmente, o que vai raiar é o dia. Sossego, quase, do cansaço do desassossego <S/Cons>. Um galo

canta, absurdo, em plena cidade. O dia lívido começa no meu vago sono. Alguma vez dormirei. Um ruído de rodas faz carroça <S/Ex>. Minhas pálpebras dormem, mas não eu. Tudo, enfim, é o Destino.

A 6: Excerpt F (pp. 290-91)

O mundo é de quem não sente. A condição essencial para ser um homem prático é a ausência de sensibilidade. A qualidade principal na prática da vida é aquela qualidade que conduz à ação, isto é, a vontade. Ora, há duas coisas que estorvam a ação – a sensibilidade e o pensamento analítico, que não é, afinal, mais que o pensamento com sensibilidade. Toda a ação é por sua natureza, a projeção da personalidade sobre o mundo externo e como o mundo externo é em grande e principal parte composto por entes humanos, segue que essa projeção da personalidade é essencialmente o atravessarmo-nos no caminho alheio, a estorvar, ferir e esmagar os outros, conforme o nosso modo de agir.

Para agir é, pois, preciso que nos não figuremos com facilidade as personalidades alheias, as suas dores e alegrias. Quem simpatiza para. O homem de ação considera o mundo externo como composto exclusivamente de matéria inerte – em si mesma, como uma pedra sobre que passa ou que afasta do caminho; ou inerte como um ente humano que, porque não lhe pode resistir, tanto faz que fosse homem como pedra, pois, como a pedra, ou se afastou ou se passou por cima.

O exemplo máximo do homem prático, porque reúne a extrema concentração da ação com a sua extrema importância, é a do estratégico. Toda a vida é guerra <S/Met>, e a batalha é, pois, a síntese da vida <S/Met>. Ora o estratégico é um homem que joga com vidas como o jogador de xadrez com peças do jogo. Que seria do estratégico se pensasse que cada lance do seu jogo põe noite em mil lares <S/Met> e mágoa em três mil corações? Que seria do mundo se fôssemos humanos? <S/Am> Se o homem sentisse deveras, não haveria a civilização. A arte serve de fuga para a sensibilidade que a ação teve que esquecer <S/Op>. A arte é a Gata Borracheira, que ficou em casa porque teve que ser.

Todo homem de ação é essencialmente animado e otimista porque quem não sente é feliz. Conhece-se um homem de ação por nunca estar mal-disposto. Quem trabalha embora esteja mal-disposto é um subsidiário da ação; pode ser na vida, na grande generalidade da vida, um guarda-livros, como eu sou na particularidade dela <S/Op>. O que não pode ser é um regente de coisas ou de homens. A regência pertence à sensibilidade <S/Op>. Governa quem é alegre porque para ser triste é preciso sentir.

O patrão Vasques fez hoje um negócio em que arruinou um indivíduo doente e a família. Enquanto fez o negócio esqueceu por completo que esse indivíduo existia, exceto como parte contrária comercial. Feito o negócio, veio-lhe a sensibilidade. Só depois, é claro, pois, se viesse antes, o negócio nunca se faria. “Tenho pena do tipo”, disse-me ele. “Vai ficar na miséria.” Depois, acendendo o charuto, acrescentou: “Em todo o caso, se ele precisar qualquer coisa de mim” – entendendo-se, qualquer esmola – “eu não esqueço que lhe devo um bom negócio e umas dezenas de contos”.

O patrão Vasques não é um bandido: é um homem de ação. O que perdeu o lance neste jogo pode, de facto, pois o patrão Vasques é um homem generoso, contar com a esmola dele no futuro.

Como o patrão Vasques são todos os homens de ação – chefes industriais e comerciais, políticos, homens de guerra, idealistas religiosos e sociais, grandes poetas e grandes artistas, mulheres formosas,

crianças que fazem o que querem. Manda quem não sente. Vence quem pensa só que precisa para vencer.

A 7: Excerpt G (p 55)

Ah, compreendo! O patrão Vasques é a Vida <Met>. A vida monótona e necessária, mandante e desconhecida. Este homem banal representa a banalidade da Vida. Ele é tudo para mim, por fora, porque a Vida é tudo para mim por fora.

E, se o escritório da Rua dos Douradores representa para mim a vida, este meu segundo andar, onde moro, na mesma Rua dos Douradores, representa para mim a Arte. Sim, a Arte, que mora na mesma rua que a Vida, porém num lugar diferente, a Arte que alivia da vida sem aliviar de viver, que é tão monótona como a mesma vida, mas só em lugar diferente. Sim, esta Rua dos Douradores compreende para mim todo o sentido das coisas, a solução de todos os enigmas, salvo o existirem enigmas <S/Par>, que é o que e o que não pode ter solução <S/Op>.

7.2 Appendix B: The study's TC

Code: *optional (fuzzy shifts), # obligatory shifts, **bold** = most likely contextual meaning

B1: Excerpt A (p. 56)

I envy – but I do not know if I envy – <S/Cont> those of whom a biography can be written, or who can write their own. In these impressions without nexus <S/Op>, I narrate indifferently my autobiography without facts, my [*story, history*] <S/Am> without life <S/Met>. #These# are my Confessions, and *if in them nothing I [say, tell] /if I [say, tell] nothing in them / if I don't say anything in them*, it is #because# I have nothing to say <S/Cont>.

What is there #for someone to confess# that is worth or that #is useful#? <S/Op> What has happened to us, or happened to everyone or only to us; on one case #it# is not novelty, and on the other #it is not to be understood / it is incomprehensible#. If #I# write what I feel #it# is because this way #I# [diminish, reduce] the fever of #feeling#. What I confess has no importance, #since# nothing has importance. #I# make landscapes [with, out of] what I feel <S/Met>. #I# make holidays of #sensation#. #I# understand well #women who embroider# [because of, out of] [*grief, sorrow, pain, hurt, regret*] <S/Ex> and those who [*tricot, knit, crochet*] because there is life <S/Met>. My #old aunt# made [*patience, solitaire*] <S/Am> during the infinite, of the [evening, evening family gathering]. These confessions of #my# #feeling# are my [*patience, solitaire*] <S/Met>. #I# don't interpret them, [like, as] #someone# who uses cards to know #their# [destiny, fate, future]. I do not #[auscultate, listen closely to, probe] them# <S/Met>, because in [*patience, solitaire*] #cards# do not have value. I unwind myself like a #multi-colour [skein,yarn] #, or #I# *make with myself figures of string / make figures of string with myself* <S/Met>, like the ones that #are woven# in #[stiff, taut] hands# and #are passed# from #some# children to others. I #only take care# that #my# thumb does not miss #its rightful [loop, knot]#. [Afterwards, Then] I turn #my# hand over and the [image, figure] becomes different. And #I# [*restart, start again, start over*].

[To live, Living] is to [knit, crochet] with an intention from others <S/Met>. But, as we do it, the thought is free, and all enchanted princes can stroll in their parks between plunge and plunge of the *hooked ivory needle/ ivory needle with a hook*. #The# crochet of things... #A/n# [*interval, pause, break*]... Nothing...

Moreover, Besides with what can #I# count on with myself? A #horrible [acuity, perspicacity]# about the sensations, and the #profound [understanding, awareness]# #of feeling#... An #acute intelligence# to destroy me, and an [*eager, avid, willing*] #dream's power# #to entertain me#...

B2: Excerpt B (p. 68-69)

The clock that is #there at the back#, in the #deserted house#, because everyone sleeps, *lets fall slowly /slowly lets fall* the quadruple #clear sound# of the four hours when it is night <S/Ex> <S/Con>. #I# have not slept yet nor do #I# [expect, hope] to sleep. Without anything #to detain my attention#, and thus not sleep, or weigh on my body, and #because of that# #I# will not [relax, calm down], I [*lie down still / dead*] <Met> in the [*shadow, shade*] <S/Ex>, of #the vague moonlight# of the #streetlamps# makes it even more unaccompanied, the #deadened silence# of my # [*unfamiliar, strange, alien*] body# <S/Op>. #I know neither how# to think,

from the sleep I have; #I know neither how to feel#, from the sleep that I cannot manage to have <S/Con>.

[Everything, All] around me is the #naked universe#, abstract, made of #nocturnal negations# <S/Con>. #I# [divide, split] myself [into, between] tired and [*restless, worried, anxious, uneasy*], and #I# [get, manage, succeed] to touch with the sensation of the body a #metaphysical knowledge# of the mystery of things <S/Op>. [At times, Sometimes] #my soul softens# <S/Met>, and then the #formless details# of #quotidian life# float #on the surface of my consciousness# <S/Met>, and I am #[throwing, entering] amounts under [*the excuse, the pretense*] <S/Am> of not being able to sleep. Other times, #I# [awake, wakeup] from within the half-sleep in which #I# stagnated, and vague images, of a #poetic and involuntary colouring#, let [run down, drip] through my inattention their [*spectacle, show, display*] without #noise#. #I# do not have my eyes [*entirely, completely*] [shut, closed]. #A light that comes from afar fringes my weak vision#; #they# are the public, lamplights [lit, burning] down [there, below], on the #[abandoned, deserted] confines# of the street.

To cease, to sleep, [to substitute, to replace] this # [interspaced, intermittent] consciousness# #with# better #melancholy things# [said, spoken, uttered] in secret to [one, someone] who did not know me!... To cease, to pass fluid and [riverine, riparian, alongside the river] <S/Am> <S/Met>, flux and reflux of a #vast sea#, in the visible coasts on the night in which we [one] [truly, really] slept!...# <S/Met> To cease, to be [*incognito, unknown*] and external <S/Op>, movement of branches in #distant alleys#, tenuous fall of leaves, #known for# the sound more #than for# the fall, #high fine sea# of the fountains [afar, in the distance], and all the indefiniteness of the parks [in the, at] night <S/Op>, lost [between, among] #continuous tangles#, natural labyrinths of [*darkness, gloom, obscurity, hell, underworld, murk*]!... <S/Met> <S/Con> To cease, to [stop, end] finally [at last], but with a [*metaphorical, translated*] survival <S/Am> <S/Met>, to be the page [of, in] a book <S/Met>, the loose [lock, tress] of a [*loose, dishevelled, free*] hair <S/Met>, #the swaying# of the creeper next to the half-open window <S/Met>, the steps without importance on the fine gravel #on# the [curve, bend] <S/Met>, the last #high smoke# of the village that falls asleep <S/Met>, the forgetting of the wagoner's whip by the [matinal, matutinal] side of the road...<S/Met> The absurd, the confusion, the [*extinction, extinguishing, erasure*] – [everything, all] that was not life...

