

TRADUCTIONS GIGOGNES

or

TRANSLATION

OF A TRANSLATION

OF A TRANSLATION

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Abstract:

The purpose of this thesis is to create a grid to assist in analysing three works of migration literature selected from the anthology, *Retrato de una nube: Primera antología del cuento hispano canadiense* (Molina Lora & Torres-Recinos, 2008) that would be informative in carrying out their translation with greater depth and scope, including language, discourse and real-life experience. My choice for a model was a recasting of Octavio Paz's diachronic sequence "translations of translations of translations" (1979, p. 14) into its synchronic equivalent.

Translation of the surface text or my interlinguistic (microtextual) translation from Spanish into English is the starting point, and the other two levels then need to be defined in relation to this first one. The next structural level in the sequence is the level that is normally consulted by the translator when the microtext is not sufficient for a satisfactory translation, i.e. the level of the macrotext, where there are networks of elements: plot, characterization, dialogue along with power relations and other characteristics reflected in the dialogue as discovered using critical discourse analysis. These larger discursive structures make up a level, a subtext that "encloses" the previous one. Since the texts chosen are works of migration literature, this subtext deals with migration and with the corresponding characteristics. At this level the translation is that of the migrant from one nationality to another represented with the characters and elements of this migration. Level 3 (the anthropological) is the third translation that encloses the other two, that of the migrant author, who translates him/herself from one nationality to another and who shows diasporic and hybrid characteristics reflected through the (micro)textual and discursive layers.

The resulting structure is that of three vertical levels of translations that are synchronic and vertical rather than diachronic and horizontal (as Paz seems to have imagined) that not only

describe translations internally but that also translate between themselves externally and in both directions: the linguistic (microtextual) into the discursive, and inversely, and the discursive into the anthropological, and inversely.

Key words: Translation, migration literature, critical discourse analysis, discursive translation, anthropological translation.

Résumé :

L'objectif de cette thèse consiste en l'élaboration d'une nouvelle grille d'analyse de trois nouvelles de la littérature migrante hispano-canadienne sélectionnées de l'anthologie, *Retrato de una nube: Primera antología del cuento hispano canadiense* (Molina Lora & Torres-Recinos, 2008) pour entreprendre et justifier leur traduction avec un plus grand degré de profondeur et une portée plus large, à la fois linguistique, discursive et phénoménologique. En vue de développer cette grille, j'ai choisi de revisiter la séquence diachronique d'Octavio Paz, « traductions de traductions de traductions »¹ et de la transposer en son équivalent synchronique.

La traduction interlinguistique (microtextuelle) de l'espagnol vers l'anglais constitue le point de départ, les deux autres niveaux devant être définis par rapport à celui-ci. Le niveau structurel qui suit dans la séquence est le niveau normalement consulté par le traducteur ou la traductrice lorsque le microtexte ne suffit pas à la réalisation d'une traduction adéquate, à savoir le niveau du macrotexte, où il existe une série de réseaux de signifiants, que ce soit l'intrigue, la caractérisation des personnages, les dialogues où se révèlent les relations de pouvoir entre ces

¹ See (Paz 1971, p. 9): “traducciones de traducciones de traducciones” (my translation above)

derniers, et d'autres caractéristiques relatives à la mise en œuvre de ces dialogues, tel qu'on les découvre en appliquant une analyse critique du discours. Ces grandes structures discursives constituent un sous-texte qui « renferme » le précédent. Puisque les textes choisis sont des œuvres de littérature migrante, ce sous-texte traite de la migration et de ses caractéristiques socio-discursives. À ce niveau, la traduction est celle du migrant qui « passe » d'une identité nationale à l'autre, avec tous les personnages et tous les éléments que ce passage suppose. Le troisième niveau, de type anthropologique, est la troisième traduction qui renferme les deux autres, celle de l'auteur-migrant qui traduit en quelque sorte sa nationalité en une autre, et qui présente des caractéristiques hybrides et diasporiques traversant les couches (micro) textuelle et discursive.

La structure obtenue est celle de trois niveaux de traduction qui sont synchroniques et verticaux plutôt que diachroniques et horizontaux (comme Paz semble les avoir imaginés), formant ainsi non seulement des traductions internes à chaque niveau, mais qui se traduisent aussi entre eux et dans les deux sens: le linguistique (microtextuel) se traduit dans le discursif, et inversement, et le discursif dans l'anthropologique, et inversement.

Mots-clé : Traduction, littérature migrante, analyse critique du discours, traduction discursive, traduction anthropologique

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Dedicada a mis hij@s, nueras/ yerno y niet@s:

Hugo, Rosario, Andrés, Christel, Huguito;

Guadalupe (Beba);

Clemens, Graciela, María Emilia;

Peter, Denisse;

Mariano;

Alice, Ervell y

INTRODUCTION

Refugee: you are unsettled, uprooted. You have been translated. Who translated you? Who broke your links with the land? [...] Your life has been fractured, your family fragmented. [...] You encounter a new world, a new culture to which you have to adapt while trying to preserve your own recognizable forms of identity. [...] You are the intruder. You are untimely, you are out of place. [...] Everything that happens in this raw, painful experience of disruption, dislocation, and dis-remembering paradoxically fuels the cruel but creative crucible of the postcolonial (Young 2003, pp. 12-13).

Whether a voluntary or involuntary migrant, this is the situation (s)he faces. We could address this same text to the migrant and it would also be applicable, although the refugee usually faces a dangerous situation in their home country, more than the migrant. Søren Frank writes in his book, *Migration and Literature: Günter Grass, Milan Kundera, Salman Rushdie, and Jan Kjærstad*: “The main protagonist in the twentieth century turned out to be the migrant. No longer to be looked on as anomalous, migration has actually become the norm” (Frank 2008, p. 1). In the article based on this same book, “Four Theses on Migration and Literature,” he argues four points: this is an age of migration; there are more migrant authors than ever before; migration literature is typified by both thematic and formal aspects; and finally, any literature is potentially migration literature in an age of migration, as long as it “can be said to reflect on migration” (Frank 2010, p. 51).

As a former migrant myself I can understand the sense of wonder upon arriving in one’s new, host country. There is a sense of marvel, a sense of gratitude, a honeymoon stage, then a period of acclimatization, followed by a sense of longing, a sense of disappointment at times, and

finally a permanent sense of being completely present in neither country. There is a whole rainbow of emotions, and the migrant fluctuates back and forth in an ongoing ambivalence.

On my return to Canada I brought with me my penchant for translation, in “untranslatable” (i.e. unchangeable) form one might say, from Mexico. Other things I was willing to change but not my enjoyment of translation. After studying it and then working in that field for 15 years or so, it had become part of me. So I continued my studies in Ottawa, and had the good fortune to become part of the Spanish-to-English translation project of *Retrato de una nube: Primera antología del cuento hispano canadiense* (2008), published in English as *Cloudburst: An Anthology of Hispanic Canadian Short Stories* (2013) – the first anthology of Hispanic-Canadian short stories – with translation directed by Hugh Hazelton.

In regard to this collection, it has been a perfect match for me. What we have in the book from which the corpus is taken, *Retrato de una nube* (Molina Lora & Torres-Recino 2008) is a collection of works by migrant authors who immigrated into Canada from Latin America. I chose/was given all the Mexican authors to translate, each of whom immigrated at a different age, and had different migration experiences; but they are all writing short stories in Spanish, to try to keep their language, customs, and literary tradition alive. Migration had a critical influence on their lives, as can be seen from these writings.

Each author in fact has his own hybridity. Quintanilla mixes geography in his two stories: Mac’s robberies in Canada with the Civil War in Salvador; he combines quotations from Cortázar and Poe, with a hybrid pseudo-translation from Vargas Llosa; he presents a (Mexican) thirteenth floor which is a (Canadian) fourteenth floor; he opposes Mac’s cigarettes to Salvadorean tobacco fields. Flores mixes oral and written literature: he *writes legends* with mythical characters, such as 24 women who knit the flowing substance of time; a lamplighter who lights the stars at night;

fallen snow that is swept by the wind back to reincorporate the moon from which it has crumbled. Mota mixes religion and magic in the style of Juan Rulfo: he combines readings of the Qur'an, a mosque and imam with a magical bird cage, and situates Circe in a town with a ruined church.

And yet all these authors are writing about immigration. The magical and mythical worlds they write about are depictions of the foreignness faced by the immigrant, and the experiences of the migrant are reflections of the life of the author. This at least is the basis of my research.

The questions I shall be attempting to answer are three. First of all, I ask whether one can translate migrant literature by looking only into the textual level and if not, which other levels should be looked into. I would say that in translating migration literature, as in any translation, the discursive level is often consulted for making decisions regarding this translation, but I would like to propose a third level that can advantageously be consulted in making decisions in the translation process.

A second question is whether all of these levels can be shown to be translations. If so, I will also ask what various kinds of translation they involve. I would like to show that they are all translations though in various different senses of the word.

The last question is what type of relationship these translation levels maintain with each other. My purpose is to show that the three levels are situated in a nested relationship, like Russian matryoshka dolls, each one enclosing and parallel to the previous one.

I take, as the innermost layer, the text and its translation from Spanish into English and the outermost, the author who is translated by his immigration. As the second choice we have the discursive level where the overall configuration of the story is considered, and the subtext found. Thus the middle level would be the pivot for the other two, and includes the macrotextual elements

of form such as plot, characterization, dialogue, and since this is migration literature, a migrational subtext that is linked to the textual level in a metaphorical relationship. As the third and outermost choice we look at Stein Haugom Olsen's comment on what he calls the "legitimate use of biography": "As a *critical instrument*, biographical information is used to understand the works produced by the author. The focus is not on the life of the author, but on his works, and biographical information is used to illuminate the works" (Olsen 2010, p. 4), where illuminating the works can be taken to mean "help understanding in order to translate." So I shall start my study with these three levels as given. This then is where I shall begin my analysis.

In order to analyse the three stories, I shall need first to indicate the theoretical underpinnings and the methodology to be employed.

Part One

The first chapter, Theory, lays out the literature review and discusses the theoretical background, including the background material required for analysing each level. This varies according to the level that is being explored. For Level 1 and questions of diction – Mexicanisms, diasporic Spanish etc. – dictionaries and other reference material was needed. At this same level, material on foreignizing translation and postcolonial writing strategies was used. For Level 2, material on critical discourse analysis and migration literature and again on postcolonialism was needed. For Level 3, I used material by Bhabha, Young, Rushdie and Sanga, and Basalamah. There was quite a variety of fields of study involved, and so the material was quite varied.

The second chapter, Methodology, explains the thesis project and describes the corpus, as well as the approach to the stories for analysing them at the three levels. The project is the construction of a model of three levels, "translation of a translation of a translation," for the corpus

of three stories taken from the collection *Retrato* (2008)/*Cloudburst* (2013), a similar analysis being carried out for all three of them. At Level 1, unusual diction or expressions with translation difficulties are singled out for further study at the other two levels. This would include regionalisms, diasporic Spanish, striking language, and also included here would be verb tenses and forms of address. The guide to possible techniques of translation is taken to be a combination of foreignizing translation and postcolonial writing strategies. At Level 2, the subtext is analysed by means of critical discourse analysis and migration literature and postcolonial theory to find the translation undergone at the level of the migrant and his immigration. At Level 3, the anthropological, biographical material is used to find indications as to the self-translation of the respective authors' migrational experiences. At this point I will have followed the same themes through all three levels.

Part Two

This part is dedicated to the actual analyses of the three stories, each one being analysed separately at each of the three different above-mentioned levels.

In the first chapter of Part Two, Analysis 1, I analyse the story "The Knitters of Time" by the eldest author of the three, Gilberto Flores Patiño. I follow the noticeable text characteristics for the translator from Level 1 through to the second and third levels in order to see their significance. In this case, for example, I examine the asymmetric relationship of *Ud* and *tú*, which parallels the asymmetric relationship of the native and the migrant, which parallels the author's experience as migrant with natives, at Level 3; or the use of *Uds* for the audience of villagers, which leads to the storytelling as a door to the fictional translation of reality, which gives the author's own self-identification as a storyteller at heart who has encountered storytelling in the new country with the

same emotional response (Julie-Anne Boudreau calls this type of encounter a “transcultural moment” (Boudreau 2010, p. 77)). Another consequence of the storytelling is an identification with the author’s literary background, either Mexican, in the form of Juan Rulfo’s short stories in *El llano en llamas*, or Latin American, i.e. magic realism. This in fact summarizes Flores’s self-translation: storytelling, the influence of Juan Rulfo, and the elements of magic realism have remained through the process of migration. This story takes place in Mexico.

In the second chapter of Part Two, Analysis 2, I analyse the story “The Birds of Djerba” by the second author, Ángel Mota Berriozábal, the author who is located between the other two in order of age. In this case I analyse the special diction at Level 1, both diasporic Spanish and poetic language, which at Level 2 leads in one case to the hybrid quality of the migrant and in the other to an atmosphere of mystery, thus contributing to the magical aura. At Level 3 these lead to the hybridity of the author due to his immigration on the one hand and to a preservation of his literary heritage on the other, in the form of magic realism, which is by this means brought to Canada to keep the author’s language and literary heritage alive. The story takes place in Tunisia, but in a magical setting near the mythical beach of the Lotus-Eaters.

In the third chapter of Part Two, Analysis 3, I analyse the third story in the corpus, “Rainy Night,” by the author Felipe Quetzalcóatl Quintanilla Nava, youngest of the three. At Level 1 are the regional uses of *tú* and *vos*, establishing Mario’s two chronotopes at Level 2, where the parallel events take place. One chronotope is in the present in Canada, where Mario works and lives with his family, and the other is in El Salvador during his youth, when his brother was killed and Mario was seduced by an older teenager. These lead to Level 3, the actual biography of the author, Felipe Quintanilla, and the roots of his own original hybridity, i.e. his mother from Mexico and his father from El Salvador. It also leads to his inclusion of people from other Latin American countries in

the many activities he is involved in. At Level 1 are also the different interjections according to the character of Mario or Dolores, thus giving different traits to each. At Level 2, we can see the difference is more complicated than just character traits because Mario is living on a parallel plane to reality and is more absorbed by the chronotope of the past than that of the present. His failure to translate himself is contrasted at this second level with Dolores' relative adjustment. This story takes place in Canada, probably Toronto.

Please note that at times I have compared my original translation (“**my translation**”) with the same version after it was edited and then published in *Cloudburst* (“**published version**” or “*Cloudburst version*”) because I had no control over the editing, and did not even see the changes that were made until I saw the published version. Needless to say there were a few changes I didn't agree with, which is why there are occasional comments in the thesis comparing “**my translation**” with the “**published version**” or “*Cloudburst version*” and giving reasons why I did not agree. On the other hand the comparison was useful to me.

In conclusion, then, as far as I know the “technique” of the Russian dolls is unique in translation studies. It very much depends on the *new* meanings of “translation” that are opening up innovative visions of what a “translation” is and what it does. I hope that this present thesis can help a bit in expanding this notion in its various senses, metaphorical and otherwise.

PART ONE

THEORY

0.1 Introduction

The claim of the thesis is that Octavio Paz's "translations of translations of translations" (1979, p. 14) actually exist and that we have in these stories an example of this. My concept may not coincide completely with Paz's but this thesis will try to establish the existence of three interdependent layers of translations: a) the interlinguistic translation, Spanish to English, contextualized by a b) migrational subtext, present and not present at the same time in the text, again contextualized by c) the self-translation of the author as a translational/migrational subject and object at the same time. These three form a layer within a layer within a layer, like three Russian matryoshka dolls – hence "traductions gigognes."

The following Theory section will present that theoretical material which is relevant to the analysis of the three short stories in my corpus. The analysis will be carried out at three levels, as mentioned above. Level 1 deals with the interlinguistic translation, the second with the migrational subtext underlying the microtext, and Level 3 with the effects on the author of his personal migration. These last effects of migration in reality give rise to the subtext which in turn gives rise to the respective stories in their particular form, but we shall unravel them in the reverse direction from the microtext outward.

At Level 1 I shall look at the type of language used for the interlinguistic translation. For this purpose, I shall begin briefly with the notions of foreignization and domestication as developed through the work of Friedrich Schleiermacher, Lawrence Venuti, and Antoine Berman (Theory

§1.1). These terms are Venuti's, but the ideas of the other two authors are comparable. Berman in particular uses the concept that he names "*traduction littérale*"; but, lest it cause confusion with the idea of word-for-word literal translation, he develops the definition by means of both explanation and multiple examples from translation history. These twin notions of foreignizing and *traduction littérale* will be necessary for my Level-1 analysis.

The section on postcolonialism (Theory §1.2), besides looking at a general characterisation of this field of study, will focus on one aspect in particular in postcolonial writing, and that is the writing strategies used there. These strategies are developed by various postcolonial authors as solutions to their special need to mesh the two cultures and two languages, from their own backgrounds and their text's background, in order to produce a work written in "english," where (small-e) "english" represents the form that the English language has acquired in any given postcolonial country (Ashcroft et al. 2002, p. 8). These "strategies of appropriation in post-colonial writing," as the authors name them, are explained by Ashcroft et al in *The Empire Writes Back* (2002, pp. 58-76).

These same strategies are echoed in a key article by Maria Tymoczko "Post-Colonial Writing and Literary Translation" (2002, pp. 19-40) in which she relates contemporary literary translation and its foreignizing tendencies to postcolonial writing with its "englishes." She claims they basically face the same problem of transferring culture-specific concepts from another culture into English, and in addition to restating these strategies, she also adds suitable warnings regarding their application to both interlinguistic translations and postcolonial writing. This notion of postcolonial writing related to foreignizing translation is thus relevant to Level 1.

The last three sections relating to Level 1 (Theory §§1.3-1.5) discuss several types of diction to be studied at this level as diction that presents problems for the translator. By "diction"

I mean the type of language being used, thus lexical elements of a certain class. First, forms of address of two kinds, pronouns and noun vocatives, will be discussed to see the problems they present for translation. Then, regionalisms will be examined to see what if anything can be done to convey this characteristic in English, and thirdly, the same procedure will be carried out for diasporic Spanish. The last item, verb tenses, will be examined in various narrative sequences for the systematic correspondence with the English translation. These same items, forms of address, regionalisms, diasporic Spanish, and verb tenses, will be studied later at Level 2 (§2.2) for purposes related to the migrational subtext.

The next section (Theory §2.1) is focussed on theory taken from Critical Discourse Analysis (CDA), and is used in particular at Level 2. The key notion from this area is that of the imbalance in power relations and its reflection in written (narrative) and spoken (dialogic) discourse. These power relations can be seen in the migrant situation all too clearly, because of the drastic changes undergone by the migrant and the inadequacy (s)he feels at every level: cultural, social, linguistic. Factors such as indexicality, and power relations are discussed in order to be later used in the identification and analysis of the subtext. The Collins dictionary defines “subtext” as “an underlying theme in a piece of writing, or a message which is not stated directly but can be inferred”² and *The Free Dictionary* as “an implicit meaning or theme of a literary text.”³ In other words these stories as migration literature are an indirect way of speaking of various aspects of migration and migrants in metaphorical terms. When we convert (“translate”) the metaphors, we obtain the migrational subtext. Also included in CDA are references to regionalisms and accent,

² See online: <http://dictionary.reverso.net/english-definition/subtext>

³ See online: <http://www.thefreedictionary.com/subtext>

which together with diasporic Spanish and verb tenses will be related to macrotextual elements such as the plot, characterization, and power and social relations.

In Theory §2.2 as mentioned above the same four diction items will be discussed. Pronouns and noun vocatives in the dialogue used as forms of address will probably include some indications regarding power relationships, and possibly some emotional content related to characterization or plot. Regionalisms in both dialogue and narrative will be analysed to see if they indicate the degree of identification of the character or even the author with the region associated with these regionalisms or (native) accent. Diasporic Spanish again in both dialogue and narrative indicate a degree of adaptation or even assimilation of the character or of the author. And lastly verb tenses aid in defining the sequence of the action and in defining the various chronotopes.

To conclude this section on Level 2, it will be necessary to establish the criteria for a translation, since an important part of my claim involves showing Level 2 to be, in fact, a translation. This would mean that the transformation of the text into subtext was indeed a translation according to the criteria pertaining to discourse, to be seen below (Theory §2.2), i.e. characterized by discursive shifts, power imbalances, and macrotextual structures.

Level 3 is that of the author as migrant and the handling by each of his literary tradition. Thus the next section is on migration literature (Theory §3.1) and the themes typically involved. In the classification of my three short stories, a discussion of the terms related to migration literature – (im)migration, (im)migrant, exile, or diasporic writing – is productive, as is a brief exploration of the themes that characterize this type of writing. The relationship of migration to postcolonial literature is also discussed briefly, as well as the question as to whether or not works of literature need to be written in English in order to qualify as such, i.e. as postcolonial literature. There is obviously overlap between the two categories, i.e. of postcolonial and migration

literatures, but they will be used here, for the most part, at different levels of the Analysis: postcolonial strategies will be used for Level 1, that of the language of the translation, but migration themes will be used for the subtext of the three stories at Level 2.

Another topic at Level 3 is that of the Mexican literary context (Theory §3.2). This section is divided into two, according to the two foremost influences found in the three stories, namely a) the short stories of Juan Rulfo, *El llano en llamas*, and b) the mode of magic realism. At Level 2, their presence in the text or subtext will be explored, and at Level 3, their role in the author's post-migration identity.

The last section (Theory §3.3) is that of “metaphorical translation” as in Rushdie's expression “a translated man”⁴ (Rushdie 1983, p. 29). There are various degrees of success in translating oneself through migration as an ongoing process, as we shall see. This concept of metaphorical translation is applicable to both the characters in the stories and the authors at Levels 2 and 3 respectively. Let us begin with a literature review before continuing with the theory section proper.

0.2 Literature Review

0.2.1 Introduction

It seems that the three theoretical levels discussed in the present thesis are not discussed anywhere else within a single article or book, at least not in the same way as they are handled here, as nested entities. In researching commented translations serving as Master's theses, I found that they often referred to the discursive elements; but on the one hand, the subtext was not discussed as a

⁴ “I too am a translated man. I have been *borne across*.”

translation of the textual level, and on the other the original text was not an example of migration literature. There were however other writings that covered various separate areas of the thesis.

These areas are many and varied because of the different nature of the three levels. Level 1 involved translation theory related to “foreignizing” translation; postcolonialism and “englishes”; and the individual elements related to diction: diasporic Spanish, Mexican and Salvadorean regionalisms, and verb tenses. Level 2 involved critical discourse analysis, and postcolonialism/migration theory, to help in dealing with the migrational subtext. Level 3 required background on Mexican and Latin American literature, and the concept of anthropological translation to study the translation-through-migration of the three authors themselves. The material is difficult to manage because of the variety of areas, but it was all relevant at some point in the three levels. We shall now look at the literature review proper.

0.2.2 Literature Review

The work that most inspired me regarding the relationship between migration themes and the author’s own life and migration was the chapter by Janet Pérez, “Paradigms of Exile in Donoso's Spanish Fiction” (1992, pp. 33-42), where she links the themes in the Chilean author José Donoso’s works to the events during his life in voluntary and involuntary exile in Spain. It is not a new text, but dates from 1992 and uses the term “exile literature” rather than “migration literature”⁵ but it was certainly topical for my purposes. In fact this would be my choice of the closest to my thesis because it relates my first/second levels to my third, though without specifically defining a migrational subtext. At one point she mentions a number of “motifs”: “homosexuality, schizophrenia, sterility, absence, estrangement, the double, and role reversal”

⁵ Note that “Exile Literature” is an older term for “Migrant Literature” according to Carine Mardorossian. See “From Literature of Exile to Migrant Literature” (2002, online).

(1992, p. 36) and then goes on to explain: “These are paradigms of exile or metaphors of exilic experience” (p. 36). This is the closest she comes to identifying the migrational subtext as such, i.e. the exilic experience of which these motifs in the “surface” story are metaphors.

She also mentions other themes that are not metaphors, but elements in the story. These Pérez calls “explicit elements of Spain’s presence” (p. 36), i.e. “its cultural climate, politics, intellectual atmosphere, geography and society” (p. 37) and these would from my point of view pertain to the hybrid nature of the Level-1 text. Pérez even uses the same term I will be using, “allegorical”: “This use of narrative mirroring reinforces this allegorical image” of two gardens, etc. (p. 39). The “neighbouring garden” is a metaphor for “the situation of the exiles, outsiders in the land of exile” (p. 41). They observe the garden next door but it is not their land – and their land in their home country is no longer theirs. They possess no land.

Opening parentheses: “It can be noted that the concept of allegory, like that of metaphor and that of magic realism, is also a translational one since it is a narrative that parallels the one in the foreground which is actually seen and understood in its (allegorical) light. Allegories translate first-degree narratives and vice-versa. They are both pedagogical instruments – to clarify and illuminate one another – and blurring devices – to give depth and thickness to the literary experience which mimics and distorts the complexities of real life.”⁶

In Pérez’s article, however, there is one term that seems to me to cross boundaries, and that is “motif,” Sometimes, “motif” is used for metaphorical or paradigmatic elements: “[m]otifs of dismemberment and disintegration are paradigms of painful separation from the homeland, family, and roots” (p. 41), thus they are metaphors. But the author also states: “The plight of the exile:

⁶ The observations in this paragraph were conveyed to me by Prof. Basalamah in private correspondence.

economic hardship, loss of status, alienation, goallessness – are also repetitive motifs” (p. 41). Thus they are what she calls “literal portrayals” in the story. In other words, they are exactly what they say they are, without any metaphorical component.

Pérez realizes that there is a problem of level. In the intervening text between the two uses of the word “motif,” she explains: “In addition to literal portrayals of all of these [motifs?], Donoso employs symbolic or metaphoric images to convey the crisis produced by exile” and continues speaking of “paradigms,” which term is clear in meaning. This problem would be cleared up with a reference to my three levels, e.g. a Level-1 motif or a Level-2 motif, where the former is microtextual and the latter is part of the subtext, and they are both being compared to the author’s Level-3 translation of himself.

It is interesting to juxtapose Lilliana Montoya’s thesis, “Translation as a Metaphor in the Transcultural Writing of Two Latino Canadian Authors, Carmen Rodríguez and Sergio Kokis,” to my own. There are similarities in the positing of metaphorical translation, and its application to the authors, mostly in their writing techniques, as well as its application to the characters in her two works studied. But her authors’ personal translations are considered mostly in regard to the writing strategies, a bit like *The Empire Writes Back*, and the authors’ writing in their native language might have given more information about this personal translation. A discussion of the three levels could possibly have produced a comparison between the self-translation of each author and that of their characters.

The texts are, however, already “translations” from the authors’ native languages and in fact Carmen Rodríguez’s book was written in both languages, Spanish and English, through (interlinguistic) self-translation in both directions, and there is no translation given for Sergio Kokis, so as a result there is little discussion of what I call my Level 1, the microtextual elements.

This is unfortunate because I see the investigation of Levels 2 and 3 as a practical technique for assisting in Level-1 translation, and not just as a theoretical study but as a practical tool. In other words my view is that research into the other two levels reflects back on the possible choices for translation at Level 1. This was indeed a large part of my motivation for the thesis.

Berman's book, *La Traduction et la lettre ou L'Auberge du lointain* (1999) has a lot of ideas that have inspired my approach to translation, except that he sometimes appears to regard the various deformations he discusses, as inevitable. At least they make the translator reflect on the particular deformation problem and look for a solution rather than using what has been called "translator's tic," i.e. the automatic use of the "comparative" Spanish-English expressions.

In regard to these same deformations, Susan Cruess's doctoral thesis "A Study of Elena Poniatowska's *Amanecer en el Zócalo*: The Contemporary Mexican *Crónica* in Translation," has a chapter, i.e. chapter 4, dedicated to illustrating Berman's deformations. This section was interesting to me because it discussed the translation choices she had made in translating Elena Poniatowska's work in the light of Berman's twelve deformations. Some of the choices include deformations, others (fewer in number) do not. Though some of these considerations are pertinent to my own interest in avoiding these deformations, in the end the Poniatowska work, being a chronicle, is non-fiction, and therefore the translation is in a slightly different situation from that of my own translations of literary fiction. There are many comments of the type, "I believe my translation has a better ring to it," and a reluctance to enter on any unusual phrasings, of the type described by Ashcroft et al. in *The Empire Writes Back* (2002), in order to fight the deformations. For these reasons the usefulness for my purposes was limited.

In the area of translation techniques there was one that discussed the varying ways of translating texts with hispanicisms. The Martín Ruano and Vidal Claramonte article on

Hispanicisms, “Asymmetries in/of Translation: Translating Translated Hispanicism(s)” (2004), for example compares two different translations into Spanish of a novel by Sandra Cisneros (written in English but with many expressions in Spanish): one that “neutralizes” her code-switching and another that “almost recreates” her bilingualism (2004, paragraph 18). I found the idea of the latter technique very enlightening and very challenging precisely because of this element of code-switching.

Then there was the topic of the anthropological use of the concept of translation. Regarding “anthropological translation” (not to be confused with the use in Asad 1986), this is a term used in its metaphorical meaning by Salah Basalamah as dealing with the bringing together of two different sets of understanding, of being in society and of balance of power in a social transformation such as the migrational experience. I shall take this as being the Level-3 translation. Of great use to me were works of Bhabha (1994), Rushdie (1992) and Sanga on Rushdie (2001) and Robert Young (2003): Bhabha for his concepts of mimicry, hybridity, third space, and ambiguity; Rushdie for his use of postcolonial strategies and theory and Sanga for his commentary on these; Robert Young for his thoughts on the translation of the migrant and postcolonialism in general. In addition there was some important material in the form of several enlightening articles, some published as chapters in anthologies, by Salah Basalamah (2003, 2010, 2012, 2013, 2014). These works are key for understanding the way in which the term “translation” is now expanding in its application. For example, in the article “De la *cultural translation* à la philosophie de la traduction,” (2013) Basalamah discusses how use of the term “translation” in an extended sense had already been established in fields such as biology, medical research, accounting, and is now proposed with new extended meanings to cover migration, identity negotiation, ethnographic writing, etc. In addition the basis is laid for a philosophy of translation here and in other articles.

The anthropological aspect of translation is formalized in “A Translational Critique of the Arab Postcolonial Condition” (2010, pp. 72-73), a translation paradigm with ten criteria, which is to be found in my Theory chapter (§2.2).

The book edited by Norman Cheadle and Lucien Pelletier, *Canadian Cultural Exchange: Translation and Transculturation/Échanges culturels au Canada: Traduction et transculturation* (2007), was one I had reviewed for *TTR*, but which also served me well for the thesis. The variety of articles had information about a great range of subjects related to translation and transculturation, and I have quoted several in my thesis. There were interesting, pertinent ones, such as Stephen Henighan’s description of the situation of the immigrant Romanian author in “A Reduced Solitude: Eugen Giurgiu’s *Ewoclem sau întortocheatele cărări* [Ewoclem, or The Twisted Paths] as Romanian-Canadian Literature,” (pp. 203-223), although it is a bit different from the situation of my own authors because of the existence of a Spanish-language “parallel literature” (Gary Geddes’ term, quoted in (Hazelton 2007, p. 3)) in Canada, i.e. outside and independent of the mainstream. The article in fact failed to take into account the possibility of either translation or polylingual texts, although the latter is mentioned in another article in the same collection, one by Hugh Hazelton called “Polylingual Identities: Writing in Multiple Languages” (2007, pp. 225-246).

At Level 3 I needed material first of all on Latin American literature in general and on Mexican literature in particular. For this, I used information from my course on twentieth century Latin American literature with Prof. Jorge Carlos Guerrero⁷ for my two main literary topics: a) Juan Rulfo, the well-known Mexican author; and b) magic realism, the mode of writing made

⁷ Fall, 2008, ESP3947, “Modern and Post-Modern Literature”

famous in Latin America with Gabriel García Márquez's *Cien años de soledad* (1967). For the first topic, in addition to Prof. Guerrero's notes, Jorge Ruffinelli's prologue to the collected works of Juan Rulfo (1977, pp. iii-xxxviii) was very interesting and helpful. There was material available on magic realism, several books, articles on the Internet, as well as my notes; several authors on migration literature such as Boehmer and Sanga also commented on the affinity between migration literature and magic realism. This affinity is due to the commonality between the two of presenting two different "versions" of reality, like translations of each other. In migration literature therefore "the fantastic" is often associated with the migrant's view of her new surroundings,⁸ and the real with the homeland.

There is a lack of information regarding diasporic Spanish in general, because it was not exactly Spanglish that I was looking for, but a "lesser degree" let us say. There was only the article on Hispanicisms mentioned above, and mine was a different case. To investigate language "oddities" such as interference or regionalisms, I needed a variety of dictionaries.

For confirming the classification of regionalisms, for example, reference books were necessary. Mexicanisms were available in dictionaries such as the online dictionary *Vocabulario de mexicanismos* by Joaquín García Icazbalceta (1899), which I consulted regarding diminutives being Mexicanisms; the online and print *Diccionario breve de mexicanismos* by Guido Gómez de Silva (2001) for lexical Mexicanisms; *Estudios sobre el español de México* by Juan M. Lope Blanch (1991) for syntactic and morphological Mexicanisms; and online resources such as *The Free Dictionary* (online) for "Central Americanisms" i.e. Salvadoreanisms.

⁸ What Luis Molina calls "a certain parallelism between aspects of the recreated fictional world and the foreign geographical and cultural spaces" in his introduction to *Cloudburst*, "A Look into *Cloudburst*: The Central Themes" (2013, p. 18).

There were three large areas for which I needed background material due to my lack of familiarity, and they were postcolonialism, migration studies, and critical discourse analysis. In the first two areas, there was a lot more and a lot newer material available than for most of the above-mentioned fields. There is a great deal of overlap between these two areas, postcolonialism and migration studies with many authors, such as Elleke Boehmer and Pourjafari and Vahidpour, considering migration literature to be a subset of postcolonial literature. This is logical since the authors are either migrants from “third-world” to “first-world” countries writing in the language of the host country, or authors already living in formerly colonial countries writing in the colonial language to describe the culture and life of the formerly colonized, as for example Chinua Achebe. Salman Rushdie is a bit of both, since he migrated but the English language was already a dominant language in his native India.

The authors on postcolonialism are too numerous to mention, but there were some key texts. For example, Ashcroft et al. (2002) was basic for the postcolonial strategies mentioned above; Bhabha and his *Location of Culture* (1994) for key notions such as hybridity, mimicry, third space, ambivalence; Rushdie’s own writings, both his literary and his critical writings such as *Imaginary Homelands* (1992) were illuminating, and so was Sanga’s book, *Salman Rushdie's Postcolonial Metaphors: Migration, Translation, Hybridity, Blasphemy, and Globalization* (2001).⁹ There were other commentaries on postcolonialism such as: *Key Concepts in Postcolonial Literature* (2007) by Wisker; *Colonial and Postcolonial Literature: Migrant Metaphors* (2005), by Elleke Boehmer; Douglas Robinson’s *Translation and Empire: Postcolonial Theories Explained* (2011) (©1997); Robert Young’s *Postcolonialism: a Very Short Introduction* (2003); and *Key Concepts in Post-Colonial Studies* (1998) edited by B. Ashcroft, G. Griffiths, and T.

⁹ All of these except for Ashcroft et al. (2002) were named above under migration literature.

Tiffin. In all, what I gathered, apart from the strategies, was information that was useful for the study of migration literature, as well as of postcolonial literature, since many concepts coincide in the two areas, such as: ambivalence (from Bhabha), hybridity (from Bhabha), diaspora, and identity. These are all mentioned in (Ashcroft et al, 2009) (postcolonial) and in *Writing Across Worlds* (King et al., 2009) (migration literature). These concepts and others such as mimicry have been used in preparing this thesis.

There was also a great deal of information more specifically on migration literature. Søren Frank's article "Four Theses on Migration and Literature" (2010) was related to his book *Migration and Literature: Günter Grass, Milan Kundera, Salman Rushdie, and Jan Kjaerstad* (2008), where he calls for a shift in terminology from "Migrant" Literature to "Migration" Literature. Similarly Carine Mardorossian, in "From Literature of Exile to Migrant Literature" (date) argues that there has already been a shift in terminology from "Exile Literature" to "Migrant Literature," In the area of exile literature I was particularly helped by Janet Pérez's article "Paradigms of Exile in Donoso's Spanish Fiction" (1992) as mentioned above.

In critical discourse analysis there were several reliable books. One was by Jan Blommaert, *Discourse: A Critical Introduction* (2005) and another by Terry Locke, *Critical Discourse Analysis* (2004). They explained important (for me) concepts in CDA such as "power imbalance" or "power inequality," "politeness," "English" (the language), "indexicality," "ideology," "accent," even "place," and in addition there is a glossary in the Blommaert book for a summary of the terms used (2005, pp. 251-255). In Locke (2004) there is also an analysis of oral texts which was helpful for analysing my dialogues. An article by van Dijk, "El análisis crítico del discurso," gave a list of the different forms of social power.

In putting together my thesis these all fit together like pieces of a puzzle. Level 1 required the linguistic material, translation theory, and postcolonial strategies. At this level the translation issues were identified to be studied later. Level 2 involved material from migration literature and from critical discourse analysis in order to develop the migrational relationships, characters and plot of the subtext. Level 3 involved biographical material related to the three authors and also identification of magic realism and Rulfian short-story style in order to identify the authors' handling of these literary elements. Altogether this extensive material helped construct the tripartite structure of my three nested levels.

1. THEORY LEVEL 1

At Level 1, I needed a guide as to the type of translation procedure I was going to use that would also serve as a guide in the analysis. Thus the theories of Schleiermacher, Venuti and Berman give the idea of a foreignizing translation and the ethical basis for using it.

1.1 Foreignizing translation

1.1.1 Schleiermacher

In his now famous lecture, *On the Different Methods of Translating*, Schleiermacher basically offers the translator two options: to move the reader toward the author (Venuti's "foreignizing"), or to move the author towards the reader (Venuti's "domesticating") (Schleiermacher 2014, p. 49), and proceeds to give arguments in favour of the former and against the latter. There is an ethical component to the arguments for foreignizing: "[I]f rules for this were to be given, they would have to be such as to produce a purely moral state of mind in which the spirit remains receptive even to what is most unlike itself" (p. 44). He in addition gives some indication of a strategy for "this most

authentic sense” (p. 62) of translation: “[T]he more precisely the translation adheres to the turns and figures of the original, the more foreign it will seem to the reader” (p. 53) or “[W]hatever, therefore, strikes the judicious reader of the original in this respect as characteristic, as intentional, as having an influence on tone and feeling, as decisive for the mimetic or musical accompaniment of speech: all these things our translator must render” (p. 52). This latter quote extends far beyond the mere communication of the text and can be compared with Berman’s concept of “letter” in “traduction littérale” below (§1.3).

1.1.2 Venuti

Venuti dedicates this volume, *The Translator’s Invisibility* (2008), to examining foreignizing translators from the past and to analysing their strategies in translation. He makes the distinction between two related but not equivalent pairs of terms:

The terms ‘foreignization’ and ‘domestication’ indicate fundamentally *ethical* attitudes towards a foreign text and culture, ethical effects produced by the choice of a text for translation and by the strategy devised to translate it, whereas terms like ‘fluency’ and ‘resistancy’ indicate fundamentally *discursive* features of translation strategies in relation to the reader’s cognitive processing” (Venuti 2008, p. 19) (italics in the original).

Foreignization is again an ethical issue, as it was for Schleiermacher and will be for Berman (see below Theory §1.1.3). For one thing, “foreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism” (p. 16), so that the function can indeed be resistant, or even dissident: “[F]oreignizing translation is a dissident cultural practice, maintaining a refusal of the dominant by developing affiliations with marginal linguistic and cultural values in the receiving situation” (p. 125). There is a disruptive value also:

“[T]he foreign text is privileged in a foreignizing translation only insofar as it enables a disruption of receiving cultural codes, so that its value is always strategic” (p. 34).

1.1.3 Berman

Another work that examines foreignizing translations is Antoine Berman’s *La Traduction et la lettre ou l’Auberge du lointain* (1999). Here he devotes the entire book to defining and illustrating “traduction littérale,” by which he means translation that respects the “letter,” where “letter” refers to qualities of the text other than the strict meaning: prosody, structure, networks, etc.¹⁰ As an illustration, in the Introduction, Berman argues for the translation of proverbs by close translations rather than by equivalents in the sense of Nida’s “dynamic” or “functional” equivalents,¹¹ i.e. “Morgenstunde hat Gold im Munde”¹² is translated as “L’heure du matin a de l’or dans la bouche” (Berman 1999, p. 14) and not as “le monde appartient à ceux qui se lèvent tôt” (p. 14). Berman adds that proverbs should be translated if possible with the same rhythm, length/conciseness, and possible alliterations as the original (p. 14), this being part of the character of a proverb and what he means by “letter,”

As he begins to explain this central concept of “*traduction littérale*,” he develops the notions of “ethnocentric-hypertextual” (pp. 29-47)¹³ vs “ethical-poetical” translations (a third binary of “platonician” vs “thinking” is explained elsewhere).¹⁴ “Ethnocentric” is fairly clear, as

¹⁰ “Nous partons de l’axiome suivant: la traduction est traduction-de-la-lettre, du texte en tant qu’il est *lettre*” (Berman 1999, p. 8)

¹¹ As formulated in Nida, E.A. (1964). *Toward a Science of Translating: With Special Reference to Principles and Procedures involved in Bible Translating*, Leiden: Brill

¹² The German version has been taken from: <http://www.jstor.org/discover/10.2307/457540?sid=21106163546783&uid=3739448&uid=3737720&uid=4&uid=2>

¹³ My translation of all the terms given here, which appear in French in the original.

¹⁴ Seminar entitled “Vérité de la traduction – vérité de la philosophie.” *Le Cahier (Collège international de philosophie)* No. 1 (Oct 1985), pp. 40-41. Published by: Presses Universitaires de France. [cf. “L’essence

expressing everything in terms of one's one culture, i.e. the text is not felt as a translation but as if it had been originally written in the target language (p. 29), and "hypertextual" means being related to a previous text (in the target language) in a sort of imitation of it (pp. 36-7). Either one of these two characteristics, moreover, implies the other in any translation (p. 30). Thus in Berman's terms, Schleiermacher's lecture was a radical (for his time) critique of ethnocentric-hypertextual translation (see p. 78), and foreignizing translation is basically "ethical-poetical-thinking" translation where "ethical" is defined by Berman as follows: "l'acte éthique consiste à reconnaître et à recevoir l'Autre en tant qu'Autre" (1999, p. 74).

In his analysis of Klossowski's translation of Virgil's *Aeneid*, Berman makes some even stronger statements. He speaks of reconstituting the sonorities and the unusual word order of the Latin in ways that can be accepted by the French language. "La traduction, c'est cela: chercher-et-trouver le non-normé de la langue maternelle pour y introduire la langue étrangère et son dire," i.e. "Liberté et littéralité s'unissent" in the Klossowski translation (1999, p. 131). In order to achieve this Latinization of the French language, Klossowski's "traduction littérale" reproduces not the facticity of the Latin text, but the logic behind that facticity (p. 141), leaving a French version that gives the impression of a Latin text but without deforming the French language unnecessarily.

In the two works *The Translator's Invisibility* and *L'Auberge du lointain*, Venuti and Berman analyse historical examples of translators who have managed to overcome some of the challenges of producing foreignizing translations, and so these two authors are able to study the resulting strategies, both do's and don't's. In advocating for *traduction littérale*, which is basically foreignizing translation, Berman argues against twelve "deformations" which are to be avoided if

platonicienne de la traduction" in *Revue d'esthétique*, "La traduction," nouvelle série, No. 12, Privat, Toulouse, 1986, pp. 63-73]

at all possible (1999, pp. 49-68), for example: making the heterogeneous homogeneous (p. 60), destroying underlying networks of meaning (p. 61), and destroying idiomatic expressions (p. 65). Berman's example of a "destroyed underlying network of meaning" is taken from Arlt, where there is a series of Spanish augmentatives, *portón, jaulón, alón*, etc., taken from *Los siete locos* (*Les sept fous*), used with a literary purpose but un-duplicable in French (pp. 61-2). Here he offers no solution to the translator, nor does one appear to exist. Another deformation is the destruction of idiomatic expressions, dealt with in a similar way to the problem of the proverbs, and with a similar solution to that given above: i.e. the avoidance of dynamic equivalents (in Nida's sense). This is in order to avoid for example the absurdity of the English sailors in Conrad's *Typhoon* speaking in French imagery (p. 65). These deformations of Berman's are similar to Venuti's notion of the "violence of translation" (Venuti 2008, pp. 13-20) undergone by the text when the translator is forced to "dismantle and disarrange that [signifying] chain in accordance with the structural differences between languages" (p. 14). "These differences can never be entirely removed" (p. 14) is Venuti's conclusion, but one tries one's best.

One last point made in the Berman book is that communication cannot be the only goal of translation (1999, p. 73), a position he derives from Walter Benjamin, who expressed it best in his essay, "The Translator's Task": i.e. "What does a poem say, then? What does it communicate?" (Benjamin 2014, p. 75). Respect for difference lies at the basis of the foreignizing translation, and Berman is convinced, as mentioned above, that "l'acte éthique consiste à reconnaître et à recevoir l'Autre en tant qu'Autre" (p. 74). This concept of foreignizing translation can be related to the postcolonial "englishes" in the following section with the difference that the postcolonial "englishes" are not analysed as translations of a text but rather of a culture, since the text is originally written in (a version of) English. The connection with textual translation will however

be made for us by Maria Tymoczko in her article “Post-Colonial Writing and Literary Translation” (1999, pp. 19-40) to be discussed below (Theory §1.2.3).

1.2 Postcolonial “englishes”

In addition to the rather abstract position of the foreignizing translation, I needed to look at some concrete suggestions for the style of diction or language to be used. This was justified by the Tymoczko article “Post-Colonial Writing and Literary Translation” (1999, pp. 19-40) which finds commonalities existing between literary translation and postcolonial literature, but I used it to model my translation, and to justify doing so. The type of diction she refers to is more amply described in the book by Ashcroft et al., *The Empire Writes Back* (2002), where the authors describe the various “textual strategies of post-colonial writing” (see below, Theory §1.2.2.).

1.2.1 “Postcolonial” or “post-colonial”

There is a discussion by Douglas Robinson in his *Translation and Empire: Postcolonial Theories Explained* of the meaning of the term “postcolonial.” In order to cover what he calls the “proper extension of the term *postcolonial*,” he uses three definitions: the first equates postcolonial studies with “Post-independence“ studies, the second with “Post-European Colonization” studies, and the third with “Power-relations” studies (Robinson 2011, pp. 14-15). In any case the term “postcolonialism” is not used by most writers in the strict sense of “after” the colonial period has ended (the first option), but mostly with the second or even the third meaning.

There are several examples we could look at. For one, the authors Pourjafari and Vahidpour explain postcolonialism as “a complicated theory with incredibly diverse meanings. Commonly accepted, in literary studies, postcolonialism has come to mean what used to be identified as Third

World literature” (2014, p. 684). They however take the term for their purposes to “describe the conditions of migrant groups within First World states” (p. 684). These two versions correspond approximately to Robinson’s definitions 2 and 3, the latter having an obvious reference to migration literature.

Authors Gilbert and Tompkins (1996) on the other hand describe “post-colonialism” as “an engagement with and contestation of colonialism’s discourses, power structures, and social hierarchies. [...] [P]ost-colonialism addresses reactions to colonialism in a context that is not necessarily determined by temporal constraints: post-colonial plays, novels, verse, and films then become textual/cultural expressions of resistance to colonisation. As a critical discourse, therefore, post-colonialism is both a textual effect and a reading strategy” (1996, p. 2). This comment on post-colonialism as a reading strategy is relevant for my discussion of textual strategies in post-colonial writing, below (§2.2).

Another use of the term ‘post-colonial’ is that given by Ashcroft et al. In *The Empire Writes Back* (2002), the term is used “to cover all the culture affected by the imperial process from the moment of colonization to the present day” (2002, p. 2). Maria Tymoczko most likely follows suit, although she nowhere defines the term in her (for my purposes) key article, “Post-Colonial Writing and Literary Translation” (1999, pp. 19-40), which will be discussed below (Theory §1.2.3).

Returning to the first example, Pourjafari and Vahidpour, this is the one I shall choose. According to them, the term postcolonialism will be used to “describe the conditions of migrant groups within First World states” (see above) and this, Robinson’s third definition, will be the

meaning used in the following, unless otherwise indicated. As do many authors, I shall also regard the two spellings, with and without the hyphen, as one and the same concept.¹⁵

1.2.2 Postcolonial literature

Ashcroft et al. in *The Empire Writes Back* (2002), analyse the language characteristics of post-colonial writing introducing the term (small-e) “english” to indicate post-colonial variants of standard English: “[W]e distinguish in this account between the ‘standard’ British English inherited from the empire and the english which the language has become in post-colonial countries” (Ashcroft et al. 2002, p. 8). Small-e englishes are thus English “which has been transformed and subverted into several distinctive varieties throughout the world” (p. 8). In using these variants there is a subversion and an undermining of the power that had been formerly exercised through the imposition of the imperial language that is English (p. 7). In colonial writing these strategies answer the problem of combining two different cultures and, to a certain extent, languages, in an English-language text.

There is an entire chapter devoted to “textual strategies of post-colonial writing” (p. 37). The authors explain and give examples of the following ones:

- glossing, by which an unfamiliar term is translated in parenthesis, giving the example of “he took him into his *obi* (hut)” (p. 60);

¹⁵ Pourjafari and Vahidpour explain thus: “The term is sometimes spelled with a hyphen, post-colonial, and sometimes without. There is no strict distinction, but generally, the version with hyphen is often used to refer to the condition of life after the end of colonialism, as is suggested by phrases like “after independence,” while the non-hyphenated version refers to the theory that tries to study the cultural and intellectual realities and tension in this period.” (Pourjafari & Vahidpour 2014, pp. 682-3)

- untranslated words, with no explanation: “the language which actually informs the novel is an/Other language” (p. 63);
- interlanguage, i.e. “the fusion of the linguistic structures of two languages,” neologisms used by learners of a language: an example given is “I was a palm-wine drinkard” (p. 65);
- syntactic fusion, i.e. the meshing of linguistic structures, such as lexical with syntactic (p. 67), as for example: “Our beer presents had already full up their heads and our happy singings had grabbed their hearts,” (p. 68) using, in English, syntactical characteristics from another language;
- code-switching and vernacular transcription; an example of the latter is the following: “They is people with clean mind” (p. 71).

The advantages are that the use of English gains post-colonial authors a worldwide audience at the same time as it offers them a “culturally appropriate idiom” for the post-colonial voice, to the extent that the very concept of English literature has been transformed and the assumptions of the Western canon dismantled (p. 76).

1.2.3 “Post-Colonial Writing and Literary Translation” – Maria Tymoczko

We can now perhaps see the connection forming between the postcolonial language strategies and the concept of foreignizing literary translation. First of all, “literary translation is where the choice whether to domesticate or foreignize becomes relevant, and literary translation is the field where innovative theories and practices emerge“ (Venuti 2008, p. 34). Secondly, Tymoczko in “Post-Colonial Writing and Literary Translation” (1999) finds similarities between the “two types of textual production” (1999, p. 22) in that “the transmission of elements from one culture to another across a cultural and/or linguistic gap is a central concern of both these types of intercultural

writing and similar constraints on the process of relocation affect both types of texts” (p.22). Thirdly, Tymoczko finds similar solutions to the problem of lexical items that have no translations or highly technical ones in the target language, between literary translators and postcolonial writers (pp. 24-25). Here we find a number of solutions, many in common with the strategies given by Ashcroft et al. (2004), used by literary translators. In fact she often uses the phrase “a minority-culture or post-colonial writer” (pp. 20, 23, etc.) to indicate that she has extended the discussion of the post-colonial writer to include the minority-culture writer (p. 36) since the situation is similar for purposes of comparison.

Tymoczko also warns, however, against the overuse of some of these techniques. If there is too much explanation, the text becomes very burdensome to read. If there are too many untranslated expressions, the text becomes opaque to the reader. Even a staunch advocate of this foreignizing method such as Venuti is aware of this fine balance: “The foreignizing translator seeks to expand the range of translation practices not to frustrate or to impede reading, certainly not to incur a judgment of translationese, but to create new conditions of readability” (Venuti 2008, p. 19). Tymoczko considers that, apart from these two choices, risk of opaqueness or over-abundant explanation, the third alternative – i.e. that of “suppressing the distinctive qualities of the writer’s culture and language – compromises the writer’s own affiliation with his or her culture and probably the very reasons for writing” (1999, p. 29). This is obviously even less desirable.

Such strategies are used by many post-colonial writers such as Salman Rushdie, for example. In fact, in a joint interview with Deepa Mehta on CBC, he was asked about the use of untranslated words in his texts: “You give them enough clues, you know, so that they can understand it from the internal logic of the text itself, you know, and the rest of it is you just hope they’re captured by the story, you know, and if they’re captured by the story, then the rest of it

becomes very secondary,”¹⁶ he answered, and Deepa Mehta added, “They can Google it, they can look it up.”¹⁷ So this is the idea that I believe justifies the use of imports, as long as the meaning can more or less be deduced from the context or co-text. In the worst case scenario, the reader may indeed have to Google it.

Of course there are authors who use words that are more difficult to guess and then they place glossaries at the end of the book. For example, the editions of *Things Fall Apart* by Chinua Achebe are varied, with or without a glossary, and the Canadian aboriginal author Tomson Highway includes a glossary of the Cree expressions used in his novel *Kiss of the Fur Queen*. Achebe comments on this point in a BBC interview: when asked about the use of words and expressions that were unfamiliar to the English speaker, Achebe replies that just as in the case of Russian novels in English translation the reader has to struggle with four or five names for each character, it’s up to the reader to make the extra effort involved – and “if you make the effort you feel good”.¹⁸ Achebe’s own use of Ibo proverbs,¹⁹ folk stories, myths and legends, dances, and borrowings from the Ibo language are some of the resources particular to his writing. For this reason some (but not all) editions of *Things Fall Apart* have included, in addition to the glossary, explanatory notes to simplify the unfamiliar cultural and linguistic references for the reader, the danger being that of overburdening the reader with explanations or frontloading. In Tymoczko’s words: “[F]rontloading cultural information or foregrounding material that is normally

¹⁶ In a CBC interview of Salman Rushdie and Deepa Mehta on *Midnight’s Children*; “Q” with Jian Ghomeshi, Sep. 12, 2012. (10”45’-11”10’). My transcription.

¹⁷ Ibid.

¹⁸

See [www.bbc.co.uk/mediaselector/ondemand/worldservice/meta/dps/2008/01/080128_chinua_achebe?bgc=003399&lang=en-
ws&nbram=1&nbwm=1&bbam=1&ms3=2&ms_javascript=true&bbcws=1&size=au&bbwm=1
http://www.bbc.co.uk/worldservice/specials/133_wbc_archive_new/page2.shtml](http://www.bbc.co.uk/mediaselector/ondemand/worldservice/meta/dps/2008/01/080128_chinua_achebe?bgc=003399&lang=en-
ws&nbram=1&nbwm=1&bbam=1&ms3=2&ms_javascript=true&bbcws=1&size=au&bbwm=1
http://www.bbc.co.uk/worldservice/specials/133_wbc_archive_new/page2.shtml), BBC interview

¹⁹ Appiah discusses the problem of the translation of the proverb in “Thick Translation,” but also the fact that the proverb is easily recognizable as such from its form. See (Appiah, Kwame Anthony 2000, p. 243).

presupposed in an intracultural text [...] potentially compromises the literary status of the work *per se*” (1999, pp. 28-29).

1.3 Forms of address

Forms of address, both second-person pronouns and noun vocatives, will be studied in the verbal exchanges for any indication of the interpersonal relationship between the characters conversing. The first kind is the second person pronoun in all its forms, which in Spanish are five: *tú*, *usted* (or *Ud*), *vos*, *vosotros*, and *ustedes* (or *Uds*). Two of these are regional: a) *vos* is used instead of *tú* in El Salvador, for example, while Mexico uses the more common *tú*. And b) *vosotros* is used exclusively in Spain and can be eliminated from the analysis. In addition *vos* and *tú* are familiar and singular, while *Ud* is formal and singular, and *Uds* is formal and plural. These four then will be the important ones for consideration.

The other forms of address are not pronouns but nouns, anything used as a vocative to address another character, whether an epithet or a term of endearment. These of course enhance the tone of the verbal exchange.

1.4 Regionalisms

Regionalisms will be studied in all forms – lexical, syntactic, morphological, or related to pronunciation as indicated in a written text – for the difficulty in translating. After all, the nature of regionalisms in one language does not carry over into another language. They may have to be simply translated without any indication of being a Mexicanism or Salvadoreanism in the original Spanish text. A regionalism is defined as “A feature, such as an expression, a pronunciation, or a

custom, that is characteristic of a geographic area,²⁰ but the linguistic expression can be of different types such as lexical, syntactic or morphological. Included here is the regional pronunciation, which is basically a type of native-speaker accent.

1.5 Diasporic Spanish

This is a notion used to classify the type of Spanish used by immigrants after living in another country, here Canada, for a certain length of time, several years presumably, until it becomes normal to slip into a style that involves interference²¹ from the native language surrounding them, English or French, in their first language, Spanish.

Obviously changes can take place to an author's native Spanish in various ways in diaspora. First of all there can be contamination from the majority language(s) in the host country, i.e. English and/or French. Then other Spanish dialects can influence the Mexican Spanish-speakers if there is a community of Spanish-speakers from different countries, each one with variants in lexis, idioms, even grammatical forms. So there can be interference from other languages or other dialects and a resulting confusion in the use of one's native language. In the case of the Chilean author José Donoso in Spain, he suffered confusion resulting from interference from the Chilean dialect of his native language in the Castilian dialect, thus losing his notion of the Chilean

²⁰ See online <http://www.thefreedictionary.com/regionalism>

²¹ "Interference is the phenomenon that we experience when linguistic structures that we have already learnt interfere with our learning new structures. Interference exists in all areas--for example, in pronunciation and spelling. Incidentally, interference exists not only between two languages, but also within one language."

(Christoph Gutknecht, "Translation." *The Handbook of Linguistics*, ed. by Mark Aronoff and Janie Rees-Miller. Blackwell, 2003). See online

http://grammar.about.com/od/fh/g/falsefriendterm.htm?utm_term=linguistic%20interference&utm_content=p1-main-4-title&utm_medium=sem&utm_source=msn&utm_campaign=adid-ffe0d0d8-baed-445e-937b-358d53bed5ec-0-ab_msb_ocode-29597&ad=semD&an=msn_s&am=broad&q=linguistic%20interference&dq=&o=29597&l=sem&qsrc=999&askid=ffe0d0d8-baed-445e-937b-358d53bed5ec-0-ab_msb

vernacular and experiencing a type of “linguistic schizophrenia,” as Janet Pérez describes it (1992, p. 36).

There will, in addition, be a certain amount of disconnect from the current use of the native language in one’s country of origin as time passes. Even with regular visits to the native country, the migrant will eventually become unfamiliar with neologisms or current fashions in speech forms in the homeland, in addition to the confusion resulting from interference from the other language in the host country. In the case of different languages, in the migrant’s writing or speaking, a mixture of the two languages and the various surrounding dialects can occur that has highly idiosyncratic elements as well as the more generally accepted Spanglish for example.

The converse to this is the foreign accent used to speak in the predominant language of the new country. The immigrant is thus caught in the position of not speaking either his/her native language or the new language perfectly. He is an outsider in both cultures in many respects, including language.

1.6 Verb tenses

This system of Weinrich’s is a tool that enables me to study the narrative verb scheme of different parts of a short story and relate it to the plot with its chronotopes or to the plot sequence. The term “chronotope” is adapted from the Russian Mikhail Bakhtin’s terminology. The online Literary Encyclopedia defines it as: “A term taken over by Mikhail Bakhtin from 1920s science to describe the manner in which literature represents time and space. In different kinds of writing there are differing chronotopes, by which changing historical conceptions of time and space are realised.”²²

²² See entry for “Chronotope” at <http://www.litencyc.com/php/stopics.php?rec=true&UID=187>

But here I am using it in its simplest sense, meaning a time-and-place setting that represents a period in the life of one of the characters roughly differentiated as pre- or post-migration. This can be looked at in relation to verb tenses or as a “spatial” representation (read “translation”) of the time interval (Quintanilla), or it can even represent an indeterminate time and place with mythical or magical characteristics (Mota, Flores). This will be important for considerations of the migration that takes place on the level of the subtext.

1.6.1 Harald Weinrich’s classification of verb tenses

In Weinrich’s book, *Estructura y función de los tiempos en el lenguaje* (1968), the Spanish translation of the original German, there is a table (1968, p. 194) that gives the two groups of tenses that correspond to the commented world and the narrated world respectively. Weinrich calls them “Tense Groups” I and II, “Commented World” and “Narrated World” (my translations) but I shall refer to them as the “present-centred” and “past-centred” groups, respectively, as being more convenient for the issues that will be discussed below, since narration by the authors in the corpus occurs in both tense systems.

GRUPO TEMPORAL I (mundo comentado)	GRUPO TEMPORAL II (mundo narrado)
<i>habrá cantado</i> <i>cantará</i> <i>va a cantar</i> <i>canta</i> <i>ha cantado</i>	<i>habría cantado</i> <i>cantaría</i> <i>iba a cantar</i> <i>cantaba</i> <i>cantó</i> <i>había cantado</i>

<i>acaba de cantar</i>	<i>hubo cantado</i>
<i>está cantando</i>	<i>acababa de cantar</i>
	<i>estaba cantando</i>

Weinrich clarifies (p. 65) that this refers only to the narrative tenses, not the dialogue, and I shall observe the same treatment. He emphasizes that the two systems tend generally to be preferred in different literary genres, according to the “communicative situation” (p. 76). He continues to explain (p. 70) that Group I signals to the listener (or reader) that the content affects her directly and that the discourse requires her spoken or unspoken response. On the other hand, the use of Group II can be understood as a signal that the content can be received with less tension on the part of the reader or listener (p. 70). Weinrich also comments (p. 71) that a shift from one system to the other is possible, as long as the understandability of the discourse is not compromised by its happening too abruptly, and by at least respecting the unit of the sentence. He stresses once more (p. 76) that the two systems have to do with *how* the reader or listener is to process the content, not with a literally temporal framework: “the communicative situation is marked QUALITATIVELY” (p. 76), (my translation, capitals in the original).

As an aside, I would use these schemata to argue against the elimination of a whole tense from our translational “repertoire” just because it is less popular than another in a particular (American) dialect of English (e.g. assimilate past perfect into simple past). This would not only collapse a whole temporality into another, thereby losing the temporal distinction, but would also eliminate a whole interpretation of the narrated world.

Thus far I have the tools with which to analyse the Spanish-English translations of the three stories of the corpus with regard to verb tenses.

2. THEORY LEVEL 2

For the next level, that of the translation of the text into the migrational subtext, I need tools that will make the interpretation of this translation possible. For social and power relationships between the characters, and discussion of indexicality, accent, etc., Critical Discourse Analysis (CDA) is needed. Here I shall analyse the self-translation of the characters in the stories as seen in the migrational subtext using the following factors: power relations, indexicality, regionalisms, accent, diasporic Spanish, and possibly others.

2.1 Critical Discourse Analysis (CDA)

2.1.1 *Power relations*

Critical Discourse Analysis studies the surroundings in which the text is produced with the implications and the cultural references in the text, with its reading of the attitudes of the speaker, of the one spoken to, of the conditions under which this is spoken, and the thrust of the verbal exchange itself. It has to do with the unpacking of the text as it appears on paper with all the intentions and attitudes involved, in particular the social and power relations.

The two principal authors consulted on this topic will be Jan Blommaert and Terry Locke. Jan Blommaert writes: “The focus [of this book, *Discourse. A Critical Introduction* (2005)] will be on how language is an ingredient of power processes resulting in, and sustained by, forms of inequality” (2005, p. 2). The balance of power between characters in the stories will be of prime importance, and we shall see various types of power and various ways in which power is demonstrated through discourse. An aspect of “politeness” as Terry Locke comments (Locke 2004, p. 47) is related to speech acts: “*Politeness* relates to the property of force. Force is concerned with

the nature of particular speech acts, whether they are promises, declarations, requests, threats, and so on... What CDA adds to this idea is the sense that particular politeness conventions implicitly evince particular social and power relations.” (Locke 2004, p. 47). CDA is concerned with the ways in which the power relations produced by discourse are maintained and/or challenged through texts and the practices which affect their production, reception and dissemination (Locke 2004, p. 38)

Van Dijk, writing about CDA, defines “social power” in the following way:

We shall define social power in terms of control. Thus groups have (more or less) power if they are capable of controlling (more or less), in their own interest, the acts and minds of the (members of) other groups. This ability presupposes a basic power consisting in privileged access to scarce social resources such as *force, money, status, fame, knowledge, information, “culture,”* or even various forms of public discourse and of communication (van Dijk 1999, p. 26)²³ (My italics).

And this is how we shall understand the idea of social power as managed through discourse. It can range from “mere” information to actual force, and the example of questions below shows how the handling of information illustrates this power (Analysis 1 §2.2).

The orientation of this section of our study is taken from Blommaert: “The focus will be on how language is an ingredient of power processes resulting in, and sustained by, forms of

²³ “Definiremos el poder social en términos de control. Así, los grupos tienen (más o menos) poder si son capaces de controlar (más o menos), en su propio interés, los actos y las mentes de los (miembros de) otros grupos. Esta habilidad presupone un poder básico consistente en el acceso privilegiado a recursos sociales escasos, tales como la fuerza, el dinero, el estatus, la fama, el conocimiento, la información, la «cultura», o incluso varias formas del discurso público y de la comunicación” (My translation above).

inequality, and how discourse can be or become a justifiable object of analysis, crucial to an understanding of wider aspects of power relations” (2005, p. 2). Thus the quality of deference is communicated by the pronoun use whether *Ud* or *tú*, an example of the famous T-V distinction: “A **T-V distinction**, in sociolinguistics, is used to describe the situation wherein a language has pronouns that demonstrate varying levels of respect, distance, courtesy, familiarity, or insult. The name ‘T-V distinction’ derives from the common initial letters of several of these terms in Romance languages” (Fact Index, online) (bold in original). The difference is that the “T form might be used when speaking to a friend or social equal, whereas the V form would be used speaking to a stranger or social superior” (Pediaview, online) (bold in original) and we can already sense the notion of power.

2.1.2 Indexicality

An important idea then is that of indexicality, defined in Blommaert’s glossary (2005, pp. 251-255) as:

Indexicality: Meaning that emerges out of text-context relations. Apart from (often) having a denotational meaning, linguistic and other signs are indexical in that they suggest metapragmatic, metalinguistic, metadiscursive features of meaning. Thus, an utterance may indexically invoke social norms, roles, identities. (2005, p. 252)

So social norms are involved in the use of language, titles etc. and certain behaviour is required in consequence. This will be part of our analysis of forms of address as related to power relations.

Indexicality is important because:

Through indexicality, every utterance tells something about the person who utters it [...] and about the kind of person we encounter [...]. Every utterance also tells us something

about the utterance itself. [...] What kind of relationship between the speaker and the hearer is articulated in this utterance [...]? And every utterance tells us something about the social context in which it is being produced. [...] Indexical meaning is what anchors language usage firmly into social and cultural patterns. (pp. 11-12).

So every utterance is embedded in a social context, from which it derives significance for the social and power relations between the speakers involved. Indexical meanings then are connections between linguistic signs and contexts that are “ordered”; i.e. they suggest “prestige versus stigma; rationality versus emotion; membership of a particular group versus non-membership, and so forth” (Blommaert, pp. 73-74).

The use of honorifics such as *Sr*, *Srita* and *don* are examples of this:

an **honorific** (abbreviated **hon**) is a grammatical or morphosyntactic form that encodes the relative social status of the participants of the conversation. Distinct from honorific titles, linguistic honorifics convey formality **form**, social distance, politeness **pol**, humility **hbl**, deference, or respect... (Pediaview, online) (bold in original).

Honorifics will form part of what I am calling “titles” or forms of address (other than pronouns). They will be studied together with the pronoun use as indicating deference or offense, etc. (see above, Theory §1.3).

According to Blommaert (p. 172):

When I answer a request from someone in my workplace environment who is more senior than myself by ‘yes sir,’ I am not only formulating a ‘positive’ reply, but the use of the term ‘sir’ marks my answer as a ‘polite’ answer. But what does this mean? It means that

my answer signals an act of deference, a recognition of the stable social status differences between myself and my interlocutor.

In the same way, “don,” a title used with the first name, fulfills a special function of respect due to an older gentleman. Because it seemed so culture-specific, referring to age as well as gender and respect, it was left in the original form, and “Don Luis” is used (in capitalised form) consistently throughout the translation.²⁴

2.1.3 Regionalisms

Regarding the Spanish language it is true that there is a whole range of dialects, for example Mexican or Salvadorean, as is also true of English – Canadian, Australian, etc. These are just regional varieties but there are many other “lects” or varieties. In fact CDA borrows from sociolinguistics the idea that

‘languages’ [such as ‘English’ or ‘French’] are, in actual fact, complex and layered collections of language varieties, and the study of language in society should not be, for instance, a study of English in society, but a study of all the different varieties that, when packed together, go under the label of ‘English’. These varieties can be categorised on the basis of a set of parameters. (Blommaert 2005, p. 9)

These parameters, he goes on to say, include including ‘dialects’ and regional accents, ‘sociolects,’ styles and genres, etc. etc. (p. 9).

²⁴ As a matter of comparison, it was also used by Ginette Hardy throughout her French translation, “Les tricoteuses du temps” (Flores Patiño 1994).

This fits in with Ashcroft et al. (2004)'s notion of (small-e) "english," a concept that is related to letter (b). Thus there are dialects or regional accents, from which we isolate (lexical and syntactic) elements called "regionalisms." A regionalism is "a word, a way of speaking, an act, or a way of behaving that is special to a particular area or region,"²⁵ in the case of a text, a word or expression. For identifying regionalisms, there are resources such as the online *Diccionario breve de mexicanismos* (which I indicate with the abbreviation "DicMex") by Guido Gómez de Silva for lexical Mexicanisms, books by Juan M. Lope Blanch such as *Estudios sobre el español de México* (1991) for morphological and syntactic Mexicanisms, and online websites such as *The Free Dictionary* for Salvadoreanisms. Closely related to regionalisms, either lexical, morphological or syntactical, spoken or written, are accents, which can be spoken or transcribed from their oral presentation.

2.1.4 Accent

Native accent of course is a manner of speaking, i.e. oral discourse or a written transcription of it, and can include regional dialects, sociolects, ethnolects, etc. All of these go to make up the notion of what a language is and comprises, as we saw in Theory §2.1.3. Blommaert speaks of the "*social stigma in accents*" (2005, p. 61) (my italics). There are native accents in just about every language that indicate the class, level of education, region, etc. of the speaker and "they reflect speakers' identities" (p. 11). They can also carry stigmas according to the social status attributed to the specific social condition of the native speaker.

But it is also true that foreign accents in general carry a stigma or at least a loss of credibility. According to a study carried out at the University of Chicago, "Because [a foreign]

²⁵ Collins dictionary, see online <http://www.wordreference.com/definition/regionalism>

accent makes a person harder to understand, listeners are less likely to find what the person says as truthful, researchers found. The problem of credibility increases with the severity of the accent” (*University of Chicago News*, online).²⁶ This then is part of the situation of the migrant who is struggling with the multiple problems of language, culture and social norms. Both foreign and native regional accents will be considered in my Analysis.

2.1.5 Diasporic Spanish

Interference has been explained above (Theory §1.5), as well as the fact that it can arise from different dialects of the same language or similar words in different languages. The way this happens of course is over an extended period of time spent interacting with native speakers of the two varieties. Thus the fact that the migrant’s native language has been affected by the dominant language(s) of the host country shows a degree of hybridity involving the two cultures, just as the influence of other dialects of his/her own language show his/her involvement with the surrounding Spanish-speaking community. (See Theory §1.5). When the immigrant begins to think in the categories of the other language it becomes easy to develop a kind of Spanglish with interference from the English or a kind of combination of Spanish and French.

2.1.6 Verb tenses and modalities

These verb tenses will be studied in groups as networks that define chronotopes and plot sequences. For example in a storytelling situation, the address to the audience is structured by a present-centred group, while the story being told is structured in a past-centred group (see Theory §1.6.1). So in general the verb tenses following the verb group chart are used in blocks, and change groups when there is a change of chronotope. As mentioned above, Group I (present-centred) involves the

²⁶ See online at <http://news.uchicago.edu/article/2010/07/19/foreign-accents-make-speakers-seem-less-truthful-listeners-research-shows#sthash.Hgem4r41.dpuf>

reader more directly (see Theory §1.6) and so can be used for a dramatic effect, just as a close-up with the camera in a film involves greater immediacy. In addition to the usual functions of the verb tenses, there can be special effects obtained by irregularities, which can also be studied to see what special purpose they accomplish. In addition, CDA studies the modal verbs in order to determine factors such as intention (will, shall, might, etc.), obligation (must, should, etc.) and probabilities (may, might, etc.). Thus the verbs and their tenses structure plot and chronoscope and give certain tonalities to the actions.

2.2 Level 2 as Discursive Translation

The only thing that remains to be shown at this stage is the fact that this transformation of the text into the subtext is indeed a translation as structured. In order to establish that a transformation constitutes a translation it needs to conform to the following conditions for the translation paradigm established by Salah Basalamah, who writes:

I contend that translation – beyond the linguistic paradigm or in what I called the “Translation paradigm” – *does not* encompass *all* processes of transformation, otherwise it would only be a synonym to transformation. In fact, translation – as I understand it here – is a specific transformation process that takes place within the boundaries of translational criteria. For a transformation process to be deemed a “translation,” I believe it has to conform to the following 10 criteria:

1. Obviously, translation is about *movement* and *shift*;
2. At the same time, it aims at *similarity* and *equivalence*;
3. It does so however by leading to *non-identity* and *difference*,
4. Which means *transformation* and even *transmutation* (to use Jakobson’s word).
5. Although translation is confined to *non-originality* and *secondarity* by its discursive status,

6. It distinguishes itself from reproducibility by its capacity for *generativity* and *creativity*.
7. On the other hand, translation symbolizes *extraversion*, *openness*, and *externality* as it reaches out to others
8. Through *communication* and by doing so is a prerequisite to *communion*.
9. Paradoxically, there is no communication or contact without, at the very same time, *autonomy*, *separation*, and *distance*;
10. Hence implying a function of *mediation* and *intermediation*. (2010, pp. 72-73)

At both Level 2 and Level 3 we need to show that these criteria of shift, similarity but difference, and secondarity as well as the other criteria are indeed satisfied and at some point I shall attempt to validate Level 2 as a translation.