B3: Excerpt C (p. 55-56)

And that's how I am, [futile, frivolous] and sensitive, capable of #violent and absorbing impulses#, bad and good, #noble# and #[vile, base]#, but never of a feeling [sentiment] [that, which] [subsists, endures, lasts, lives, survives], never of an emotion [that, which] continues, and enters [to, into] the substance of the soul. Everything in me is the tendency #to be something else afterwards#; an impatience of the soul with itself, like an #importunate child#; a disquiet always [*crescent, growing, increasing*] and always the same <S/Par>. Everything interests me and nothing [*captivates, grabs, holds*] me <S/Par> <S/Am>. #I# [*attend to, listen attentively to*] everything, #always dreaming# <S/Par>; #I# fixate the minimal facial [*movements, gestures*] of whom I am [speaking, talking] to, I [pick up, take in, record, register] the #milimetric intonations# of their #expressed utterances# <S/Ex>; but as I listen to him, I do not hear him <S/Cont>, #I# am thinking [about, of] something else, and *the least [picked up, caught] / what I [picked up, caught] the least* from the conversation was the notion of what was said in it <S/Op>, from my part or from the part with whom I #spoke with# <S/Op>. Thus,

[many times, often], I repeat to someone what I have already #repeated to him#, I ask him again what he has already answered me; but I can describe, in four #photographic words#, the #muscular countenance# with which he said what I don't remember <S/Op>, or #his# [inclination, tendency, penchant] #for hearing# with the eyes with which he received the narrative I didn't remember having #given him#. I am two, and both have <keep> #their# distance – Siamese brothers [who, that] are not attached <S/Par>.

B4: Excerpt D (p. 204-205)

The feelings that #[hurt, ache] the most#, the emotions that #[*sting, pierce, torment*]#the most, are #the ones# that are absurd – the [*yearning, longing*] #for impossible things#, precisely because #they# are impossible, the [*yarning, longing*] #of what never was# <S/Par>, the desire #for# what [could, might] have been, the [ache, regret, hurt, anguish] of not being #the other#, the dissatisfaction #with# the *world's existence / existence of the worls*. All these half-tones of the #soul's consciousness# create in us a #painful landscape#, an eternal sunset of what we are <S/Met>. The #feeling of ourselves# is then #a darkening deserted field# <S/Met>, sad #with# reeds next to a river without boats, darkening clearly <S/Par> between #the distant [margins, banks, shores]#.

#I# don't know if these feelings are a #slow madness# of disconsolation, if #they# are [reminiscences, remembrances, recollections] of any other world in which we had been – #mixed and crossed reminiscences#, like things seen in dreams, #absurd# in the [*image, figure*] that #we# see but not in #its# origin if we had known it <S/Op>. #I# don't know if there were other beings that we were, whose greater completeness #we# feel today, in whose shadow we are, #in an incomplete form# – #lost solidity# and us [figuring, imagining] it #badly# in the only two dimensions of the [*shadow, shade*] we live <S/Op>.

#I# know that these feelings of #emotion# ache with [*rage, fury*] in #my# soul. The impossibility of #us# [figuring out, imagining] a thing to which #they# correspond, the impossibility of finding something that [*substitutes, replaces*] which they embrace in vision – all this weighs like a #given condemnation# #we# don't know where, or by whom, or why.

But what remains from feeling all this, is #certainly# a [*chagrin, disgust, regret, heartache*] of life and all its gestures, an #anticipated [*fatigue, tiredness*]# of #[*wishes, desires*]# and #all its [ways, forms]#, an #anonymous [*chagrin, disgust, regret, heartache*]# #for all feelings#. In these #[moments, time] of subtle [*pain, grief, hurt, ache, anguish*], #it becomes impossible for us#, even in #dreams#, to be lover, to be hero, to be happy. All that is empty, even in the idea of what #it# is. All that is said in another language, incomprehensible to us, mere #syllable sounds# without form in #our# understanding <S/Met> <S/Op>. #Life# is [*hollow, empty*] #my# soul is [*hollow, empty*] the world is [*hollow, empty*]. #All gods# die of a death greater than #death#. [Everything, all] is emptier than the [vacuum, void]. It is all a chaos of #nothing at all# <S/Par>.

If I think this and look, to see if #reality# #kills my thirst#, #I# see #inexpressive houses#, #inexpressive faces#, #inexpressive gestures#. Stones, bodies, ideas – #[everything, all] is dead#. All movement are [stopovers, stopping points], *the same [stopover, stopping point] all of them/ all of them the same [stopover, stopping point]*. Nothing tells me nothing. Nothing is known to me, not because #I# #find it [*unfamiliar, strange*]# <S/Am> but because #I# don't know what #it# is. #The world has lost itself#. And in the [depths, bottom] of my soul – as the

only reality of this moment – #there is# an #intense and invisible [*hurt, grief, pain, heartache, anguish*]#, a sadness like the sound of #someone# who cries in a #dark room#.

B5: Excerpt E (p. 241-242)

#Whoever# wanted to make a #monster's catalogue#, would not have to do more than to photograph in words those things that night brings to #sleepy souls# who cannot manage to sleep. These things have all the incoherence of #dreams# without the #unknown excuse# of #us being asleep# <S/Op>. #They# [hover, float], like bats #over# the passivity of the soul, or vampires [who, that] suck the blood of [submissiveness, submission].

#They# are larvae of #[declivity, incline, decline]# and of #waste# <S/Met>, shadows that fill the valley <S/Met>, [*vestiges, remnants, traces*] that remain from destiny. Sometimes #they# are [*worms, vermin, lobworms, phorinids, maggots*], nauseating to the #very soul# that [*cossets, cradles, cuddles*] and #nourishes them# <S/Met>; other times #they# are [*spectres, ghosts*] <S/Met> and #[prowl, skulk, lurk] sinisterly around nothing at all# <S/Par>; other times yet, they emerge, snakes, from the #absurd deep cavities# of #lost emotions#.

Ballast of the false <S/Ex>, #they# #aren't useful# except for that #we# are not useful <S/Op>. #They# are doubts [of, from] the abyss, lying down in the soul, dragging #sleepy and cold folds# <S/Met>. #They# last #smoke# <S/Met>, #they# pass tracks, and there is no more than them having been in the #sterile substance# of having been aware of them <S/Op>. One or the other is like an #intimate piece# of fireworks: #a time between dreams sparks#, <S/Op> and the rest is the unconsciousness of consciousness <S/Par> with which we saw it <S/Op>.

#Untied [string, ribbon]#, the soul does not exist in itself. The [great, grand] landscapes are for tomorrow <S/Op>, and #we# have already lived. #The interrupted conversation has failed#. Who would say that life would be like this?

#I# lose myself if #I# find myself <S/Par>, #I# doubt if #I# find <S/Par>, #I# don't have if #I# have obtained <S/Par>. As if #I# had a stroll, #I# sleep, but #I# am awake <S/Par>. As if #I# slept, #I# awake, and #I# don't belong to [myself, me]. #Life#, after all, is in itself, a great insomnia <S/Met>, and there is a #lucid [stupor, daze, disorientation]# in everything #we# think and do.

#I# would be happy if #I# could sleep. This opinion is of this moment, because #I# [do not sleep, am not sleeping]. The night is an #[immense, enormous, great] weight# behind of the #[self-strangling /smothering]# with the #mute blanket# of what #I# dream <S/Met> <S/Op>. #I# have an indigestion of the soul <S/Met>.

Always, after of the after, #[day, morning] will come#, but #it# will be late, as always. Everything sleeps and is happy, except me. #I# rest a [little, while] #without daring to sleep#. And great #monster's heads# without being emerge confused from the depth of who I am. #They# are dragons of the abyss's Orient <S/Met>, with #[*incarnated, red*]# tongues <S/Am>outside of logic, with eyes that stare without life #at# my #[dead, lifeless] life# that does not stare at them.

The lid, for the love of God, the lid! [*Conclude, End*] #my# conscience and life! Fortunately, through the #cold window#, with doors unfolded to the back, a #sad thread# of #pale light# begins to take away the horizon's shadow. Fortunately, what is going to shine is the day. Quietude, almost, of the tiredness of disquiet <S/Con>. A [rooster, cock] crows, absurd, in the

middle of the city. The #[livid, pale, wan, colourless] day# begins in my #vague sleep#. Someday I will sleep. A noise of wheels #makes cart# <Ex>. My eyelids sleep, but not [me, I]. Everything, [in sum, finally] is #Destiny#.

B6: Excerpt F (p. 290)

The world #belongs to the one who# doesn't not feel. The #essential condition# to be a #practical man# is the absence of [*sensibility, sensitivity*] <S/Am>. The #[main, chief, principal] quality# in *life's practice/ the practice of life* is that quality #[which, that] [is conducive, leads]# to action, [this, that] is, #[willingness, will, willpower]#. Now, #there are# two things that [#get in the way of#, #interfere with#] action – [*sensibility, sensitivity*] and *the* #analytical thought#, [that, which] is not, #after all#, more than the thought with [*sensibility, sensitivity*]. All #action# is, by nature, the projection of personality on to the #external world# and since the external world is in great and [in main, in principal] part [composed, made up] of human beings, #it# follows that that projection of *the* personality is essentially #us crossing# #other people's [paths, roads, routes, ways]#, #[getting in their way, interfering, hindering]#, #[wounding, hurting]# and [crushing, trampling, squashing, smashing] #others#, according to our way of #acting#.

To act is, then, necessary that we don't [figure, imagine] with ease the personalities #of others#, #their# pain and joy <S/Op>. #He who# sympathises stops. The man of action [considers, regards, sees] the #external world/ outside world# as *exclusively [composed, made up] / [composed, made up] exclusively* of #inert matter# – #in itself#, like a stone #one steps/ walks over# or that #he moves away# from the path; or inert like a human being who, because he cannot #resist [him, it] # <S/Am>, #regardless# that he was man #or# stone, #since [as, like] a # stone, #[he moved away, distanced himself] or# #walked over it# <S/Op>.

The [supreme, ultimate] example of the practical man, because #he# combines the extreme concentration of action with his extreme importance, is that of the strategist. All #life# is war, <S/Met> and the battle is, [then, therefore], the *synthesis of life/ life's synthesis* <S/Met>. Now, the strategist is a man who plays with lives like the chess player with #game pieces#. What #could be# of the strategist if he thought that each move of his game puts night in #a thousand# homes and the [hurt, pain, grief, anguish] in three thousand hearts? What #could be# of the world if we were human [humane]? <S/Am> If man felt *[truly, really] /felt [truly, really]*, there #would be# no civilisation. #Art# serves #as# an [escape, outlet] for #the# [*sensibility, sensitivity*] that action #had to# forget. <S/Op> #Art# is the #Cinderella#, who stayed at home because it had to be.

Every man of action is [essentially, basically] [lively, cheerful, hopeful, positive] and optimistic because #he who# does not feel is happy. #We know# a man of action for never being in a bad mood. #He who# works [although, despite, in spite of] being in a bad mood is a subsidiary of action; #he# can be in life, in #life's great generality#, a bookkeeper, like I am in its particularity <S/Op>. What he cannot be is a regent of things or of men. #Regency# belongs to [insensibility, insensitivity] <S/Op>. Governs #he who# is [cheerful, joyful, happy] because to be sad one [needs has] to feel.

#Boss# Vasques [made, concluded] #a business deal today# in which #he# ruined a #sick [individual, man]# and #his# family. [Whilst, while] he [made, concluded] the deal #he# forgot #completely# that this [individual, man] existed, except as #an opposing/ adversary #

commercial party. #Once the deal was made#, #[sensitivity/sensibility] came to him#. Only [after, afterwards], and [clearly, obviously], #because# if it had come before, the deal #would have never been made#. “#I# [am, feel] sorry for the [guy, chap, fellow]”, #he# *said to me/told me*. “#He# will be #destitute#.” Then, #lighting up# the cigar, #he# added: “In #any# case, if he needs anything from me” – meaning any [handout, charity] – “I don’t forget that #I# owe him a good deal and a few #thousand escudos#.

#Boss# Vasques is not a [bandit, outlaw, crook, thief]: #he# is a man of action. #[He who, the one who]# lost the move #in this# game can, #in fact#, #since# #the# boss Vasques is a #generous man#, count with #his# [handout, charity] #in the# future.

Like #boss# Vasques are all men of action – #industrial and commercial leaders#, politicians, men of war, #religious and social idealists#, #great poets# and #great artists#, #beautiful women#, children who do what they want. [Governs, Rules, Commands], #he who# doesn’t feel. Wins #he who# only thinks that #he# needs to in order to win <S/Op>.

B7: Excerpt G (p. 55)

Ah, I understand! #Boss# Vasques is #Life#. <S/Met>The #monotonous and necessary Life#, commanding and [unknown, unknowable] <Am>. This #[banal, trivial] man represents the *[banality, triviality] of Life/ Life’s [banality, triviality]*. He is everything to me, [on the outside, outwardly, from the outside, exteriorly, from the exterior] [because, since] #Life# is everything to me [on the outside, outwardly, from the exterior, externally] <S/Op>.

And, if the office on the Rua dos Douradores represents life for me, this #second floor of mine#, where #I# live, on the same Rua dos Douradores, represents #Art to me#. Yes, #Art#[that, which] #lives on the same street# as Life, although in a different place, #Art# that [alleviates, relieves, eases] from life without [alleviating, relieving easing], from living, <S/Par> that is as monotonous as the same life, but only in a different place. Yes, this Rua dos Douradores [contains, consists] for me all the entire [sense, meaning] of things, the solution of [all, every] [enigmas, mysteries, riddles] except the existence of [enigmas, mysteries, riddles] <S/Par>, which is what cannot have solution <S/Op>.

7.3 Appendix C: Translations

C1: Jull Costa

Excerpt A (p. 24-25)

I envy – though I’m not sure if envy is the right word <C> – those people <Ex> about whom one could <R> write a biography, or who could write their autobiography <C>. Through these <R> deliberately <Ex> unconnected impressions <En> I am the indifferent narrator of my autobiography <R> without events <En>, of my history <QualI> without a life <Ex>. These are my Confessions and if I say nothing in them <R>, it’s because I have nothing to say.

What could anyone confess <R> that would be worth anything or serve any useful purpose? <C> What has happened to us has either happened to everyone or to us alone <R>; if the former it has no novelty value <Ex> and if the latter it will be incomprehensible. <Om> I write down what I feel in order to lower <QualI> the fever of feeling. What I confess is of no importance <R> because nothing is of any importance <R>. I make landscapes out of <R> what I feel. I make a holiday of sensation. I understand <R> women who embroider out of grief <R> and those who crochet because life is what it is <C>. My old aunt passed <R> the infinite evenings <R> playing patience. These confessions of my feelings are my game of <Ex> patience. I don’t interpret them, the way some read cards to know the future <R>. I don’t scrutinise <QualI> them because in games of <Ex> patience the cards have no value in themselves <C>. I unwind myself like a length of <Ex> multicoloured yarn, or make cat’s cradles out of myself <En>, like the ones children weave around stiff fingers and pass from one to the other <En>. Taking care that <R> my thumb doesn’t miss the vital <En> loop <DR> I turn it over to reveal a different pattern <En>. Then <R> I start again.

Living is like crocheting <DEI> patterns <Ex> to someone else’s design <En>. But while one works <C>, one’s thoughts are free <R> and, as the ivory hook dives in and out amongst the wool, <C> all the enchanted princes that ever existed <Ex> are free <EX> to stroll through their parks <DLP>. The crochet of things... A <Ex> pause... Nothing...

For the rest <R>, what qualities <Ex> can I count on with myself? A horribly keen awareness <R> of sensation and an all too deep <Ex> consciousness of feeling... A sharp self-destructive intelligence and an extraordinary talent for dreams to entertain myself with <En> ...

Excerpt B (p. 46-47)

The clock in the depths of the deserted house <En>, deserted <Ex> because everyone’s asleep <R>, slowly lets fall the clear quadruple sounds <R> of four o’clock in the morning <DUNS>. I haven’t yet slept, nor do I expect to <R>. With nothing to distract me and keep me from sleeping <En>, or weigh on my body and prevent my resting <En>, I lay down <QuanI> the dull silence of my strange body in the shadow that the vague moonlight of the streetlamps makes even more solitary <En>. I’m too tired even to think, too tired even to feel <En>.

All around me is abstract, naked universe, <R> composed of nothing but the negation of light <En>. I am split <R> between tiredness and restlessness <R> and reach a point where I physically touch <En> a metaphysical knowledge of the mystery of things. Sometimes my <R>

soul softens and then the formless details of everyday <C> life float up to the surface of my consciousness and I draw up a balance sheet <En> on the back of my insomnia <En>. At other times <R> I wake within <R> the half-sleep in which I lie stagnating <R>, and vague images <DR> in random poetic colours <R> let their silent spectacle slide <DUNS> by my inattentive mind <En>. My eyes are not quite closed <R>. My weak sight is fringed with a distant light <DUNS> from the streetlamps still lit below <En>, in the abandoned regions <QualI> of the street.

To cease, to sleep, to replace this intermittent consciousness with better, more <Ex> melancholy things uttered in secret to a stranger!... <En> To cease, to flow <En>, fluid as a river <DUNS>, as the ebb and flow <En> of a vast sea along coasts seen in a night <DUNS>.in which one <R> could really sleep!...To cease, to be unknown and external, the stirring of branches in remote avenues <En>, the tenuous falling of leaves <DR> that one senses without hearing them fall <En>, the subtle sea of distant fountains <En>, and the whole indistinct <DUNS> world of gardens at night, <En> lost in endless complexities, <En> the natural labyrinths of the dark!... <QualI> To cease, to end once and for all <En>, but yet to survive in another form <En>, as <DUNS> the pages of a book, a loose lock of hair, a swaying creeper <R> outside a half-open window, insignificant <DUNS>footsteps on the fine gravel on the curve of a path <Ex>, the last twist of smoke high above a village <En> as it falls asleep <R>, the idle whip of the wagoner stopped by the road <En> in the morning <DUNS>. Absurdity <R>, confusion, extinction – anything but life <En>.

Excerpt C (p. 174)

<R> That's how I am, frivolous and sensitive, capable of impulses that can be violent and all-consuming <Ex> <DLP>, good and bad, noble and base, but never contain any lasting feeling <DLP>, any enduring emotion <En> that really penetrates <En> the substance of my <Ex> soul. Everything in me is a tendency to be about to become something else <C>; an impatience of the soul with itself, as if with <R> an importunate child; a disquiet that is <Ex> always growing, <R> always the same. Everything interests me and nothing holds <QuanI> my attention <C>. I listen <QualI> to everything while <Ex> constantly dreaming <En>; I notice <QualI> the tiniest facial tics <C> of the person <C> I'm talking to, pick up minimal <QualI> changes <C> in the intonation of what they say <En>; but when I hear <Om>, I do not listen <Om>, for <Ex> I'm thinking about something else, and I come away from any conversation with little idea of what was said <En>, either by me or by the other person <DLP>. So, I often find myself repeating to someone <En> something <R> I've already told him <R> or asking again the very thing <R> he's just told me; <En> yet <R> I can describe in four photographic words the set of his facial muscles <En> as he said the words I no longer remember <R>, or the attentive way he looked at me <C> as I told him the story <DLP> I now have no recollection of having told <En>. I'm two people, <Ex> who mutually keep their distance <En> – Siamese twins <DEI> living separate lives <En>.