For example in “A Translational Critique of the Arab Postcolonial Condition” there is an illustration of the difference between a translation and a non-translation explained by Basalamah. The contrast is between *education*, which is shown to be a translation according to the above-mentioned paradigm (2010, p. 73), and a *colonial power* which “does not translate anything but itself” and is shown to colonize, not translate (2010, p. 74) which to me seems to be rather like the difference between a foreignizing and a domesticating translation.

Basalamah also writes: “[T]he ‘Translation paradigm’ seems to be one of the most adapted conceptual frameworks to accommodate the thinking of controlled transformations [whether] they take place in texts, societies, institutions, or legal systems” (2010, p. 72) Accordingly I shall look into the possibility of calling the migrant in the corresponding subtext a “translated” character using these or any other adequate criteria.

3. THEORY LEVEL 3

This third level of translation involves self-translation of the authors as seen through the plot and characters of the short story as compared with some biographical material. In order to analyse this,

I look first of all at the themes and characteristics of migration literature, of which these are an example, and then I see how the characters are affected in the stories by their migration. After that, In addition I examine the function of immigration in the life of the author as seen mainly through the story.

3.1 Migration literature

Let's look at the various terms that are similar in meaning around the topic of migration literature.

3.1.1 *(Im)Migrant or (Im)Migration Literature*

In his book *Migration and Literature*, Søren Frank proposes a shift in terminology from “migrant” literature, which as he explains is that written by a migrant, to “migration” literature, which includes any literature written about migration, in other words the latter focus becomes less biographical than textual (Frank 2008, p. 3). Other authors use the two terms indistinguishably, and still others differentiate between migrant and immigrant, and between migration and immigration literatures.

Migration literature is sometimes distinguished from “diasporic” literature, which is written by the children of migrants, according to Elleke Boehmer,²⁷ but this distinction is one that others such as Gina Wisker fail to make: in her index, the topic of migrant writers is only discussed under that of diasporan writers (Wisker 2007, p. 28).

Another closely-related term is “exile” literature, described by Petersen (online): “In contrast to exile literature, which classifies authors as contributing to the literature of their native country, authors of *migrant* and *migration literature* orient themselves primarily towards their host

²⁷ She refers to “a *second generation* of more strictly speaking *diasporic* writers (children of migrants).” (Boehmer 2005, p. 230)

society and contribute to this nation's literature" (Petersen, online). This would imply that the authors use different languages, their mother tongue for publication in the homeland in the example of exiles, and the language of the host country in the case of migrant authors. But Pérez for example combines the discussion of the literature written by Donoso in voluntary or self-exile with that of the literature produced during forced exile.²⁸

An article by Carine Mardorossian (Mardorossian 2002, online), called "From Literature of Exile to Migrant Literature," explains the paradigm shift that has caused the term "migrant literature" to now encompass most of what would have been referred to in the past as "exile literature." And another author, Elleke Boehmer, treats migrant literature as equivalent to postcolonial migrant literature, a classification that I will agree with.

So, for purposes of this thesis, I shall use quotations that apply to the corpus but the terminology therein may vary according to the respective author's usage.

3.1.2 Classification of the corpus

For a work to be classified as migrant literature, having a migrant author is necessary but not sufficient. There are other features of the text that are necessary, for example: "[L]iterature of migration is considered by the critics to be a branch of [postcolonial literature] which investigates what happens when two cultures clash" (Pourjafari & Vahidpour 2014, p. 682).

It is possible for migrant or migration literature to deal with the fantastic also. As Molina says in his introduction to the anthology, "A Look into *Cloudburst*: The Central Themes":

²⁸ Pérez explains the two situations in (1992, p. 33).

The fictional universes through which the reader navigates in the book are enriched by another important element, the *fantastic*, in which the fictional reality quickly slips its moorings from the apparent reality of its referents ([...] Flores Patiño, Mota[...]). The precise development of the characters, situations, dialogues and plots of these tales seems to escape the migratory veneer of the rest of the anthology. Nevertheless, a more detailed approach reveals a certain parallelism between aspects of the recreated fictional world and the foreign geographical and cultural spaces. (Molina Lora & Torres-Recinos 2013, p. 18)

As we shall see below in the Analysis section, the fantastic in two of the three stories in the corpus has a migrational subtext. Many theorists in fact find a relationship between magic realism and the theme of migration (see §3.2).

In addition to the change in meaning, many authors in exile choose to refer to themselves as migrant authors. Mardorossian quotes King et al.'s statement that

migrancy in fact is “not a mere interval between fixed points of departure and arrival, but a mode of being in the world – ‘migrancy.’ [...] The migrant voice tells us what it is like to feel a stranger and yet at home, to live simultaneously inside and outside one's immediate situation, to be permanently on the run, to think of returning but to realize at the same time the impossibility of doing so, since the past is not only another country but also another time, out of the present. It tells us what it is like to traverse borders like the Rio Grande, or ‘Fortress Europe,’ and by doing so suddenly become an illegal person, an ‘other’ (King et al. (1995, p. xv).” (Mardorossian 2002, p. 16).

This is a feeling that is similar to the “translation” referred to by Young (2003) in my Introduction. The migrant has a special “double vision” as Sanga says of Rushdie (2001, p. 15), “simultaneously an insider and an outsider.” The migrant is the Other.

3.1.3 Themes of migrant literature

There is a certain loss of status of the immigrant as referred to by José Donoso, the Chilean writer exiled in Spain, quoted in Janet Pérez’s article (1992, p. 35):

There are hordes of Argentinians in exile in Europe, lawyers washing dishes, professors of philosophy from Uruguay tending bars, long queues to get working-permits, marriages broken up, Chileans like me who have lost or are in danger of losing their identity, architects making *empanadas* to sell, little, unattractive bead necklaces no longer in fashion, *batik*, toys, pictures, anything. ... the lack of security, of faith in everything but especially words, the frustration of being considered fifth-class citizens in France, of hating Swedish weather, notwithstanding the security offered, the gradual loss of everything. (José Donoso. *Ithaca: The Impossible Return*, pp. 15-16)

- quoted in (Pérez 1992, p. 35).

This lowering of the immigrant’s status and socioeconomic level is also alluded to by Carmen Rodríguez, quoted by Lilliana Montoya in her dissertation (Montoya 2008, p. 54): “But the fact is that as immigrants we have got used to working double to be recognized and then paid half” (Rodríguez 1995, p. 213). Immigrants are faced with a world where they are undervalued because of their difference, because of the lack of familiarity with local customs and attitudes, and because of their accent (see above, Theory §2.1.4). What the immigrant witnesses she sees with different eyes from those of the native: with different expectations and past experiences brought to bear on the same object or event. Perception itself is in many ways culturally determined as well as mental structures such as causality, reasoning, and systems of classification, and others (Nisbett 2003, p.

xxix). For example Westerners focus on the main object in a scene presented visually to them while East Asians are able to perceive the background as well as the foreground and the relationships between them (pp. 89-92).

The situation of the immigrant author is somewhat that of the Romanian authors described in the Stephen Henighan article, “Reduced Solitude: Eugen Giurgiu’s *Ewoclem sau întortocheatele cărări* [Ewoclem, or The Twisted Paths]” in the Cheadle-Pelletier collection:

The reduced solitude is characterized by exclusion, on the basis of the writer’s language of literary expression, from the conduits that permit writers to earn public recognition... By the time conditions in the writer’s country of origin improve, in the form of increased prosperity or political liberalization, the author may have been resident in Canada for so many years that the vision of the homeland conveyed by his or her fiction or poetry has become dated. Alternatively, the author may have begun to write about Canada and Canadians, describing scenes and characters that readers in the country of origin will not recognize in a language that the readers in the country of residence cannot read. This leads to a second potential characteristic of the literature of a reduced solitude: the creation of scenes describing central aspects of Canadian life of which Canadian readers are destined to remain unaware. (Cheadle & Pelletier 2007, p. 203)

Thus there is a problem in defining the immigrant author’s readership. The language factor separates the author from a potential audience in the host country, and the factor of contemporary topics separates the author from the existing readership in the home country. That these authors have been able to deal with this problem is a great achievement in adaptation, as we shall see with their personal translation below.

There is also the factor of the Spanish-language literature forming a parallel literature. Hazelton writes: “Spanish language writing in Canada forms a world unto itself and constitutes what critic and poet Gary Geddes has referred to as ‘a parallel literature,’ one that runs alongside

those of mainstream English and French-speaking Canada and also feeds new writers into the literatures of the two official languages” (Hazelton 2007, p. 4). This places Spanish-language literature in a different category from the reduced solitude assigned to Romanian literature in the article by Stephen Henighan. Besides publication in the home country of either outdated material or current material from an unknown Canada, there is the parallel Spanish literature in Canada offering literature in Spanish to an audience from many countries of origin. This will be important for the discussion of the status of our authors in the Analysis.

3.1.4 The language of migrant literature

According to some definitions of migrant/migration literature the language in which it is written is the majority language of the host (target) country. An online article on the literature of migration states the following:

The so-called ‘literature of migration’ is written by a series of authors who come from the most diverse places and share the choice of writing in the language of the country they have migrated to. This is probably the main characteristic of the literature of migration, which thus becomes a sort of testimony. The second language these writers use is the medium through which they convey their message to their audience, the witness of their need to say something; their effort not only demonstrates that this message is important and worth being heard by the ‘host’ country, but also tells us that those who are transmitting have chosen to leave the shield of their mother language and are now disarmed: they come in peace. (TruthSeekers, online)

There are several factors to take into consideration. First of all, it is not exile literature, although exile literature is written in the language of the country of origin, since this term “classifies authors as contributing to the literature of their native country,” whereas “authors of *migrant* and *migration literature* orient themselves primarily towards their host society and contribute to this nation’s

literature” (Petersen, online). In our case these stories were intended for a Canadian readership.

We can see in the three examples:

- Flores: this story was not previously published in Spanish, only in French, in Quebec, as translated by his wife, intended for a Quebec readership.
- Mota: this story was previously published online, on a Canadian website, intended for English Canadian readers with knowledge of Spanish.²⁹
- Quintanilla: Mario’s Spanish accent in English is transcribed for readers familiar with the English spelling of these phonemes, thus intended for other Spanish-speaking immigrants with some knowledge of English.

We can see each author intended his story for a Canadian audience either by the circumstances of its publication or by the actual text in the short story.

3.2 Literary influences

When authors migrate to another country they take with them their language, culture and literary heritage. With the three authors of the corpus we can see their preference for writing in their own language and a tendency to be influenced by their own literary tradition. Even so the effects of the migration will be felt on the use of the literary tradition just as they are felt on the authors’ use of language, as in the diasporic Spanish mentioned in Theory §1.5. Of the Mexican authors, two mention the name of Juan Rulfo in their introductions to their stories in *Cloudburst* as having influenced their work: Gilberto Flores Patiño (2013, p. 106) and Ángel Mota Berriozábal (p. 142).³⁰

3.2.1 Juan Rulfo

²⁹ See http://etcheverry.info/hoja/actas/prosa/printer_1183.shtml

³⁰ So do Jorge Etcheverry (Chilean) and Borca Sattler (Peruvian), in the same anthology.

Juan Rulfo (1917-1986) is one of the great Mexican authors, famous for only two books, *Pedro Páramo* (novel) and *El llano en llamas* (collection of short stories). His stories are typically located in an empty, abandoned countryside and the mood is bleak, with few people, and those few typically very poor. This is all described in Jorge Ruffinelli's very interesting prologue to the collection of Rulfo's prose in *Obra completa: El llano en llamas, Pedro Páramo, otros textos* (1977, pp. i – xxxiii).

The short story is the genre used by Juan Rulfo in his landmark work *El llano en llamas*. In these short stories he uses very regional language, including diminutives such as “toditita la familia” [“all the whole family?”] (my translation) (p. 27); he uses gestures, such as “unas llagas así de grandes” [“sores yea big”] (my translation) (p. 36); he directly addresses his listener (usually singular) such as “Acuérdate de Urbano Gómez” [“Remember Urbano Gómez!”] (my translation) (p. 71)) and shares secrets with him, e.g. “Porque la cosa es que a Tanilo Santos entre Natalia y yo lo matamos” [“The thing is, between Natalia and me, we killed Tanilo Santos”] (my translation) (p. 34), in his “clear confessional style” as Ruffinelli calls it.³¹ At times the narrator seems to be replying to a comment from the listener: “¿Dice Ud que mató a toditita la familia de los Urquidi?” [“Did you say he killed all the whole family of the Urquidis?”] (my translation) (p. 27) or at least expecting confirmation from him. There is a complete narrative style that can be expected to have influenced the Mexican-Canadian authors included in the corpus.

3.2.2 *Magic realism*

³¹ See p. xxv: “En nítido estilo confesional” (my translation above).

“The avant-garde(s) or magic realism are nearly absent in Canadian literature”³² (Etcheverry 2005, online). In fact the literary tradition from Mexico and Latin America in general brings a lot of new elements to Canada. We have already mentioned Juan Rulfo, and another influence in South American literature in general is magic realism, of which Rulfo was the precursor. Just to take one example as setting the tone: “*One Hundred Years of Solitude* is an exemplary piece of magic realism, in which the supernatural is presented as mundane, and the mundane as supernatural or extraordinary” (Geetha 2010, p. 346), all written in an “unastounding tone” (p. 347).

There is a connection with migration literature, according to Elleke Boehmer:

Since Rushdie’s attempts to open up this channel of influence, several other [migrant authors] have on occasion borrowed extensively from Latin American magic realism, again adapting and embellishing its techniques for their own particular needs. Indeed, the proliferation of postcolonial migrant writing in English has become so closely linked to the continuing success of magic realist approaches that the two developments appear almost inextricable. (Boehmer 2005, p. 228)

The reason for this inextricability seems to lie in the handling of the strangeness as something unastounding. Just as the characters in *One Hundred Years* are astonished by ice and by magnets,³³

³² “La(s) vanguardia(s) o realismo mágico están casi ausentes en la literatura canadiense” (my translation above).

³³ “First they brought the magnet. A heavy gypsy with an untamed beard and sparrow hands, who introduced himself as Melquíades, put on a bold public demonstration of what he himself called the eighth wonder of the learned alchemists of Macedonia... ‘Things have a life of their own,’ the gypsy proclaimed with a harsh accent. ‘It’s simply a matter of waking up their souls.’” (García Marquez 1995, p. 5) and:

“‘It’s the largest diamond in the world.’

‘No,’ the gypsy countered. ‘It’s ice.’

the migrant cannot understand how such strange customs as those being met with in the target country can be taken for granted, unastonishingly, by the natives, and vice versa. In addition, Sanga writes that

This fantastical bent of [*Midnight's Children*], its multifarious departures from reality can be read, on one level, as forms of migration. The idea of being exiled from reality is what situates the novel in the mode of 'magic realism' that has been popularized in the fiction of Latin American novelists. Magical realism, most simply, the mingling of the magical and the real, is a mode extremely well suited to enact the transgression of boundaries, whether these boundaries are political, spatial, thematic, or ontological. It also enables the exploration of hugely disparate worlds by situating the text in the liminal zone in between these disparate worlds. (Sanga 2001, pp. 27-28)

There is certainly an affinity between the two, which explains the magical element in many works of migrant literature. Some authors refer to this quality as dreamlike, and I have often thought that my own experience of migration was similar to Chuang Tsu awakening from a dream that he was a butterfly and wondering whether he was Chuang Tsu dreaming he was a butterfly or a butterfly dreaming he was Chuang Tsu (Chan, online). There seem to be two quite different realities. This is similar to the magical or dream-world as representing the country of arrival, the waking state as representing the home country, except that in time they change places.

3.3 Translated Man (or Woman)

The self-translation of both characters and authors takes place with varying degrees of success and regarding different aspects. Just as there are successes there are also failures, and even among the

José Arcadio Buendía, without understanding, stretched out his hand towards the cake, but the giant moved it away. 'Five reales more to touch it,' he said. José Arcadio Buendía paid them and put his hand on the ice and held it there for several minutes as his heart filled with fear and jubilation at the contact with mystery... 'This is the great invention of our time'" (p. 21).

successes there are some untranslatable aspects. The stories give us a glimpse into the authors' views of immigration and the state of their own ongoing personal translation.

3.3.1 *Metaphorical translation*

This is a purely metaphorical use of the notion of “translation” as used by Rushdie: “I too am a translated man. I have been *borne across*” (Rushdie 1983, p. 29). This metaphorical usage is used by many authors in cultural studies, and is related to what is known as “cultural translation.” What Salah Basalamah calls translating “anthropologically” (Basalamah 2010, p. 70) is related to the concept of Bhabha’s “cultural translation” current in postcolonial studies. This expansion of the object of translation “involves much more than a simple metaphor,” according to Maria Tymoczko (quoted on p. 69): here Basalamah studies it as a paradigm, the “translation paradigm” or “translative paradigm” (2012, p. 26), “a specific transformation process that takes place within the boundaries of translational criteria” (2010, p. 72). These criteria have been given above, Theory §2.2.

Basalamah distinguishes “translational” from “translative” thus:

Partant de l'idée de *cultural translation* que nous avons discutée plus haut comme la transformation des individus par le biais de leur culture, les études postcoloniales ont proposé une conception plus élargie du traduire, notamment suggérée par Homi Bhabha (1994) et inspirée par des expressions comme celle de Salman Rushdie : « we are translated men » (1992, 16). (Basalamah 2013, p. 15)

Salah Basalamah explains: “[L]e concept de traduction possède une polyvalence ainsi qu'une capacité d'expression et de description très étendue. En effet, que ce soient les phénomènes de migration, de négociation des identités (Rushdie 1992 ; Bhabha 1994), [...] tous ces phénomènes

traductifs nous montrent à quel point le concept de traduction est extensible” (Basalamah 2013, p. 10).

The notion of translation has indeed been extended to even more areas, and in fact the word “traductif” is key:

Par « traductionnel » nous voulons dire ce qui est relatif à l’opération pratique de transfert interlinguistique par contraste avec « traductif » qui signifie pour nous ce qui est relatif au processus de transformation réglé qui à la fois englobe et dépasse la dimension linguistique.” (2013, p. 7 fn 8).

This latter is the sense I will be using in this section of the analysis.

3.3.2 *Untranslatability*

Despite migrants’ best efforts to mimic the native (Bhabha describes “mimicry” as “almost the same but not quite” (1994, p. 86)), there is always a cultural or linguistic trace of their homeland in their manner. These “untranslatable” elements are not limited to accent: they can range “from visual appearance to cultural practices and beliefs” (Montoya 2008, p. 27):

The translation of a migrant will rarely give the vision that the migrant was born in the adoptive country. As with any translation, there will always be something that cannot be adapted or translated. (p. 27)

This intranslatability can, I would venture to say, affect any aspect (in Bourdieu’s terms) of the migrant’s *habitus*, including *hexis*, sense and tastes. *Habitus* is defined by Throop and Murphy (2002) as a “structured mode of perceiving and appreciating the lived world” and is such that it “leads to specific behaviors that serve to reproduce the structural frames that first informed *habitus*” (p. 187). *Habitus* is also considered a “‘second nature’ or forgotten history” (p. 187). The same authors also define *Body hexis* as a term “used by Bourdieu to denote the various socially

inculcated ways an individual moves, carries, and positions his or her body in the lived world” (p. 188).

Very often, though, these untranslatable aspects have to do with accent:

[L]anguage and, in particular, accent, may represent another characteristic hindering the grade of translatability of the migrant. Pronunciation particularities as well as peculiar grammatical constructions are aspects that an individual can modify. However, perfect linguistic command may not be fully achieved because some cloudiness will remain as the unavoidable traces of the mother tongue affecting use of the new language (Montoya 2008, p. 28).

In other words, foreign accents are just about unavoidable in an adult migrant. In addition, we have already seen the lack of credibility attached to this foreign accent (see Theory §3.1.4), and so this is part of the lowering of the migrant’s status in the new country that we shall see in Analysis 1, §2.2.

3.3.3 Biographical material

The biographical material consulted was not extensive because it didn’t need to be. Just the general features of the migration experience were necessary to see the changes brought about. It was not meant to be a detailed analysis, only in relation to the themes of migration literature. For all three authors there are introductions to their stories (complete with answers to the questionnaire), two of which have already been mentioned above in reference to Juan Rulfo.

On Flores, there is in addition a chapter in Hazelton: *Latinocaná* Chapter 3, “Gilberto Flores Patiño and the Myth of the Other.”

On Mota, there is also his article on migrant literature: “El viaje insular de la memoria en la literatura de la migración” available online (Jun 10, 2015), and there are several companion stories published in *The Apostles’ Review*

On Quintanilla, there is also his interview with Ramón Sepúlveda: “Interview with Felipe Quintanilla.” *Eco Latino* (2008),³⁴ a brief mention in Jorge Etcheverry’s article “El ojo escindido: autores latinos en Canadá” and his autobiography online.³⁵ In addition, there are other stories available: one in this same volume and two others in *Las imposturas de Eros* (Molina Lora & Torres-Recinos 2009).

3.4 Level 3 as Anthropological Translation

Again Basalamah’s translation paradigm will be used to establish, hopefully, that this last Level 3 is indeed a translation satisfying these or other equivalent criteria. As stated in Basalamah (2013), the idea of “cultural translation” defined by him as “le passage des frontières et le déplacement des individus” (p. 4) has long been used with its metaphorical sense of “translation” in the field of postcolonial literary studies: “que ce soient les phénomènes de migration, [ou] de négociation des identités (Rushdie 1992; Bhabha 1994) (cited in Basalamah 2013, p. 10).

In Basalamah’s article on “Social Translation: Challenges in the Conflict of Representations” (2012), we see more examples of translation. “Among the fields of application of this paradigm, apart from the famous ‘cultural translation’,” he writes, “one could mention social translation, political translation, religious translation, legal translation, pedagogical

³⁴ The website <http://felipe-quetzalcoatl.com/FQQ-Buscando-nuevas-formas-insultar.html> is no longer available online, but see Appendix A at the end of the thesis for the text.

³⁵ The website <http://www.felipe-quetzalcoatl.com/biografia.html> is no longer available online, but see Appendix B at the end of the thesis for the text.

translation, psychosocial translation, psychological translation, etc.” (2012, p. 6). In this same way I hope to show that the subtext and author translations are also valid as areas of application. .

I shall agree with Young when he states: “Translation is a way of thinking about how languages, people, and cultures are transformed as they move between different places” (Young 2003, p. 29). Now, as Salah Basalamah says, “non seulement le mot traduction est étymologiquement apparenté à **métaphore**, qui lui-même vient du grec *metaphora*, mais ce dernier est une métaphore en soi puisqu’il signifie littéralement « traverser », « passer outre » rejoignant ainsi l’origine latine *translatus, transfere*” (2013, p. 11) (italics and bold in original text) so that “the word ‘translation’ is already a metaphor for the process of translation” (Guldin 2010, p. 178)³⁶ cited in (Basalamah 2013, p. 11). He then goes on to say that “chaque élément de la paire conceptuelle traduction-métaphore est lui-même constitué d’un binôme fondamental : identité et différence” (pp. 11-12). What is meant by this is that some elements are translated and some are not, i.e. the untranslatable elements that are “hold-outs” from the migrant’s culture of origin, for example.

Thus there should be three levels of translation. Just as Level 1 is a translation from Spanish into English of the text itself, Level 2 is the translation of migration features into literary structures including the translation of the characters, through which some qualities are changed and others are conserved in their self-translation. This discursive translation acts as a pivot between the textual and the social. Level 3 is the level of the author’s personal translation, and is to a certain extent paralleled by the translation of his characters. This Level 3, the anthropological translation, is in reality the one that has generated the other two.

³⁶ Guldin, Rainer (2010). “Metaphor as a Metaphor for Translation,” in James St-André (ed.) *Thinking Through Translation with Metaphors*, Manchester, St Jerome, pp. 161-192.

These are all the theoretical considerations I shall look at here. There is one more concept to define, which is storytelling, but since it is a concept that is of relevance to one author only, i.e. Flores, I shall leave that definition for the chapter on Flores. What needs to be explained next is my way of applying the above concepts and theoretical tools, namely my methodology.

METHODOLOGY

0. Introduction

The theory areas are fairly disperse, but their application is organized. Basically the thesis is made up of a 3 x 3 grid, i.e. there are three levels for each of the three stories, and so there are nine “cells” altogether to be completed. To examine Level 1 in each of the three stories, the forms of address and unusual diction, such as diasporic Spanish or regionalisms, are to be analysed by means of dictionary resources; verb tenses will be studied using Harald Weinrich’s verb schemata to find difficulties for translation. These are selected as having interesting repercussions at the other levels, so that they can lead into the second and third levels, where the translation can be decided if necessary. At Level 2 of each story, I will analyse examples mostly from the dialogue using CDA to detect power relations mainly, and will look for application of this result and other possible information to the migrational subtext. At Level 3, I shall compare the results from Level 2 with biographical information gathered concerning the respective author and find conclusions regarding his anthropological translation. The only analysis that requires additional theory is that of Flores, with the definition of storytelling, because this is a factor that will be important at all three levels. Apart from that I will try to maintain uniformity more or less in the three analyses at the three levels.

0.1 Thesis claim

Octavio Paz, the Mexican author, writes about translation in his book *Traducción: Literatura y Literalidad* (1971). Here he claims that “[i]n one extreme, the world appears to us as a heterogeneous collection; in another, as a superimposition of texts, each slightly distinguishable from the one preceding it: translations of translations of translations” (1979, p. 14).³⁷ Paz in this quotation goes on to explain that

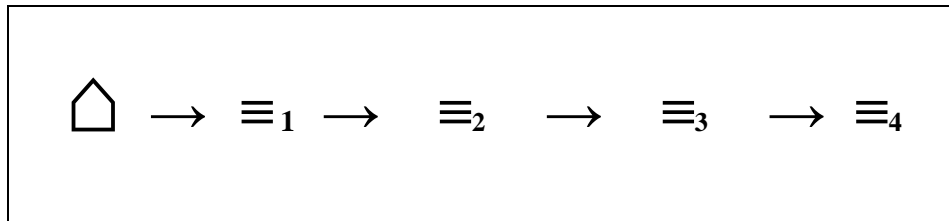
No text is entirely original because language itself, in its essence, is already a translation: first, of the non-verbal world and then, because every sign and phrase is a translation of another sign and phrase. But this rationale may be inverted without losing validity: all texts are original because each translation is distinct (p. 14).

This suggests a sequence in time through which events and happenings as well as thoughts and ideas are “intextualized,” put into text form. This famous quotation, “translations of translations of translations,”³⁸ will be looked at here in a new light.

In Paz’s view, words and their meaning lie at the base of the texts, and their arrangement in the form of a text is already a translation of reality as seen through the lens of that particular language. Texts derive from (a combination of) other texts in a very real way, so that he can argue that authorship and translation are equally original and equally derivative. Thus the chain of derivation (although Paz rather suggests the palimpsest image of rewriting on top of rewriting) is linear, sequential, as each author or translator adapts (a) previous text(s):

³⁷ The English translation is taken from a translated excerpt published in *Translation Review*.

³⁸ “traducciones de traducciones de traducciones” (Paz 1971, p. 9).



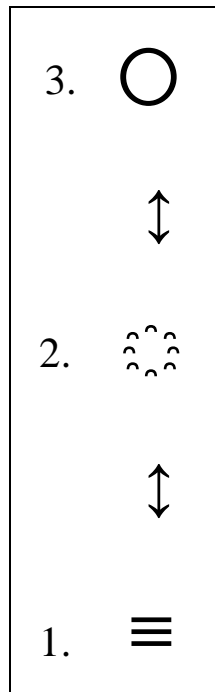
where \triangle indicates an element of non-verbal reality whether a house, person, concept, etc., \rightarrow indicates “gives rise to,” and \equiv indicates a text, here in a series of texts. Thus the house, or whatever, is first expressed in text, then picked up in another text, mentioned in another text, as content or even just style, and so on sequentially.


My three levels are somewhat different, and do not touch on the issue of originality in regard to authorship. They came to me gradually as I proceeded with my translation considering the cultural background of the stories themselves. These statements about the lack of originality of the author are similar to the claims by Lawrence Venuti regarding authorship, generally Chapter 2 “Authorship,” where he argues *against* the position that: “Whereas authorship is generally defined as originality, self-expression in a unique text, translation is derivative, neither self-expression nor unique: it imitates another text” (1998, p. 31).

Another difference from Paz’s concept is that this is a synchronic situation in which the translations exist simultaneously but are of different “orders,” instead of being diachronic in time, through which texts are repeatedly translated into other texts. Thus the postcolonial translation of the author (Level 3) is at a different level from the micro- and macro-textual translations (Levels 1 and 2) to which Paz refers.

In my sense the goal will be to establish translations at three levels but of three different “orders” that involve delving deeper and deeper into the written text, or if the image is more appropriate, looking at larger and larger dolls in the style of a Russian matryoshka. Also, Paz’s

translations take place in sequence and the case is quite different with my three styles of translations, as can be seen:



where ≡ (1.) indicates the textual translation level,  (2.) indicates the migrational subtext at the discursive level, and O (3.) represents the author's translation at the postcolonial (anthropological) level. The double arrow indicates that the relationship exists in both directions. In one direction from bottom to top is the way I shall conduct the analysis but the inverse, top down, is the way in which the “causal” relationship takes place. Or the “layers” can be visualized in the following way:



(www.matrioshka-gift-shop.com/catalog/m2.htm)

where the nested dolls indicate the three different depths of the “translations” as explained above.

There is another difference between my concept and Paz’s, in that his schema is horizontal and time-dependent. This is derived from Walter Benjamin’s vital model where texts derive from each other and survive beyond each other’s lives when they are translated. Instead of this concept, my model is vertical, exclusive of time boundaries but very much related to space (in the etymological sense of the word “translation”). This can be visualised in the form of the matryoshka doll where the outer translations form a context for the inner ones, like the layers of an onion, and are themselves translations at different levels.

0.2 Source

The thesis begins with a project: the Spanish to English translation of a selection of 42 stories taken from the original 50 in the anthology *Retrato de una nube: Primera antología del cuento hispano canadiense* (Molina Lora & Torres-Recinos 2008). These short stories were written by Canadian authors who have immigrated from various Spanish-speaking countries of origin, and who have been in Canada for varying lengths of time. The works were classified by the anthologists as immigration literature because of the circumstances of their writing as well as their

content. This is presented in its introductory essay “A Look into *Cloudburst*: The Central Themes” (Molina Lora & Torres-Recinos 2013, pp. 15-19): “The migrant and his or her identity reoccur with various ups and downs throughout the anthology, and in one way or another constitute the core of the book itself” (p. 17), and “this anthology, through the voice of all of its stories, is also the voice of the conflicts of a migrant people” (p. 18) – hence its classification as migrant literature.

During the actual Spanish-English translation which took place pre-thesis, my guiding precepts were mainly those of “foreignizing translation,” which I found described in Schleiermacher, Venuti and Berman, and “postcolonial strategies,” as described by Ashcroft et al. in *The Empire Writes Back* (2004), and by Maria Tymoczko in “Post-Colonial Writing and Literary Translation” (1999). This was because the basic ethical position and respect for cultural difference of the former three authors was particularly suitable for migration literature, and the latter two were linked to migration/postcolonial literature and literary translation. The elements available to me were specifically borrowings (untranslated words and expressions), interlanguage, and syntactic fusion, in order to point out the presence of the hybrid cultural elements, especially the Spanish-language or Mexican ones. Some solutions to translation problems were considered then at Level 1, that of the pure text, but as the translation advanced, there was a selection of other translation questions that I had to look at more deeply in order to resolve. These were not immediately solved with the co-text at Level 1 and so I had to dig deeper into the text itself, to the next level in order to see the literary function of the particular elements in the context of the whole, and sometimes to Level 3, that of the author’s immigration.

As I dug deeper, I found this to be an example of what Paz calls “translations of translations of translations” although these are not all textual or even discursive translations, as he suggests. Two types of translations were already more or less established in my mind from the beginning:

that of interlinguistic translation in Jakobson's sense, i.e. my translation of the stories from Spanish to English, and that of metaphorical translation such as that defined by Rushdie, when he writes "I too am a translated man. I have been *borne across*," (1983, p. 29). In other words migration means the translation of the person who undergoes it, from one language and culture to another, in an ongoing process that can continue for years. They (metaphorically) translate themselves from Mexican to Canadian. The intermediate level came to me as the level that most translators look at when the surface text is insufficient to give a satisfactory translation, and so they look at the configuration and role of the given expression within the entire text.

0.3 Corpus

This brings us to the choice of stories for the corpus from the stories I had translated. The focus was to be Mexican authors who had immigrated into Canada, an immigration with which I could identify to a certain extent in both directions, Canada-Mexico and Mexico-Canada. For this purpose I chose three stories by three different Mexican-Canadian authors: i.e. Gilberto Flores Patiño, Ángel Mota Berriozábal, and Felipe Quetzalcoatl Quintanilla Nava. I eliminated the fourth Mexican-Canadian author, Martha Bátiz, for my particular purposes because her stories had been published in Mexico³⁹ before her migration to Canada⁴⁰ and could not be considered migration literature. For reasons of length, I included only one story out of two possible ones for each author and so I chose Flores Patiño's "Las tejedoras del tiempo," Mota's "Los pájaros de Djerba," and

³⁹ "La primera taza de cafe" was first published in the newspaper *Unomásuno*'s literary supplement "Sábado" between 1993 and 1999 (see: http://www.torontohispano.com/entretenimiento/mexico/2008/martha_batiz_may08/martha-batiz.shtml) and "La dulce Valeria" was published in "Sábado" on Jan 30, 1999 (see: http://www.ach.lit.ulaval.ca/Registro/////Martha_Batiz/cuento.html).

⁴⁰ She has lived in Toronto only since 2003 (see: http://www.hispanistas.ca/Registro/Martha_Batiz/index.html).

Quintanilla's "Noche de lluvia," as the three most substantial for purposes of analysis. During the translation process I found these had many interesting examples that could be explored in greater depth.

The book from which these stories were taken, *Retrato de una nube* (Molina Lora & Torres-Recinos 2008), is held to be an example of migrant literature. However, because the language the stories are written in is Spanish, they do not strictly speaking qualify as migrant literature, which is generally accepted as being written in English or the dominant language of the first-world host country: "The so-called "literature of migration" is written by a series of authors who come from the most diverse places and share the choice of writing in the language of the country they have migrated to. This is probably the main characteristic of the literature of migration, which thus becomes a sort of testimony" (Borghi 2009, online). The stories are however written, in Spanish, after the authors' immigration to Canada and mainly for Canadian rather than Mexican audiences; and because Canadian literature in Spanish forms a "parallel literature," one that is separate from the mainstream literature in the two official languages but thriving in this situation (see above in Theory §3.1.3), this classification as migrant literature is therefore possible.

The establishment of the corpus as migration literature was important at this point and led to the greater precision of my intermediate level, joining the other two. In the middle of these two levels, is the underlying migrational subtext, at the discursive level. The "surface" or microtext, in Spanish, translates into this migrational subtext, and the characters are often placed in magical or mythical contexts that are to be taken as the country of immigration. The rest of the story is to be "read" in a corresponding vein. Thus the subtext is the reading of the underlying actions of the immigrant, and functions as a sort of underlying reality, visible but invisible at the same time, that gives migrational meaning to the text itself. Hence there is a "translation of a translation of a

translation”: with the establishment of the intermediary level there is a resulting series of three “nested” translations. For my immediate need at the time of the interlinguistic translation I hypothesized that it would be possible to connect them and thus find a way of tracing many translation problems back to the point of origin, which is the transcultural nature of the author, and this I was determined to use in considering my translation.

The analysis itself is an empirical study, a 3-level corpus analysis that entails: 1) the textual analysis of the interlinguistic translation; 2) the discourse analysis (migrational literature at the macro-textual level) and 3) the postcolonial interpretation of life trajectories, both geographical and cultural. The study I carry out on these three stories at these three levels will result in a structured three by three grid and insofar as the work at deriving data will often depend on my own interpretative analysis of the three levels of translation, this will give a general interpretive grid from which the thesis conclusions can be drawn.

The question I will be seeking to answer is whether or not the concept of the threefold translation as suggested by the Paz quotation is at all possible and if so, in what way. I will therefore look at the three levels I have posited and try to demonstrate that each fulfills the requirements of a “translation,” taking this term in a broader sense. The first is the usual sense of course, the interlinguistic, but the next, at the discursive (subtext) level, is already being used in a broader sense, and the third, the anthropological, is translation in the sense used by Young in my Introduction or Rushdie in the “translated man” quotation (see Methodology §0.2).

In carrying out the Level-1 interlinguistic translation, I needed a guide as to the type of translation procedure I was going to use that would also serve as a guide in the analysis. Thus the theories of Schleiermacher, Venuti and Berman give the idea of a foreignizing translation and the ethical basis for using it. The translation was carried out bearing in mind the theory regarding

foreignizing translation and strategies in postcolonial writing as extended to literary translation. Particularly important was Berman's principle that meaning is not the only criterion in literary translation, but the form, tone and sound of the text are also factors to consider. As I proceeded I realized that the decisions I was making in the interlinguistic translation depended on factors at a higher level, either 2 or 3. The thesis project is therefore to explain the levels of the three translations, progressing centrifugally from the text outwards.

In addition to the rather abstract position of the foreignizing translation, I needed to look at some more concrete suggestions for the style of diction to be used. This was justified by the Tymoczko article "Post-Colonial Writing and Literary Translation" (1999), which finds commonalities existing between literary translation and postcolonial literature, but I used it to model my translation, and to justify doing so. The type of strategy she refers to is more amply described in the book by Ashcroft et al., *The Empire Writes Back* (2004), where I can look for strategies to be used in situations with cultural overtones.