Excerpt D (p. 174-176)

The most painful feelings <R>, the most piercing emotions <R> are also <Ex> the most absurd ones <R> – the longing <QualI> for impossible things precisely because they are impossible, the nostalgia<QualI> for what never was, the desire for what might have been, one's bitterness

<QualI> that one is not someone else <C>, or one's <Ex> dissatisfaction with the very existence of the world <En>. All these half-tones of the soul's consciousness create a raw <QualI> landscape within us <R>, a sun eternally setting on what we are <R>. Our sense of ourselves then becomes a deserted field at nightfall <En>, with sad reeds <R> flanking a boatless river <En>, bright in the darkness growing <R> between the distant shores.

I don't know if these feelings are some <R> slow madness brought on by <Ex> hopelessness <DUNS>, if they are recollections of some <R> other world in which we've lived <En> – confused, jumbled memories <R>, like things glimpsed in dreams <En>, absurd as we see them now but not in their origin if we but knew what that was <En>. I don't know if we once <Ex> were other beings, whose greater completeness we sense <En> only incompletely <Ex> today, being mere shadows of what they were <En>, beings that have lost their solidity <En> in our feeble two-dimensional imaginings of them amongst the shadows we inhabit <En>.

I know that these thoughts <DUNS> born <Ex> of emotion burn <DUNS> with rage in the soul. The impossibility of <Om> imagining something <R> they might correspond to <R>, the impossibility of finding some substitute <R> for what in visions they embrace, <DLP> all this weighs on one <Ex> like a judgement <QualI> given one knows not where, <R> by whom, or why.

But what does remain of <R> all this <Om> is a distaste <QualI> for life and all its manifestations <DUNS>, a prescient weariness with all its desires and ways <En>, an anonymous displeasure <DUNS> with all feeling <R>. In these moments of subtle pain, it becomes impossible for us, even in dreams, to be a lover or <R> a hero, even <Ex> to be happy. It is all empty <DLP>, even the idea of its emptiness <En>. It is all spoken <DLP> in another language, incomprehensible to us, mere sounds of syllables that find no echo in our understanding <En>. Life, the soul and the world are all hollow <DLP>. All the gods die a death greater than death itself <Ex>. Everything is emptier than the void. It is all a chaos of nothing <R>.

If I think this and look around me <Ex> to see if reality will quench <En> my thirst, I see inexpressive houses, inexpressive faces, inexpressive gestures. Stones, bodies, ideas – everything is dead. All movement is a kind of standing still <En>, everything lies in the grip of stasis <En>. Nothing means anything to me <En>. Everything looks unfamiliar <En>, not because I find it strange <QuanI> but because I don't know what it is. The world is lost <R>. And in the depths of my soul – the only reality of the moment <R> – there is an intense, invisible pain, a sadness like the sound of someone weeping <En> in a dark room.

Excerpt E (p. 37-38)

Anyone wanting to make a catalogue of monsters <R> would need only <R> to photograph in words the <R> things that night brings to somnolent <En> souls who cannot sleep <R>. These things have all the incoherence of dreams without the unacknowledged excuse of sleep <En>. They hover like bats over the passivity of the soul, or like <R> vampires that suck the blood of our <Ex> submissiveness.

They are the larvae of decline and waste <R>, shadows filling <R> the valley, the last vestiges of fate <En>. Sometimes they are worms <QualI>, repellent <QualI> to the very soul that cossets and nourishes them; sometimes <R> they are ghosts <QualI> sinisterly haunting

nothing at all <En>; sometimes they emerge like <R> cobras <En> from bizarre grottoes of lost emotions <En>.

They are the ballast of falsehood <R>, their only purpose is to render us useless <En>. They are doubts from the deep <QualI> that settle in cold, sleepy, sleepy folds upon the soul <En> <DLP>. They are as ephemeral as smoke, as tracks on the ground <En>, and all that remains of them is the fact of their once having existed in the sterile soil of our awareness of them <En>. Some <R> are like fireworks of the mind that glitter for a moment between dreams <En>, the rest are just the unconsciousness of the consciousness with which we saw them <En>.

Like a bow that's come undone <Ex>, the soul does not in itself exist <R>. The greatest <R> landscapes all belong to a tomorrow we have already lived <En>. The interrupted conversation was a failure <R>. Who would have guessed life would be like this? <En>

The moment I find myself, I am lost <En>; if I believe, I doubt; <DLP> I grasp hold of something but hold nothing in my hand <Ex>. I go to sleep as if I were going for a walk <DLP>, but I'm awake. I wake as if I slept, and I am not myself <R>. Life, after all, is but one great insomnia <En> and there is a lucid half-awakeness <QualI> about <R> everything we think or do <R>.

I would be happy if only <Ex> I could sleep. At least <Ex> that's what I think now when I can't sleep <En>. The night is an immense weight pressing down on my dream of suffocating myself beneath the silent blanket <En>. I have <R> indigestion of the soul.

Always, after everything <R>, day will come, but it will be late, as usual <R>. Everything, except me, sleeps and is contented <DLP>. I rest a little without daring to sleep. And, confusedly, from the depths of my being the enormous heads of imaginary monsters emerge <DLP>. They are Oriental dragons from the abyss <En>, with illogical <R> scarlet <QualI> tongues <DLP> and lifeless eyes <En> that stare at my dead life which does not look back <En>.

Someone, please <DEI>, close the lid on all this <En>! Let me be done with consciousness and life <En>! Then <Ex>, fortunately, through the cold window with the shutters thrown back <En>, I see a wan thread of pallid light <En> beginning to disperse the shadows on the horizon <En>. Fortunately, what is about to break upon me is the day bringing rest, almost, from the weariness of this unrest <DLP> <En>. Absurdly <R>, right in the city centre, a cock crows <DLP>. The pale <QualI> day begins as I drift <Ex> into vague sleep <En>. At some point <R> I will sleep. The <R> noise of wheels evokes a cart passing by <En>. My eyelids sleep but I do not <R>. In the end, there is only Fate <En>.

Excerpt F (p. 252-253)

The world belongs to the unfeeling <R>. The essential condition for being <R> a practical man is the absence of any <Ex> sensitivity <QualI>. The most <R> important quality in everyday life <R> is that <R> which leads to action, that is, a strong will <En>. Now there are two things that get in the way of action – sensitivity <QualI> and analytical thought, which is, after all, nothing <R> more than thought plus <R> sensitivity. By its very nature, all action is the projection of the personality <DLP> onto the external world and since the external world is very largely <DEI> made up of other <Ex> human beings, it follows that any such <R>

projection of the personality will involve crossing someone else's path <En> and bothering <En>, hurting or trampling on others, depending on how one acts [En].

An inability to imagine other people's personalities, their pains and joys is, therefore, essential if one is to act <DLP>. He who sympathizes is lost <DUNS>. The man of action considers the external world as being made up exclusively of inert matter, either <Ex> inert in itself, like a stone that one either <DUNS> steps over or kicks to the side of the road <En>, or <R> like a human being who, unable to resist the man of action <C>, might just as well be a stone since he too will be kicked over or pushed to one side <En>.

The epitome <En> of the practical man is the strategist, because he combines extreme concentration of action with a sense of self-importance <DLP>. All life is war, and battle is, therefore <R>, the very <Ex> synthesis of life. <R> The strategist is a man who plays with life the way a chessplayer plays with chesspieces <R>. What would happen <DUNS> to the strategist <R> if, with each move made <DEI>, he thought <DLP> of the darkness he cast on a thousand homes <En> and the pain he caused in three thousand hearts? What would become <R> of the world if we were human? <QualI> If man really felt, there would be no civilisation. Art serves as an outlet for the sensitivity <QualI> action had to leave behind <En>. Art is the Cinderella who stayed at home because that's how it had to be.

Every man of action is essentially positive <QualI> and optimistic because those <R> who don't feel are happy. You can tell a man of action <En> because he's never in a bad <R> mood. The man <C> who works despite his <R> bad mood is a subsidiary of action; in life, <R> in life as a whole <En>, he might well be a book-keeper as in my particular case <DEI> <En>. What he won't be <R> is a ruler <QualI> of things <En> or men. Leadership <QualI> requires insensitivity <En>. Only the happy govern because to be sad it is necessary to feel <En>.

My <Ex> boss Vasques made a deal today which ruined <R> a sick man and his family. Whilst making the deal <R>, he completely forgot <R> the existence of that individual except as a commercial rival. Once the deal was done, his sensitivity flooded back <En>. Afterwards, of course, because had it happened before <En>, the deal would never have been done. 'I feel sorry for the chap <DVN>,' he said to me. 'He'll be destitute <DEI>.' Then, lighting up a <R> cigar, he added: 'Well, <DEI> if he needs anything from me' - meaning some kind <Ex> of handout - 'I won't forget <R> that thanks to him I've made a good deal <DEI> <En> and a few thousand escudos.'

<R> Vasques is not a bandit; he's a man of action <DEI>. The man <DUNS> who lost the move <DEI> in this particular <Ex> game could <R>, in fact, rely on him for help in the future, because Vasques is a generous man <DLP>

Vasques is the same as all men of action: captains <En> of industry and commerce, politicians, men of war, religious and social idealists, great poets and <R> artists, beautiful women, spoilt children <DEI> <R> <DLP>. The person who feels nothing has the whipband <En>. The winner is the one who thinks only those thoughts that will bring him victory <En>.

Excerpt G (p. 5)

Ah, now I understand! Senhor Vasques is Life; Life, monotonous and necessary <DLP>, commanding and unknowable <QualI>. This banal man represents the banality of life. On the surface he is everything to me, just as, on the surface, Life is everything to me <En>.

And if the office in the Rua dos Douradores represents life for me, the second floor room <C> I live in on that street represents Art <R>. Yes, Art, living <R> on the same street as Life <Ex> but in a different room <C>; Art, which offers relief <En> from life without actually <Ex> relieving one <Ex> of living, and which is as monotonous as life itself <En> but in a different way <En>. Yes, for me <ex> Rua dos Douradores embraces the meaning of all things <En>, the resolution <DUNS> of all mysteries, except the existence of mysteries themselves which is something <C> beyond resolution <En>.

C2: MacAdam

Excerpt A (p. 6)

I envy the people <Ex> – well, I don't know if I actually <C> envy them <Ex> – whose biographies <R> are written or who <R> write their own. In these disconnected impressions <En>, which I deliberately leave disconnected <Ex>, I shall narrate <R> my autobiography <R> in an indifferent sort of way <Ex>, without facts <DLP>; my history <QualI> without life. These are my Confessions, and if I don't say anything <DUNS> in them, it's because I really <Ex> have nothing to say.

What does it matter that someone confesses his worthiness or that he serves some useful purpose? <En> What happens to us either happens to everyone or only to us <En>: in the first instance, it's banal <En>; in the second <R> it's incomprehensible. By writing what I feel <R>, I can cool this febrile sensibility <En> of mine <Ex>. What I confess is unimportant, <R> because nothing is important <R>. I compose landscapes out of what I feel <En>. I compose carnivals <En> of sensations. I completely <En> understand women who embroider out of grief or knit because life exists <En>. My old aunt used to play <En> solitaire <QuanI> during the course of <Ex> infinite <R> family gatherings. These confessions of feeling are my solitaires <QualI>. I don't read them <QualI>, the way people read cards to know the future <En>. I don't put a stethoscope to them <C>, because in solitaire <QualI> the cards don't really <Ex> have any <Ex> value. I unravel <En> like a multicoloured skein, or I make yarn figures out of myself <R> that are like the ones braided by tense hands and passed from one child to another <En>. I just take care <R> that my <Ex> thumb doesn't miss making <Ex> the final knot. Later, I turn my hand over and the image changes <En>. And I start over.

Living is knitting according to the intensions of others <En>. But as we do it, our <R> thoughts are free and all the enchanted princes can stroll through <R> their parks between the instants <Ex> when the hooked ivory needle sinks into the yarn <C>. I crochet things <Ex>... I digress <En>... Nothing...

In my case, what can I count on about myself <En>? A horrible perspicacity about my <Ex> sensations and the profound awareness <QualI> of the fact <Ex> that I am feeling... An acute intelligence as regards destroying myself <En> and a power to dream that is eager <DLP> to amuse me <En> ...

Excerpt B (p. 63-64)

The clock over there in the back <R>, in the house deserted because everyone is asleep <R>, slowly drops the clear <En>, quadruple <R> sound of four o'clock in the morning <DUNS>. I

haven't gone <Ex> to sleep yet, nor do I expect to sleep. Unless something catches my attention, in which case I will not sleep <R>, or if my body weighs on me <DLP>, and for that reason I cannot calm down, I lie <QuanI> in the shadow, which <R> the vague moonlight of the streetlamps renders even more solitary <En>, the muffled <En> silence of my strange body. I don't know how to think <R>, because of the sleep <R> I don't manage to get <R>.

Everything around me is the naked, abstract universe <R>, made of nocturnal negations. I am divided <R> between being tired <Ex> and being upset <Ex>, and I manage to touch, with the sensation I am touching a body <QualI>, a metaphysical knowledge of the mystery of things. At times my soul softens, and then the formless details of everyday life <C> bob along <DEI> on the surface of my awareness <QualI>, and I am tossing around on the surface of <QualI> not being able to sleep. Other times, I wake from within the half-sleep in which I stagnated, and vague images of a poetic and involuntary color <QualI> let their noiseless spectacle pour through my distraction <A light that comes from far off <R> limits my weak vision; <En> it's the streetlights burning DLP> <En>. I don't have my eyes entirely closed <QualI>. A light that comes from far off limits <QualI> my weak vision; it's the streetlights <R> burning down below on the abandoned sides <QualI> of the streets.

How I wish I could stop <QualI>, sleep, substitute this intermittent awareness <QualI> with better, melancholy things spoken in secret to someone who doesn't know me!... <R>. How I wish I could stop <QualI>, pass fluidly <R> along the bank, <C> the flow and reflow <QualI> of a vast sea, in the visible coasts of the night in which <R> one might sleep!...<R> How I wish I could stop, <QualI> be incognito and external, be the movement of branches in far-off walks <QualI>, the tenuous fall of leaves, known more by their sound than by their falling <R>, the fine, high sea far off, rolling <R>, and all the indefiniteness of parks by night <R>, lost among continuous tangles, natural labyrinths of darkness!... How I wish I could stop <QualI>, be finished finally <R>, but with a metaphorical survival, be it the page of a book <R>, a single <Ex> tress of loose hair, the shaking of the vine growing <Ex> at the bottom of the half-open window, the unimportant steps <R> in the fine gravel at the curve, the last high smoke of the sleeping village <R>, the driver's forgetting his whip <QualI> at the matutinal side of the road... The absurd, the confusion, the extinguishing – everything that isn't <R> life...

Excerpt C (p. 224)

And that's how I am, futile and sensitive, with violent, absorbing impulses <R>, bad and good, noble and vile, but never with <R> a sentiment <En> that subsists, never with <R> an emotion that continues, that <R> penetrates <En> to the substance of my <Ex> soul. Everything in me is the tendency to be something else immediately <En>; an impatience of the soul with itself, as if with <R> an importunate child; a disquiet that always grows <R> and always stays the same. Everything interests me, but <R> nothing holds <QuanI> me. I take notice of <QualI> everything by always dreaming <R>, I fix the slightest <C> facial gestures of the person with whom I'm speaking <R>, I take in the miniscule <QualI> intonations of whatever they <R> express <C>; but as I hear them, I don't listen <R>, I'm thinking about something else, and the least of what I've taken in of the conversation <R> was any notion of what was said in it, of my part or the part <R> of the person with whom I was speaking <R>. For that reason <R> I often repeat <R> what I have already said <R> or ask a question he's already answered; <R> but I can describe, in four photographic words, the muscular configuration <QualI> with which he said whatever it is <Ex> I don't remember, or his tendency to hear <R> with eyes with which

he received the narrative I don't remember having delivered <R> to him. I am two, and both keep their distance <En> – Siamese twins who are not attached to each other <Ex>.

Excerpt D (p. 225-226)

The feelings that hurt most, the emotions that pain <QualI> most are the ones that are absurd – anxiety <QualI> over impossible things, precisely because they are impossible, nostalgia <QualI> for things <C> that never were, desire for what might have been, anguish <QualI> for not being someone else <C>, dissatisfaction with the existence of the world. All these halftones of the soul's awareness <QualI> create in us a sick <QualI> landscape, an eternal sunset of what we are. In that case <Ex> the act <Ex> of feeling ourselves is an abandoned <QualI> field at nightfall <QualI>, sad with reeds at the edge of a river <R> without boats, blackening <QualI> clearly between distant banks.

I don't know if these feelings are despondency's madness <En>, if they are reminiscences of some other world in which we might have been <R> – crossed, mixed reminiscences <R>, like things seen in dreams, absurd in the figure we see but not in their origin, if we knew it <R>. I don't know if there were other beings which we were, beings <Ex> whose greater completeness we incompletely <Ex> sense today <En>, in their shadow, which is what we are <C> – solidity lost <DLP> and we are imagining it badly with only the two dimensions of shadow we are living <R>.

I know that these thoughts <QualI> of emotion furiously inflict pain <QualI> in my soul. The impossibility of imagining a thing to which they correspond, the impossibility of finding something to replace <R> that which we embrace in a vision <R> – all this weighs on me <Ex> like a condemnation passed down who knows where, by whom, or why.`

But what remains from feeling all this is a clear <En> disgust with life and all its gestures, an anticipated fatigue of desire in all its forms, an anonymous disgust with all sentiments <En>. In this time of subtle anguish, it becomes impossible for us, even in dream, to be lovers, heroes, or happy <R>. All this is empty, even the idea that it exists <En>. All this is said in another language, incomprehensible to us, mere sounds of formless <Ex> syllables in our understanding. Life is empty, my soul is empty, the world is empty. All gods die a death greater than death. Everything is emptier than the void. It's all a chaos of insignificant things <En>.

If I think this and look around <Ex> to see if reality is killing me with thirst <R> I see inexpressive houses, inexpressive faces, inexpressive gestures. Stone, bodies, ideas – everything's dead. All movements are stopping points, all of them the same stopping point. Nothing says nothing to me <R>. Nothing is familiar <En> to me, not because I find it strange <QuanI> but because I don't know what it is. The world is lost <En>. And in the depth of my soul – the only reality at this moment <R> – there is an intense, invisible anguish, a sadness, like the sound of someone weeping <En> in a dark room.

Excerpt E (p. 87-88)

All anyone wants to make a catalogue of monsters <R> has to do is verbally <R> photograph <QualI> the things night brings to drowsy <En> souls who cannot fall asleep <R>. Those things have all the incoherence of dreams, but the dreamer <Ex> doesn't have even the unconscious

excuse of being asleep <En>. They float like bats over the soul's passivity, or like <Ex> vampires that suck the blood of submission <QualI>.

They are larvae from the hillsides <QualI> or from garbage <QualI>, shadows that swell the valley <En>, vestiges that remain of destiny. Sometimes they are worms <QualI>, nauseating even to the soul that nurtures and raises <QualI> them; other times they are specters that prowl around nothing in a sinister fashion <DLP>; yet other times they emerge as <R> snakes from the caverns of lost emotions <En>.

Ballast of falsity <R>, they are useless except to make us useless <En>. They are doubts from the abyss, left <QualI> in the soul dragging along <Ex> their somnolent, cold wrinkles <En>. They last through smoke <DEI>, they leave <En> tracks, and there is nothing <C> more than this of their having existed in the sterile substance than the existence of an awareness of them <Ex>. Any of them <R> is like an intimate fireworks display: <En> it sparks for a while in dreams, <En> and the rest is our unconsciousness of the awareness <QualI> with which we saw it.

Its <Ex> string untied, the soul does not exist in itself. The grand landscapes are for tomorrow; <R> we have already lived. The interrupted conversation failed <R>. Who would have said life would be like that? <R>

If I find myself, I lose myself <DLP>; I doubt if I believe <En>; I do not have if I once <Ex> obtained. As if I were strolling <R>, I sleep, but I am awake. As if I had fallen asleep, I wake up <R>, and I don't belong to myself. Life, ultimately <En> is in itself one grand insomnia, and there is a lucid disorientation in everything we think and do.