The theoretical grounding for Level 1 begins with the identification of the texts not only as migrant texts but also as postcolonial texts, of which migrant literature forms a part (see Theory §3.1.1). Taking into account that "postcolonial studies deals with 'cultural contradictions, ambiguities and perhaps, ambivalences' (Shrikan, 126), literature of migration is considered by the critics to be a branch of it which investigates what happens when two cultures clash" (Pourjafari & Vahidpour 2014, p. 682).

The analysis is now, at Level 2, going to proceed in the opposite direction to the reality of the proposed vertical translations. Although in reality the postcolonial/anthropological translation (translated man) gives rise to the migrational (discursive) level, which gives rise to the microtextual level, my approach starts with investigation of the microtextual leading to that of the

macrotextual leading to that of the postcolonial. This is because I need to start with the most concrete, the most visible *effect*, and move progressively towards the most abstract *cause* with a firm basis at every step. What I wish to extract from Level 1 is a number of translation issues that could reach into the external Levels 2 and 3 of the matryoshka, issues that I can trace from their textual appearance back to the discursive or macrotextual level, and from there back to the author himself and his own translation, for a solution to the Level-1 quandary.

1. METHODOLOGY LEVEL 1

This idea of the nested translations brings us to the point at which the thesis *per se* begins.

1.1 Forms of address

The first application will be to examine the difficulties of the forms of address. The especially problematic “you” will be examined to see if the five words in Spanish have more possibilities than just the one translation in English, i.e. “you.” This is first of all a second person expression, a form of address, and there are other forms also that can reveal a lot about the relationship between the characters, i.e. the “titles” they use with each other. As I have mentioned, the “titles” can include any vocative expression used in addressing another character in the story. These can reveal a great deal about the power relationship between the two.

1.2 Unusual diction

A Level-1 characteristic is the use of unusual diction. As mentioned above (Theory §§1.4 – 5), this “unusual diction” could include regionalisms such as Mexicanisms and Salvadoreanisms, in dialogues or narrative; diasporic Spanish or accented English, i.e. foreign features in either language, again in dialogues or narrative; and finally, verb tenses, which will later be studied (at

Level 2) for sequences, chronotopes, and exceptions. These are not yet studied at this level for their place in the plot, characterization, or other Level-2 functions.

1.3 Verb tenses

The verb tenses will be examined to see what they reveal about the actions. Verbs will be looked at to find tenses belonging to the same group as defined by Harald Weinrich, and to find important patterns or possible exceptions to the schema. As mentioned above (Theory §1.6), patterns and/or exceptions may have effects on the plot or on the sequence of action, and a sudden change from the past-centred to the present-centred schema may bring the audience closer to the scene, or vice-versa.

This level then represents the first type of translation, the interlinguistic one in Jakobson's sense. At Level 2 the function or purpose of these characteristics for the migrational subtext will be examined

2. METHODOLOGY LEVEL 2

At Level 2, I will look at the macrotextual level for these Level-1 elements in their relationship to the migrational subtext. This will consist of their function as formal elements relating to characters, plot, setting, etc. Forms of address, pronouns and titles, will give some indication as to the relationship between the characters, and with the CDA may give indications of the balance of power. Diction will have been selected, and should be examined to see its role in the characterization of the protagonists/antagonists and/or the author, as well as components of the setting and atmosphere. Verb tenses will be examined for their role in constructing the chronotopes and the sequence of the plot.

2.1 Diction

For Level 2, I would look at the function of the Mexicanisms. I would find examples of Mexicanisms to be expected from authors of Mexican origin, of which they are probably especially aware from their time among the Spanish-speaking community. The Mexicanisms give an idea of the person's identity as a function of their home country.

This is a work of migration literature, and migration literature is characterized as hybrid, so this will apply also to the language used in the stories. “(The features of ‘in-betweenness,’ ‘borderless cosmopolitanism’ and ‘transitory identities’ – which have their root in Bhabha's concept of hybridity – have now become the basic characteristics to classify a literary work as the literature of migration” state Pourjafari & Vahidpour (2014, p. 687). As mentioned above (Theory §§2.1.4 – 5), diasporic Spanish or a foreign accent gives an idea of the character's or author's self-translation, his degree of adaptation.

Another type of diction to study is any unusual language, any that stands out, in order to find a reason at Level 2 for its use. One example that springs to mind is Mota's striking imagery. This may be used for many reasons, which are to be explored.

2.2 Chronotope

Verb tenses are classified in a schema devised by the German linguist, Harald Weinrich (see above in Theory §§1.6 and 2.1.6) and, as mentioned already, verb forms and tenses give structure and sequence to the plot, help define chronotopes, and (in CDA) contribute to the modalities of intention, probability and obligation. One example to study is the use of tenses in Quintanilla's irregular plot sequence. Unusual uses and abrupt changes in tense also draw the reader's attention,

for a special effect. The verb charts permit the classification of whole sections and serve to isolate the exceptions that fail to follow the schema.

So as mentioned above, verb tenses also help to establish chronotopes, to define the time and place of the various episodes of the story, and to establish the characters' (as well as perhaps the author's) relationship to them. In migration literature there are generally two pivotal ones, the source and the target countries, the before and the after, with respect to the main event of the migration. So for Level 2, the concept of chronotope, the schemata of verb tenses, and the coordination of these two are important for defining the sequence of plot episodes and for the "present vs past," or the "here vs there" and "then vs now" oppositions resulting from the migration.

Although there is a space-time binary, there is also a strong interaction between the two, each influencing and modifying the other in the migrant's perception and memory. This forms part of his hybridity, because besides the present being perceived through the lens of the migrant's past, the past is revisited with a new view brought to bear by the present point of view. As Mota says about the latter, "The referent of the [migrant] narrator's past is modified by being 'contaminated' by the referent of the present" (*Viaje insular*, online).⁴¹

2.3 Subtext

I need to look into the original plot and understand for example the magical/mythical place to be the "target country," where there are amazing occurrences and illogical mindsets. This at least is the implication of the quotation from Molina concerning the element of the fantastic when he

⁴¹ "El referente del pasado del narrador se modifica "contaminado" por el referente del presente." (My translation above)

insists that there exists “a certain parallelism” between the fantastic and foreign lands (Molina Lora & Torres-Recinos 2013, p. 18) (see quote in Theory §3.1.2). Thus the fantastic is the representation of the new country and other elements and characters fit in accordingly.

For this translation of the text into migrational subtext, I will need more tools. For power and social relationships between the characters, indexicality, functions of accent and regionalisms, etc., CDA is required. As mentioned above (Theory §2.1.2), this discipline studies discourse and its social context in such a way as to reveal these social and power relationships. For example I will take the occurrence of orders to indicate a power relation that favours the person giving orders over the person taking them, since CDA shines a new light on the concept of “politeness” as being a power relationship.

Within the subtext, additionally, we can see the implications of the dialogue in describing the relationship between the characters. The balance of power as well as other social and cultural differences can be seen through a critical discourse analysis of the verbal interaction between the characters, following the indications of CDA. There are several ways of identifying the inequality of power in the way each character speaks and reacts. There is also the factor of accent, regionalisms, and diasporic language to give information about the speaker’s background. Indexicality gives the social “meaning” as well as referential meaning of a word in its cultural context, so this analysis links the language of the stories’ dialogues and narrative text to the cultural surroundings and thus social “status.” This will contribute to translating the interactions between the characters into the conflict and other treatment endured by the migrant in the new country.

2.4 Power imbalance

CDA will tell us about the power relationships between the characters, who represent the immigrant and others whether fellow immigrants or natives to the country. I will look for evidence as to whether the migrant (at Level 3, a fictional character or the author) undergoes a setback in status from changing countries, and is at a disadvantage, as well as what effort he will make to adapt to the new situation.

Some of the simplest indications of power inequality are the forms of address: the way of speaking indicates the degree of politeness on one hand, the degree of superiority on the other. Thus the T-V relation or “titles” for addressing the other indicate this. By “titles” I mean any form used when “hailing” another character, including their name, an affectionate term, an insulting term, etc.

In the discourse analysis I will look for evidence of a lowering of the immigrant’s status related to the imbalance of power or lack of “translation,” in all three short stories.

2.5 Sum total

The sum total will be the degree to which the immigrant has adapted, what evidence of the two cultures (s)he demonstrates, and what his/her power status is with respect to the native’s. The migrational “reading” of the text gives the situation of the migrant in some way, and migration literature is generally concerned with the immigration process and its effects. This is translational because the subtext is the “real” message of the story, of which the surface text is a parable or allegory, but nowhere is it expressed explicitly. It’s there and it’s not there. In some way the two levels are the same because the actions have the same form but with a different content: the fictional character represents a class, i.e. migrants, and everywhere there are parallels. The Level-

1 characters and actions are established as parallel to the immigration subtext, applying the methodology to all three stories.

I will hopefully now have a “translation” from the narrative text to the discursive or migrational level.

3. METHODOLOGY LEVEL 3

This leads us to Level 3 of the analysis. Here I address the questions that I looked at in regard to the fictional characters, but now in regard to the author in each case. The dialogue portion of the text could be said to reveal information about the characters, while narrative text reveals details about the author, but indeed the former also reveals facets of the author. In any case I will look for the author’s personal migrant characteristics in regard to his self-translation. In summing up the results of these sections I will be able to see the extent to which both characters and authors have translated themselves during the ongoing process of the migration, and compare them. The hybrid nature should be clear at this point, with both Mexican and Canadian characteristics revealed through the various analytical strategies.

I shall also look into literary influences such as those mentioned by the authors in their introduction to the stories. There mention is made of Juan Rulfo in regard to Flores and Mota (Molina Lora & Torres-Recinos 2013, pp. 106, 142 respectively), and there is mention of the fantastic (suggesting magic realism) by Molina in the introduction to the anthology (p. 18), and mention of Flores’ “own particular magic realism” by Hazelton in *Latinocanáda* (2007, pp. 67-8). I will look for the influence of both of these: Rulfo by his intimate storytelling and isolated landscapes, and magic realism by its “realistic” treatment of its “magical” element. These typically Latin American movements rarely form part of Canadian English- and French-language literary

production, so we can see how much of their literary tradition the immigrant authors bring with them to “territorialize” here in Canada.

Biographical material is compared at this point to the conclusions drawn from evidence from the first two levels: features of diction, discourse analysis, and now evidence of literary tradition, etc., are compared to the biographical information of the authors in order to go farther into the cultural translation undergone through migration and in order to draw conclusions in support of the thesis claim. The author will have his own individual way of translating the literary influences in particular of Rulfian short stories or magic realism, for a Canadian or a Mexican-Canadian readership.

I will now hopefully have a translation at the level of the “translated man” and this must be shown, using the characteristics of the translation paradigm given in Theory §2.2. At the end I will try to give a summary of each author in the analysis and of the main characters undergoing migration.

PART TWO

ANALYSIS 1

Gilberto Flores Patiño

0.1 Introduction

This opening section, the Introduction, gives the background information relative to the first story and author before initiating the analysis at three levels. At Level 1 we shall see various translation issues that arose and the solutions that were found. At Level 2, we shall see how these translation issues lead into the immigration subtext. At Level 3, we shall see the consequences for the author

of these immigration issues. Although there were considerations from levels 3 and 2, the translation solutions are usually given during the analysis of Level 2 or 1. Levels 2 and 3 serve as confirmation in that case.

0.2 Biography

Gilberto Flores Patiño is the senior author of the three, and has lived in Canada now for 27 years. He was born in Celaya, Guanajuato, in 1941 and moved to San Miguel de Allende, also in Guanajuato, in the late 1960s. After living in the US for a few years with his first wife, he met his second wife, translator Ginette Hardy, in the late 1970s and they moved to Montreal in 1980 only to return to San Miguel in the mid-1980s for several years. They have now lived in Montreal since 1988, and Flores has enjoyed a warm reception among his Quebec readership: “his relative success in Quebec letters has made him the best-known Hispanic writer in the province; only Sergio Kokis (who is Brazilian) has a higher profile,” comments Hugh Hazelton (2007, p. 76) in the chapter⁴² devoted to Gilberto Flores Patiño in his book, *Latinocanáda*.

In his answers given in the introduction to his stories in *Cloudburst* (Molina Lora & Torres-Recinos 2013, pp. 105-6) to the questionnaire given to all authors (pp. 2-3), Flores mentions three points: he acknowledges the duality of the immigrant’s two cultural influences, i.e. the conflicting voices that are debating within him, “disturbing” but “enriching”; he indicates his respect for the Mexican literary tradition, mainly in his respect for Juan Rulfo, who represents the voice of his (i.e. the Mexican) people; and he comments on the reception by his *Mexican* readership of his published work, *Esteban el centauro*. Here we can witness the strength of his ties to Mexico.

⁴² i.e. Chapter 3, “Gilberto Flores Patiño and the Myth of the Other.”

The first story in the thesis corpus is the “enigmatically metaphysical” (p. 299) “*Las tejedoras del tiempo*,” or “The Knitters of Time,” taken from Flores’ collection, *Cuentos de mi padre*. This collection has been published in its entirety only in the French version *Contes de mon père*, translated by Flores’ wife, Ginette Hardy (Flores Patiño 1996). There was therefore a French version of the story published previously to my undertaking of the translation that was occasionally referred to for purposes of comparison in my analysis.

His preference for the oral tradition is very much in evidence in his writing in general, and in our selection in particular. We shall look at the extent to which his writing is affected by his life in Canada, specifically in the province of Quebec, which has its own folk legends, very much in keeping with Flores’ love of traditional storytelling, dating from his childhood.

We shall be looking at three levels here: the textual, the discursive, and the biographical, all related in different ways to the topic of immigration.

0.3 Synopsis: “*Las tejedoras del tiempo*,” or “The Knitters of Time”

This is the story-within-a-story structured in a first-person, present-centred tense framework, addressed to an audience of villagers, in the second person plural, presumably by a master story-teller. He tells them (in a past-centred tense system)⁴³ about an old man, Don Luis, who years before invited the story-teller (a driver by trade) in for a hot drink after he drove him home on a cold evening. Inside the house there are an amazing number of books scattered all over, and also four small “apparatuses”⁴⁴ that are identified as hour-glasses, equipment for the old man’s

⁴³ See Theory §1.5 for explanation of tense systems.

⁴⁴ My personal translation for “*aparatos*” (Molina Lora 2008, p. 125). This was changed to “devices” in *Cloudburst* (ibid., p. 108).

“occupation” of time-keeper. When the visitor shows some signs of skepticism regarding this trade, Don Luis shows him a sample of the fabric of time, the product of his daughters’ knitting; but after the narrator shows further disbelief, he is ushered into the room where eight daughters are working on the flowing stuff of time. The “afternoon-evening” shift changes to the “night” shift as they watch, and the stars are lit by a “lamplighter.” The narrator begs to be permitted to stay to see the morning daughters at dawn, but Don Luis says he must leave now.

As a parting gift, in payment for the ride home, Don Luis places his hand on the driver’s head and grants him the ability to extend his lifetime by “seven days and seven nights” every time he tells the story of what he has witnessed. And that is what he is doing now.

ANALYSIS

1. LEVEL 1

Here I deal with the various problems at the microtextual level that however have far-reaching consequences. The three chosen were: §1.1 the use of “you,” which will later have consequences of power imbalance (Level 2); §1.2 the use of Mexicanisms, which are important for the localization of the text as well as the identity of the storyteller (Level 2); and §1.3 interjections, which will be important for defining the attitude of the same storyteller (Level 2). At the last level, there will be further consequences for the situation of the immigrant, again with the consequences of power imbalance, identity, and attitude.

1.1 Forms of address: uses of “you” and titles

The forms of address studied will consist of the uses of the forms of “you” and the titles, words by which one character addresses another. Because there are so many forms of “you” in Spanish, there are often problems with capturing their different functions in English. This mostly derives from the fact that there are five pronouns and corresponding verb forms in Spanish as opposed to the single word “you” and corresponding verb form in English, and that the five Spanish forms have various implications for regionality, deference and number. Although the pronoun may be omitted in Spanish, and the verb form used alone, while the pronoun must be present in the English text (except for the obvious exception of the imperative), I shall use just the pronoun to indicate the use of the pronoun alone, the verb form alone, or the verb form combined with the pronoun.

1.1.1 Use of Uds vs Ud/tu

There are basically two contrasts made here between forms of “you” in Spanish. First of all, the unnamed driver is addressing, throughout, an audience of villagers with whom he uses the plural form *Uds*, and all other uses are singular, so that the first contrast is between the plural and singular forms. Because of the need to point out the plural audience, one solution would be to use “all of you” or “you...all” to translate some examples of “*Uds*,” to stress the driver’s important position as “master story-teller” for the townspeople. This was in fact done: “As you can all well imagine...” (Molina Lora & Torres-Recinos 2013, p. 107).

1.1.2 Use of Ud ↔ tú

The other contrast is between the more formal *Ud* used by the driver in addressing Don Luis and the more informal *tú* used by Don Luis in addressing the driver, producing an asymmetric relationship between the two main characters. Here there was greater difficulty finding a translation to differentiate between the two forms, and in the end I was unable to do so.

1.1.3 Titles

Contributing again to the difference in “treatment,” we see that the driver is never addressed by name, not even by “joven” as in the Mota story below, but that he in turn regularly addresses Don Luis by title and name.

It is significant that in one direction a title is always used, i.e. the driver-narrator always addresses “*don Luis*” as such, using a title of respect in Spanish that is typical in addressing older gentlemen, while in the other direction, Don Luis uses no name or title of any kind, just the *tú* form, in addressing the driver. In the formal use of *Ud* for Don Luis, we can see reflected the respect due to an older gentleman and also an example of politeness. This respectful form is combined with the respectful form of address, *don*, which was kept in English because no equivalent was found and the feeling of respect needs to be communicated to the reader. It will be noted that “Don” was capitalized in English to make it recognizable as a title.

1.2 Mexicanisms

Certainly the most obvious Mexicanism in the text must be the use of diminutives throughout,⁴⁵ although there are also a number of others.⁴⁶ There are many examples of the diminutive ending attached not only to nouns (*ollita* (Molina Lora & Torres-Recinos 2008, p. 126), *polvito* (p. 126), *un ratito* (p. 129), *aparatitos* (p. 125)) but also to adjectives and past participles (*apretadito* (p.

⁴⁵ This has been recognized for a long time. See: “...*prodigamos, a veces hasta el fastidio, los diminutivos y términos de cariño*” [we are lavish, even annoying, with diminutives and terms of endearment] (My translation). In Don Joaquín García Icazbalceta’s *Vocabulario de Mexicanismos*, page IX: http://bib.cervantesvirtual.com/servlet/SirveObras/12584961023489384321435/p0000001.htm#I_4

⁴⁶ “Luego luego,” “teje y teje,” “de ratito,” “en un descuido” also.

124), *clarito* (p. 128), *nuevecito* (p. 128), *tiernito* (p. 128)) and adverbs (*ahorita*⁴⁷ (ibid., p. 127), *apenitas*⁴⁸ (p. 129)). There is also an augmentative, *grandotes* (p. 125).⁴⁹ This peculiarity of adding the diminutive ending to parts of speech other than nouns and adjectives, such as adverbs or past participles, is a particularly Mexican characteristic.

An interesting point in this regard is that while many times the suffix functions as a diminutive, there are many cases in which it functions as an intensifier: *lo más apretadito* for example would be “the bitterest (part of winter)”; *ahorita* would be “immediately” from *ahora*, “now”; *nuevecito* (128) would be not “a little new” but “brand new.” So this presents a problem for the translator. Add to that the fact that the diminutive is often used out of courtesy: “*de manera que el morfema -ito no es hoy en México propiamente diminutivo, sino reverencial o signo de cortesía...*” (Lope Blanch 1991, p. 162) = “so that the morpheme *-ito* is not properly a diminutive nowadays in Mexico, but reverential or a sign of courtesy...” The maintaining of the same translation for all cases by using “little,” for example, is impossible for these reasons.

The conclusion is that this network of suffixes is unfortunately not duplicable in English, and is destroyed in translation. Compare with Berman’s network based on the suffix *-ón* in Spanish, of augmentatives in *La Traduction et la lettre ou L’Auberge du lointain* (Berman 1999, p. 62) (see Theory §1.1.3). As he says, one of the webs of meaning is destroyed in translation because of the impossibility of duplicating this phenomenon. If it were possible, however, to maintain the web of meanings, the translator would of course wish to do so just as Berman strives

⁴⁷ “**ahorita** u **horita** u **orita**. adv. Aún antes que ahora.” From the online versión of the *Diccionario breve de mexicanismos*, <http://www.academia.org.mx/dicmex.php>

⁴⁸ “**apenitas**. adv. 1. Más difícilmente que *apenas*. || 2. Menos que escasamente.” Ibid.

⁴⁹ “**grandote** adj (*Popular*) Que es muy grande.” See online: <http://dem.colmex.mx/moduls/Buscador.aspx>

to maintain any characteristics of the text apart from meaning, what he refers to as “letter” (see §1.1.3).

The Mexican quality is still important however, and needs to be communicated to the reader. But because these regional expressions cannot be conveyed as such in English, other Mexican culturemes and interjections will have to fulfill this purpose. Concerning this term “cultureme,” Christiane Nord writes: “A cultureme is a social phenomenon of a culture X that is regarded as relevant by members of this culture and, when compared with a corresponding social phenomenon in a culture Y, it is found to be specific to culture X” (1997, p. 34).⁵⁰ I used this to include place-names, flora and fauna, dishes, clothing, etc.

The nature of words as regionalisms is not translatable, so other devices need to give the idea of the Mexican environment, such as the location of the town at the foot of Los Picachos (Molina Lora & Torres-Recinos, p. 106); the orange-leaf tea served to the visitor (p. 107); and other cultural details. Their importance here, however, is as a vehicle for the storyteller’s and the author’s identity in the storytelling (see below, Analysis 1, §3.1).

1.3 Interjections

Then there are the interjections, exclamations of wonder usually, expressed by the driver-narrator. He variously uses the expressions *¡Ah, caray!* (euphemistic (DRAE, online))⁵¹ (Molina Lora & Torres-Recinos 2008, pp. 124, 128, 129); *Dios de mi alma!* (p. 125), *¡Válgame Dios, don Luis!* (pp. 126, 130). These are nearly involuntary emotional expressions that have the property of being virtually untranslatable.

⁵⁰ Dr. Emma Tyler for example calls them “culture-bound terms” (2014, online).

⁵¹ “**caray**”². (Eufem. por *carajo*). **1.** interj. **caramba**¹.” See online <http://lema.rae.es/drae/?val=caray>

For purposes of illustration of one possible technique, the translations into French by Ginette Hardy (Flores Patiño 1996, pp. 155-165) are the following:

- (i) *¡Ah, caray!* (Molina Lora & Torres-Recinos 2008, p. 124) translated as *Ah, diable!* (Flores Patiño 1996, p. 155)
- (ii) *Dios⁵² de mi alma!* (Molina Lora & Torres-Recinos 2008, p. 125) as *Doux Jésus!* (Flores Patiño 1996, p. 156)
- (iii) *¡Válgame Dios, don Luis!* (Molina Lora & Torres-Recinos 2008, p. 126) as *Grand Dieu, don Luis!* (Flores Patiño 1996, p. 159)
- (iv) *¡Ah, caray, don Luis,...!* (Molina Lora & Torres-Recinos 2008, p. 128) as *Ah, diable! don Luis...!* (Flores Patiño 1996, p. 161)
- (v) *¡Ah, caray, don Luis,...!* (Molina Lora & Torres-Recinos 2008, p. 129) as *Ah, diable! don Luis...!* (Flores Patiño 1996, p. 164)
- (vi) *¡Válgame Dios!* (Molina Lora & Torres-Recinos 2008, p. 130) as *Grand Dieu!* (Flores Patiño 1996, p. 165).

The problem with actually translating an expression of this kind is that most “equivalent” expressions involve cultural and/or religious connotations. Although there is a general similarity of Catholic background between Spanish and French, still the connotations are quite different and especially in the English language one might have to resort to an Irish Catholic expression. In addition I felt that the (Irish Catholic) cultural load – that of “Holy Mary, Mother of God!!” for example – would clash with the Mexican cultural setting. To adapt Berman’s line of reasoning from *La Traduction et la lettre ou L’Auberge du lointain*⁵³, it is absurd to think that Mexicans would express themselves in Irish Catholic interjections (any more than they would in French idioms or proverbs).

⁵² I have left the punctuation just as it appears in the published (2008) version of *Retrato de una nube*, including the errors, which are indications of the author’s “interference”.

⁵³ p. 65, *La destruction des locutions*: « les personnages (anglais) s’exprimeraient avec des images françaises! »

Thus I decided to leave all these interjections in Spanish, since they serve the basic function of expressing the speakers' emotions; little actual content is communicated apart from the emotional expressiveness, and so little is lost even if the reader has difficulty deciphering them. This is unlikely however because of the exclamatory nature of the expressions, signaled by exclamation marks. Here, the emotion being expressed is amazement, or incredulity. They also serve to construct the fictional characters' personalities and attitudes. (See Analysis 1 §2.3).

2. LEVEL 2

“Le concept de traduction possède une polyvalence ainsi qu’une capacité d’expression et de description très étendue. En effet, que ce soient les phénomènes de migration, de négociation des identités (Rushdie 1992 ; Bhabha 1994), [...] tous ces phénomènes traductifs nous montrent à quel point le concept de traduction est extensible” (Basalamah 2013, p. 10). This is a statement of the meaning of translation expanded to include many social and cultural phenomena. In this case I am applying it to the migrational subtext in the stories in the corpus defined by macrotextual or discursive factors, by which means the form of the plot and characters is retained but the content is extended to a general type, i.e. the migrant. This kind of subplot is typical of migration literature where migrant problems such as adaptation, nostalgia, etc., are addressed allegorically at the surface level to be interpreted at Level 2. Section §2.1 deals with the experience of immigration, §2.2 with the imbalance of power between the immigrant and the native of the host country, and §2.3 the genre of storytelling, which is important in several ways: first it is the threshold to the fictional tale for the audience, then it is a link between the character of the driver and the author himself, and later in Level 3 it will be considered as an integral part of the author's life, and lastly as a transcultural feature between Mexico and Quebec. Because of its importance, there are 7 subsections are dedicated to its various characteristics as displayed in Flores's storytelling.

2.1 Immigration

Although the story is not dealing with immigration on the surface, it *is* possible to look at it through the lens of immigration literature. I have quoted Luis Molina, one of the anthologists, who says in “A Look into *Cloudburst: The Central Themes*” that the element of the fantastic parallels “foreign geographical and cultural spaces” (Molina Lora & Torres-Recinos 2013, p. 18) (see quote in Theory §3.1.2). A reading is possible then of the driver’s visit as a trip or immigration to a foreign land. Not only on the authority of this quote but also because the elements studied so far point in the same direction, I shall look at the immigration subtext of the Flores story.

The main event takes place within the story framework: the narrator has visited a strange and wonderful place and comes back to tell the fellow members of his group about the mysteries he has seen, and comments on them at first skeptically, and then more than half believing in them. There are many exchanges in confidence throughout the narration, confidence that is not felt by the driver with Don Luis, since their belief systems and cultures are different on one hand and on the other there is a social barrier. Thus the common group membership of the villagers and the driver is important because it is in contraposition to that of Don Luis and his many daughters. Within the optic of immigration literature we can see that this story represents the visit or even immigration to a foreign country wherein the comments of wonder transmit the immigrant’s reaction to the strangeness surrounding him. In addition there are changes that result from the visit: the immigrant has been “touched” concretely by his migration to the new country in the form of the promise of the delaying of his death. This can be seen as a degree of translation into the new culture and country represented by the supernatural, and the reservations expressed by the driver reveal the untranslatable part of his adaptation. Beyond a certain point he refuses to undergo any

further assimilation to the new country. At the end he remains skeptical: “all that about living forever sort of...” (Molina Lora & Torres-Recinos 2013, p. 114). We can imagine him twisting his mouth disapprovingly.

2.2 Imbalance of power and loss of status

The relationship between the two main characters reveals a lot about the position of the immigrant in the strange new surroundings of his adopted country. We can see that the native holds the power in the new country, as reflected in various macrotextual factors. First of all is the politeness shown by the driver to Don Luis in the use of V to the other’s reciprocal use of T,⁵⁴ politeness representing acknowledgment of the other’s power.⁵⁵ This indexed T-V distinction, unavailable in English, shows the social superiority of the person addressed by V and corresponding inferiority of the one addressed by T. Then there is the fact of the multiple inquiries made by the driver as compared to the many orders given by Don Luis. As van Dijk comments (see Theory §2.1.1), information and knowledge are forms of power, and since questions indicate lesser knowledge they correspond to the lesser power, while orders in the opposite direction indicate an element of force. Then there are the hidden thoughts that are expressed only to the members of his group and hidden from Don Luis, “a world of dissidence and anti-hegemonic discourses, of hidden transcripts” as Blommaert says (See Analysis 1, §1.4.3). There are almost parallel conversations, the one expressed to the villagers and the other to Don Luis – the one honest, and the other the result of “intimidation.” One last factor is that Don Luis is not afraid to negate assertions made by the driver, is not afraid to contradict him: for example, “It’s pure air, Don Luis!”/“No, it’s not air” (Molina Lora & Torres-

⁵⁴ See reference to the T-V distinction in Theory §2.1.1.

⁵⁵ See Theory §2.1.1: “*Politeness* relates to the property of force.” (Locke 2004, p. 47)

Recinos 2013, p. 111), but there are no denials of orders in the other direction, only apologies: “I mean . . . if it’s not indiscreet of me” (Molina Lora & Torres-Recinos 2013, p. 110). Of all these only the first factor, i.e. the T-V forms, are untransferrable to English, so that the other factors are used to indicate the power differential between the two main characters.

There is a corresponding power differential between the immigrant and the native. The immigrant doesn’t know “how things are done,” has little familiarity with social and other codes, and also has the difference in language to deal with. On the other hand, the native knows the story-world logic, understands and defends it because it is the logic he has known all his life and accepts unquestioningly. The immigrant is fascinated by the strange and unusual happenings but is unable to completely give up his belief system, which is part of his makeup as much as the native’s is part of his. Part of the immigrant’s disadvantage is the loss in status upon arriving in new country where (s)he is unknown. In Pérez’s quote of the Chilean author José Donoso (see Theory §3.1.3), the latter comments on lawyers washing dishes etc., and Carmen Rodríguez, quoted in the same Theory section, remarks on the immigrant working double to be paid half. This is partly due to the lack of knowledge of the new country’s way of functioning, partly due to lack of fluency in the language, and partly due to lack of qualifications in the new country, so that the immigrant has to accept menial jobs and correspondingly lower pay, often being taken advantage of.

The imbalance in “status” or “power relations” reflects the greater respect due to age and social level but also a greater awareness or knowledge, as seen throughout the story. The plot is basically a learning experience for a young(er) skeptic from a “wise old man,” one of the archetypes of folk legends.

2.3 Storytelling

This leads us to the notion of storytelling, one that was of particular importance for the first author, Flores. It is important for the structure of his story, and also in the biography of this author. The importance of storytelling involves two parts, its characteristics as shown in the work by Flores and its function as a migration from reality into fiction. The original meaning of “translation” is “migration,” or the “moving from one place to another,” and the storyteller moves us from reality into fiction, “translates” reality into fiction. This is the framework of the migration to take place within it.

In the case of Flores, along with the villagers we discover a place that “[is]n’t anywhere” (Molina Lora & Torres-Recinos 2013, p. 115) in an indefinite time in the past, and in Mota we discover a time that is related to the mythical time of the *Odyssey* on an undisclosed island in Tunisia. So in these two stories the experience of immigration provides the subtext (gives the “reading”) that underlies the discovery of the astonishing, the magical, the mythical, which seem to represent aspects of the target country that are unfamiliar to the immigrant or traveller.

The importance of storytelling involves two parts, its characteristics as shown in the work by Flores and its function as a migration from reality into fiction. For example the article “Poésie, exil spirituel” by Basalamah (2003, p. 87) quotes Stétié: “L’exil, dit-il, est une dimension fondamentale de la poésie [...] et ce, dans la mesure où l’exil est non pas un déplacement physique, mais bien une attitude devant le monde, devant la société, devant la langue.”⁵⁶ (Basalamah 2003, p. 87). Basalamah also writes: “la poésie est exil en ce que [...] elle opère un dévoilement, une connaissance, qui est « vérité de parole » (p. 91). By the same token, storytelling is the vehicle that

⁵⁶ Quoted from Stétié, Salah (1996), *La parole et la preuve*, Saint-Nazaire, M.E.E.T., pp. 53-54.

transports us from the real world into the real-world-translated-into-fiction.⁵⁷ Thus it plays an important role in Flores's story and I shall look into it in greater detail.

To characterize the style of storytelling, we have a definition from the National Storytelling Network:⁵⁸ "Storytelling is the interactive art of using words and actions to reveal the elements and images of a story while encouraging the listener's imagination." In other words,

1. Storytelling is interactive. – The responses of the listeners influence the telling of the story
2. Storytelling uses words. – use of language
3. Storytelling uses actions such as vocalization, physical movement and/or gesture.
4. Storytelling presents a story. – Some situations call for spontaneity and playful digression
5. Storytelling encourages the active imagination of the listeners. – The storytelling listener's role is to actively create the vivid, multi-sensory images, actions, characters, and events—the reality—of the story

If we apply this definition to one instance, that of Flores, the village storyteller therefore engages his audience, using words (colloquial ones), gestures, and characterization, in such a way that the audience is able to imagine the action of the story and the different characters, and is prompted to interact with the storyteller by making comments on the story or asking questions that influence the telling of the story. The storyteller, spontaneously and in playful digression, may even share a few secrets with his audience (especially if they are considered part of the storyteller's "in-group").

In this form the definition can be seen to relate to Flores's storytelling and the various factors considered in the analysis.

2.3.1 Storytelling audience

⁵⁷ Although this represents from our point of view a transition from level 3 to level 2, where transition = translation from reality into fiction

⁵⁸ See their website at <http://www.storynet.org/resources/whatisstorytelling.html>

The plural form as opposed to the singular usage is important because it points out the storytelling activity of the narrator, i.e. to a plural audience, and we know this is an activity that is very important to the author, and a means of accessing the story world which is the target country in the translation of the immigrant.

The storytelling activity is reflected in the plural use of “you,” i.e. *Uds*, as the ones to whom the story is addressed. Storytelling is one of the genres in English that has its own characteristics. Blommaert emphasizes that “languages” such as English and Spanish “are, in actual fact, complex and layered collections of *language varieties*” (Blommaert 2005, p. 10). All the different varieties of English for example, when joined together, “go under the label of ‘English’,” and supposedly the same holds for “Spanish.” Two of his parameters for categorization of the varieties included will be useful to us here: “(b) geographically identified varieties -- ‘**dialects,**’ **regional accents**””; (my bold) and “(e) styles, genres, formats of communication -- formal versus informal varieties, **storytelling**, jokes, casual chat, public speech, media discourse, etc.” (my bold) (Blommaert 2005, p. 10). We have already mentioned (b)’s example of Mexican regionalisms but we shall look at it again in relation to item (e), which mentions the style of storytelling as a style of its own.

Now, let us recall from Analysis 1, §1.4 the definition of storytelling: “Storytelling is the **interactive** art of using **words** and **actions** to reveal the elements and images of a story while encouraging the **listener**’s **imagination**” (my bold). For our discussion we shall look at several aspects of this statement for the following analysis. First of all, in the discussion of “listeners” we shall look at storytelling audience (§1.4.1) and members (§1.4.2); then in the discussion of “interactive” we shall look at confidences (§1.4.3) and interaction with the audience (§1.4.3); regarding “actions,” we shall consider gestures (§1.4.5); regarding “words,” oral characteristics (§1.4.6); and for “imagination,” characterization (§1.4.7).

2.3.2 *Storytelling: members*

Regionalisms are important for building a rapport between the town storyteller and the audience. As already mentioned, the event of the storytelling takes place in Mexico beside Los Picachos and the relationship that is built is that of fellow countrymen. If we refer to Blommaert again, we can see the concepts of “members” (i.e. the townspeople and the narrator) and of “non-members” (Don Luis and his family):

being from *that particular place* becomes an ingredient of a semiotic matrix by means of which ‘members’ and ‘non-members’ can be identified and granted various kinds of attributive qualities: character, style, preferences for food, even specific modes of behaviour (e.g. in dating or marriage), and political preferences. This, obviously, connects with older sociolinguistic findings on accent. (Blommaert 2005, p. 222)

Accordingly emphasis is placed on the regionality of the country folk, including the Mexicanisms throughout the text, and the fact that Don Luis was from somewhere else: “He wasn’t from around here, he’d arrived from other lands when he was already an elderly gentleman” (Molina Lora & Torres-Recinos 2008, p. 107), the narrator says as he introduces this character to the audience.

The driver however by the end of the story has ventured into the foreign territory on the other side of the Picachos (p. 107) and has returned, affected by it and partially convinced by it (e.g. following the orders to repeat the story so as to live longer), to tell his fellow countrymen of distant wonders. In this way the immigrant/traveller comes back from a foreign country, having been changed by it, to try to explain to his fellow countrymen about its magicality, but still having certain reservations.

2.3.3 *Storytelling: confidences*

In the contrasting plural form *Uds*, we are reminded with each repetition of the plural form that an audience of townspeople is being addressed, in a familiar, confidential tone. Not only is the tone confidential but there are explicit confidences during which the driver lets the audience in on secret thoughts that are hidden from Don Luis.

These hidden thoughts would actually violate the rules of politeness if expressed, which is why they are kept secret from Don Luis and instead divulged to the audience, who are in his confidence. This secret resistance to the higher status of Don Luis by means of disbelief and contradiction represents an example of what Blommaert calls a “hidden transcript”: “So beneath the surface of hegemony may be a world of dissidence and anti-hegemonic discourses, of hidden transcripts” (Blommaert 2005, pp. 168-9). In this case the unwillingness to offend Don Luis is part of the imbalance of power between them, and the secret thoughts reflect the driver’s internal conflict resulting from this imbalance, as a sort of internal rebellion. This resistance can be seen in the following asides to his audience:

- a) *pero en el ratito ese que me quedé solo, vi los... bueno, pues los relojes aquellos... de arena.* (Molina Lora & Torres-Recinos 2008, p. 126)
- b) *tratando de que por ningún lado de mi cara pudiera verse que yo no le creía, haciendo un esfuerzo por aparentar que lo que yo tenía era curiosidad. Y parece que me salió bien la cosa.* (p. 126)
- c) *–¡Ah! – le hice yo así, medio fingiendo admiración.* (p. 127)
- d) *Yo quise decirle ¡ah, qué mentiroso es usted don Luis!, pero me aguanté las ganas y lo dejé que me contara lo que quisiera... al fin que los cuentos han sido, son y serán mi mero gusto.* (p. 127)

These were translated in *Cloudburst* as

- a) ... but in the minute I was left alone, I looked at the... well, at those... hourglasses (Molina Lora & Torres-Recinos 2013, p. 109)

- b) Trying not to show anywhere on my face that I didn't believe him, making an effort to look as if what I felt was curiosity. And it must have worked. (p. 109)
- c) "Ah," I said,⁵⁹ half-pretending to be amazed. (p. 109)
- d) I wanted to say "Oh, what a liar you are, Don Luis!" but I held back and let him tell me whatever he wanted... I mean, stories have been, are and always will be my true passion. (p. 110)

The first refers to his sneaking a look at the hourglasses while Don Luis is out of the room, and the last is the strongest, where he secretly thinks of him as an outright liar. We can see that the driver is afraid of offending Don Luis not only by what he says and does, but even by the least facial expression he may make, to the point that there are to an extent two parallel conversations going on, one external, conveyed to Don Luis, and the other, contradictory one, internal, conveyed to the audience. These comments therefore reveal the rebellious skepticism felt by the driver but hidden by a great effort on his part.

Parenthetically, the last statement in the above list, i.e. "stories have been, are and always will be my true passion," strengthens not only the bond between the driver and his audience by the force of what he is disclosing to the listeners and withholding from Don Luis, but also the bond between the storyteller and the real author of the story, Flores, by the fact that the expression applies equally to both of them and serves as Flores's self-identification.

2.3.4. Storytelling: interaction with the audience

There is also the suggestion of occasional questions or comments from the audience, related to the events in the narrative, so that we are really dealing with a dialogue heard from only one side of

⁵⁹ In **my translation**, I used the expression "said I" for all the cases with "yo asi," a Mexican expression that in personal correspondence the author assured me was a special verbal characteristic of an aunt of his. This was my equivalent for the characteristic expression.

the conversation, albeit that of the principal speaker. The audience remarks can only be deduced from the narrator's text as in the following cases:

- a) *cerradas con llave... ¡Ah, porque yo los quise agarrar!* (Molina Lora & Torres-Recinos 2008, p. 125) Understand: *¿Cómo sabías (que estaban cerradas con llave)?* where the suspension points indicate a pause for the audience comment.
- b) *de madera, de madera de cedro ¿eh? Porque olía.* (p. 128) Understand: *¿Cómo sabías (que era cedro)?* before the “eh?”
- c) *ni se les ocurra preguntarme de qué... porque no haré el esfuerzo de decirlo.* (p. 129) Understand *¿Por qué no?* indicated by the suspension points.
- d) *Ahora sólo había sombras, como humo... un humo de seda, o así... porque yo las oía sonar.* (p. 130) Understand *¿Cómo sabías (que eran de seda)?* Indicated by the suspension points.

In all these it is vital to leave the same question understood in the English text, with the pause indicated by three suspension points. This has been done in the following way:

- a) Locked up... Ah, because I wanted⁶⁰ to grab them! (Molina Lora & Torres-Recinos 2013, p. 108) (Understand: How did you know?)
- b) Made of wood, cedar wood, eh? Because of its smell.⁶¹ (p. 110) (Understand: How did you know it was cedar?)
- c) Don't even think about asking me what... because I won't make the effort to put it into words.⁶² (p. 112) (Understand: Why not?)
- d) There were only shadows, like⁶³ smoke... a smoke of silk, or something... because I could hear the sounds of the shadows (p. 113) (Understand: How could you tell (they were silk)?, second set of suspension points)

⁶⁰ In **my translation** I wrote, “Oh, because I **tried** to grab them” as more suitable as a translation for the Spanish pretérito **quise**, and more logical as a reply to why he knew the bookcase was locked.

⁶¹ I consider **my translation** more accurate – “because it had a scent” (= porque olía) – than the *Cloudburst version* as given above.

⁶² I consider this an over-translation. My choice for the translation was: “I won't make the effort to say it” (= de decirlo).

⁶³ This is also a great opportunity for an onomatopoeic sound verb such as “rustle” instead of “sonar.” Also I see no need to repeat the antecedent of “las” because it is equally clear in English that “them” refers to “shadows” the only plural noun possible. My preference therefore for this translation is: “Now there were only shadows, like smoke... a smoke of silk or something... because I could hear them rustling.”

This implies an ongoing participation of the audience in the telling of the story, and tends to involve the reader also, as part of the audience. The reader almost sees his/her questions being asked and responses given. The translation needs to maintain the same relationship.

2.3.5 *Storytelling: gestures*

This storytelling genre involves certain characteristics of orality that will be discussed below, but the positioning as storyteller is clear. The use of hand gestures and the above-mentioned pauses are part of the performance, used for important factors that must be duplicated in the translation – reflecting the driver’s wonder, rethinking, listening to the audience, and other functions.

There are many opportunities for hand gestures, the most suggestive in Spanish being the following:

- a) cases of *allá*, e.g. *allá por el otro lado de los Picachos* (Molina Lora & Torres-Recinos 2008, p. 124);
- b) *Barba también muy blanca*, (p. 124) (implying making a V motion with one hand)
- c) *lo juzgaban loco* (p. 124) (implying tapping the forehead)
- d) *Libros por todos lados* (p. 125) (implying a hand motion in an arc)
- e) *relojes chiquitos, grandotes*, (p. 125) (implying large and small indications)
- f) *aquí, allá y por todas partes* (p. 125) (implying a hand motion in an arc as above)
- g) *¿Ésos?...* (p. 125) (pointing)
- h) *Eran cuatro, como les dije, y no muy grandes, ¿eh?, sino del tamaño de una ollita* (p. 126) (showing four fingers; indication of size)
- i) *Pero la luz no andaba cerca de nosotros, no... sino más bien por allá arriba*. (p. 130) (pointing upwards at the sky)
- j) *¡Zaz!* (p. 130) (fingers moving outwards like a small explosion)

These were translated as the following, allowing for the same kind of hand gesture:

- a) (way) over there on the other side of the Picachos (Molina Lora & Torres-Recinos 2008, p. 107)
- b) also a very white beard (p. 107)
- c) they would decide he was crazy (p. 107)
- d) little tiny ones, great big ones, etc. (p. 108)
- e) here, there and everywhere (p. 108)
- f) Those? [Well, they're four hourglasses]. (p. 108)⁶⁴
- g) There were four of them, as I said, and not very big, eh?—just the size of an earthenware mug (p. 109)
- h) But the light was nowhere near us, no... instead it came from way up there. (p. 112)
- i) Ping! (p. 112)

Deictic indicators in some cases such as “way up there,” “over there,” suggest a gesture by the narrator and in other cases the word itself allows the possibility (“beard,” “crazy,” “tiny,” etc.). This contributes to the involvement of the reader almost as a member of the audience watching the telling of the story in a visual performance. This visual aspect together with the ongoing implicit questions with answers in the narration help to animate the storytelling and add another “dimension” that lifts the text spatially off the page. Thus the translation needs to accommodate the possibility for hand gestures equally well.

2.3.6 Storytelling, oral characteristics

One of the main oral characteristics is informal, regional language. Another point is the common characteristic with the Rulfo stories of an abundance of regionalisms (see Theory §2.2.1 regarding Juan Rulfo). This is one of the characteristics of Rulfo’s writing. Ruffinelli quotes Rulfo in his prologue: “What I didn’t want was to talk like a written book, but to talk the way people talk,”

⁶⁴ With implied pointing during the suspension points. The suspension points that allowed space for the pointing, which I left in **my translation**, were removed in the *Cloudburst version*. Compare with the next section.

Rulfo has said in this regard [...]. Thus popular terms of the Mexican way of speaking enter [his writing] [...] the voluntary and deliberate populism of the language”⁶⁵ (Rulfo 1977, p. xvii). The Mexicanisms establish the “in-group” as fellow villagers: these are simple country people, similar to the characters who populate the Rulfo stories.

The style is also spontaneous, with all the changes in direction that implies. In order to imitate this style one of the main devices is that of suspension points, which have many ways of creating an oral style:

1. There are some sentences that are broken off and left unfinished such as: *Ha de ser por el frío que se me viene a la memoria algo que...* (Molina Lora & Torres-Recinos 2008, p. 124) translated as “It must be because of the cold that something comes back to me”⁶⁶... (p. 107) and *Además, eso de vivir para siempre como que...* (Molina Lora & Torres-Recinos 2008, p. 132) translated as “And besides, all that about living forever sort of. . . .” (Molina Lora & Torres-Recinos 2013, p. 115)
2. There are hesitations indicated with suspension points that sometimes indicate an interruption from the audience (see examples of interaction in §2.2.4)
3. At times he fails to find the right word or is afraid to say it, such as: *una pieza de tela de... bueno de lo que haya sido, ¿verdad?* (Molina Lora & Torres-Recinos 2008, p. 129) translated as “a length of cloth, of . . . well, whatever that may have been, right?” (Molina Lora & Torres-Recinos 2013, p. 111)
4. And at times he stumbles over a thought out of emotion: *por lo que él me acababa de... de dar* (Molina Lora & Torres-Recinos 2008, p. 132) translated as “by what he’d just given me” (Molina Lora & Torres-Recinos 2013, p. 114). This is the **published version**. **My translation** respected the use of suspension points: “by what he’d just... just given me” for the reason given here.

⁶⁵ “Lo que yo no quería era hablar como un libro escrito, sino hablar como se habla,” ha dicho Rulfo al respecto[...]. Así ingresan los términos populares del habla mexicana... el voluntario y deliberado populismo del lenguaje. (My translation above)

⁶⁶ My version was “something comes back to me that...,” but “that” is omitted in the **Cloudburst version**, so that the effect of breaking off in mid-sentence is lost.

There are slightly irregular structures such as run-on sentences and incomplete ones in the oral style. All of these need to be read and understood very carefully, mostly the function of the suspension points, in order to duplicate the effect in English of the verbal gestures of hesitation, spontaneity, interaction with the audience, colloquialisms and regionalisms, etc.

2.3.7 *Storytelling, characterization*

There are elements of characterization of the two main personages, such as the driver's oral mannerism “*yo así*” or his exclamations of astonishment on one hand and on the other, Don Luis's tendency to weighty pronouncements: “*lo que nadie ha visto nunca y nadie verá*” (Molina Lora & Torres-Recinos 2008, p. 128) [what nobody has ever seen and nobody ever will (Molina Lora & Torres-Recinos 2013, p. 111)]; or “*desde que el mundo es mundo*” (Molina Lora & Torres-Recinos 2008, p. 127), [“since the beginning of time” (Molina Lora & Torres-Recinos 2013, p. 110)]; or the formula for the “payment” he gives the driver: “*Cada que le cuentes a alguien lo que has visto aquí, retrasarás siete días y siete noches la hora de tu muerte*” (Molina Lora & Torres-Recinos 2008, p. 132) [“Every time you tell somebody what you've seen here, you will delay the moment of your death by seven days and seven nights” (Molina Lora & Torres-Recinos 2013, p. 114)]. These have the nature of fixed formulaic expressions like a magic spell, and having repetitions with variation.

First of all, the “*yo así*” was a device taken from Flores aunt's way of talking, as he told me in personal correspondence, but is obviously a personal characteristic of the driver's in the context of the story. It was important therefore as a speech habit to have a slightly different translation, viz. “said I” in **my translation**, and to keep it the same throughout. The ***Cloudburst* version** of the four instances was the following:

- a) *Pues... –dije yo así, queriendo decir algo* (Molina Lora & Torres-Recinos 2008, p. 126) was published in the **Cloudburst version** as “‘Well . . .,’ I said, wanting to say something else but not knowing what” (Molina Lora & Torres-Recinos 2013, p. 109)
- b) *...le pregunté yo así, todo asombrado* (Molina Lora & Torres-Recinos 2008, p. 126) as “I said, all amazed” (Molina Lora & Torres-Recinos 2013, p. 112)
- c) *Ah! – le hice yo así, medio fingiendo admiración* (Molina Lora & Torres-Recinos 2008, p. 127) as “‘Ah!’ I said, half-pretending to be amazed” (Molina Lora & Torres-Recinos 2013, p. 109)
- d) *“Ah, caray, don Luis! –le dije yo así, todo admirado–.”* (Molina Lora & Torres-Recinos 2008, p. 129) as “‘Ah, caray, Don Luis,’ I said, all amazed.” (Molina Lora & Torres-Recinos 2013, p. 112)

My choice was to leave it as “said I” in every instance of **my translation**, in contrast with the normal word order, “I said.” To me this was an important feature, particular to the person of the driver, and contributed to his characterization. However this expression was normalized in the **published version**, as can be seen above.

Let us look now at the driver’s second characteristic, the interjections or expressions of amazement. As Berman writes in *La Traduction et la lettre ou L’Auberge du lointain*, under « La destruction des locutions »: translating these emotional expressions of English-speakers into French would imply the paradoxical situation that « les personnages [anglais] s’exprimeraient avec des images françaises! » (Berman 1999, p. 65). In the same vein, an article in *Psychology Today* quotes a trilingual (Hungarian-English-French-speaking) lady named Marton who states that “My Hungarian is not sophisticated, but it runs deep. The things I always do in Hungarian are count, curse, pray, and sing.”⁶⁷ Finally, Walter Bauer writes: “wir können in [einer anderen Sprache] Zärtlichkeiten sagen, vielleicht mit einem Hauch von Fremdheit, denn wir sagten zu unserer ersten

⁶⁷ <http://www.psychologytoday.com/articles/201009/double-talk>

Liebe nicht „darling“, und die Mutter nannte uns nicht so.” (Bauer 1965, p. 117).⁶⁸ All sources agree that there are some verbal gestures that are only uttered authentically in one’s native language, and we have the examples given of images (Berman), counting, cursing, praying and singing (Marton), of which the images and the cursing are particularly relevant to our cases, in particular the latter, the emotional ones, and Bauer mentions the endearments. I would extend “cursing” to include any interjections here or later in Quintanilla.

The interjections include in particular, “light” or euphemistic ones such as “caray.”⁶⁹ In contrast the only one uttered by Don Luis is “¡hasta el cansancio!” (Molina Lora & Torres-Recinos 2008, p. 126) = “till I was blue in the face” (Molina Lora & Torres-Recinos 2013, p. 109), showing irritation that he has no need to cover up. Thus I decided to leave all these expressions in Spanish, since they serve the basic function of expressing the speakers’ emotions; little actual content is communicated apart from the emotional expressiveness,⁷⁰ and so little is lost even if the reader has difficulty deciphering them. This is unlikely however because of the exclamatory nature of the expressions, shown by exclamation marks. Here, the emotion being expressed is mild amazement, or incredulity.

The driver is fascinated by the strange and unusual happenings but is unable to give up his belief system completely: he apparently believes he has been given the ability to extend his own life, but hesitates to confer any importance to it, as not being part of his own heritage. After all, he

⁶⁸ “We can say endearments [in another language], perhaps with a hint of strangeness, since we didn’t call our first love “darling,” and our mother didn’t call us that.” My translation

⁶⁹ Compare with Mario’s strong expletives in Quintanilla’s story, Analysis 3.

⁷⁰ See <http://www.columbia.edu/itc/visualarts/r4100/jacobson.html> where it refers to “Emotive (expressive - a cry, a sigh: emphasis on addresser)” as one of the six functions of language according to Jakobson.

See also: “EXPRESSIVE FEATURES or EMPHATICS put the relative emphasis on different parts of the utterance or on different utterances and suggest the emotional attitudes of the utterer” (Jakobson & Halle 1980, p. 20).

argues, one day he'll probably forget and besides who knows if there are advantages to living forever (Molina Lora & Torres-Recinos 2013, p. 115).

2.4 Discursive translation – characters

Of the two characters the old man is the guide, the one who explains or translates the magical place for the visitor, and makes the magical understandable. The visitor himself undergoes a certain degree of self-translation because he is touched by the experience and goes back to his “fellow countrymen” to tell them the story after his skepticism has been modified. Fiction, stories are a migration from reality. Thus the group he most identifies with is witnessing through the storytelling the personal translation of the driver who in the end has acquired partial immortality from the immortal Don Luis.

Two social spaces reflecting the contrast for the immigrant, a bit like Gulliver, when the explorer who has experienced the unbelievable worlds “out there” comes back and attempts to convince the listeners or readers by leading them through the stages from disbelief to participation in the ideology that here has granted (near) eternal life. The storyteller seems to have undergone a *Bildung*, and is permanently affected by his experience.

The notion of *Bildung*, an important concept in classic German humanism, is discussed by Antoine Berman in relation to translation (1984, 1999). Basically the “*Bildung* law” states that “on n'accède à soi que par l'expérience de l'autre” (1984, p. 230). In other words there is a “circular, cyclical and alternating movement” (p. 78, my translation) between the Self and the Other that is “*quelque chose comme une translation, une Über-setzung, un se-posser-au-delà-de-soi*” (p. 78). Thus the storyteller has visited the world of the Other and returned to tell his “fellow countrymen” about the adventures that have changed his life.

We now have a notion of the Level-2 subtext, dealing with the migrant in his strange country similar to a storyland, with a lesser prestige and power than the inhabitants of that land, and returning to his native soil to tell his fellow countrymen how this has changed his life. We can now look at Level 3, the author and his self-translation.

3. LEVEL 3

Level 3 consists in the translation undergone through the experience of immigration, the translation of Flores himself. His Mexican self is “translated” into a Canadian self, with the accompanying changes in language, expectations and values. At the same time that the new identity is taking shape, the past still exerts an influence on the present experiences, and conditions them: there is no beginning “from scratch.” In fact just as the past influences the present, we shall see with Mota that the present affects the past: “The referent of the narrator’s past is modified by being ‘contaminated’ by the referent of the present” (“El viaje insular,” online) (My translation).

Firstly, §3.1 deals with the commonality between Mexico and Quebec of storytelling; §3.2 with the author’s literary heritage brought into the new country; and §3.3 with his personal translation as a migrant author.

3.1 Transcultural moment

First of all, storytelling is a central theme in the author’s Mexican identity. The biographical details of his childhood bear this out: according to Hugh Hazelton, Flores as a child would often visit his grandfather’s home, where he was introduced to “the world of the fantastic, the unexpected, and the mythical,” listening for hours to his grandfather. “Together with pre-Columbian and colonial tales, his grandfather’s stories from the Bible were to form the basis for his *own particular magic*

realism. As he grew older, Gilberto read Mexican and Greek mythology...” (Hazelton 2007, pp. 67-8) (my italics). Thus Flores expresses his own penchant for storytelling⁷¹ in the driver’s words: “I mean, stories have been, are, and always will be my true passion” (Molina Lora & Torres-Recinos 2013, p. 110) (see comment above, Analysis 1 §1.4.3) and we have noted the many aspects of storytelling (gesturing, oral quality, etc.) that must be reproduced in the English translation where many of these may be due to the Rulfian influence.

Next, Hazelton writes that Flores is particularly intrigued by the work of Quebec playwright Michel Marc Bouchard “because of the similarities between the small-town and rural environments of Quebec and those of Mexico” (Hazelton 2007, p. 76), so that there are elements of Quebec culture that resonate with him. In addition Flores found in Margaret Laurence’s *A Jest of God* “many similarities between small-town life in Canada and Mexico” (p. 73). Thus the small-town life in Quebec echoes something of his past in small-town Mexico. What comes to mind is the traditional folklore, in the form of stories in particular. We could say that storytelling contributes to a transcultural meeting, the coincidence of the Mexican story tradition and the Quebec *raconteur*. Storytelling is a universal phenomenon, but I would say that in Quebec, with its own tradition, Flores has found an audience with a particular appreciation for the folk story. Here he is offering himself as a form of the traditional *raconteur*, his Mexican background having a rich tradition of its own. The Mexican folk legends such as “*la Llorona*” (having both Spanish and aboriginal elements) resonate with legends such as the *Chasse-galerie*, the story of the magical canoe (having both French and aboriginal elements). The tradition of folk legends is a very rich

⁷¹ As I can witness from his e-mails in my personal correspondence with the author.

one in both cultures, and Flores seems to have found a transcultural example.⁷² The situation of Flores Patiño in his struggle not only to survive but to shine as an author in a foreign language and country has thus been assisted in this endeavour by the activity of storytelling, that threshold to fantasy.

3.2 Literary heritage

Flores's literary tradition is also important to him, in particular with regard to Rulfo. The regionalisms he uses to link the storyteller to his audience bring to mind the writing of Juan Rulfo, Flores's favourite author (Molina Lora & Torres-Recinos 2013, p. 106). The storyteller is linked strongly to his audience by the regionalisms he uses in the Rulfian style. Storytelling links the author to the character of the driver (see Analysis 1 §1.4.3), and recalls the stories of Rulfo (but which have a singular audience). The characters here are also simple country people who are attentive to the narration and interact with the narrator much as the narrator interacts with his (singular) audience in Rulfo: “¿Dice Ud que mató a toditita la familia Urquidi?” (see Theory §2.2.1.).

Hugh Hazelton refers to “Juan Rulfo's brilliant concise, haunted fiction, situated in rural Mexico but often strangely disconnected in time or space” (2007, p. 69) as a clear influence on Flores, and indeed we can hear echoes of this in the final words of the story: “Then I realized that there, where the girls were knitting, I hadn't felt either cold or warmth... just as if I'd been in a place that wasn't anywhere” (Molina Lora & Torres-Recinos 2013, p. 115). It's as if Rulfo's taut writing and “emotional coldness” (Rulfo 1977, p. xxiii), the “lack of conscience and of a minimum

⁷² This is reminiscent of Boudreault's “transcultural moment,” which refers to the sharing of a common emotional moment through empathy between cultures (2010, p. 77). Storytelling is universal, but the two traditions here seem to me to strike a common chord in the two cultures, Québécois and Mexican.

of emotions” shown by his characters,⁷³ were softened in Flores’s writing and we see a kinder version. This author through whose writing Flores hears the voice of his people is being territorialised by him in Canada and altered with this softening (“translated”) for his fellow Spanish-speakers.

We can also see elements of magic realism in his writing, what Hazelton calls “his own particular magic realism” (see Analysis1, §3.1). This modality is also being figuratively “translated,” or modified, for the Canadian public through Flores’s idiosyncratic version of magic realism. Most of all, there is the conflict of mindsets here as in the typical situation involving the visitor’s skepticism and Don Luis’s impatience with his visitor. Thus what Don Luis finds strange the driver finds normal, such as the villagers’ refusal to understand what he means by “keeping time” for a living (Molina Lora & Torres-Recinos 2013, p. 109); and vice versa, what he finds normal, the driver finds unbelievable: for example, that he is holding the fabric of time in his hands (p. 111). This interestingly is a style to which Rulfo is considered at least the precursor. The mysterious little **apparatuses**⁷⁴ (“aparatos”) are hourglasses, reminiscent of the amazement at ice or a magnet in *A Hundred Years of Solitude* (García Márquez 1995). These two styles therefore are brought to Canada and “territorialized” or figuratively “translated” for the benefit of Canadian

⁷³ Ruffinelli speaks of “los extremos de frialdad emocional y de los infiernos de la venganza y la culpa” = the extremes of emotional coldness and of the hells of revenge and blame (My translation). And he also considers that “la falta de una conciencia moral y hasta de mínimas emociones, encuentran en el cuento su mejor expresión” = the lack of a moral conscience and even of the least emotion, find expression in the short story (My translation) (Rulfo 1977, p. xxiii)

⁷⁴ This is **my translation**. In the *Cloudburst version* (Molina Lora & Torres-Recinos 2013, p. 108) the translation appears as “little devices.” I preferred “apparatuses” as having the same number of syllables as “aparatos.”

readers in the sense that this readership is introduced to two literary currents that are not familiar to Canadian audiences⁷⁵ but are brought here and adapted according to the author's own concept.

3.3 Anthropological translation

In the case of immigrant authors, Henighan describes the situation as a “reduced solitude” (see Theory §3.1.3). An author who continues to write in his own language and literary tradition, out of touch with his country of origin, supposedly has no topic in common with the potential readership “back home” and also lacks the fluency to write about Canadian events in an official language (which is why Flores has an advantage in being married to a translator.) However as Hazelton remarks, in Canada there is a parallel literature in Spanish that permits immigrant authors to publish here in their first language (see Theory §3.1.3) without needing to publish in their country of origin. Here the authors are free to write in their language and literary tradition for a readership of fellow immigrants living in Canada. And in fact, as Flores seems to imply, the ties to his fellow countrymen are still strong and there seems to be an interest among Mexicans in his stories of immigration: “In Mexico my novel *Esteban el centauro* was very well received; curiously, it is the one in which I tell about the life of an eight-year-old immigrant to Mexico” (Molina Lora & Torres-Recinos (2013), p. 105). This is perhaps not surprising given the age at which he immigrated to Canada (47), since these authors are “apt to be less affected by their second language and adopted culture” (p. 299) and have built a larger readership before migration, than those who migrated at a younger age.

⁷⁵ See Etcheverry quote in Analysis 1, §3.2.2: “The avant-garde(s) or magic realism are nearly absent in Canadian literature” (Etcheverry 2005, online). Hugh Hazelton comments that this is an overstatement: “they do exist, but to a lesser degree,” he writes in his revision of the thesis.

In any case, the situation for Flores is that his writing has failed to migrate to Canada (Hazelton 2007, p. 78). Normally the immigrant author begins to situate his fiction in the target country: Rushdie says of his own case that “At some point, the writing is going to perform the same migration I did. Because otherwise it becomes spurious to spend your life living in the West and writing exotically about far distant lands, maharajahs...” (Sanga 2001, p. 16). In the case of Flores there is a difference of language between Canada and Mexico, and his works are still written in his first language, Spanish. However he has found several solutions to the problem presented by Henighan, that of developing a readership (see Theory §3.1.3): first of all, some of his works have been published in Mexico, in Spanish; then, some have been published in Quebec in a French translation by his translator-wife, Ginette Hardy; and as for chronotope, some are located in mythical or magical spaces, thus appealing to Mexican and Quebec audiences alike.

This seems to be a situation in which our immigrant author has hung onto a large proportion of his past life during his self-translation. “He is active in the Hispanic literary scene in Quebec” (Molina Lora & Torres-Recinos 2013, p. 105), and very well-known in Quebec, but he also continued to publish in Mexico and to teach Spanish in Quebec as he used to do before his immigration,⁷⁶ for many years after his immigration,⁷⁷ and until now has continued to celebrate the art of storytelling. However we need to recognise the close relationship the driver had with his story audience in Los Picachos, with the “members” as opposed to the “non-members” thereby defined as a possible parallel to the author.

⁷⁶ « Il vit au Québec depuis 1988. Il s’est établi à Montréal et y enseigne l’espagnol, tout comme il le faisait dans son pays natal. Il continue à publier en espagnol au Mexique, alors que ses livres sont traduits ici en français et en anglais. » See <http://www.litterature.org/recherche/ecrivains/flores-patino-gilberto-607/> (Jun 10, 2015)

⁷⁷ I am grateful to Hugh Hazelton for this clarification in his revision of the thesis.

The original anthology *Retrato de una nube* (Molina Lora & Torres-Recinos 2008) represents the only publication of this story in Spanish. But Flores's passion for storytelling shared with his alter ego the driver, has contributed to the remaking of his identity in another language and in another country, i.e. it has contributed to his "self-translation."

The author seems to be conveying his personal feelings as an immigrant in this story. As an immigrant it must have been difficult for him to reach the point he is at, as "the best-known Hispanic writer in the province [of Quebec]" (see Biography above, Analysis 1 §0.1). In his self-translation he has retained a lot of his Mexican life, as mentioned above, and the driver's skepticism of his new surroundings would seem to suggest a similarity to Flores' reserved attitude to his adopted country. However, his writing may still make the move to Canada, and that would be interesting to witness.

SUMMARY

Level 1. The main points beginning with Level 1 also run through Levels 2 and 3. For example at Level 1 we have the first use of "you" in the plural form of "*Uds*" to emphasize the multiple audience. In this case to indicate the audience in English there is a use of "you all" to match the addressing of the plural you by "Uds."

Level 2. There are now two results at Level 2. First the storytelling style is defined with all the characteristics, met by the inclusive and even interactive style of storytelling by the driver towards his audience, and second, the close interaction with the audience, "*Uds*," helps to define a group of Us (townspeople and storyteller) as opposed to Them (Don Luis and his daughters), the migrant and his countrymen vs the natives of the migrant's host country.

The storytelling style which is defined by the *Uds* pervades throughout and frames the doorway to the magical story of the driver-migrant visiting the host country. Hence there is a group to which the driver belongs and to which he returns in a kind of *Bildung*, to tell them about his visit to the “magical” foreign country. The magical description combined with the storytelling style recall the two elements from Flores’s literary tradition that we are studying, i.e. magic realism and Rulfian short stories.

Level 3. This storytelling, so much part of the author’s heritage, must have met its counterpart in Quebec, we can only surmise, because Quebec has a strong tradition of *raconteurs*, and because the author has expressed a feeling of recognition in small-town Quebec (virtually a “transcultural moment”).

This same storytelling is vital to the author’s identity. His self-translation includes this “untranslatable” storytelling that he retains through the migration, as he does his teaching of Spanish, and his publishing in Mexico. These activities that remain unchanged from his life in Mexico are his untranslatable elements.

At this same anthropological level, the author can be seen in the relocation of his literary heritage through his writing in Canada.

Level 1. There is another use of you, that of *Ud* and *tú*, between the driver and Don Luis. The driver uses the polite form of *Ud* and also the title Don with Don Luis, while the older man addresses the driver without a name and with the more informal *tú*.

Level 2. The migrant is at a disadvantage in his unfamiliarity with the language, customs and climate of the new surroundings. This T-V usage reflects the imbalance of power between the two, in the subtext the immigrant and the native, where the native wields more power.

Level 3. The author as immigrant has experienced this imbalance and has remained in his writing and activities strongly tied to his native country. The migrant author in general is at a disadvantage in that he has lost his readership and is writing in a minority language, but Flores has overcome these drawbacks by continuing to publish in Mexico in Spanish and also by publishing his stories in French, translated by his wife Ginette Hardy in Quebec, where he is well loved. His main character, the driver, ends the story with a healthy skepticism towards the magical world, which is the new country.

Level 1. There are exclamations by the driver when presented with the magical world that are difficult to translate because of the emotional content.

Level 2. The interjections of astonishment not only help to construct the attitude of the “migrant” with his marvelling at the new surroundings that are so unfamiliar to him.

Level 3. The fact that the new country is astonishing to some extent to the new immigrant does not necessarily mean that everything about it will be accepted can be seen in the attitude of skepticism by the driver, and also the close relationship to Mexico by the author in publishing his works there and also continuing to teach Spanish and to write stories as before, this being the “untranslatable” part of his transition.

ANALYSIS 2

Ángel Mota

0.1 Biography

Ángel Mota was born in Mexico City in 1970, and has lived in Montreal since 1992 and in Canada since 1990 (Molina Lora & Torres-Recinos 2009, p. 183). He has a Doctorate in comparative literature from the University of Montreal, writes poems, short stories and novels, and is a specialist in Immigration Literature,⁷⁸ having produced articles such as “El viaje insular de la memoria en la literatura de la migración” (online). His literary writings have been published in Canada, Italy, Brazil and the US.

This above-mentioned online article is interesting because his use of the voyages of Ulysses as a metaphor for the situation of the migrant is made more concrete in his two short stories published in *Cloudburst* (Molina Lora & Torres-Recinos 2013). The first one, “The Birds of Djerba,” refers to the voyages of Ulysses and the beach of the Lotus-Eaters, and includes local references to Tunisia. The main theme is memory, a vital theme in immigration literature,⁷⁹ and he deals specifically with its retention and loss. His writing here is therefore closely tied to his theory of migration literature. The companion piece, “The Woman with Three Husbands” (not

⁷⁸ “Ángel es especialista en literatura de la migración.” See http://www.nochesdepoesia.com/es/autors/mota_angel (NO LONGER AVAILABLE)

⁷⁹ As Mota says in his essay: “*La memoria es [...] un elemento de suma importancia de las letras migrantes.*” = “Memory is an element of the utmost importance in immigration literature. (My translation)

included in the corpus), has a Circe-like witch who transforms memories into chickens and geese, instead of men into pigs.

We can thus find strong theoretical links between his article on Migration Literature, “El viaje insular de la memoria en la literatura de la migración” (Mota, online), and his two stories in the anthology. These are not situated in either Mexico or Canada, as in the cases of Flores and Quintanilla, respectively, but rather in “third-culture” locations: countries of fellow immigrants to Canada (as he comments in his introduction to the stories in *Cloudburst* (Molina Lora & Torres-Recinos 2013), where he specifically refers to “the cultural memories of an Italian or an Arab” (p. 142)). Thus the “hallucinatory oniric” (p. 299) “The Birds of Djerba,” the story included in the corpus, takes place on an undisclosed modern-day island in Tunisia in a mythical atmosphere, in a mixture of real and magical/mythical elements.

As he says in his introduction to the stories (pp. 141-142), in his answers to the questionnaire applied by the anthologists, Mota writes as if he were “in hiding” on an island where he tries to keep the Spanish language and his Mexican cultural memory alive. But, he adds, “both of them undergo a process of cultural and linguistic deterritorialization that I can’t avoid” (p. 141-2). He concludes: “During this voyage I am always accompanied by Juan Rulfo, a sort of Virgil who supports and guides me every time I feel I’m losing the force of the Spanish language or the memory of Mexico and above all the internal poetics that drive [sic] my writings” (p. 142). We can see that Rulfo is an important literary touchstone to Mota as well as he was to Flores, so we could expect Rulfo to be a major presence in this story (indeed see Analysis 2 §3.2).

Considering now the immigrant’s vision of his/her homeland, in his article on migration literature, Mota quotes Salman Rushdie’s reference to immigrant writers: “[W]e will not be capable of reclaiming precisely the thing that was lost; [...] we will, in short, create fictions, not

actual cities or villages, but invisible ones, imaginary homelands”⁸⁰ (Rushdie 1991, p. 10). Mota finishes the same article with the comment that “the immigrant author travels unceasingly through an archipelago of memories, of many changeable narratives of memories”⁸¹ (Viaje insular, online).

0.2 Synopsis of “Los pájaros de Djerba” or “The Birds of Djerba”

This story is again told in the first person, in a present-centred tense system, by the journalist-narrator sent to report on the places visited by Ulysses in the *Odyssey*, specifically the beach of the Lotus-Eaters on the island of Djerba. From this reference alone we can imagine the story will deal with memory and the loss of memory.

After landing in Tunisia, the narrator hires an old man with a boat to take him to his destination. While they are on the way there, they stop off in the old man’s nearly-abandoned island village before they are to continue on. Arriving at the old man’s house, the narrator is fascinated and shocked by the sight of a lovely young girl in a giant bird-cage. Though reassured that the girl is “free” in the cage, the narrator is unable to accept the explanation that a cage could be a means of freedom, and as soon as he is left alone with her, he releases her from her “prison,” in spite of the girl’s own doubts and the horror expressed by the onlookers hidden in the upstairs gallery. As soon as she is out of the cage, she is transformed into an owl and flies away. Her memory immediately fades and disappears in the narrator’s mind. The old man returns and berates him for releasing the girl and remonstrates that the cage was (ironically) what gave her freedom: she was freed from oblivion, from being forgotten.

⁸⁰ “We will not be capable of reclaiming precisely the thing that was lost; that we will, in short, create fictions, not actual cities or villages, but invisible ones, imaginary homelands, Indias of the mind,” quoted in the Mota article.

⁸¹ “Es ahí que el escritor migrante no cesa de deambular en un archipiélago de memorias, de múltiples y mutables narraciones de memorias.”

ANALYSIS

1. LEVEL 1

All the subtleties of the use of “you” in Spanish seemed quite interesting to me since this usage is important in each story for a different reason. I shall look at this first, in §1.1 along with the use of titles of any kind. Diasporic Spanish, discussed in §1.2 is indicative of close and prolonged contact with another language and is therefore interesting from the point of view of the author’s translation at Level 3. Poetic diction, discussed in §1.3, or striking images help to create a magical but chilling atmosphere with a mixture of the supernatural and the religious.