I would be happy if I could sleep. That's my <Ex> opinion at this moment, because I'm not sleeping. The night is an immense weight after drowning me with the mute blanket I dream about <En>. I suffer indigestion in my soul <En>.

Always, after the after, the day will come, but as usual it will be late <DLP>. Everything sleeps and is happy except me. I rest a while without daring to sleep. And huge <En> monster heads without being emerge confusedly <R> from the depth of who I am. They are oriental dragons from the abyss <DLP>, with red <QuanI>, illogical tongues <QualI>, with eyes that stare lifelessly <R> at my dead life, which does not stare back <R>.

The lid, for the love of God, the lid! Let unconsciousness and life finish me <DLP>! Happily <QualI>, through the cold window <QualI>, a sad line <QualI> of pale light begins to force the shadow from the horizon <En>. Happily <QualI>, the day is going to shine <DLP>. I rest <DUNS>, almost, from the fatigue <En> of disquiet. A rooster crows – absurd – right here <R> in the city. The livid day begins in my vague dreams <QualI>. Someday I shall sleep. A noise of wheels equals <C> a cart. My eyelids sleep, but I don't <R>. Everything, in sum, is Destiny.

Excerpt F (p. 266)

The world belongs to him who don't feel <R>. The essential condition for being <R> a practical man is the absence of sensibility <QualI>. The principal quality in the practice of life is that quality that leads to action, that this, will. <R>There are two things that interfere with action – sensibility <QualI> and analytical thinking <R>, which is, after all, no more than thinking with sensibility <DLP>. All action is, by nature, the projection of personality on to the external world, and since the external world is to a great and principal extent <DEI> created <X> by

human beings, it follows that this projection of personality essentially consists in our running into ourselves <X> on someone else's road <DEI>, our <R> upsetting <DUNS>, wounding, and smashing others, according to our way of doing things <En>.

Therefore, to act it is necessary <R> that we do not easily imagine the personalities of others, their pain and their joy. He who sympathizes stops. The man of action considers the external world as made up exclusively of inert matter – or inert <ex> in itself, like a stone he <C> steps over or kicks off the road <En>, or inert like a human being who, because he cannot fight against it <C>, might just as well be made of stone <En>, since, like a stone, he has either been kicked aside or stepped over <En>.

The supreme example of the practical man, who <R> combines extreme concentration of action with <R> extreme importance, is the strategist. Life is war, and battle is, therefore, the synthesis of life. <R> The strategist is a man who plays with lives like the chess player uses chessmen <DEI>. What would become <R> of the strategist if he thought that each of his moves <Ex> puts night in a thousand homes and grief in three thousand hearts? What would become <R> of the world if we were human? <QualI> If man really felt, there would be no civilisation. Art serves as an escape for the sensibility that action had to forget. Art is the Cinderella who stayed home because it had to exist <En>.

Every man of action is essentially lively and optimistic, because anyone who doesn't feel is happy. It's possible to recognise <En> a man of action because he's never in a bad mood <En>. Anyone <R> who works, even if he's in a bad mood, is a subsidiary of action; he might be in life, in the grand generality of life <En>, a bookkeeper, as I am in its particularity. What he cannot be is a leader <QualI> of men or things <R>. Leadership belongs to insensibility. Happy people govern <R> because to be sad we <R> must <DUNS> feel things <Ex>.

Our <R> boss, Vasques, made a business deal <DEI> today by which <R> he ruined a sick man and his family. While he was making the deal <R>, he completely forgot <R> that the <R> man existed, except as a business rival <En>. Once the matter <R> was closed <En>, sensibility came to him. Only afterwards of course, since, <R> if it had come first, <En> the deal would never have been made. "I'm sorry for the guy," he told me. "He'll end up in misery" <DEI>. Later, lighting up his cigar, he added, "In any case, if he needs anything from me (by which he meant charity), "I won't forget that I owe him a good deal and a fat profit."

Our <Ex> boss Vasques is not a crook; he's a man of action. The one who lost this time <DEI> <R>can in fact – Vasques is a generous man – <R> count on his charity in the future.

All men of action are like our <Ex> boss Vasques <DLP> – industrial and commercial leaders, politicians, professional soldiers <QualI>, religious and social idealists, great poets and <R> artists, beautiful women, children who do as they please<DEI> <En>. He who does not feel commands <DLP>. He who only thinks what he needs to conquer wins <DLP>.

Excerpt G (p. 111)

Ah, now <Ex> I understand! The boss Vasques is Life. Life, monotonous and necessary <R>, commanding and unknown. This banal man represents the banality of Life. He is everything for me <DEI>, outwardly, because Life is everything for me outwardly.

And if the office on the Rua dos Douradores represents life for me, this third-floor room <R> where I live, on the same Rua dos Douradores, represents Arte for me. Yes, Art, which lives on

the same street as Life, although in a different place, Art that alleviates life without alleviating living, <R> that is as monotonous as life itself <En>, but only in a different place. Yes, this Rua dos Douradores contains for me the entire sense of things, the solution to all enigmas, except for the existence of enigmas, which is an enigma <Ex> without solution <En>.

C3: Zenith

Excerpt A (p. 20)

I envy – but I am not sure <C> that I envy – those for whom a biography could be written<R>, or who could <R> write their own. In these random <En> impressions, and with no desire to be other than random <Ex>, I indifferently narrate my factless autobiography <R>, my lifeless history <QualI>. These are my Confessions, and if I say nothing <R>, it's because I have nothing to say.

What is there to confess that's worthwhile or useful? <En> What has happened to everyone or only to us; if to everyone, then it's no novelty, and if only to us, <DLP> then it won't be understood <En>. If I write what I feel, it's to reduce <R> the fever of feeling. What I confess is unimportant <R>, because everything is unimportant <R>. I make landscapes out of what I feel. I make holidays of my <Ex> sensations. I can easily understand <En> women who embroider out of sorrow or who crochet because life exists <R>. My elderly <En> aunt would play <R> solitaire throughout the endless evening <En>. These confessions of what I feel <R> are my solitaire. I don't interpret them like those who read cards to tell the future <QualI>. I don't probe them, because in solitaire the cards don't have any special significance <En>. I unwind myself like a multi-coloured skein, or I make string figures of myself <R>, like those woven on spread <QualI> fingers and passed from child to child <En>. I take care only that my thumb not miss its <R> loop. Then I turn over my hand and the figure changes <R>. And I start over.

To live is to crochet according to a pattern we were given <En>. But while doing it the mind is at liberty <En>, and all enchanted princes can stroll in their parks between one and another plunge <R> of the hooked ivory needle. Needlework <En> of things... Intervals <R>... Nothing...

Besides, what can I expect from myself <En>? My sensations in all their horrible acuity, and a profound awareness of feeling... <DLP> A sharp mind <QualI> that destroys me <R>, and an unusual capacity for dreaming to keep me entertained <En> ...

Excerpt B (p. 33-34)

The clock in <R> the back of the <R> house (everyone's sleeping) <R> slowly lets <R> the clear quadruple sound of four o'clock in the morning fall <DUNS>. I still haven't fallen asleep <R>, and I don't expect to <R>. There's nothing on my mind to keep me from sleeping and no physical pain to prevent me from relaxing <En>, but the dull silence of my strange body <En> just lies <QuanI> there in the darkness, made even more desolate by the feeble moonlight of the

streetlamps <En> <DLP>. I don't know how to think, because of the sleep I don't manage to get <R>.

Everything around me is naked, abstract universe <R>, consisting of nocturnal negations <R>. Divided <R> between tired and restless <En>, I succeed in touching <En>— with the awareness <QualI> of my body – <R> a metaphysical knowledge of the mystery of things. Sometimes my soul starts fading <En>, and then the random details of daily life float on the surface of consciousness, and I find myself entering amounts while floundering in sleeplessness <En>. At other times <R> I wake up from the half-sleep I'd fallen into <R> <En>, and hazy images <En> <DR> with poetical and unpredictable <QualI> colours <QualI> play out their silent show <DLP> to my inattention <En>. My eyes aren't completely closed <R>. My faint <En> vision is fringed by a light from far away; <DR> it's from the street lamps <R> that border the deserted <QualI> street down below <DLP>.

To cease, to sleep, to replace this intermittent consciousness with better, melancholy things, whispered <En> in secret to someone who doesn't <R> know me!... To cease, to be the ebb and flow <DEI> of a vast sea, fluidly <R> skirting real shores, on a night in which one really sleeps! <R>... To cease, to be unknown <QualI> and external, a swaying of branches in distant rows of trees <En>, a gentle <QualI> falling of leaves <R>, their sound noted more than their fall <En>, the ocean spray of far-off fountains <En>, and all the uncertainty <QualI> of parks at night <R>, lost in endless tangles <En>, natural labyrinths of darkness!... To cease, to end at last, but surviving <DLP> as something else <En>: <R> the page book <R>, a tuft <QualI> of dishevelled hair, the quiver of the creeping plant <En> next to a half-open window <R>, the irrelevant footsteps <DUNS> in the <R> gravel of the bend, the last <R> smoke to rise from the village going to sleep <R>, the wagoner's whip left <En> on the early morning <DEI> roadside <R>... Absurdity <R>, confusion, oblivion <En> – everything that isn't life...<R>

Excerpt C (p. 20)

<R> Futile and sensitive, I'm <Ex> capable of violent and consuming impulses <En> – <DR> both good and bad <DLP>, noble and vile – but never of a sentiment that endures, never of an emotion that continues, <R> entering <R> into the substance of my <Ex> soul. Everything in me tends to go on <R> to become something else <En>. My <Ex> soul is impatient with itself <DLP>, as with a bothersome child <R>; its <R> restlessness <QualI> keeps growing and is forever the same <R>. Everything interests me, but <R> nothing holds <QuanI> me. I attend to everything, dreaming all the while <R>. <DR> I note <QualI> the slightest <QualI> facial movements of the person <C> I'm talking with, <R> I record the subtlest inflections <En> of his <R> utterances; but I hear without listening <DLP>, I'm thinking of something else, and what I least catch in the conversation is the sense <En> of what was said <R>, by me or by him <En>. And so <R> I often repeat to someone what I have already repeated <R>, or <R> ask him again what he's already answered <R>. <DR> But I'm able <En> to describe, in four photographic words, the facial muscles <QualI> he used to say what I don't recall <En>, or the way he listened with his eyes to the words <DLP> I don't remember telling him <En> <R>. I'm two, and both keep their distances – Siamese twins that aren't attached.