1.1 Forms of address

There is an interesting transformation here that occurs twice, perhaps for emphasis, and that is the change from the form *Ud* to the form *tú* by one character in addressing another.

a) from Ud to tú

This first change from *Ud* to *tú* occurs in a secondary role, so to speak. The young lady in the cage consistently addresses the first-person narrator as *Ud* and *señor*: *Señor, soy una imagen del pasado*, (Molina Lora & Torres-Recinos 2008, p. 176) whereas he addresses her at first as *señorita* and *Ud* and then abruptly changes to *tú* as he exclaims with great indignation: *–Locuras. A ti te tienen encerrada como un animal*, (p. 176) = “That’s madness. They’ve you [sic] shut in like an animal,” (Molina Lora & Torres-Recinos 2013, p. 147). This could be a foreshadowing of the same V→T change to be made by the old man at the climactic point and/or it could serve as reinforcement of the emotion of the journalist-narrator as he reaches his culmination of skepticism.

b) from Ud to tú

This second change is functionally the more important of the two. The relationship starts out with a typical use of *Ud* toward the first-person narrator when he is addressed by the old man hired to take him by boat to Djerba. The narrator never uses “you” with the boatman, a form that is systematically avoided by the author perhaps to emphasize the boatman’s usage towards the journalist-narrator. In fact the names of the two protagonists are never used. But just after they enter the old man’s house, he changes his form of addressing the narrator abruptly from *Ud* to *tú*: he changes from “*sepa nada mas*” (*Ud*) to “*pásale por aquí*” (*tú*) (Molina Lora & Torres-Recinos 2008, p. 175). This change could not be shown in English unfortunately, and other factors in the story needed to be relied on to convey the change in attitude on the part of the old man toward the narrator.

c) Titles

We have seen that the reciprocal forms of address between the girl in the cage and the narrator are *señor* (Molina Lora & Torres-Recinos 2008, p. 176) and *señorita* (p. 175), associated appropriately with the formality of the mutual form of *Ud* that continues until the first outburst, that of the narrator.

In the other case, the boatman is referred to in the third person narration as “*el viejo*” (e.g. Molina Lora & Torres-Recinos 2008, p. 172) = “the old man” (Molina Lora & Torres-Recinos 2013, p. 144). However, since there is no instance of the narrator addressing him by any form of “you” in the questions he is constantly asking, we have no way of knowing if he thinks of him in terms of *tú* or *Ud*, and there is not even a name of any kind. The old man addresses the author not

only as *joven*, a respectful enough title, but also by the more formal *señor*, which like “sir” in English, indexes “role relationships of deference and politeness” (Blommaert 2005, p. 11):

- a) *Vamos, joven, vamos a la casa para que conozca a la familia.* (Molina Lora & Torres-Recinos 2008, p. 173)
- b) *Ya están muertos señor, a los muertos uno ya no los puede ver, sólo si está uno muerto, como ellos.* (p. 174)
- c) *Le presento a mi cuñada, joven, Mounia.* (p. 174)

In the **published version**, the two occurrences of *señor* were translated by “sir” (Molina Lora & Torres-Recinos 2013, pp. 145, 147), and in my translation as *señor*; *señorita*, which was left as *señorita* in **my translation** was changed in the **Cloudburst version** to “I believe” (p. 147) and has the disadvantage of weakening the narrator’s otherwise imperious assertion. On the other hand *joven* was translated as “young man,” which expresses the formality although not the meaning of the expression in Spanish: i.e. as a Mexicanism it can be used to address an adult of any age, not necessarily young.

These are translated in the **published version** as

- a) Let’s go, young man, let’s go to my house so you can meet the family. (Molina Lora & Torres-Recinos 2013, p. 145)
- b) They’re all dead, sir. We can’t see the dead anymore, only if we’re dead, like they are (p. 145) (**My translation**: They’re already dead, *señor*, you can’t see the dead any more, only if you’re dead, like them.)
- c) This is my sister-in-law, young man, Mounia (p. 146).

This leads us to open parentheses for the following commentary on the issue of whether or not to translate *señor* and *señorita*.

d) *Presence or not of Spanish/Arabic*

On the use of señor, etc in the English translation: Throughout there are references to the geographical setting, establishing the Arab locale and culture: place names (Africa, Tunis, Tunisia, Djerba and the Beach of the Lotus-eaters, Carthage, Cape Bon); architectural elements (Persian dome, Umayyad arches, Mozarabic arches); a part of the city (the old medina); a proper name (Mounia);⁸² Muslim references (minaret, mosque, imam, the *Qur'an*); gestures such as face-tearing,⁸³ tossing the anchor made of rocks,⁸⁴ the girl in the cage rocking back and forth “as if praying,”⁸⁵ the marabout (a holy man, not a stork) (Molina Lora & Torres-Recinos 2013, p. 147), and blue and white houses whose doors are decorated with figures (folding screens, squares, eyes formed by nails, stars) in an unspecified location that seems in its description to resemble the town of Sidi Bou Said.⁸⁶ But Mota has given in Spanish form all these names of cultural elements, as well as all greetings and forms of address: e.g. the greeting “*Que la paz esté con Ud*”; place names such as *Cabo Bueno*; and forms of address such as *señorita, señor*.

⁸² Mounia meaning and name origin: as a girl’s name is a variant of Mouna (Arabic), and the meaning of Mounia is “wish, desire.” <http://www.thinkbabynames.com/meaning/0/Mounia>

⁸³ Gesture of tearing face also from a 3rd culture, Muslim or Spanish, see for example “The practices of tearing hair, clawing cheeks, pouring dust over the head, and rending clothes are common in Muslim funerals.” See http://www.cais-soas.com/CAIS/Religions/iranian/Zarathushtrian/Oric.Basirov/zoroastrian_funerary_laws_part_3.htm, and also <http://islamic-forum.net/index.php?showtopic=9100&st=20>, where the prohibition is mentioned: **“Women in Arabia were used to wailing and lamenting aloud, they would tear off their garments, dig their nails into their cheeks, slap themselves on the face and put up loud screams. This undesirable practice was from that day stopped for future.”** (bold in original)

⁸⁴ For ancient rock-anchors see http://en.wikipedia.org/wiki/Boat_anchor, and for an Indian fable involving the pulling of the boat to the rocks, see http://ribessj.org/THE_BOAT_THE_BANK_AND_THE_ROPE.pdf

⁸⁵ See <http://www.oxfordislamicstudies.com/article/opr/t243/e275>: “Some portions of the Qur’an are read in a certain way. For example, the reciter should use a tearful voice for verses describing judgment or suffering. The reciter should stop if his or her concentration wanes. Listeners should maintain a worshipful silence. Listening practices vary, however. In some regions, audience members commonly rock back and forth, expressing intense emotions.”

⁸⁶ See regarding city: <http://www.independent.co.uk/travel/africa/tunisia-the-blue-and-white-village-of-sidi-bou-said-928152.html>

Or photos of doors at:

<http://www.flickr.com/photos/61491636@N03/8255192501/in/photostream/>

<http://www.flickr.com/photos/61491636@N03/8255182581/in/photostream/> etc. Very beautiful!!

The situation is somewhat complicated by this third-culture setting and language. The narrator's point of view is that of a stranger to the cultural surroundings, at first, completely without a sense of the magical story-world logic of the mythical characters he is visiting. Through the regionalisms we can see the Mexican element that is part of the author's identity, in the Spanish version. There are no diminutives, in contrast to Flores, but there *are* lexical Mexicanisms such as *joven*⁸⁷ (Molina Lora & Torres-Recinos 2008, pp. 173, 174) translated as "young man" (Molina Lora & Torres-Recinos 2013, pp. 145, 146); and some syntactic ones such as the adverbialization of adjectives.⁸⁸ This latter includes examples such as: "*Baja ágil.*" (Molina Lora & Torres-Recinos 2008, p. 172) literally "he disembarks nimble," translated as "he nimbly disembarks" (Molina Lora & Torres-Recinos 2013, p. 143); "*Los observo curioso...*" (Molina Lora & Torres-Recinos 2008, p. 173), literally "I observe them curious," translated as "I watch them with curiosity" (Molina Lora & Torres-Recinos 2013, p. 144); "*..., pregunto absorto.*" (Molina Lora & Torres-Recinos 2008, p. 174), literally "I ask engrossed," translated as "I ask, engrossed" (Molina Lora & Torres-Recinos 2013, p. 146). From the examples it can be seen that this network of meaning cannot be maintained in the translation any more than Flores's diminutives can (see Analysis 1 §1.2), because of the awkwardness of some of the translations. No single form could be found to cover all cases.

Part of the author's identity is expressed in these Mexicanisms, but their regionality cannot be translated into English. Since identity involves others' perception of the author and also the author reflected in the main character, the visitor,⁸⁹ these regionalisms work with a Spanish-

⁸⁷ See DicMex: "joven. m. Tratamiento popular de respeto." <http://www.academia.org.mx/dicmex.php>

⁸⁸ The "adverbial" use of adjectives is an example of a syntactic Mexicanism (Lope Blanch 1991, p. 20): "*La adverbialización de los adjetivos es otra tendencia propia de la lengua española que ha alcanzado en México un alto grado de desarrollo.*" [The adverbialization of the adjectives is another tendency proper to the Spanish language that has reached a high level of development in Mexico]. In other words this is more typical of Mexican Spanish, and can be considered a Mexicanism in regard to frequency. This structure appears throughout the story.

⁸⁹ See Blommaert 2005, p. 205: "in order for an identity to be established, it has to be *recognised* by others".

speaking readership who will recognize them as such, but in English translation this identity must be expressed through other elements. This was possible through the borrowing of *señor* and *señorita* for example.

To compare with the second story by Mota, (not included in the corpus), “The Woman with Three Husbands,” which takes place in Italy, I debated with the author, Ángel Mota, about the use of *señor* or *signor*. The author argued that the use of the Italian forms *signor* etc. was imperative (it was in fact included in the *Cloudburst* version: (Molina Lora & Torres-Recinos 2013, pp. 152, 153). In fact, by this same reasoning and in order to be consistent there would have to be an Arabic translation for “*señor*” in our story (since they are from the same series we would want uniformity)⁹⁰ – perhaps *sayed??* –, and not the English “sir”.⁹¹ And/or the greeting *Que la paz esté con Ud* in Spanish in the original and translated into English as “Peace be with you,” could have been written in Arabic in the source text and it would have been understood by the reader: *As-salaam alaikum*,⁹² but the author chose not to do so.

The Spanish-language identity of the (same) narrator is emphasized by the name Juan Cristóbal in the companion story, “The Woman with Three Husbands,” and by other details that indicate the author’s very palpable presence in the person of Juan Cristóbal. In the series from

⁹⁰ Several more adventures of Juan Cristóbal are published in *The Apostles Review*. See <http://apostlesreview.org/>:

- 1) “Al crepúsculo.” *The Apostles’ Review*, No. 10, Summer 2012. Montreal, pp. 7 – 10
- 2) “Entre las islas.” *The Apostles’ Review*, No. 8, Summer 2011. Montreal, pp. 34 – 38
- 3) “Con la mujer del volcán.” *The Apostles’ Review*, No. 3, Winter 2009. Montreal, pp. 26 – 29
- 4) “En el estómago de scilla.” *The Apostles’ Review*, No. 2, 2008. Montreal, pp. 4 - 10

⁹¹ “They’re all dead, sir. We can’t see the dead anymore, only if we’re dead, like they are...” (145)

⁹² In his other story, “The Woman with Three Husbands,” the author uses the Spanish forms *señor* and *señora* instead of *signor* and *signora*, but then insisted on the Italian forms in the English translation. To me his use of the Spanish forms was significant, especially since he pointedly translates “Juan” by “Giovanni,” and they are supposedly speaking Italian, so he could easily have used the Italian forms in the original.

which these two stories are taken, the narrator seems to be the personification of the author visiting all these islands which are the countries (memories) of fellow immigrants, so that his Mexican (or at the very least Hispanic) identity is indeed strong throughout.⁹³ He is always a foreigner, and although there is no accent indicated here in his mastery of the languages, this *is* mentioned in another story in the series. Thus I would argue that the forms of address *señor* and *señorita* should be left in the text to give an indication of the Mexican element present in the text.

1.2 Diasporic Spanish

The prose is rich in strong images, and this often makes it difficult to determine whether the unusual turns of phrase are deliberate or accidental, roughly speaking poetic or diasporic. This lack of clarity might be relevant to the translation, and so the cases need to be looked at for characteristics that could help the translator decide on one certain rendering over another possible one. The following list was the result of my examination of the present story.

Examples:

There are words used with an unusual meaning, such as the following, taken from “The Birds of Djerba”:

- a) *como si...fuera un relevo a mi prisa* (Molina Lora & Torres-Recinos 2008, p. 171); relevo = “replacement,” interference from the English “relief”?
- b) *rodeamos la costa sin jamás alejarnos demasiado* (p. 172) where *Rodear* = *Cercar algo cogiéndolo en medio* (DRAE);⁹⁴ rodear = circle, surround;

⁹³ This was true in all four short stories I was able to find in *Apostle’s Review*. And the name Juan Cristóbal is mentioned in all but the third of the four stories.

⁹⁴ *Diccionario de la lengua española de la Real Academia Española* = DRAE

- c) *somnolea el mar verde, quieto* (p. 172): there is no verb *somnolear* in the DRAE, likely interference from the French *somnoler* (= drowse, doze)?
- d) *árboles de naranjo* (p. 172), this is redundant since “naranjo” means “orange tree”;
- e) *una duela de mosaicos... descubre un gran espacio*; (Molina Lora & Torres-Recinos 2008, p. 174) *una duela*⁹⁵ *de mosaicos*; “*Duela*”⁹⁶ means “floorboard.” From the context, it must mean “floor” instead of “floorboard.” And also *descubre* = reveals, discovers, uncovers,⁹⁷ interference from the French *découvrir* = display, show? This still fails to explain the meaning.
- f) *y varios higueros* (p. 174), *figuier* (m.) = *higuera* (f.); *higuero* is only used as a surname; fig-tree = *higuera*;⁹⁸

At times resorting to the sense contributed by the so-called “false cognate,” I translated these expressions in the following way:

- a) “as if it were a respite from my haste” (Molina Lora & Torres-Recinos 2013, p. 143) using the context to indicate the meaning;
- b) “We follow the coastline, never moving very far out” (p. 143) using the context to determine the meaning;
- c) “The still, green sea is drowsing” (p. 144) using the French meaning to indicate the meaning;
- d) “orange trees” (p. 144) reducing the redundancy;
- e) “a floor of tiles [...] reveals a large space” (p. 145) using a verb that doesn’t quite make sense but respects the original;
- f) “and several fig trees” (p. 146) with the gender changed.

In order to translate, I thought that the meaning I finally reasoned to be closest, after investigating thoroughly, was perhaps not adequate for the author’s admirable prose quality. He obviously took a lot of chances with his images and his vivid language, and I am sure that I have not separated all of the unusual expressions correctly into either diasporic or poetic categories. I believe there is a

⁹⁵ DRAE: “3. f. *Méx.* Cada una de las tablas estrechas de un piso o entarimado.” See:

<http://www.academia.org.mx/rae2.php>

⁹⁶ <http://www.academia.org.mx/rae2.php> and <http://www.academia.org.mx/dicmex.php>

⁹⁷ See <http://www.wordreference.com/es/en/translation.asp?spen=descubrir>

⁹⁸ See <http://www.wordreference.com/es/en/translation.asp?spen=higuera>

degree of overlap between the two, and that some expressions can fit equally in both categories, so that in a way his language has been “set free.” But translation requires an awareness of these linguistic qualities of the original text.

There were translation difficulties with some of the diasporic Spanish elements but they are important in that they reflect the hybrid nature of the writing and of the author’s identity, a characteristic of migration literature and migrant authors. As Wisker writes: “Immigrated people translate and transform rigid, oppositional racial and natural categories through their writing, metamorphosing perceptions and developing hybrid identities” (2007, p. 177). Even more unsettling for the translator however is the poetic diction, which is difficult to render, but the attempt was made to respect as many characteristics as possible, “meaning” being only one of several.⁹⁹

As I mentioned it was sometimes difficult to separate diasporic Spanish from poetic usage.

1.3 Poetic diction

In addition to the drama of the final turn of events, there is some very remarkable imagery right from the beginning, setting a mysterious tone to the story. There is a range of features from simple alliteration to striking images, from repetition to a tone of desolation, from a breathless rhythm to synaesthesia. The language is noticeably poetic and striking, with rhetorical and other devices that require special attention from the translator. For example, I found the following:

Examples:

⁹⁹ This was discussed in the reference to Berman and his concept of “letter” in the Theory section (§1.1.3), in reference to proverbs.

- Alliteration: *con pasos acompasados* (Molina Lora & Torres-Recinos 2008, p. 173) = published as “with rhythmical steps” (my first translation) (Molina Lora & Torres-Recinos 2013, p. 145) but I later found a different solution: “with steady-cadenced paces.”
- Repetition: *sólo... sólo: Es como si el imám fuese **sólo** una voz y tuviera el objetivo de **sólo** invitar a la oración como una repetición obligada, promovida para evitar el olvido.* (Molina Lora & Torres-Recinos 2008, p. 173) (my bold) = “It’s as if the imam were nothing more than a voice inviting to prayer as a mandatory recitation, made only in the hope of warding off oblivion.” (Molina Lora & Torres-Recinos 2013, p. 144) but I later decided I would prefer to repeat the word “only”: “It’s as if the imam were only a voice inviting to prayer as a mandatory recitation, only in the hope of warding off oblivion”; *nadie... nadie... nadie: pero no veo a nadie y no he visto a nadie en el puerto./—Ah, es porque no hay nadie en el puerto.* (Molina Lora & Torres-Recinos 2008, p. 173) = published as (my first version) “but I can’t see anybody and I haven’t seen anybody in the port.”/“Oh, that’s because there *is* nobody in the port” (Molina Lora & Torres-Recinos 2013, p. 144). But I later decided I should have chosen “but I don’t see anybody and I haven’t seen anybody in the port.”/“Oh, that’s because there *isn’t* anybody in the port” in order to respect the repetition of “anybody.”
- Short sentences and units: the many sentences made up of only a few words, with a breathless, choppy rhythm contribute to an urgent tension, and a feeling of foreboding e.g. *Empiezo a escuchar un canto. Miro a lo alto, por encima de las blancas y azules casas. Descubro un minarete. El canto es una invitación a la oración. La mezquita parece cercana. Me apresuro por un sendero tortuoso. No veo a nadie.* (Molina Lora & Torres-Recinos 2008, p. 173). I left all the sentences in the original form: “I begin to hear a chant. I gaze up high, above the white and blue houses. I discover a minaret. The chant is an invitation to prayer. The mosque seems close by. I hurry along a twisting path. I can’t see anybody.” (Molina Lora & Torres-Recinos 2013, p. 144)
- Images: Right from the beginning, startling images produce a sense of danger, foreboding, or imminent violence, e.g. *cortan el mar casi en ruinas* (Molina Lora & Torres-Recinos 2008, p. 171) = **My translation** was “slash up the sea almost to shreds” which in addition has the s-alliteration which parallels the c-alliteration in Spanish. It was however published in the **Cloudburst version** as: “pound the sea almost to ruins” (Molina Lora & Torres-Recinos 2013, p. 143), whereby the image of the cutting bow, used in other stories in the series, is completely

lost; *El sur me traga* (Molina Lora & Torres-Recinos 2008, p. 171) = The south swallows me up (Molina Lora & Torres-Recinos 2013, p. 143), at the beginning. And at the end: “*La recién llegada luna me absorbe los dientes, me hiela el aliento y empuja mis manos a frotar la jaula*” (Molina Lora & Torres-Recinos 2008, p. 176) = “The newly risen moon absorbs my teeth, chills my breath, and prompts my hands to rub the cage” (Molina Lora & Torres-Recinos 2013, p. 147). Here the atmosphere turns dark and chilling, although the meaning of “absorbs my teeth” is unclear.

- Synesthesia: *varios ojos me husmean* (Molina Lora & Torres-Recinos 2008, p. 175) = prying eyes observe me (Molina Lora & Torres-Recinos 2013, p. 146); *Los ojos husmean mis pies...* (Molina Lora & Torres-Recinos 2008, p. 175) = **My translation** was “The prying eyes observe my feet...” It was however published in the *Cloudburst version* as: “The eyes observe my feet,” whereby the repeated metaphor of “sniffing” replaced by “prying” is eliminated (Molina Lora & Torres-Recinos 2013, p. 146). The basic meaning of *husmean* is to sniff, but is also used to mean “investigate,” and here it means to “spy on.”
- In addition there is the atmosphere of desolation, very like the Rulfian feeling of abandonment: “*Oigo el rumor y ruido de personas que caminan junto a mí. Mas, no veo a nadie.*” (Molina Lora & Torres-Recinos 2008, p. 173) = I hear the murmur and noise of people walking beside me. But I don’t see anybody (Molina Lora & Torres-Recinos 2013, p. 145). I later decided that the translation “clamour and clatter” would be preferable to replace the alliterative value of “rumor y ruido”; “*Las voces del pasado*” (Molina Lora & Torres-Recinos 2008, p. 174) = The voices of the past (Molina Lora & Torres-Recinos 2013, p. 145). This is very much like the ghostly presences in Juan Rulfo.

In both categories, diasporic Spanish and poetic diction, I tried to find the translation based on the co-text to avoid a loss of understanding. Some of the translations used were an effort to follow the author’s choice wherever possible, but when there seemed to be interference from the French or English meaning, I used that information for the translation. In any case, we can see here a diasporic language that is difficult to translate because of the spectrum from slightly unusual to striking or even difficult to understand as well as a poetic language that is often difficult to duplicate in all its features.

The translation into English has to respect the effect of immigration on the author in his desire to keep his language and culture alive in his adopted country by writing in Spanish. Thus the translation must incorporate the author's postcolonial identity as a minority-language author in a country with two official languages, neither of them Spanish. What Venuti refers to as a "fluent" translation would erase the author's identity as a Mexican-Canadian who is living in Canada but contributing to the Spanish-language "parallel literature" mentioned by Hazelton, keeping his language, culture, and literary tradition alive. Cultural elements in linguistic form need to be in the text.

2. LEVEL 2

"The Birds of Djerba" is one of two similar ones by the same author in the anthology from which the corpus was taken. The interesting situation here was that not only was there said companion piece, i.e. another adventure of the same character, Juan Cristóbal, who is exploring the islands in an archipelago of immigrants' memories of their homelands, but there were several others also available online in *The Apostles' Review*, giving a notion of the style of this collection of stories. In this ongoing series of "island" stories, the author's alter ego Juan Cristóbal, identified as a Spanish-speaking journalist, is filming a documentary on the places visited by Ulysses in the *Odyssey*. There are similar mythological elements throughout the series and normally there are cultural conflicts between the protagonist visitor and the natives. These conflicts will represent the social, cultural and linguistic problems the migrant has with his/her surroundings.

The subtext then deals with the migrant and his personal translation-through-migration. The first subsection §2.1 discusses the theme of the series of Juan Cristóbal stories, i.e. arrival in a strange country and the initial "shock" or conflict with the natives and their customs. The next,

§2.2, touches again on the theme of the lower status and disadvantage of the migrant in the new country, and the last, §2.3, deals with the personal translation of the main character, Juan Cristóbal and the role of the old man, the native of the magical country.

2.1 Immigration

Again, as in Flores, we can find the subtext of immigration here. In particular the reference to the *Odyssey* at the beginning of the story (Molina Lora & Torres-Recinos 2013, p. 143) links this to Mota's article "El viaje insular de la memoria en la literatura de la migración" (online). In fact both stories in *Retrato de una nube* (2008) refer to the *Odyssey*: here the reference is to the lotus-eaters, and in the companion story (not included in the corpus) the reference is to Circe. We also learn from the author's introduction to the stories that the islands in the archipelago represent islands of otherness, "cultural and memory islets" of his own and other immigrants that he continues to "interweave with the passing of time, in that constant inter-influence, in that trans-culture that I experience day by day" (Molina Lora & Torres-Recinos 2013, p. 142). Thus he is aware of the fellow migrants' struggles and their background, and both of these influence his thinking and his writing.

There are other examples from the series that can be found published in *The Apostles' Review* (Mota 2008, 2009, 2011, 2012, online) which give perspective to the stories in the anthology. These stories have various types of mythical creatures such as the monachicchi and the Circe-like witch, and even the dead in the catacombs who have come to life. The traveller is lost with respect to the rules and customs of the surroundings, and/or clashes in his different mindset with the inhabitants of the places he visits.

Here in this story we have a Spanish-speaking immigrant who personifies the author, visiting the homeland of a Tunisian Arab guide, i.e. the old man. One vital difference here from Flores's story is that the incomprehensible or wondrous location is not the author's new country, Canada, but the homeland and native culture of a fellow immigrant to Canada. In other words there is a kind of abstraction of the theme of migration that is repeated in other stories in this series, in different embodiments. This represents the author's attempt to deal in various ways with the dislocation that results from the phenomenon of immigration. His protagonist makes many landings on the shores of many islands and every time struggles with the difference between himself and the Other.

2.2 Imbalance of power

All of this is important for the immigration subtext. This story takes place entirely in a third country which is neither the "source country" nor the "target country" of our Mexican-Canadian authors. The Mexican identity of the narrator who embodies the author in this visit is apparent in the original text to the Spanish-speaking reader. There are Mexicanisms for identification of the place from where the author is speaking. As Blommaert says, "People speak *from* a place..." (2007, p. 223). Juan Cristóbal is a foreigner but a foreigner from somewhere, i.e. Mexico or at least a Spanish-speaking place, and when he speaks Arabic we expect it will be with a Spanish accent. For understanding the cultural aspect, he is completely dependent on the old man's explanation or "cultural translation" of the new country for understanding the apparently paradoxical customs of this foreign, magical place.

Hugh Hazelton says of those authors who are attempting to territorialize the Spanish language: "Writers who continue to work in Spanish are considered to be somehow foreign, even

when translated into English or French, while those who write in one or the other of the two official languages are thought to have joined the mainstream” (Hazelton 2007, pp. 22-3). Thus there is a certain loss of recognition suffered by the immigrant author writing in his native Spanish with the result that many continue to publish in their country of origin. However, as Hazelton remarks in his revision of the thesis, this actually becomes increasingly difficult.

2.3 Discursive translation – characters

The old man is the guide and “translator” of customs for the journalist visiting the island. He leads the way and explains many aspects throughout the story: he explains about the town, the voices from the past, about the girl in the cage, and finally about the freedom of being in a cage. The reason why being in the cage represents freedom is because that is where the girl is *free, i.e. from oblivion*. The final moment of the story is when the illogical statement has been made understandable, or figuratively “translated,” for the visitor (and the reader).

This series of stories provides a sort of “variations on a theme” of migration, in that the stories repeat the arrival of Juan Cristóbal in a strange country under many different circumstances: shipwrecked, travelling with boat people, waking up in a strange bed with no memory of how he got there, brought by a guide, etc. This is a re-enactment of a single experience, i.e. that of arriving in a foreign country among strangers, with different problems that evolve out of the meeting, just as happens in the companion piece in which Juan Cristóbal awakes every morning with his memory erased, and experiences over and over again his “immigration.” And there is usually a piece of information that he fails to understand that brings about some misunderstanding which, since he usually has knowledge of the language, is cultural, not linguistic.

These are portraits of the experience of migration and the disorientation caused by it. In every story, a different aspect is explored, and in this present story it is the infringement of the local rules of behaviour that is key. His could refer to any kind of social mistake, but in the abstract, as subtext, it is one that violates the feeling of the natives, and brings about real anger. It is the classic situation of a social blunder when a stranger is unfamiliar with the culture in which (s)he is newly-arrived.

The traveller visits the archipelago of islands in turn, undergoing different experiences, but he always arrives on another island at the beginning of the next story. Thus Juan Cristóbal has embarked on a nearly endless Odyssey that takes him to many different places, similar to Ulysses' travels. It will be interesting to see if he finally reaches his home port after travelling for so many years alone, having his own personal experiences of repeated immigration. It will then be interesting to see the author's solution of this problem of immigration.

3. LEVEL 3

The author, Ángel Mota, is also affected by the immigration as well as his characters. In fact the character of Juan Cristóbal represents Mota and his fascination with immigration just as the driver in "The Knitters of Time" represented Flores and his fascination with storytelling. In addition, Juan Cristóbal is the instrument for the territorialization that is part of Mota's goal.

The first section, §3.1, deals with the territorialization of the language, literary tradition, and "cultural memory" (Molina Lora & Torres-Recinos 2013, pp. 141) of the author in his new home. The next two, §3.2 and §3.3, discuss the literary influences that are being territorialized here also, and the last, §3.4, the personal translation of the author as migrant.

3.1 Deterritorialization

There is a meaning of deterritorialization given in the Oxford Dictionary as “The severance of social, political, or cultural practices from their native places and populations.”¹⁰⁰ Also, Søren Frank writes: “Deterritorialization refers to the transformation of ‘coordinates’ structuring a given space and its life form (the migrant, by embodying a difference within, instigates a deterritorializing movement)” (Frank 2008, p. 27) where “territorializing” a given space means making it “homely” (p. 27).

Mota describes his situation in these terms, in his introduction to his stories in *Cloudburst*:

As the Sephardic writer Elias Canetti put it, I write as though I were in hiding on an island in the Arctic Ocean. On this island I try to keep my language and cultural memory alive, but both of these undergo a process of cultural and linguistic deterritorialization that I can't avoid. By writing “in hiding” I bring the Hispanic presence and imagination¹⁰¹ to Canada, creating their own space for them, their own island (Molina Lora & Torres-Recinos 2013, pp. 141-2).

Thus elements in the text reflect the “translation” that the author is undergoing in his new country.

This is what the author means as his effort to keep his language and culture alive on this island of

¹⁰⁰ See online: www.oxforddictionaries.com/definition/english/deterritorialization

¹⁰¹ **My translation** read “imaginary” as a translation for “imaginario” as a noun. This exists as a concept in sociology and is defined as follows: “The **imaginary**, or **social imaginary** is the set of values, institutions, laws, and symbols common to a particular social group and the corresponding society through which people imagine their social whole.” So I would argue that “imaginary” is the correct translation and “imagination” is incorrect. See online [https://en.wikipedia.org/wiki/Imaginary_\(sociology\)](https://en.wikipedia.org/wiki/Imaginary_(sociology)) See also *Modern Social Imaginaries* by Charles Taylor where he defines social imaginaries as “the way people imagine their social existence, how they fit together with others, how things go on between them and their fellows, the expectations that are normally met, and the deeper normative notions and images that underlie these expectations.” (p. 23).

Montreal, with the deterritorialization that is continuing to play a part in his literary expression, bringing the atmosphere of Rulfo's short stories and the style of magic realism to Canada in a territorialized form. These stories bring relatively unfamiliar styles to Canada (see below, Analysis 2 §3.3)

The author's writing in Spanish may be less advantageous than writing in one of Canada's official languages, but it is the choice of many immigrant authors who take pride in their literary heritage and language. Mota explains that the exile is not only influenced by but influences the host country: "and with his/her culture, influences the country of arrival, modifying its culture to the point that there results a phenomenon of cultural *mestizaje* with which the identity of his/her community and that of the country will be shaped" (Viaje insular, online).¹⁰² He is dedicating his literary works, as well as his writings and teaching in migration literature, to this goal, that of helping his immigrant community, and his adopted country, learn from the *mestizaje* of his own and his fellow immigrants' backgrounds.

3.2 Literary influences: Rulfo

"The Birds of Djerba" has an occasionally chilling atmosphere. Its atmosphere is more similar to the solitary Rulfian countryside than is Flores's, with an absence of people in the town but with ghostly presences. With this sense of physical abandonment but presence of the dead we have a very Rulfian setting. There is the voice of an imam but the townspeople are completely absent except for the sound of rustling and footsteps, and a television: Mota's description of voices from

¹⁰² "[...] e influye con su cultura en el país de llegada modificando la cultura al punto que se da el fenómeno de mestizaje cultural con el que se va a configurar la identidad de su comunidad y la del país." (My translation above)

the past¹⁰³ recalls Ruffinelli's comments about "the existence of towns that, if previously they had times of prosperity [...] in the 'now' of the story they are ghost towns."¹⁰⁴ So although the setting is not in Mexico (or Canada), there are still elements that relate these "third-culture"/mythological locations to the Rulfian landscape. There is a pervasive feeling of desolation and emptiness, very much the way Ruffinelli speaks of "the solitariness of the towns, a solitariness that is so pronounced that there aren't even any animals left in them, only ghosts, spirits"¹⁰⁵ (Rulfo 1977, p. xii).

Ruffinelli considers that "[t]he phantasmal, not to say fantastical, character of the world of Juan Rulfo can largely be attributed to the mixture of superstition and religion, of Christianity and traces of prehispanic concepts"¹⁰⁶ (Rulfo 1977, p. xxix) in his writings. With these common elements we could say that Mota is territorializing Rulfo also, with the desolate and unpopulated areas; ghostly presences; combination of magical (girl in birdcage) and religious elements (mosque, Qur'an, imam); and Mexicanisms. This is also a form of translation of the author who is of vital importance to Mota. As mentioned above (Biography), Rulfo supports and guides him whenever he feels he's losing the force of the Spanish language, the memory of Mexico or, above all, the internal poetics driving his writings (Molina Lora & Torres-Recinos 2013, pp. 142). And so Rulfo is territorialized in Canada by means of the writings of Mota, who brings his literary

¹⁰³ See: "todos nos acostumbramos a oír las voces del pasado," and "a los muertos uno ya no los puede ver." (Molina Lora & Torres-Recinos 2008, p. 174) = "we all get used to hearing the voices of the past," and "we can't see the dead anymore" (Molina Lora & Torres-Recinos 2013, p. 145).

¹⁰⁴ "la existencia de pueblos que, si otrora tuvieron épocas de prosperidad..., en el 'ahora' del relato son pueblos fantasmas," as in *El llano en llamas*: see Ruffinelli's prologue to *Rulfo* (1977, p. xi).

¹⁰⁵ Ruffinelli, in (Rulfo 1977, p. xii): "la *imagen* literaria que compone la obra de Rulfo – la soledad de los pueblos, soledad tan marcada que en ellos no siquiera quedan animales, sino fantasmas, espíritus –" (italics in original).

¹⁰⁶ "A una mezcla de supersticiones y religión, de cristianismo y resabios de concepciones prehispánicas, hay que atribuir en gran medida la composición fantasmal – por no decir fantástica – del mundo de Juan Rulfo" (My translation above).

tradition with him to the new country. This is a factor in Mota's own translation, that his literary tradition is territorialized or "translated" together with his own self-translation.

3.3 Literary influences: magic realism

There is also an element of magic realism present not only in the magical/mythical elements but also in the clash of mindsets between the old man and the journalist-narrator. In any case, the clash of cultural thinking ends in a caustic reprimand from the old man, pointing out their mutual lack of understanding. What is obviously true in one cultural mindset is illogical to the point of provoking anger in the other. This is the dislocation that the immigrant undergoes in his confrontation with the strange mentality of his new surroundings and his effort to understand.

The remarkable language and imagery mentioned above in "Diasporic Spanish" or even more so in "Poetic diction" (Analysis 2 §1.2, 1.3) contribute to the strange, unreal quality of the surroundings. These surroundings form part of a fellow immigrant's memories, and these memories of the homeland are depopulated and fantastic. There are obvious literary influences of magic realism, both part of the author's literary background. This startling language and the Rulfian desolation, besides heightening the feeling of strangeness in this magical/mythical environment, also add a poetic effect. This ambience and the clash of the two mindsets between the rational and the magical produce a type of "magic realism." This term, used "especially when referring to Latin American literature," describes a mode that "juxtapose[s] two versions of reality on one setting or event."¹⁰⁷ Typically the characters accept as normal, events that seem

¹⁰⁷ See http://www.wordiq.com/definition/Magic_realism (NO LONGER AVAILABLE)

extraordinary to the reader, and as extraordinary, events that seem normal, as in *Cien Años de Soledad* (1989).¹⁰⁸

Here the conflict occurs in the notion of the girl in the cage being free. Hence the suitability of magic realism as a vehicle for immigrant literature to describe the cognitive conflict, which Sanga refers to:

This fantastical bent of [*Midnight's Children*], its multifarious departures from reality can be read, on one level, as forms of migration. The idea of being exiled from reality is what situates the novel in the mode of 'magic realism' that has been popularized in the fiction of Latin American novelists. Magic realism, most simply, the mingling of the magical and the real, is a mode extremely well suited to enact the transgression of boundaries, whether these boundaries are political, spatial, thematic, or ontological. (Sanga 2001, pp. 27-28)

So magic realism involves a conflict between two different ways of looking at reality, where there are mutually exclusive ways of interpreting what is magic and what is real. This is a classic expression of the confrontation of mindsets from two different cultures, again what the migrant faces in the process of his self-translation.

3.4 Anthropological translation

Ángel Mota has a Doctorate in comparative literature and specializes in migration literature, as exemplified by the article "El viaje insular de la memoria en la literatura de la migración" (online). In the series of stories that includes the present one, he re-enacts his immigration in an abstract form over and over, in the person of Juan Cristóbal arriving at different islands. His immigration opens the door to the fantastic and the mythical in the same way that storytelling in the Flores story functions as a migration from the real world to the story world. Mota however populates his world

¹⁰⁸ My understanding of classes with Prof. Jorge Carlos Guerrero, Sep – Dec, 2008

with mythical and fantastic elements and personages that his traveller usually fails to understand and often engages in conflict with, as in this story.

The author wishes to keep his language and literary tradition alive and thus influence and bring hybridity to his host country. In reality this means that he is territorializing his language and his literary tradition to the new host country in diasporic form, and joining the parallel world of Hispanic literature.

The element of conflict that he is exploring, certainly at least in the present story, is named by Pourjafari and Vahidpour as a defining element of migration literature: “literature of migration is considered by the critics to be a branch of [postcolonial studies] which investigates what happens **when two cultures clash**” (2014, p. 682) (my bold). Even if the concept of “immigrant fiction” is broadened to include non-immigrant writers, again the defining characteristic apart from the geographical translation is this element of conflict: “nonimmigrant writers who portray characters crossing the geographical boundaries and cultures, and who demonstrate the formation of a **hybrid selfhood from the heart of cultural conflicts**, could be producers of immigrant fiction” (p. 687) (my bold).

Thus as part of his personal self-translation Mota has chosen the theme of immigration and the resulting conflict to explore in his fiction at least since 2008 in his series of short stories forming these “variations on a theme.”

SUMMARY

There are a few similarities with the previous story by Flores in the position of the old man as a “translator” of the new culture for the younger character. But the third-culture, mythical location makes for a slightly different situation. In any case we can summarize the analysis in several points.

Level 1. First, we notice again the uses of “you.” There is an important change when the old man enters his house, and changes from *Ud* to *tú* in addressing his visitor. Here he assumes a superior position as the host in his own house. This is a step towards his use of “fool” at the climax of the story, where he shows contempt for the visitor’s blatant disregard for the rules of the house (country). This is not translatable as such unfortunately.

Level 2. As host the old man represents the native and the visitor represents the immigrant in the migrational subtext, with a corresponding imbalance of power. There is a mutual misunderstanding in relation to the concept of freedom which leads to violation of social norms and on the other side, anger.

Level 3. It would seem from the series of stories that the author is still struggling with the phenomenon of migration, because he has written the series that includes this work and representing variations on a theme of migration, over a number of years.

Level 1. There is a repeated use of striking language and images that pose a certain difficulty to the translator.

Level 2. The use of poetic diction and striking language builds up to the chilling atmosphere of the final, magical turn of circumstances in a mythical environment. This contributes to the feeling of magic realism that is an element in the story. From other companion stories we learn that this series repeats over and over the arrival of Juan Cristóbal on strange islands in the style of Ulysses, and that the protagonist struggles with the strange customs in each situation.

Level 3. In addition we can see that the author is introducing new influences into Canada that can affect the native style of writing by a form of hybridization. The author strives to bring his language

and literary background to the host country with the intention of bringing about hybridity through territorialisation.

ANALYSIS 3

Felipe Quetzalcóatl Quintanilla Nava

0.1 Biography

Felipe Quintanilla was born in Mexico City in 1981 to a Mexican mother and a Salvadorean father and came to Toronto at the age of 10. Thus he had a dual cultural background before he came in 1991 to Canada, where he has lived for most of that time except for a year in a seminary in Colombia, then medical studies at the UNAM in Mexico City, and now his move to San Diego. He finished his Doctorate in Hispanic studies at the University of Western Ontario in 2012 and is now teaching at San Diego State University, California. His writing includes poetry, novels and short stories, and his interests include Chicano studies, Latin Canadian literature, Salvadorean Post Civil War fiction and oral history.¹⁰⁹ Much of this is relevant to my own study of the story in the corpus: his dual cultural background before coming to Canada, his arrival at the young age of 10 in Canada, his interest in Latin-Canadian literature and his own writing of short stories, for example.

In answering the questionnaire in *Retrato de una nube* (Molina Lora & Torres-Recinos 2008), Quintanilla himself says of his life in Canada:

At the tender age of ten, I immigrated to Canada where I have lived since 1991. I suppose that the life and language of this country have given me simultaneously a tense identification with this country (as a citizen belonging to a "visible minority"), and a certain estrangement from my own language and culture of origin. This simultaneous

¹⁰⁹ See <http://felipe-quetzalcoatl.com/textos-sobre.html> (NO LONGER AVAILABLE) and <http://sdsu.academia.edu/FelipeQuetzalcoatlQuintanilla>

identification and estrangement, or distancing, has allowed me to situate myself in a liminal space between cultures, languages, and migrational generations that has enriched my reading-writing of the world as I see it. (Molina Lora & Torres-Recinos 2013, p. 155)

Here we can see that of the two possible forms of identification in his host country, because of the young age at which he immigrated, he has chosen more that of the first-generation than the second-generation Canadian:¹¹⁰ the Spanish language and the Mexican culture combined with the English language and Canadian culture give him a “double vision.” Like Rushdie, he is “simultaneously an insider and an outsider in both worlds, he is neither inside nor outside either culture” (Sanga 2001, p. 15). This is a deliberate choice, i.e. his decision not to be assimilated to the culture where he is seen as “belonging to a ‘visible minority.’”

He then explains that he is interested in writing about the life of the immigrant, and deals with themes proper to migration literature such as

Immigration, exile, memory, the pain of memory, the oral narrative as an alternative history, memory as betrayal, the civil war in El Salvador, Mexican classism/nationalism, US racism, subtle Canadian racism, the wetback, the refugee, life in Canada, the clash and affinities between ethnic groups, jobs, Protestants, welfare, the evolution [or] corruption of spelling, death in Canada... (Molina Lora & Torres-Recinos 2013, p. 156)

In fact the two stories in the anthology, “Rainy Night” (included in the corpus) and “From the Thirteenth Floor of a Third-World Building” (not included), deal with immigrant couples living in

¹¹⁰ In the sense used at <http://www.british-immigrants-in-montreal.com/first-generation-canadians.html> where it reads as follows: “The definition used here is the one used in a survey, ‘Becoming Canadian’, commissioned by the Dominion Institute and conducted by Ipsos Reid. They define a First Generation Canadian Immigrant as follows: ‘**First generation** Canadian immigrant’ refers to those who are self identified as ‘first’ or ‘second generation’ and had **immigrated to Canada**; ‘**second generation** Canadian’ refers to those self-identified as ‘first’ or ‘second generation’ and had been **born in Canada**.” (My bold)

Toronto, although this is stated explicitly only in the second story. The former, included here in the corpus, is based to a considerable extent on his father's life, since his father had a brother who was killed in the Civil War in El Salvador; he immigrated to Mexico and married a Mexican, then immigrated to Canada with his wife and children, and once there was attacked in a Mac's store where he was working the night shift.¹¹¹

We can see that the theme of immigration is central to Quintanilla's thinking, probably due to the two immigrations undergone by his father to Mexico and then Canada, and the family's immigration to Canada with Felipe as a child. The two migration stages are reflected in his story, "Rainy Night," in ways that will be described in the analysis below. The resulting cultural combination can be described as what I call "tribridity," by which I mean an integration of three backgrounds: first, the Mexican and Salvadorean from the time of Felipe's birth, and then an ongoing integration of the new Canadian identity, through immigration, to form a three-fold hybridity or "tribridity."¹¹² To describe himself, Quintanilla proposes the term "mexicanadiensaldoreño" (p. 184) or Mexicanadorean (p. 156) (i.e. Mexican + Canadian + Salvadorean), in triple form, of course.

0.2 Synopsis of "Noche de lluvia" or "Rainy Night":

Mario works the night shift in a Mac's in Toronto. Alone in the store, Mario sees a thief enter the store with a stocking over his head, who hits him on the head with a baseball bat. However, Mario

¹¹¹ "Me interesa describir la vida del inmigrante. Trato de explorar las memorias colectivas que llevamos cargando, al igual que las realidades tan extrañas que vivimos día a día. El cuento es en parte historia real y parte mentira. **A mi padre sí se le murieron dos hermanos en la guerra del Salvador y también tiempo despues, y ya en Canadá, fue atacado en un Macs (donde trabajaba los turnos de noche)**" (My bold). See <http://home.cc.umanitoba.ca/~fernand4/nochedel.html> (consulted Jun 10, 2015)

¹¹² Since July 2013 he has been in the United States, teaching at Middlebury College, Vermont, and since Aug 2014 at the University of San Diego.

wrests the bat away from his assailant and drops him to the floor in a furious retaliation, before losing consciousness himself. There is a flashback to another rainy night in El Salvador long ago when his older brother took leave of him, for what was to be the last time before the older brother's death in the country's Civil War. He then recalls seeing his brother's body and his mother denying to the police that this was her son, presumably for fear of reprisals. Now, returning to shortly before the robbery, Mario, his mind filled with visions of being hunted down like his brother, phones his wife Dolores, who is asleep at home with their children. Mario is angry at her for not sharing his fears. She can't understand why he has the same fears of being killed by the Salvadorean police after working in Canada for 10 years and when the Civil War has long been over. At the end, after the assault, Dolores is at Mario's bedside in the hospital while he dreams of himself as a young teenager in El Salvador sitting on a river bank with a lovely young girl beside him, seducing the innocent boy.

ANALYSIS

The analysis below will look at the three levels of translation to be discovered by examining the textual elements. At Level 1, the microtextual, I look at forms of address, i.e. forms of "you" and the "titles" used by the characters to address each other. The use of "you" is even more varied here in that the regional variant *vos* (El Salvador) is included by the author presumably in order to differentiate the Salvadorean usage from the Mexican *tú*. The third "you" form that appears here in "Rainy Night" is *Ud*, in a special kind of usage, that of addressing a child in a mock serious tone. Titles include both abusive and affectionate forms depending on whether the character who is addressing the other is Mario or his wife Dolores.

Accompanying some of Mario's abusive terms are interjections or expletives, used with great expressivity, while Dolores is constant in her affectionate forms except for the very "light" note of frustration, "todo el santo día" (2013, p. 161) ("the whole blessed day" (Molina Lora & Torres-Recino 2008, p. 161). These elements help to construct and identify two chronotopes around which the story is structured, the Canadian setting with Mexican Spanish and some English spoken, and the Salvadorean setting with the corresponding Salvadorean elements, in both language and surroundings. They also help to construct and contrast the natures of the two main characters, Mario and Dolores.

1. LEVEL 1

There are some repeated topics and some new ones here. Again I look at the forms of address; uses of "you" and titles, and there is a different use again for the Spanish "you." Instead of a difference between formal and informal, the difference is regional: *vos* for El Salvador and *tú* for Mexico, although Mexico is never specifically mentioned. The titles involve regionalisms also, Mexicanisms such as "*papacito*" and Salvadoreanisms such as "*cipote*." This is discussed in §1.1. In §1.2, I look at the interjections. Quite different from those studied previously in Flores's story, many are expletives and regionalisms, and some came very close to forms of address, although I tried to distinguish them. The last one, §1.3, shows how regionalisms and verb tenses help to define the two chronotopes of the plot in migrational fashion. This topic of chronotopes has not been studied above because the other stories were not situated in Canada. This is the first.

1.1 Forms of address

1.1.1 Vos vs. Ud

The use of *vos* occurs in the flashback conversation between the older brother Chito and Mario as a child, back in El Salvador, when Chito is saying good-bye: “*Oye, vos, pues me estoy yendo*” (Molina Lora & Torres-Recinos 2008, p. 186) = “Listen, *vos*: I’m leaving. I can’t stay...” (Molina Lora & Torres-Recinos 2013, p. 158). This use of *vos* alternates with the use of *Ud* as a kind of mock formality: “*Mario, cipote, despierte*” (Molina Lora & Torres-Recinos 2008, p. 186) = Mario, *cipote*, wake up [formal] (Molina Lora & Torres-Recinos 2013, p. 158) and “*le desperté para que usted me haga unas promesas... ¿me oyó?*” (Molina Lora & Torres-Recinos 2008, p. 186) = I woke you up [formal] so you [formal] could make some promises to me. . . . Did you [formal] hear me, mister? (Molina Lora & Torres-Recinos 2013, p. 158), used for a more serious tone when addressing a child. In English this was rendered by the “mister” placed at the end.

1.1.2 Vos vs. tú

What is noticeable in the conversations with Dolores on the other hand is the sole use of *tú*: “*Dolores,.. despierta, creo que me están buscando*” (Molina Lora & Torres-Recinos 2008, p. 188) = “Dolores, wake up [tú], I think they’re looking for me.” (Molina Lora & Torres-Recinos 2013, p. 159), as opposed to the use of *vos*, thereby contrasting the Salvadorean and Mexican forms. In order to convey this in translation, the one use of *vos* was left in Spanish as a borrowing.

1.1.3 Titles

There is a great diversity in the titles used by the various characters in the story. The “title” used by Chito in speaking to Mario as a child, *cipote*, is a regionalism typical of El Salvador: –“*Mario, cipote, despierte*” (Molina Lora & Torres-Recinos 2008, p. 186) = “Mario, *cipote*, wake up.” (Molina Lora & Torres-Recinos 2013, p. 158). There are several emotionally-charged (affectionate) expressions used by his wife, Dolores, such as *amorcito*, *papacito*, which are Mexicanisms.¹¹³ These diminutives are used by Dolores in addressing Mario, and another diminutive is used in reference to Mario’s brother, i.e. the form *Chito*, but Mario never uses either a term of endearment or a diminutive such as Lola or Lolita for his wife, Dolores. On the contrary, he uses swear words when addressing his wife, accompanying her name with expressions such as *hijo su* and *chingada madre*. There are also a few swear words in English, used by the robber, mostly the f-word: “[G]ive me all the fucking money, bitch” (Molina Lora & Torres-Recinos 2008, p. 185), etc., and Mario uses a third-person form, “*este cabrón*” (p. 185), again a Mexicanism¹¹⁴ and offensive.

1.2 Interjections

There are many expressions that are not forms of address but interjections, and that are emotionally coloured, such as: *Do...lores...*, *chingada madre* (Molina Lora & Torres-Recinos 2008, p. 188), a very offensive form. We have seen interjections before, in the expressions of wonder in Flores’ story (always in the dialogue elements). Generally it is agreed that they are “a word or phrase that

¹¹³ “**mamacita**. (De *mamá*.) f. Tratamiento cariñoso usado por los padres al dirigirse a sus hijas.” (DicMex); see also Kany (1969) “papacito” and “mamacita,” “usados en Yucatán por los padres como apelativos de ternura al dirigirse a sus hijos” (p. 143) (bold in the original), now used extensively in Mexico, e.g. Mexico City. Here it is used as an expression of endearment towards the husband.

¹¹⁴ “**cabrón, cabrona**. adj., y m. y f. Malo, malévolo, de mal carácter, que realiza acciones malintencionadas. Son voces malsonantes.” (bold in the original) (DicMex) This is a vulgar expression.

is characteristically used in syntactic isolation and that usually expresses sudden emotion.”¹¹⁵ In the present case we have on one hand Mario’s swear words as expressions of anger, and on the other hand mild terms of frustration used by the wife, Dolores, such as “*por el amor de...*” (Molina Lora & Torres-Recinos 2008, p. 188) = “for the love of –” (Molina Lora & Torres-Recinos 2013, p. 160) or “*todo el santo día*” (Molina Lora & Torres-Recinos 2008, p. 189) = the whole blessed day (Molina Lora & Torres-Recinos 2013, p. 161).¹¹⁶ Examples of Mario’s interjections are “*chingada madre*”¹¹⁷ (Mexicanism, a strong swear word), “*puta madre*”¹¹⁸ (ditto) or “*hijo su*” (slightly euphemistic).¹¹⁹ They are highly contrastive in tone therefore, Mario’s being far more aggressive.

In regard to the interjections, these serve the basic function of expressing the speakers’ emotions: little actual content is communicated apart from the emotional expressiveness.¹²⁰ They also serve to construct characters. First of all there are two sets of swear words according to language, English vs Spanish, with different connotations in the two languages, and pronounced by different characters, Mario using the Spanish and the robber using the English expressions: these are used for contrasting the language characteristics of the robber and Mario. This cannot be

¹¹⁵ Collins Concise English Dictionary © HarperCollins Publishers. See online: <http://www.wordreference.com/definition/interjection>

¹¹⁶ See (Molina Lora & Torres-Recinos 2008, p. 185): *este cabrón, puta madre*, fucking money, bitch, fucking money; (ibid., p. 188): *chingada madre, papacito, papacito, amorcito*, fuck; (ibid., p. 189): *hijo su, chingada madre, amorcito, todo el santo día*.

¹¹⁷ See Paz 1985 with his famous essay about “La Chingada” in Chapter 4, “The Sons of La Malinche.” Kany (1969) considers “*chingada*” to be used by the populace in the “Mexican zone (including Central America)” as a substitute for “*puta*” (p. 171), and “even more unsavory.”

¹¹⁸ See ColMex (1996): “**puta** sf (*Groser*)[...] 3 ¡*Puta madre!* Expresión de asombro: ‘¡*Puta madre*, Qué susto me dio el pinche temblor!’” (bold in original). This is indicated as a vulgarity.

¹¹⁹ See DicMex: “**ser** alguien **un hijo de su puta madre**. loc. grosera. Ser malvado.” (bold in original) (“hijo su” is presumable a shortened and/or euphemistic form)

¹²⁰ See: “EXPRESSIVE FEATURES or EMPHATICs put the relative emphasis on different parts of the utterance or on different utterances and suggest the emotional attitudes of the utterer” (Jakobson & Halle 1980, p. 20).

lost in the translated text and so they were left in English and Spanish respectively. Secondly, there are the emotional extremes of endearment vs cursing in Spanish, according to which of the two characters, Dolores or Mario, is speaking: these serve to contrast the characters of Mario and Dolores.

As in the case of the exclamations of wonder in Flores' story, I would suggest the same solution for the interjections, i.e. using borrowed (untranslated) expressions. These would be suitable because, lacking meaningful content, these swear words, terms of endearment, etc., contain a certain force of emotion that comes directly from the instinctive part of the mind, and the borrowing contains the direct, concentrated emotion, with little semantic content apart from the expressive, and this can be guessed by the reader given the context.

1.3 Two chronotopes

The story opens in the first chronotope: the setting of a Mac's store in which the main character, Mario, works the night shift, in the present. The story is narrated using present-centred Group I,¹²¹ as the assault takes place. In the next scene (and section), we see that the flashback to his brother's leave-taking and death is narrated using (past-centred) Group II,¹²² except for a central part narrated in the present tense (*alumbra, guía, permite*, etc.) for the farewell conversation between the two brothers, Chito and Mario. After the death scene, the story then returns to Canada, building up to the assault, mostly narrating with Group I until the end of the story. Mario is obsessed with fear for his life from the time of the Civil War, even though it's over, and talks on the phone to his wife, saying he thinks they're coming to kill him. His wife meanwhile is falling asleep on the

¹²¹ In Weinrich's terminology, see above in Theory §1.5.1

¹²² Same comment as footnote #11.

phone. In the last scene, we have the aftermath of the robbery, with Mario in hospital, dreaming of his young years in El Salvador. The last part is all narrated in the present-centred Group I except for the second to last sentence, “that was that *cipota*’s name” (p. 162). The question for the translator is how to handle the tenses. My decision was to use the corresponding tenses using the pluperfect normally, without taking into account whether or not it is now used less commonly than before.

The other consideration was to make sure the two Spanish-language backgrounds were clear. This was difficult because although the Salvadorean Civil War is more or less clear, with the use of *cipote* and *vos*, and the description of the war and the death of Chito, the Mexican influence is less clear. The Mexican background even in the Spanish text is suggested mostly by the Mexicanisms but also by the consistent use of *tú* and the mention of the cultureme of “a hot soup with tortillas, *chile* and lime” (Molina Lora & Torres-Recinos 2013, p. 159). This is why the Mexicanisms are left in Spanish so that the reader with a little bit of familiarity might be able to recognize the difference.

There is another element that helps to define the first chronotope i.e. the English spoken with the robber and with the customers. Mario’s accent on these two occasions is written not with Spanish phonemes but with English ones. To appreciate the difference, the following extracts contrast a) Quintanilla’s notation with English phonemes, with b) a system containing Spanish phonemes:

- a) – “No money, *este*. Today nobody buy no thing.” (p. 157), and “*Do haf aydee?*” or “*Een what kan help?*” (p. 189),
- b) “*–Jey, leidi, güeic ap. Can ay jab a cap o cofi an a dona, plis?*” (p. 237), and “*–Guay ar yu teling mi tat?*” and “*–Tu jel guit yu and ol yur motafoquing crap. Am aut o jir...*” (p. 240),

Letter a), taken from “Rainy Night,” illustrates one system of transliteration, and letter b), on the other hand, taken from David Rozotto’s story from the same anthology, “*La Partida*,” shows an entirely different one. In the transliteration of Mario’s English, spoken with an accent, we can see that the pronunciation indicated by Quintanilla requires the reading as if the phonemes were from the English language (except perhaps for the “ay” pronunciation in “aydee”), while the second would require a pronunciation given by the Spanish phonetic values, imitating a thick Spanish accent.

Fortunately the transliteration is already adapted to the English-speaker’s expectations, which simplifies the problem for the translator, unlike the Rozotto text, but the second problem then arises, namely how to explain Mario’s two forms of speech in the English translation, accented and unaccented, i.e. when he’s speaking English and when he’s speaking Spanish respectively. I decided to leave his accented speech in italics (in **my translation**).¹²³ We can see that the targeted audience of this story in its original form is a readership of Spanish speakers with knowledge of various regionalisms including the *voseo*, who also understand the meaning of the English elements in the original, and who are familiar with the accent of a Spanish speaker speaking English with the accent transcribed in a system understandable to readers with a knowledge of English phonics. This story is written for fellow immigrants in Canada with this dual linguistic knowledge, i.e. Spanish-speaking with knowledge of English.

Let us look now at level 2, the discursive or macrotextual level.

LEVEL 2

¹²³ This however was not done in the *Cloudburst* version, where the accented English is printed in the same way as Mario’s unaccented Spanish, which could give rise to confusion in the reader.

This is the discursive level of the story at which the migrational subtext is developed. There are two chronotopes where events take place in the story, generally: the past and the present, the there-and-then and the here-and-now. These have to be maintained in balance or else the migrant has difficulties with his adaptation, his translation, from the source country into the culture of the target country. Either imbalance can have unfortunate consequences: when the past self is denied, is abandoned, and the culture and language of the new country take over, or when the past self outweighs the present self and the translation fails, or nearly fails, to take place. In this case for example he does not adapt well to the here-and-now and in the final scene he is mentally in the place and time of his youth – and happy.

In the following, I shall look at the Level-2 themes. First in §2.1, is the power imbalance that the migrant suffers, due to the process of immigration; then in §2.2, is the role of the interjections of different character according to whether it is Mario or Dolores uttering them; then in §2.3, is the role of the two chronotopes in Mario's mind, that of the here-and-now in Toronto and that of the there-and-then in El Salvador; then in §2.4 is the importance of the two languages, English and Spanish, and the two accents, Mario's Salvadorean accent in Spanish and his Spanish accent in English; and finally, in §2.5, the different self-translations of the two main characters, Mario and Dolores.

2.1 Power imbalance

The aspect we have mentioned in the other two cases – that of the immigrant's lower status – is noted not in the pronoun use as in the other stories above, but in the facts of Mario's employment. He works the night shift in Mac's, we are told almost in an aside: "With the strength of arms that have polished floors now for ten long years here in Canada" (Molina Lora & Torres-Recinos 2013,

p. 157). Montoya's quote from Carmen Rodríguez in regard to the work immigrants do, "working double," "and then paid half," and Pérez's quote from José Donoso, regarding lawyers washing dishes, etc., has been given above (Theory §3.1.3). Here in this story is an example of these two quotes: the father has a physically demanding, low-paid and low-status job working the night shift in Mac's, waiting on customers and sweeping floors, though he mostly spends his free time watching the parking lot and remembering. This is the migrant's plight: "economic hardship, loss of status, alienation, goallessness" (Pérez 1992, p. 41).

Thus in two aspects we can see the results of his migration. First he has had this poorly-paid job for ten years, and seems to have no will or no opportunity to advance to a better position, and secondly, he has almost completely succeeded in isolating himself socially. These two factors can be interpreted as a refusal or failure by Mario to translate himself, in other words a refusal to engage in the new country socially, professionally, and to a certain extent linguistically, as we can see from his heavy accent in the few examples of his spoken English given in the story. We know that the heavy accent reduces credibility and so this is another result of the process of immigration.

2.2 Interjections

There are basically two types of interjections. The emotional Mexicanisms, *papacito*, etc., of affection on the one hand (used by Dolores) and *chingada madre*, etc., of anger on the other (used by Mario), set up the characteristics of the two personages: Mario terrified, accusing, bullying, recriminating, and Dolores soothing, apologizing, caring, self-sacrificing. Dolores after all is working in a high school, and speaks at least adequately to the nurse on the phone, so we know she can manage both linguistically and socially in Canada. Dolores is therefore the one who has translated herself, the one who tries to explain the new reality to Mario, who has had difficulty

translating himself, and still lives in terror inherited from the past. Thus the translation into English of his most heartfelt expressions – the swearing – would belie this difficulty in translating himself. Borrowing from the Spanish in the translation helps to point out the presence of the other culture and language and the core emotions.

Thirdly, these emotive expressions form part of the Mexicanisms that contribute to establishing the Mexican element in the first chronotope, and therefore need to show the Mexican quality. For this reason they were left in Spanish, some at least being recognizable to the reader as Mexicanisms. In contrast to these are Salvadoreanisms present in both chronotopes (“*cipote*” is used in both). Thus the suggestion is made to the reader that there are separate Spanish dialects in the different chronotopes and that there has been a hybridization in these “Spanishes” independently of the hybridization between Spanish and English that occurred with the family’s migration to Canada.

The characterization is thus contrasted for the three speakers. A translation of the Spanish words into English would collapse the two opposing sets into just one, completely in English. The Mexicanisms and Salvadoreanisms would also completely lose their character as such. And it is important to differentiate the regionalisms inasmuch as they help to construct the chronotopes.

2.3 Two chronotopes (Past and present)

The many details that help to construct the Salvadorean ambience at times include social comment: along with the hammock for sleeping, the mangos, the iguanas, the fields of tobacco, the warm grass by the Chalatenango River, the nickname Chito (a diminutive), and the adobe huts, are also the machine-guns, the bodies floating in the river or lying in the streets, the friends “scattered” at sea or buried underground, the mother’s denial of her son’s body (to protect her family), the

soldiers on patrol looking for student activists. These are strong statements regarding the Civil War in El Salvador.

Regarding the telling of the story, there is an irregular, non-chronological order with an alternation between two locations, Canada (Toronto?) and El Salvador. The former refers to the protagonist Mario's present situation, and the latter to his origins, his childhood and youth, so that this results in a constant switching back and forth between present and past – a situation that is typical of the immigrant's life. The events as narrated do not unfold linearly but rather retrace recent happenings leading up to the robbery, with two explicit flashbacks to El Salvador, one just after the robbery occurs and the other at the very end of the story. There are further suggestions of Mario's memories of El Salvador, one in the opening lines, and another when the machine gun's "ratatatata ratatatata" (op. cit., p. 159) echoes in his mind, when his fears are triggered. The irony is that his fears turn out to be completely justified, even though there is no causal relationship, only psychological parallelism.

In fact there is an intricate interweaving of the chronotopes in the story line. The narration begins at 3 am [a)] while Mario is thinking of his past, when he is robbed and knocked unconscious by the robber; then there is a flashback to two moments [b) and c)] in his childhood in El Salvador; then we go back to 2 am [d)] and the events leading up to the assault, when Mario is filled with fear and phones his wife for reassurance; some customers come in and he leaves the phone conversation to wait on them [e)]. When he finds himself alone, at 2:30 am, [f)] he comes back to the phone. Dolores is asleep on the other end of the phone and he shouts to reawaken her. She succeeds in reassuring him [g)] and at 5 am she wakes up from a dream, looking for her father under the sheets; the phone rings [h)], a call from an emergency nurse to tell her Mario is in hospital. In the last scene Dolores is sitting at his bedside [i)] before going to work at the high

school while Mario is dreaming of his youth in El Salvador, and of being seduced by a young girl beside the river of Chalatenango. It seems the past has won out, and he is finally free of his angst, dreaming happily of a time past and a distant home before the Civil War, and before the migrations.

We see that time indications are meticulously included in the narration, so that we can find the complex chronological order of these events, which we obtain by rearranging the narrative: (childhood, El Salvador) b), c), i); (present, Canada) d), e), f), g)/a)/g), h). Here the hold-up narrated at the very beginning occurs in the middle of section g), told from Dolores' point of view, while she is asleep (between Mario's phone call and the nurse's). With respect to the two chronotopes, the past (in El Salvador) in order is: b), c), the last part of i) in the dream; and the present (in Canada) in chronological order is: d), e), f), g)/a)/g), h), most of i) except for the dream.

The disjointedness of the plot is due to the fact that the events are not ordered in physical terms but in psychological ones. The real events are completely translated in Mario's mind into events taking place in El Salvador in the past. The rainy night in the present is paralleled by a rainy night in the past, and when the attacker arrives Mario has actually been expecting it, because it made sense in the "other" chronotope in the past, which for Mario is the "real" one. It was rather related to the hunting down and killing of his older brother in the distant past, and psychologically makes sense, since his fears are still triggered decades later when he sees the headlights of a car turning around in the parking lot and paranoically fears he is being hunted down by the national guard. Past memories and present occurrences are completely paralleled or translated in their spatial representation, the past in El Salvador and the present in Toronto, and the present is often substituted by the past in Mario's mind.

The verb tenses contribute to the transition from one location to another. In general, all plot progression takes place in the present-centred schema, and any shifts to the past-centred may take

place to give background, for a different, later, sequence within the same chronotope, or even to briefly highlight a single fact. But if we look at the overall verb plan, we see that the “default” narrative schema is the present-centred one. This is natural since the present is a more “immediate” one.¹²⁴ From here there is a branching off of certain exceptions, which are seen as the camera drawing back and looking “impersonally” at the scene. We can see however that this adjustment of tenses, as with the change of sections, has an almost psychological basis and it “works.” There is no misunderstanding on the part of the reader. The tenses should accordingly be meticulously observed, and not dismissed by a hypertextual argument that the pluperfect is just not used in English anymore. I believe any decisions such as this one must be based on the original text and these background considerations under discussion.

In the case of the Quintanilla’s chronotopes, there is an obvious importance because the origin of the figure Mario was the biography of the author’s father. There is a third chronotope that belongs to the intervening period, which we know to be Mexico, the native country of the mother. There is evidence in the text to disclose this, some of which is only apparent in the Spanish text to Spanish speakers, but some of which can be made apparent in the translation, to the English speaker, through the use of accent. The use of “vos” is kept in the translation in order to indicate this difference for example, and *cipote*, whereas the swearing is in Mexican Spanish.

2.4 Language and accent

It is apparent that accent plays an important role in this story: first the Salvadorean accent as opposed to the Mexican one, and then Mario’s Spanish accent in English (Molina Lora & Torres-

¹²⁴ Weinrich comments that Group I signals to the listener (or reader) that the content affects him/her directly and that the discourse requires his/her spoken or unspoken response. On the other hand, the use of Group II can be understood as a signal that the content can be received with less tension on the part of the reader or listener. See (Weinrich 1968, p. 70).

Recinos 2008, pp. 185, 189). By means of the Spanish accent in English we have the effect of reinforcing the lowering of Mario's status and the element of his foreignness in the Canadian context. As for the regionalisms, we saw their influence on membership with Flores, and the feeling of belonging follows the accents here also. Blommaert comments that:

...place defines people, both in their own eyes and in the eyes of others, and such definitions of belonging are mediated through ethnodialectal indexicalities. And obviously, when people get displaced, their discourses become deterritorialised -- disconnected from their usual spaces and inserted in new ones governed by new rules. [...] People speak *from* a place. (Blommaert 2005, p. 223)

The immigrant's past is always present in a way. Dolores has explained the translation of immigration for Mario, but he is still in the past, unable to relocate himself in the here-and-now. The extent to which the past exists in the present for an immigrant can vary and here we can see the more or less tolerable extent in the person of Dolores and the more or less intolerable extent in the person of Mario, who has difficulty translating himself. What I have been calling psychological is really a preponderance of the past over the present, a swallowing of the present by the past – a failure to translate.

Mario is speaking from both El Salvador and from Mexico, and the author has a right to claim dual heritage from his Salvadorean father and Mexican mother. The dual use of *vos-tú* and the dual regionalisms suggest the hybridity of Quintanilla's father, who is represented by the figure of Mario. It also defines Dolores as a non-member because she is not addressed by the Salvadorean *vos*.

Pérez refers to the Chilean author Donoso's use of "schizophrenia as a metaphor for the splitting in two of the authors torn between homeland and home-in-exile" (Pérez 1992, p. 36) because this is exactly what happens to Mario, a "split" between the past in El Salvador and the

present in Canada, each one constantly impinging on the other. This conflict between two worlds, this unending need for translation and negotiation is precisely what the immigrant undergoes.

2.5 Discursive translation – characters

The characters have translated themselves to different degrees: the husband is living a parallel existence in the past and the present, in El Salvador and Canada, and there are even past occurrences that parallel present ones: being hunted during the Civil War ||¹²⁵ being assaulted in Mac's, and being unconscious in the hospital || being seduced as a young woman beside the Chalatenango River. The character Mario is living constantly on two levels, his mental life in El Salvador, and his physical life in Canada. He seems “stuck in the past” while Dolores lives her “past” chronotope in her dreams, i.e. nightmares about her dead father, but consciously keeps her past in the past. Her life is comparable to the Mexican journalist and author, Jorge Ibargüengoitia's situation living in Paris which he describes thus: “I spend my days in Paris and my nights in Mexico.”¹²⁶ She has, however, sufficiently integrated the move to Canada into her identity (i.e. “translated” herself) that she can attempt to guide Mario out of his parallel world into the Canadian present. On the other hand Mario seems to have experienced an inability to fully situate himself in the here-and-now, which seems to have little reality for him. There seems to be no doubt about Mario's aloneness and inability to relocate himself in this sense. Unlike Mario, Dolores has managed to relocate herself and to reshape her identity, working in a high school.

There is however no escape from the past. In fact the characters' respective “translations” form a major theme in the story, namely the problem of their adaptation to the new circumstances

¹²⁵ A parallel sign, which means “is parallel to.”

¹²⁶ Ibargüengoitia, Jorge (1992). *La casa de Ud y otros viajes*, Mexico: Mortiz, p. 183: “Yo paso los días en París y las noches en México.”

or lack thereof. Dolores has adapted to a greater degree than Mario, but both characters seem to live the dual existence typical of the immigrant, their past in their homeland, their present in the “new” country, even after 10 years.

The depth of emotion felt here is much greater than in other stories since it deals directly with issues of migration and memories, especially memories. The two chronotopes represent here-and-now and there-and-then, present and past, with constant switching back and forth and interference in both directions. The difficult translation is incarnated in the father, Mario: in spite of the fact that he is being coached by his wife in making the transition, he is still unable to do so.

The characters’ own self-translation is also a function of the form-of-address elements. Mario’s use of “*tú*” in addressing Dolores rather than “*vos*” can be seen as a certain degree of mexicanization, from his previous migration. In Canada, his strong accent in English betrays a lack of adaptation to the new language, a lack of fluency, and he still uses Spanish elements in English, such as “*este*”¹²⁷ (2013, p. 156). In addition he works in an isolated job, interacting only with the few nighttime customers or by telephone with Dolores, and supposedly sleeping all day. He seems to have rejected any possible form of socializing in Canada.

Thus Mario is unable to transport/”translate” himself into his present location but mentally remains in his home country in his youth – in another time, another place. Part of the reason for this is suggested: possibly the low prestige of the job he has, the social isolation, etc., and this is the plight of the migrant in general.

¹²⁷ A Mexicanism approximately equivalent to “um...”: “**este**. Palabra inútil (estribillo, muletilla) que se repite mucho por hábito, como en “tengo este dos hijas.” Compárese **comosellama**” See <http://www.academia.org.mx/dicmex.php> (NO LONGER AVAILABLE)

3. LEVEL 3

Beyond the characters', this is the level of Quintanilla's own translation. Through the story we can see a bit of the home situation with the inability or reluctance of the father (represented by Mario) to translate himself, and we glimpse the effect on the mother. We can also see through the story the hybridity of the author in his own background, his parents' different origins and his migration experience. This factor of the parents' different origins but both being Spanish-speaking opens his inclusivity to people from various Spanish-speaking countries, and this is his attitude in the interview with Sepúlveda, i.e. that Felipe Quintanilla is very much the cultural "liaison" or "translator" among the authors from different parts of Latin America (see Analysis 3, §3.2).. This is partly from his intercultural parentage and partly from the migration to Canada, thanks to the two "translation" events in his life.

Thus Quintanilla's personal or anthropological translation as migrant author is studied in §3.1, and in particular his tendency to inclusivity that results from his own personal combination of Salvadorean and Mexican and Canadian characteristics, in §3.2.

3.1 Anthropological translation

In considering this "splitting in two" mentioned above (Analysis 3 §2.4) now in the context of our author and his immigration experience, we can see that there is a translation in the sense of there being some of the original "Spanish language / Mexican and Salvadorean culture" and some of the new "English language / Canadian culture" in the story and in the author's identity.

The claim is that any hybrid text is a translation,¹²⁸ and the hybridity of this text reflects the translated man, Quintanilla. First of all, a “hybrid text” is defined as: “a text that results from a translation process. It shows features that somehow seem ‘out of place’/‘strange’/‘unusual’ for the receiving culture, i.e. the target culture” (Schäffner & Adab, p. 187), and second of all

It goes without saying that translations mediate between the text worlds of source and target culture. Depending upon the purpose of a translation the mediator carries over more or less of the specificity or otherness from the source to the target culture. Invariably, mediation leaves its imprint on the translated text. (Neubert 2001, p. 181)

The present story has features from both origins, and the author as mediator carries over the Mexican/Salvadorean elements into Canada, thus completing for the text the migration he himself has completed.