Excerpt D (p.171-172)

The feelings that hurt most, the emotions that sting most, are those <R> that are absurd: <DR> the longing for impossible things, precisely because they are impossible; <R> nostalgia for what never was; the desire for what could have been; regret over not being someone else <En>; dissatisfaction with the world's existence. All these half-tones of the soul's consciousness create in us a painful landscape, an eternal sunset of what we are. The sensation we come to have ourselves <C> is of a deserted <DUNS> field at dusk <En>, sad with reeds next to a river without boats, its glistening waters blackening <En> between wide <QualI> banks.

I don't know if these feelings are a slow madness born <Ex> of disconsolation or <Ex> if they're reminiscences of some other world in which we've lived <R> – jumbled, criss-crossing <En> remembrances, like things seen in dreams, absurd in the form they come to us <En>, but not in their origin, if we knew what it was <R>. I don't know if we weren't in fact other beings, whose greater completeness we can sense today <En>, incompletely <R>, forming at best a sketchy notion of their lost solidity <En> in the <R> two dimensions of our present lives, <En> more shadows of what they were<C> <En>.

I know these thoughts of the emotion ache bitterly <En> in the soul. Our inability to conceive of anything they could correspond to <En>, the impossibility of finding a substitute for what they embrace in our imagination <En> – all of this weighs like a harsh sentence handed down <Ex> no one knows where, or by whom, or why.

But what remains from feeling all this is an inevitable <En> disaffection <QualI> with life and all its gestures, a foretasted weariness of all desires in all their manifestations <En>, a generic distaste <En> for all feelings. In these times of acute <QualI> grief, it is impossible – even in dreams – to be a lover, to be a hero, to be happy. All of this is empty, even in our <R> idea of what it is. It's all spoken in another language that we can't grasp – <En> mere nonsense syllables to our understanding <En>. Life is hollow, the soul hollow, the world hollow. All gods die a death greater than death. All is emptier than the void. All is a chaos of things that are nothing <En>.

If, on thinking this, I look up to see if reality can quench my thirst <En>, I see inexpressive façades, <En> inexpressive faces, inexpressive gestures. Stones, bodies, ideas – all dead. All movements are one great standstill. <R> Nothing means anything to me <En>. Nothing is known to me, not because it's unfamiliar <QualI> but because I don't know what it is. The world has slipped away <En>. And in the bottom of my soul – as the only reality of this moment – there's an <R> invisible grief, a sadness like the sound of someone crying <R> in a dark room.

Excerpt E (p. 209 -210)

All it would take to make a catalogue of monsters is to photograph in words <En> the things the night brings to drowsy souls unable to sleep <En>. These things have all the incoherence of dreams without the alibi <En> of sleeping <R>. They hover like bats over the soul's passivity, or like <Ex> vampires that suck the blood of submission.

They're larvae from the debris on the hillside <En>, shadows that fill the valley, remnants left by destiny <En>. Sometimes they're worms <QualI>, loathsome <En> to the very soul that cradles and breeds <QualI> them; sometimes <R> they're ghosts that sinisterly skulk around nothing at all; sometimes they pop out <QualI> as snakes <R> from the absurd hollows of spent <QualI> emotions.

Ballast of falseness <R>, they're useful for nothing but to render us useless <En>. They are doubts from the abyss that drag their cold and slithery bodies across the soul <DLP> <En>. They hang on as smoke <DEI> <En>, they leave tracks <En>, and they never amounted to more than the sterile substance of our awareness of them <En>. One or another <R> is like an inner <QualI> firework, sparking between dreams <En>, and the rest is what <R> our unconscious consciousness saw of them <R> <En>.

Dangling, <Ex> untied ribbon, the soul doesn't exist in and of itself <Ex>. The great landscapes belong to tomorrow <En>, and we have already lived. The conversation was cut short and fizzled <Ex> <En>. Who would have thought life would turn out <R> like this?

I'm lost <R> if I find myself; I doubt what I discover <En>. I don't have what I've obtained <R>. I sleep as if I were taking a walk <DLP>, but I'm awake. I wake up as if I'd been sleeping <DLP>, and I don't belong to me. Life, in its essence <En>, is one <R> big insomnia, and all that we think or do <R> occurs in a lucid stupor <DLP> <En>.

I'd be happy if I could sleep. This is what I think now <En>, because I'm not sleeping <En>. The night is an enormous weight beyond <En> the silent blanket of dreams under which I smother myself <DLP>. I have <R> indigestion of the soul.

After this is over, <En> morning will come as always <Ex>, but it will be too late, as always. Everything sleeps and is happy except me. I rest a little, without even trying <QualI> to sleep. And huge <En> heads of non-existent monsters <En> rise <QualI> in confusion <R> from the depths of who I am. They're Oriental dragons from the abyss, <En> with their red <QuanI> tongues hanging <Ex> outside of logic and their eyes deadly staring <En> at my lifeless life that doesn't stare back <R>.

The lid, for God's sake <DEI>, the lid! Close the lid on unconsciousness and life <En>! Fortunately, through the open shutters <DLP> of the cold window <En>, a bleak thread of pale light begins to chase darkness from the horizon <En>. Morning, fortunately <DLP>, is what's going to break <En>. The disquiet that so wearies me has almost quieted down <En>. A cock crows absurdly <R> in the middle of the city. The wan day begins in my vague slumber <En>. Eventually I'll sleep <En>. The noise of wheels tells me there's a cart <C>. My eyelids sleep, but not I. Everything, finally, is Destiny.

Excerpt F (p. 257)

The world belongs to those who don't feel <R>. The essential condition for being a practical man <R> is the absence of sensibility. The chief requisite <En> for the practical expression of life <En> is will, because this leads to action <En>. Two things can thwart action – <En> sensibility and analytical thought, the latter of which is just thought with sensibility <En>. All action is by nature, the projection of our <Ex> personality on to the external world, and since the external world is largely and firstly <DEI> made up of human beings, it follows that this projection of personality <R> is basically a matter of crossing other people's path <En>, of hindering, hurting or overpowering <En> them, depending on the form our action takes <En>.

To act, then, requires a certain incapacity for imagining the personalities of others <En>, their joys and sufferings <En>. Sympathy lead to paralysis <En>. The man of action regards the external world as composed exclusively of inert matter – either intrinsically inert, like a stone he walks on or kicks out of his path <En>, or inert like a human being who couldn't resist him

and thus might as well be a stone as a man since <En>, like a stone, he was walked on or kicked out of the way <En>.

The best <QualI> example of the practical man is the military <Ex> strategist, <DLP> in whom extreme concentration of action is joined to its extreme importance <En>. All life is war, and the battle is life's synthesis <R>. The strategist is a man <R> who plays with lives like the chess player with chess pieces <DUNS>. What would become <R> of the strategist if he thought about how each of his moves <R> brings night to a thousand homes and grief to three thousand hearts? What would become <R> of the world if we were human <QualI>? If man really felt, there would be no civilisation. Art gives shelter <En> to the sensibility that action was obliged <En> to forget. Art is <R> Cinderella, who stayed at home because that's how it had to be <Ex>.

Every man of action is basically cheerful and optimistic, because those who don't feel are happy <R>. You can spot <En> a man of action by the fact that he's never out of sorts <En>. A man who works <R> in spite of being out of sorts is an auxiliary <En> to action. <R> He can be a bookkeeper, as it were, in the vast general scheme of life <En>, as I happened to be in my own particular life <En>, but he cannot be a ruler <QualI> over things or men <R>. Rulers requires insensibility <En>. Whoever governs <R> is happy, since to be sad one has to feel.

Today my boss, Senhor <Ex> Vasques, <R> closed a deal that brought a sick man and his family to ruin <R>. As he negotiated the deal he completely forgot that this man existed, except as the opposing commercial party. After the deal was closed, he was touched by sensibility <En>. Only afterwards, of course, since otherwise the deal would never have been made <R>. 'I feel sorry for the fellow,' he told me. 'He's going to wind up being destitute <DEI>.' Then, lighting up a cigar, he added: <R> 'Well, <DEI> if he needs anything from me' – meaning some kind of <Ex> charity – 'I won't forget <R> that I have him to thank for a good business deal <Ex> and a few thousand escudos.

Senhor <DUNS> Vasques is not a crook; he's a man of action. The loser in this game <En> can indeed count on my boss's charity in the future <R>, for he's a generous man <En>.

Senhor <DUNS> Vasques is like all men of action <R>, be they <R> business leaders, industrialists <R>, politicians, military commanders <En>, social and religious idealists, great poets, great artists, beautiful women, or children who do what they please <DEI> <En>. The one <R> who ordains <En> is the one who doesn't feel. The one who succeeds is the one who thinks only of what is needed for success <En>.

Excerpt G (p. 19)

Ah, I understand! Vasques my <Ex> boss <R> is Life – monotonous and necessary, imperious and inscrutable Life <en>. For me he is everything<DEI> <DLP>, externally speaking <En>, because for me Life is whatever is external <En>.

And if the office on the Rua dos Douradores represents life for me, the second-floor room <R> where I live, on this <R> same Rua dos Doradores, represents Art for me. Yes, Art, residing <En> on the very same street as Life, but in a different place. Art, which gives me relief <R> from life without relieving me of living, being as monotonous as life itself <En>, <R> only in a different place. Yes, for me <Ex> the Rua dos Douradores contains the <R> meaning of

everything <DUNS> and the answer to all riddles <En>, except for the riddle of why riddles exist, which can never be answered <En>.

C4: Iain Watson

Excerpt A (p. 4-5)

I envy – without really knowing if I truly envy <C> – those men <Ex> whose biography can be written or who are capable <En> of writing their own. In these chaotic impressions <DEI>, I recount <ESL> with indifference <R> my autobiography devoid <En> of facts, my life-story <Ex> without life. All <R> this, in confidence <DUNS>. And if I tell nothing, it is because I have nothing to tell.

What can one recount <DUNS> that is interesting <X> or useful? All <En> that has happened to us, either <DUNS> as happened to everybody else, or to us alone <R>; in the former <DUNS> case, it is not new <QualI>, and, <DR> in the latter <DUNS>, it is incomprehensible. If I write about what I feel, it is because in doing so <R> I diminish the fever of feeling. What I admit to <DUNS> is without interest <DUNS> as nothing holds <En> any interest <DUNS>. <R> <R> I perfectly <En> understand <DLP> those women who do needlework <QualI> because of sorrow, and those who crochet because life exists >En>. An <QualI> old aunt of mine, played <DUNS> patience during the infinity <R> of evening after evening <Ex>. These admissions <DUNS> of my feelings are my sort <Ex>of patience. I do not interpret them as one <DUNS> who needs <DUNS>cards to know the future. I do not listen to them <QualI> since, <DUNS> as in the game of <Ex> patience, the cards, if one is accurate <Ex>, have no value. I unroll <En> myself, like a polychrome caterpillar <En>, or rather <Ex> I create <En> for myself <R> those cat's cradles, made of string <En> by children, in complicated form <Ex>, on their taut fingers <X>, and which they pass from hand to hand <X>. I only take care that the thumb does not let slip the strand which belongs to it <En>. Then I reverse <En> my hands and a new form appears <En>. And I start all <Ex> over again.

Living is crocheting <R> with the wishes <En> of others. Nevertheless <DUNS>, as the crochet needle advances <Ex>, one's <Ex> thoughts remain <En> free, and all the Prince Charmings <En> can stroll about in their enchanted <Ex> gardens <En>, between the clickings and clackings <En> of the ivory needle with its crooked end <En>. Crochet of things... Intermezzi <En>... the void <En>...<R> <R> <R>

Excerpt B (p. 31-32)

The grandfather-clock <En> down there at the end <En> of a deserted house – for everyone – <X> gently exudes <En> that quadruple clear chime <En> which rings four o'clock when night comes <Ex>. I am not yet asleep <R> and no longer hope to be <R>. Without anything holding my attention <En>, preventing me so from sleeping <En>, or any pain in my body <En> precluding thus any rest <R> – I lie prostrate <En> in the darkness <En>, rendered even more solitary <En> by the vague lunar light <En> of the street lamps <DLP>; I lie prostrate under the weight silence of my body <Ex> become alien <R>. I no longer can think, <En> I am so tired; <En> I no longer can feel, sleep evades me so much <En>.

Everything around me is naked, an abstract universe <R> made of nocturnal dealings <X>. I divide myself between exhaustion <En> and anxiety, and I succeed in grasping <En>, thanks <En> to the sensation of my body, a metaphysical knowledge of the mystery of things. Sometimes my spirit <En> flags <X>, <R> then formless details of my daily <QualI> life skim <En> the surface of my consciousness, and there I am filling up columns with figures <En> according to the waves of insomnia <En>. Or else <DUNS> I wake from that semi-sleep <En> where I stagnated, and ill-defined <En> images in my empty mind cause to parade noiselessly their spectacle <En> with its haphazard and poetical hues <En> <DLP>. My eyes are not entirely shut <DLP>. My fuzzy vision is bordered by a gleam <En> from afar <DLP>; it is that of <R> the street lamps <R> lit down there on the deserted <QualI> frontiers <QualI> of the street.

To cease, to sleep, to replace that interpolated <En> consciousness by <R> better things, melancholic <R>, whispered <En> in secret to someone <En> who does not <R> know me!... To cease, to flow agile and fluid <En>, flux and reflux of a mighty <En> sea, along shores visible in the night where one really slept!... <En> to cease, to exist <En> incognito, on the outside <QualI>, to be <Ex> the rustling <En> of branches in spaced-out <X> alleys, a falling of light <QualI> leaves <DLP>, more guessed at <QualI> than seen <QualI>, high sea of the distance <QualI> and thin jets of water <QualI>, and everything that is undefined <R> in parks at night time <En>, lost in endless criss-crossings <En>, natural labyrinths of the shadows <QualI>!... To end, to cease <R> to be <Ex> finally, but with a metaphysical existence <En>, to be the page in a book, a <R> lock of hair in the wind <Ex>, a wavering of a plant climbing <R> in the frame <En> of a half-open window, unimportant footsteps <R> on the path's <En> fine gravel <DLP>, the final smoke rising from a sleeping village <En>, the carter's <QualI> whip forgotten on the edge of a morning track <En>... Anything at all <Ex> which is absurd, chaotic, even smothered <En>— anything at all, except life... <En>

Excerpt C (p. 108-109)

And so <R> I am, futile and sensitive, capable of violent and absorbing impulses, good and bad <R>, noble and vile, but never of a feeling which lasts, <R> never of an emotion which continues, and penetrates <En> the substance of my <R> soul. Everything in me can be summed up as an urge to be immediately something else <En>; an impatience of the soul with itself, like an importunate child; a disquiet which is <Ex> always on the increase <R> and always identical <En>. Everything interests me and nothing retains my attention <Ex>. I apply myself <En> to everything by continually <En> dreaming; I pin down <DUNS> the slightest details of the facial expressions <En> of the person <Ex> I am talking to. <DR>I register the intonations down to the last millimetre of what he expresses <En>; but, even listening <R>, I do not hear him, since <Ex> I am in the process of <Ex> thinking about something else, and what I remember least about our conversation is precisely what was said – by one or the other <En>. So, <DUNS> very often, I repeat to people <QualI> what I have already told them <R>, I ask over <R> again a question to which they have already replied <En>; but I can describe, in four photographic words, the facile expression <X> <R> which they employed to say what I no longer remember <En>, or this <R> tendency to listen only what I no longer remember <En>, or this tendency to listen only <Ex> with the eyes to the story which I do not remember having told them <En>. I am two – and both of them keep their distance <En>, Siamese twins linked by nothing <QualI>.

Excerpt F (p. 183)

The world belongs to those <R> who feel nothing <R>. The essential condition of being a practical man <R> is the absence of sensibility. The principal quality in the practice of life is that which leads to action, that is to say <R> will power. Now, the things which put a brake <DUNS> on action <R> are sensibility and analytical thought, which itself is nothing more, after all, than thought doted with sensibility <En>. All action is, by its nature, the projection of the personality on to the world outside <R>, and as, for the most part, <DEI> the exterior world is made up of human beings, it may be deduced that <R> this projection of the personality succeeds <Ex> essentially by blocking <DEI> others' paths <R>, by perturbing <En>, wounding and crushing others, in function of our behaviour <En>.

In order to act <Ex>, it is vital <En> that we do not easily imagine others' personalities with their joys and their sufferings <R>. If one sympathises, one stops dead <Ex>. The man of action sees the outside world as been formed <R> exclusively of inert matter – either <DUNS> inert in itself like a stone he <DUNS> walks on or kicks out of his way <En>; or inert like a human being who, not knowing how to resist him <En>, might just as well be either a man or a stone <En>, since he treats him the same way: either he kicks him aside, or he walks walks over him <En>.

The ultimate example of the practical man, as it unites <En> the extreme concentration of action with its extreme importance, is that of the strategist. The whole <Ex> of life is a war, and hence <R> the battle is the synthesis of life. Now, the strategist is a man who plays with human <Ex> lives like a chess player with his <R> pieces <DEI>. What would become <R> of the strategist if he thought that his every move <R> brought <R> night to a thousand homes and pain to three thousand hearts? What would become <R> of the world if we were human <QualI>? If mankind synthesized truth <En>, there would be no civilisation. Art serves as a bolt-hole <En> for the sensibility, which has persisted in forgetting action <En>. Art is the Cinderella who stayed at home because it had to do so <R>.

Today <DLP> my <Ex> employer <DUNS>, Vasques, concluded a business deal <DEI> which ruined a sick man and his family <En>. While he was negotiating <R>, he had entirely forgotten <R> the other's existence <R> except as an adversary on the commercial level <R>. Once the deal was concluded, his feelings returned. <R> <En> Of course, only afterwards for if they had come back before <DLP>, the deal would never have been struck <En>. 'I'm sorry for that wretch,' <DVN> <En> he said to me. 'He's going to end up in the street.' <DEI> <Ex> Then, lighting a cigar, he added, 'Whatever happens, <DEI> if he ever needs a favour from me' – meaning charity – 'I'll never forget <R> I owe him for a good deal worth quite a packet.' <En>

<X> Paragraph was moved to a different place in the excerpt.

My employer <DUNS>Vasques is no crook: he is a man of action. The one who lost his shirt <En> can really count on his future charity, <DLP> as my employer <DUNS> Vasques is a generous man.

All men of action resemble my employee Vasques <DLP> – presidents of industrial or commercial enterprises <En>, politicians, military men <QualI>, religious or social ideologues <En>, great poets and painters <QualI>, pretty woman or spoilt <Ex> children, who do exactly <Ex> as they please <DEI> <En>. He who has no feelings gives orders <DLP>. The one who wins <DLP> only thinks about what is necessary to win <En>.

Excerpt G (p. 48)

I have understood! <R> My employer <DUNS> Vasques, is Life! <R> Monotonous necessary Life, giving orders and being misunderstood <En>. That <R> trivial man represents the triviality of Life. He is everything to me, from the exterior, since Life is everything to me, from the exterior.

And if my <Ex> office in Douradores Street <DVN> represents Life for me, my flat on the second floor <R>, where I live, also in Douradores Street <R>, represents Art <R>. Yes. Art living <R> in the same street as Life, but in a different place. <R> Art which provides a respite from Life <En> without however <Ex>, providing a respite <En> from living, and <R> which is equally monotonous as Life <En> – being simply in a different place <En>. Yes, for me this Douradores Street <DLP> contains <R> the entire meaning of things, the solution to every enigma – except that of their very existence <R>, since it is precisely that enigma which is not open to solution <En>.