While Flores, although he has been in Canada for more years than Quintanilla, has still not moved his writing to Canada and Mota is in a mythical space in the Mediterranean, Quintanilla, in both stories, this present one and the other story not included in the corpus, “From the Thirteenth Floor of a Third-World Building,” situates the characters’ life in Canada, probably in Toronto as stated in “From the Thirteenth Floor.” The time period is more clearly contemporary also, as opposed to the indefinite place and time in the stories by the other two authors. His writing has thus undergone a frank migration, in that the main action takes place in Canada in the present.

As mentioned above, Felipe Quintanilla is “interested in writing about the life of an immigrant. I try to explore the collective memories we carry with us, as well as the strange realities

¹²⁸ A hybrid text is defined as: “a text that results from a translation process. It shows features that somehow seem ‘out of place’/‘strange’/‘unusual’ for the receiving culture, i.e. the target culture.” (Schäffner & Adab, p. 187).

we experience day to day.”¹²⁹ The main elements of the plot are based on his father’s actual experiences, as mentioned above (Analysis 3 §0.1), so the plot reflects the father’s conflict, which Quintanilla admits is hard for him to write about.¹³⁰ He seems to project a certain desperation even pointlessness to the immigrant life and its rootless state, or as he says, “melancholy.”¹³¹

Felipe Quintanilla’s case is quite different from that of Flores because he immigrated into Canada at the age of 10, but has retained close ties not only with his country of origin, Mexico, where he studied at the UNAM (the National Autonomous University of Mexico) for a while, but also with other countries in Latin America. He completed his Doctorate at the University of Western Ontario in 2012, with special interests in the Mexican American presence in movies, in the army, etc. He is quite aware of being a member of a “visible minority” and is familiar with the “subtle Canadian racism” (Molina Lora & Torres-Recinos 2013, pp. 155-156) but at the same time has suffered “estrangement from my own language and culture of origin” (Molina Lora & Torres-Recinos 2013, p. 156), ending up in a “liminal space” (p. 156) between cultures, Homi Bhabha’s “third space,”¹³² belonging to both spaces and to neither.

¹²⁹ Me interesa describir la vida del inmigrante. Trato de explorar las memorias colectivas que llevamos cargando, al igual que las realidades tan extrañas que vivimos día a día.

See <http://home.cc.umanitoba.ca/~fernand4/nochedel.html> (consulted Jun 10, 2015)

¹³⁰ “Siempre he pensado escribir sobre ciertas cosas. He querido contar las historias de mis tíos por ejemplo. Uno muerto en el ejército; el otro en la guerrilla. He querido describir la fuerza de mi abuela frente a las cámaras de la televisión, frente a las pancartas de *las Madres de los desaparecidos* desafiando a medio mundo. Quisiera contar la historia de mi padre...Pero no me salen tan fácil estas historias.” <http://www.letrassueltas.com/?p=466> (Consulted Jun 10, 2015)

¹³¹ See Interview, speaking of his childhood, footnote #16: “...que muchas de las cosas que pasaron no sirvieron para nada. O sea, toda su familia que estaba involucrada, también. Es un poco triste” and “eso de la infancia, la melancolía,” communicated to him by his father. See interview in Appendix A.

¹³² In discussing hybridity and the Third Space, Bhabha states that “it is the ‘inter’ – the cutting edge of translation and negotiation, the *inbetween* space – that carries the burden of the meaning of culture. It makes it possible to begin envisaging nationalist, anti-nationalist histories of the ‘people’. And by exploring this Third Space, we may elude the politics of the polarity and emerge as the others of our selves” (Bhabha 1994, p. 56).

He expresses his commitment to the Spanish language, for poetry especially, in an interview with Ramón Sepúlveda from a few years ago, for the *Eco Latino* newspaper:

R.S. Basically, as a young writer, how do you undertake to continue using the Spanish language as a vehicle in an English-speaking society?

F.Q. That's a very difficult question, but sure, as a young person who grew up in Canada I sometimes feel divided between two worlds and sometimes, as for example when I plan on writing a novel, I don't know which language to write it in, which is better, because I could do so in either language and maybe I express myself better in English, or maybe for other things in Spanish. What I do know is that I write poetry better in Spanish, I don't know why, I guess poetry...

... I suppose Spanish reminds me of my childhood and I think poetry goes back to the feeling of childhood, the melancholy. And English is something more concrete, for something I use every day, for living, to provide my resources, so it's like for getting a grip on the narrative.¹³³ (Sepúlveda, online)

His research interests reflect his own involvement in the two cultural domains, Mexico/El Salvador and Canada/United States. These include: Latino/a Studies, Chicano (Mexican-American) Film Studies, Chicana/o Studies, Central American Literature, Latino Canadian Literature, Translation Studies, Migration, Ethnicity, Multiculturalism, Transnational Studies,

¹³³ See Appendix A:

“R.S. Fundamentalmente, como escritor joven ¿cómo asumes el compromiso de seguir llevando la palabra en idioma español en una sociedad de habla inglesa?”

F.Q. Es una pregunta bien difícil, pero claro, yo como joven que crecí aquí en Canadá me siento a veces divido entre dos mundos y a veces, como por ejemplo cuando pienso en escribir una novela, no sé en qué lenguaje hacerla, qué conviene, porque yo lo puedo hacer en las dos lenguas y quizás me expreso mejor en inglés, quizás para otras cosas en español. Lo que sé es que la poesía la escribo mejor en español, no sé por qué, yo creo que la poesía.

R.S. Si me permites un pequeño paréntesis, hay cierta musicalidad en tu poesía, cierta cadencia, repetición inherente a la lengua en que está escrita. Yo creo que eso te sale muy natural.

F.Q. Sí, supongo que el español me recuerda mi infancia y yo creo que la poesía viene un poco de eso de la infancia, la melancolía. Y el inglés es una cosa más concreta, para algo que utilizo todos los días, para vivir, para proporcionar mis recursos, entonces es como para meter las manos en la narrativa” (My translation above).

Nation-State, Nationalism, Journalism, Estudio del Conflicto armado El Salvador 1980s [Study of the Armed Conflict El Salvador 1980s], El Salvador's Civil War and the Role of the U.S., Oral History and Memory, Ethnicity and Latino Canadian Literature.¹³⁴ The list reflects a great number of hybrid topics and a hybridity of topics and helps us to define Quintanilla's own personal translation as migrant.

3.2 Inclusivity

Since immigrating into Canada, Quintanilla has had the tendency to be inclusive of other Spanish speakers, because they all form a new community together. This is important to him because of his participation in the Spanish-language community in Canada. Hugh Hazelton compares individual communities for each nationality in Canada with the US in his Introduction to *Latinocanáda*:

The smaller numbers of Latin Americans in Canada have encouraged people from different backgrounds to transcend national and cultural boundaries and define themselves linguistically, so there is now a surprisingly high degree of integration and a fertile cultural interchange between the various Spanish-speaking nationalities resident in the country. (2007, p. 4)

Given this situation many Spanish-speaking authors choose to retain their native language: "Hispanic-Canadian authors are proud of their linguistic heritage and almost invariably want to maintain their ability to write in Spanish," comments Hazelton in his article "Polylingual Identities" (2007b, p. 227). Thus Quintanilla, through the hybridity of his own background, and

¹³⁴ See online, <https://sdsu.academia.edu/FelipeQuetzalcoatlQuintanilla>

now tribridity as a Latin-Canadian author, reaches out to other Spanish-speaking immigrants, users of both the *tú* and the *vos* variants, in an inclusive gesture.

In the *Eco Latino* interview (Sepúlveda 2008, online), where Ramón Sepúlveda asks: “Do you yourself take on the responsibility of being the liaison for the different groups?,” Quintanilla answers, “Yes, I’m a bit of an idealist in that regard because I think that together we can provide a more plural voice and at the same time more our own as Latin Americans living as we do in Canada.”¹³⁵ He shows his solidarity with other Latin American countries and shows that his own sense of identity is a broad one, and that he has an inclusive attitude toward fellow Spanish-speakers. He also explains that he tries to include all members of the Spanish-speaking community in the literary events organized by himself and others, not just devoting events to a single nationality: “Perhaps I’m very idealistic in that way, because when we hold our events we want lots of people to attend, a lot of poets, we don’t want it just to be considered an event for Peruvians, or for Chileans, or Mexicans.”¹³⁶ The community of Spanish speakers, particularly writers, is a very important way to consolidate the dual identity he inherits from his mother and father, with the commonality of their new adopted country and culture in Canada.

Quintanilla, as a writer of poetry, short stories, and novels, has a special interest in forming a community with other writers who have immigrated to Canada from Spanish-speaking countries. In fact they all share the same position: they all face the problem of redefining their audience, of finding a readership for their work; they share the same language and an important literary

¹³⁵ See interview, Appendix A: “¿Tú asumes la tarea como de ser el nexo entre los distintos grupos? – Si, soy un poco idealista en ese punto porque siento que juntos podemos proporcionar una voz más plural y al mismo tiempo más de nosotros como latinoamericanos que vivimos aquí en Canadá.” (My translation above)

¹³⁶ Ibid.: “Soy quizás muy idealista en ese sentido, entonces cuando hacemos eventos buscamos que llegue mucha gente, que lleguen muchos poetas y que no solamente sea considerado como un evento para los peruanos, o para los chilenos, o los mexicanos.” (My translation above)

tradition; and they all participate to differing degrees in the literature that translates their immigration experience. Not unlike the situation described by Henighan concerning Romanian-Canadian authors in a similar “reduced solitude,” “their position is problematic: in using the language and literary tradition with which they are familiar and writing for a readership abroad, either they write with a dated view of their own country, or they write about their current life in Canada in terms and concerning events that are not familiar to their readership” (Henighan 2007, p. 203) – unless of course they begin to write in English or French, resort to translation, or write polylingual texts for a Canadian readership.

However the literary traditions are different. Hazelton writes that “it is often difficult for the Latino-Canadian writer to find a place within the more documentary, straightforward style of English Canadian poetry and prose and at the same time maintain a place in the avant-garde world of Latin American letters” (2007a, pp. 21-22). And there are further difficulties for the immigrant author:

the Latin American writer must face the fact that his or her concerns as an exile or use of a distinct style of writing may be far removed from those of English or French-speaking authors and their audiences. Moreover, Canadian readers and reviewers are likely to be more interested in “foreign” Latin American writers who actually live in South or Central America and have a higher international profile than in “immigrant” authors of Latin American origin who are writing in Canada. (p. 44)

This is in fact another expression of power relations and the secondarity of the migrant writer – something that is also expressed by the condition of his characters. Hence this is another example of how Level 2 parallels Level 3.

In fact the anthology from which the corpus is taken, *Retrato de una nube* (Molina Lora & Torres-Recinos 2008), is just such an example of the Hispanic-Canadian community, since there

is a combination of authors from different Spanish-speaking countries, but each with his/her own literary influences, with diverse circumstances surrounding their emigration, and with different dialects. Naturally there *are* national and cultural boundaries to be overcome, there *are* misunderstandings due to differences in these dialects, and there *are* specific national literary backgrounds. Among the literary “greats” in the common heritage of Latin America, each country still has its own sources of pride. For the Mexicans, the nostalgic figure of Juan Rulfo, mentioned by Flores and Mota,¹³⁷ stands out especially because he embodies a central part of the Mexican imaginary. But there is also a common heritage shared by all Hispanic-Canadian authors: García Márquez, Borges, Neruda, and many, many more.

SUMMARY

This is the one author of the three that has moved his writing to Canada. The salient points from his story are the following:

Level 1 We looked at the use of the pronoun forms for “you” and titles on the one hand, and the exclamations on the other, in order to detect Level-2 power relations from the former and characterization or attitude from the latter.

Level 2 The pronoun forms of address are important to distinguish chronotopes, the pronouns themselves being regional. “*Vos*” indicates here the location of El Salvador, and “*tú*” the post-Salvadorean presence in Canada with the “*tú*” inherited from the intervening time in Mexico. The vocative nouns are important to indicate character and attitude. Mario uses swear words when speaking to Dolores that indicate a barely controlled desperation, anger, verging on panic, while

¹³⁷ Also of significance for Quintanilla, since *Pedro Páramo* by Juan Rulfo was one of three text books for his course in “Panorama de la literatura hispanoamericana,” in 2011, at the University of Western Ontario.

Dolores uses terms of endearment as forms of address, to show affection and to try to calm Mario down. Both of these forms involve Mexicanisms. There is a sharp contrast between the two characters, husband and wife, in that Dolores treats her husband with affection and sweet reason, while Mario, in turn, treats her rudely, and is really living in a parallel world.

There are two well-defined but parallel chronotopes such that the “real” events are taking place in the wrong chronotope, where the present is the “other” chronotope. His ranting about someone coming to get him turns out to be true, although the justification takes place solely in the “other” chronotope, that of the past.

Level 3 This story is very close to Quintanilla in that his parents, especially his father, form the models for the couple in the story. His father underwent two migrations, his mother only one, and he himself was born into the hybrid environment, a mixture of Salvadorean and Mexican heritage, and underwent migration into Canada. Part of the result of his immigration is his including of all Latin Americans in literary and other activities. He is the “liaison” among the various nationalities (see above, Analysis 3, §3.2) at least here in Canada. He is now dealing with a change of country with his recent move to the United States.

CONCLUSION

A lot has been said about the three stories, and my comments have followed the order of the levels in each of the three story sections. But in order to conclude I should like to return to the questions that were asked in the Introduction.

The first question was whether it was possible to translate migrant literature by looking into the textual level only, and if not, what the other levels were that should be looked into. I would say that from what we have now seen, very often a satisfactory translation is not found at the level of the microtext, but it seems to lead into some macrotextual features that may be related to the overall pattern of the story. And so the translator looks next for networks or patterns in the text, dealing with power relation subtexts and structural configurations that are not separate from the story's dual/parallel contexts. This could include, e.g., factors of the plot or characterisation. These would be what I call Level-2 elements, i.e. the level at which we find the migrational subtext of the story.

But there is another level still to which this questioning leads. What I believe to be new and not found in commented translations, for example, is recourse to Level 3, i.e. the author's life as a migrant, and the consideration of how all the literary devices that were used were in fact drawn/translated from his ontological experience as an immigrant.

The second question to be answered now from our study is whether all levels can be shown to be translations, and if so, what different kinds of translation are involved. The answer can be given that yes, all these are translations. They are translations in different senses of the word, but translations nevertheless. Level 1 is a translation in the usual sense of the word, i.e. "interlinguistic translation" or "translation proper" according to Jakobson (1959). This is the last one to happen

chronologically, but the first to be analysed here in the thesis. After all, the migrant author experiences his immigration, structures the experience in his mind and lastly expresses it metaphorically, in text form.

Level 2 is the translation of the migrant and of the migrant's language and culture. In these stories this is generally the level at which the magical surroundings are the new country, the magical beings the natives of the new country, and the bewildered character, the migrant. This is the level of macrotextual forms, where networks are revealed at the level of the subtext. This level is the translation of the migrant character through the plot of the subtext, his transformation through migration, in an attempt to adapt culturally and linguistically as he already has geographically to the new surroundings. This is a macrotextual translation whereby the metaphors of Level 1 begin to form patterns in characterization, plot, dialogue, etc., to the point of forming a subtext with the "true" meaning of the short story involved.

Level 3 is also a translation, the self-translation of the migrant author. In fact there are often parallels between the two levels by which the story's characters imitate the state of mind of the author and react in a similar way in their own translation. This transition by which the translation occurs is a long, ongoing process that lasts throughout the migrant's life. This is the anthropological translation in the sense of Rushdie's "we are translated men" (1992, p. 16).

I was prepared to resort to Basalamah's paradigm of "translation" if it were necessary to prove these two levels comprised translations, but the extensive use of Rushdie's concept of the "translated man" since its appearance in *Shame* in 1983 (p. 29) has been such that I felt that the translation of the migrant at Levels 2 and 3 did not need any more justification than this.

Now the third and last question asked at the beginning was what relationship these types of translation maintained with each other. They are related by inclusion (Level 1 is included in Level 2 which is included in Level 3 – that’s why it’s a vertical “translation of a translation of a translation”) and by parallelism (e.g. the linguistic translation parallels the discursive and the discursive parallels the anthropological), layered like the layers of an onion or the matryoshka dolls. Each level has matching elements with the next and parallel translations “before-to-after migration,” but at different levels and seen from different points of view: the innermost (microtextual) nested inside the middle (discursive) nested inside the outermost (anthropological). So the structure of the Russian dolls successfully describes the analysis.

Now that the matryoshka dolls have been more or less vindicated with regard to the translation that takes place at each level, we can see the relationships *between* levels. They are in a relationship of *mutual translation*, since the “linguistic” translates into the “discursive” and vice-versa, and the “discursive” translates into the “anthropological” and vice-versa. This is a result that had not been anticipated, but is nonetheless valid. This occurs with near mathematical precision, since what were before parallel layers are now “translated” by that same parallelism.

“The metaphorical use of ‘translation’ in this case could be assimilated to the use of one of the Arabic meanings of translation, “tarjama,” which means “putting in writing/discourse the life story of a person, i.e. his/her biography” but translated into a fiction, and even further translated into a magic/fantastic story. So if we approach the model from the top down, we see that Level 3 is that of reality, the author and his self-translation in other words; the middle one is the first remove from reality, the biography translated into a fiction (involving the migrant in general); and

Level 1 is the second remove from reality, the translation into a fantastic story. This describes the levels perfectly.”¹³⁸

To translate at Level 3 is to translate real lives and experiences of displacements into second or third order of reality (allegories, myths, fiction, fantastic, parables, etc.) and we have seen that Level 1 is a translation of Level 2 into metaphors for the migrational text. To translate then is to translate reality into parallel/metaphorical realities. This idea comes from the etymology of translation = *metapherein* (Greek). To translate is (also) to speak metaphorically, indirectly, using discursive detours, images and borrowed representations.

This study has been fascinating for me throughout. To me it was incredible for example that a single word like “you” in English could have so many repercussions in Spanish, in the three stories. The drawback was that there were not enough resources in English to match these nuances. Another drawback is that not too many “experiments” using postcolonial techniques can be carried out in the translated text because these anomalies are then removed in publication because they seem to be mistakes. I have personally tried using strategies such as those in *The Empire Writes Back* (2002) and had expressions in **my translation** such as “seconds of plummet” (plummet used as a noun)¹³⁹ or “apparatuses” (used countably)¹⁴⁰ or “pistol” (used in a double entendre, replaced for publication by “revolver”), all used for a specific purpose, removed in the publication of the **Cloudburst version**. Hopefully future editors will allow the resources to be expanded, future readerships will be willing to Google, and we will be able to learn more about the Other.

¹³⁸ The observations in this paragraph were conveyed to me by Prof. Basalamah in private correspondence.

¹³⁹ In the **Cloudburst version**, replaced by “seconds of free fall,” p. 164.

¹⁴⁰ In the **Cloudburst version**, replaced by “devices,” p. 125.

In the meantime, it seems to me that studies such as this one should “work” in general with migration literature, because of the recurrent theme of the subtext. However, in other literary areas, I am unable to predict what the result would be, just as I would need to see other similar studies to know how far this one has fallen short of its possibilities. It seems to me, however, that the Russian dolls have a great deal of potential and that migration literature will be with us for a long, long time – just as the world will continue to be increasingly “migrational.” Given this tendency it would be wise for those of us interested in Translation Studies to keep abreast of the new developments in the translation of migration literature.

Appendix A: Interview with Ramón Sepúlveda

The following interview was taken from the website <http://felipe-quetzalcoatl.com/FQQ-Buscando-nuevas-formas-insultar.html>, which is no longer available:

FQQ: Buscando nuevas formas de insultar y romper barreras:

Conversación con un poeta joven y avispado

---Ramón Sepúlveda

[entrevista publicada en el *Eco Latino* de Ottawa Canadá]

R. S. Felipe, ¿desde cuándo te dedicas a la literatura?

F. Q. Desde que era niño. Siempre, yo creo que fue por influencia de mi abuelo. Siempre él recitaba poesía en voz alta. Yo creo que desde entonces me ha gustado la poesía, desde que tenía como 4, 5 años.

R.S. ¿Qué género literario te acomoda más?

F.Q. La poesía más que todo. Siento que es lo que más he trabajado hasta ahora, también el cuento.

R.S. Entiendo que tú tienes una novela en proceso. ¿Qué aspiraciones tienes respecto de esta obra?

F. Q. La novela es algo en que he estado trabajando poco a poco. Es algo que he estado pensando desde hace ya dos años. Tengo algunos capítulos, y sí pienso avanzar en ella un poco más, tal vez en un año o dos tenerla ya lista.

R.S. Como auditores hemos conocido ya algo de tu novela. ¿Tendremos la oportunidad de conocer algunos capítulos más de ella?

F. Q. Sí, sí. Ya habrá la oportunidad en alguna de las lecturas locales.

R. S. ¿De qué trata tu novela?

F.Q. Relata la experiencia de inmigrantes y un poco las situaciones que les ocurren a ellos en las diferentes zonas geográficas. Es un poco autobiográfica, no de mí, sino de mi familia, mezcla de ficción y de realidad. Quiero partir con el tiempo de mi bisabuelo que vino de España e incluso antes de la revolución mexicana, hasta el presente, entonces como que si es un poco ambicioso, y no sé todavía cómo resulte.

R.S. ¿Y tu novela relata parte de esto?

F.Q. Si, aunque de lo que quiero hablar en ella es de la experiencia de los inmigrantes. Cómo un francés o un español o lo que sea, llega a México y tiene hijos ilegítimos y cuyo resultado fue el de un pueblo de campesinos. Igual hablar de mi bisabuelo español, que vino a México a trabajar de panadero. Y de mi papá que salió de El Salvador por la guerra allí cuando tenía solo 17 años, y finalmente de la emigración de mi familia a Canadá.

R.S. Hablemos de los proyectos que tienes también respecto de tu poesía.

F.Q. Siempre trabajo la poesía y me gustaría publicar algo. Estoy trabajando temas no muy conscientemente, pero si estoy viendo que tengo un patrón, que he estado escribiendo mucho sobre temas, por ejemplo, temas filosóficos, de religión, de Dios, de espiritualidad. Para escribir esto me estoy nutriendo de mi experiencia de niño en que estuve en la iglesia evangélica aquí cuando llegamos a Toronto, tengo experiencias muy vivas sobre eso, experiencias de niño lidiando con las ideas de ser cristiano y todo eso. Y todo, todo con un toque de rebelión, de ironía, la sexualidad, también. En lo que se refiere al tema de la sexualidad es como que trato de escapar de lo aceptable. Me quiero acercar más a lo ambiguo, a lo lúdico.

R.S. ¿Cómo ves tú, como creador joven, el espacio que deben crearse los poetas jóvenes en un ambiente literario como Ottawa en lengua española?

F.Q. Tengo mucho respeto por los poetas que tienen más experiencia, que tienen más tiempo leyendo y escribiendo. Nunca me he sentido como alguien que los rechaza, o que de alguna manera tiene que superarlos. Creo que como jóvenes tenemos que tomar lo que ellos hicieron y trabajar sobre eso, y alcanzar una voz, nuevos horizontes, pero no atacarlos precisamente. Siento que los jóvenes debemos formar un núcleo con esos escritores y tratar de convivir y nutrirnos mutuamente. Claro que los jóvenes tenemos más que aprender que los que tienen más tiempo escribiendo, pero siento que en esa comunión existe una riqueza que se puede explotar, se puede desarrollar, y es una manera de que siga, de que siga la literatura, de que siga ese círculo, ese espacio.

R.S. Tú con otros poetas jóvenes como Francisco Ucán-Marín y Magdalena Ferreiro, han venido a dar cierto dinamismo a la escena literaria en español en Ottawa. He notado que cuando hacen actos públicos reúnen una gran cantidad de asistentes. ¿Cómo logran hacer esto, tienen un grupo, cómo se llama el grupo, de dónde viene esa gente?

F.Q. Los tres poetas que has mencionado siento como que tenemos un pulso sobre diferentes grupos de gente. Por ejemplo, yo como estudiante de la Universidad de Ottawa tengo acceso a los estudiantes de esa universidad, a los jóvenes que van ahí, a los profesores, a los estudiantes de doctorado o de maestría y de esa manera soy capaz de estimular a ese grupo. Magdalena, igual tiene formas de *network*, de conectarse. Francisco, claro con el grupo de FEMEX de los mexicanos allá en la UNAM y todos tenemos como nuestro propio pulso y cuando nos juntamos los tres somos capaces de armar cosas en grande, trayendo a todos como por ejemplo los chilenos, Etcheverry, todos, El Dorado, tú Ramón, los peruanos, por ejemplo Borka Sattler, Paolo de Lima, y los centroamericanos esparcidos por ahí, grupos que casi no trabajan juntos, entonces de alguna manera como que somos el pegamento que hacemos eventos donde buscamos la congruencia de

todas estas fuentes de literatura, y juntos también hacemos un taller de poesía con un cierto número de poetas, como tú, Paolo de Lima, y unos cuantos más.

R.S. ¿Y esto de ser el elemento aglutinador de todos los grupos es algo que ustedes se han propuesto?

F.Q. Eso como que se ha desarrollado un poco por sí solo. A mí no me gusta que todo esté muy separado. Soy quizás muy idealista en ese sentido, entonces cuando hacemos eventos buscamos que llegue mucha gente, que lleguen muchos poetas y que no solamente sea considerado como un evento para los peruanos, o para los chilenos, o los mexicanos. Por ejemplo, la última vez, donde celebramos el Día Internacional de la Poesía; eso pasó espontáneamente. Fue una idea de Magdalena Ferreiro y de ahí nos armamos todos, Francisco, Magdalena y yo a llamar a diferentes gentes y decirles que esto era un evento de todos, pero de nadie, o sea un evento para que todos vengan a leer o a escuchar y todos se conecten y sean parte de esto.

R.S. Y eso es solamente un ejemplo, porque anteriormente el grupo de ustedes ha organizado lecturas en otros lugares, incluyendo una lectura muy significativa con los mayores del área que fue con el grupo El Dorado a fines de febrero de este año. Esto reafirma la labor de aglutinadores de la poesía en Ottawa. ¿Tú asumes la tarea como de ser el nexo entre los distintos grupos?

F.Q. Sí, soy un poco idealista en ese punto porque siento que juntos podemos proporcionar una voz más plural y al mismo tiempo más de nosotros como latinoamericanos que vivimos aquí en Canadá.

R.S. En mérito de lo que mencionas, que los poetas estén en grupos distintos; no significa que estén divididos sino simplemente que tienen distintas esferas de trabajo, como por ejemplo el grupo peruano tiene como foco la celebración de un simposio anual llamado Perú en su Cultura, donde traen gente de todo Norteamérica. El Dorado tiene lecturas mensuales, con invitado especial y

micrófono abierto y celebra además un simposio anual, que es Boreal, donde también participan miembros de los otros grupos. Y claro ustedes cohesionan estos distintos grupos haciendo actividades en las cuales todos participan. Para mí, como uno de los viejos, me llama la atención tu trabajo, que es la obra de un poeta joven y que muestra una desinhibición distinta al trabajo de antes. Me refiero a tu obra poética que ilustra tu experiencia de haber vivido tu juventud y tu preadolescencia en Canadá. ¿Te sientes como un representante de una nueva forma de escribir?

F.Q. Yo trato siempre de salir de categorías, no me gustan mucho las categorías, soy como el cangrejo que camina siempre al revés y no sé, me ocupo en buscar nuevas formas de hablar, de insultar, de romper barreras que pone la gente ya sea con groserías o con temas que estén ambiguos, siempre creo salir de estas categorías un poco.

R.S. Es lo que me gusta de tu poesía donde siempre hay algo distinto, algo enrarecido, aunque no suceda, está sugerido. Hay además una voz distinta a la que normalmente se escucha en Ottawa y en español. Hay además en tu poesía una falta de respeto, una irreverencia, y lo digo irónicamente porque eres una persona muy asequible, con muchas ganas de hacer cosas, pero tu poesía pisa callos, promueve el pensamiento y nos obliga a escuchar cosas que otra gente no se atrevería a abarcar. Cuando tú lees tu poesía frente a una audiencia de gente mayor, como la que acostumbra a ir a El Dorado, ¿cómo sientes tú esa recepción?

F.Q. Al principio muy nervioso, porque a veces hablo de temas un poco antirrevolucionarios, entonces eso choca un poco porque hay gente que está aquí porque cree en esos ideales de izquierda, yo también, pero quiero dar voz a un sentimiento de desilusión, no tanto al idealismo de los setenta, los ochenta, sino una cierta desilusión, como desesperación un poco de que todo eso no resolvió nada. Una voz no más inteligente, pero más realista, más pesimista, irónica.

R.S. Y ese desencanto por las creencias revolucionarias de izquierda, está inspirado en qué, en tu experiencia personal, tu lectura, ¿de dónde viene?

F.Q. Yo estoy muy influenciado por mi familia y por lo que he vivido, tengo 24 años, no he vivido mucho, estoy joven, pero por ejemplo por medio de mi papá he vivido muchas cosas. Mi papá salió a los 17 años de su país, El Salvador, que era un país destrozado por la guerra civil. Dos de sus hermanos ya habían muerto en la guerra. Uno estaba en la guerrilla y el otro había estado en el ejército. Mi papá había trabajado para la guerrilla, repartiendo panfletos y cosas así. Ya lo habían capturado, lo habían torturado, tuvo que salir a los 17 años, trabajó mucho tiempo en México, donde yo nací, para organizaciones de izquierda y todo eso, y poco a poco mi papá se dio cuenta, y como que eso me lo ha transmitido, que muchas de las cosas que pasaron no sirvieron para nada. O sea, toda su familia que estaba involucrada, también. Es un poco triste.

R.S. Fundamentalmente, como escritor joven ¿cómo asumes el compromiso de seguir llevando la palabra en idioma español en una sociedad de habla inglesa?

F.Q. Es una pregunta bien difícil, pero claro, yo como joven que crecí aquí en Canadá me siento a veces dividido entre dos mundos y a veces, como por ejemplo cuando pienso en escribir una novela, no sé en qué lenguaje hacerla, qué conviene, porque yo lo puedo hacer en las dos lenguas y quizás me expreso mejor en inglés, quizás para otras cosas en español. Lo que sé es que la poesía la escribo mejor en español, no sé por qué, yo creo que la poesía.

R.S. Si me permites un pequeño paréntesis, hay cierta musicalidad en tu poesía, cierta cadencia, repetición inherente a la lengua en que está escrita. Yo creo que eso te sale muy natural.

F.Q. Sí, supongo que el español me recuerda mi infancia y yo creo que la poesía viene un poco de eso de la infancia, la melancolía. Y el inglés es una cosa más concreta, para algo que utilizo todos los días, para vivir, para proporcionar mis recursos, entonces es como para meter las manos en la

narrativa.

R.S. ¿Hay alguna musa en tu obra, hay algo que te inspire al escribir?

F.Q. ¿Musa? No, yo creo que me interesa todo, la pobreza, me interesa, la situación de la sociedad que tenemos ahora, la sexualidad, la religión, todo, me interesa todo.

R.S. Tienes poemas bellísimos dedicados a tu esposa, por ejemplo, pero igualmente hablas de problemas de la sociedad con ironía y sarcasmo y bien dicho. Hemos conocido de tu narrativa una cosa tan dura como es el asalto a alguien que trabaja en una gasolinera. Evidentemente son temas distintos, tu poesía esta inclinada a hablar de amor, de primeras experiencias sexuales, de las tribulaciones naturales del desarrollo de un adulto joven; y la narrativa, a dar cuenta de algunas pequeñeces, algunas vicisitudes que son significativas en la prosa.

¿Tú crees que a lectores de México, o de El Salvador, por mencionar los países latinos con los que tú tienes un enlace directo, les interesaría leer sobre las experiencias de alguien como tú que asume un país distinto?

F.Q. Sí, yo creo que sí. Yo creo que esa idea de salir del país, de salir de El Salvador, salir de México para irse al norte es algo que siempre está en la mente de todos y yo creo que cuando le muestras un poco la imagen de lo que es verdaderamente irse a otro país del Norte, donde crece el dinero en los árboles y todo eso; cuando le das una imagen real de lo que pasa, entonces yo creo que le das una ventana a lo que sufre, a lo que vive la gente que se va a otro país y hace su vida para que sus hijos tengan un mundo mejor y que es lo que hicieron mis padres.

R.S. Quisiera que me explicaras, por qué tú firmas Felipe Quetzalcóatl Quintanilla. ¿Podrías hablarme del nombre Quetzalcóatl?

F.Q. Me llamo Felipe Quetzalcóatl por mi abuelito que era historiador y se llamaba Felipe, era un historiador muy bueno que cuando enseñaba historia como que la hacía viva, por ejemplo cuando

decía que a Moctezuma le tiraron una piedra, entonces se agachaba. Todo eso inspiró a mi mamá. Claro, mi abuelito era experto en historia mexicana, específicamente prehispánica y entonces cuando mi mamá buscaba un nombre para mí, un nombre azteca, un nombre indígena, entonces estaba pensando en otros nombres: Tlaloc, Temoc, pero finalmente, a sugerencia de mi abuelito, se quedó con el nombre Quetzalcóatl que fue un dios de los aztecas que significa serpiente plumada que para los aztecas representa el lado de la poesía, el lado de la agricultura, es como la deidad del lado de la armonía de los humanos y todo eso, de la música del arte.

R.S. ¿Y es efectivamente tu segundo nombre?

F.Q. Oh, sí.

R.S. Hemos llegado a la última parte de esta conversación y debo preguntarte ¿qué hay en el corto plazo para Felipe en cuanto a trabajo literario o profesional?

F.Q. En cuanto a lo profesional, voy a seguir mis estudios en London, Ontario, Estudios Hispánicos, específicamente en cine de Hollywood y la intersección entre el cine de Hollywood y temas chicanos. Me voy el próximo año a la Universidad de Western Ontario. En cuanto a lo literario, siempre quiero seguir escribiendo poesía, eso nunca va a acabar. También quiero sacar la novela que estoy escribiendo y que es un largo proyecto. Tengo en realidad unas cuantas novelas en la mente pero por lo menos quiero sacar algo concreto. Y seguir trabajando en la página de internet que tengo: www.poesia-sexo-marihuana.com que es una página donde trato de alcanzar una pluralidad de voces de la literatura aquí en Ottawa en cuanto a diferentes edades, diferentes géneros, lenguajes.

R.S. Como última pregunta, sabemos que es muy difícil vivir de la literatura, ¿cómo piensas pagar la cuota del auto, comprarte casa, mantener familia?

F.Q. Bueno, después de la maestría pienso hacer el Teacher's College para ser maestro de preparatoria, de *High School*, o posiblemente el doctorado. A mí me encanta dar clases, entonces quiero ser maestro. Se me hace la profesión muy honorable, muy *challenging*.

R.S. Felipe, te agradezco lo que nos has enseñado en esta oportunidad. Te deseo lo mejor y recomiendo a los lectores de Eco Latino que visiten el sitio internet que ha mencionado Felipe y que estén atentos a la próxima lectura de este promisorio poeta latino que vive en Ottawa. Muchas gracias.

Appendix B: Biography

The text given below was taken from the website <http://www.felipe-quetzalcoatl.com/biografia.html>, which is no longer available online.

Biografía

Felipe Quetzalcoatl Quintanilla, n. 1981 Ciudad de México. Con sus diez años de edad llega a Toronto Canadá en 1991. De niño escribe su primer poema sobre el color negro; "black is the color of the night, black is the color of the bat that flies in black night... black." Aspira además ser astronauta, sin embargo descubre ya en su adolescencia (y para su sorpresa) que en efecto es daltónico. Más adelante nuestro querido poeta se decide por la vida espiritual, lo cual quiere decir que manda a su novia de entonces a volar, e ingresa al seminario de Ibagué en Colombia (allá arriba en las montañas). Al cabo de un año sin embargo, sufre una crisis de fe en la religión organizada (y claro algo sobre la abstinencia también habrá influido) y deja el seminario. Regresa posteriormente a México en donde entra a la facultad de medicina de la UNAM. En una sesión de anatomía sin embargo (si otra vez), en un cuarto lleno de cadáveres descuartizados descubre según él que, "todo... todo es mecánica... nosotros mismos no somos más que tubos y cilindros en marcha." Ya sin rumbo ni dirección, deja la facultad y regresa a Canadá. Tras haber exhaustado todas las posibilidades posibles (astronauta, sacerdote, doctor, conserje, lava-trastes, cocinero, pizza delivery boy, operador de teléfonos, paramédico militar, incluso hasta estudiante universitario de artes) decide dedicarse a la poesía y a novelas que nunca termina. Se sabe que su padre (el padre del poeta no el suyo) ha dicho en una o dos ocasiones que "los poetas son unos huevones. A mi se me hace que él que inventó la poesía ha de haber sido un huevón que no quería trabajar y entonces para eso invento la poesía... para rascarse los huevos todo el día." Pero aquí

no estamos hablando de eso. En todo caso... en la actualidad nuestro poeta reside en London, Ontario, y cursa el tercer año del doctorado en la Universidad de Western.

The following text as taken from the website <http://felipe-quetzalcoatl.com/textos-sobre.html> which is no longer available.

Biography¹⁴¹

Felipe Quetzalcoatl Quintanilla was born in Mexico City in 1981, and emigrated to Canada in 1991. After dabbling about in a seminary and med-school, he has given himself completely to literature and film. Currently enjoying year three of the doctorate degree at the University of Western Ontario, Quintanilla's interests span through Chicano-global studies, film, Canadian Studies, "Latino-Canadian" literature, Internet communication technologies, and creative writing. He is main editor for various online publications, and his work is published in both digital and print formats.

¹⁴¹ I have left the spelling errors etc. as an indication of the author's "accent" in written English.

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