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Ideology, Subversion and the Translator's Voice : A Comparative Analysis of
the French and English Translations of Guillermo Cabrera Infante's *Tres
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**Ideology, Subversion And The Translator's Voice:
A Comparative Analysis Of The French & English
Translations Of Guillermo Cabrera Infante's
*Tres Tristes Tigres***

By

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the Faculty of Graduates and Post-Doctoral Studies
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Abstract

For the past twenty years, there has been a growing trend in translation studies to follow a deconstructionist philosophy and give translators authorship of their work. Translation, in this sense, is no longer a target language equivalence of an 'original' text by an author, but rather a creative process of 're-writing.' In this regard, translators have the possibility of showing their own voice in the translation.

The purpose of this thesis is to examine whether either of the French or English translators (Albert Bensoussan and Suzanne Jill Levine, respectively) of the Cuban novel *Tres Tristes Tigres* (Barcelona: 1967) intervened in the text to show their own voices; and in Levine's case, whether this intervention corresponded to a declared ideology of 'subversion.'

A systematic analysis of the wordplay in Chapters 16, 17 and 18 of the two translations reveal significant differences. Whereas the French translation has only minor adjustments, the English translation shows a large number of alterations to existing source text wordplay as well as additional instances of wordplay. In the final tally, there are almost twice as many instances of wordplay in Levine's English translation than in the Spanish source text.

From the results of the analysis and from Levine's own self-portrayal in her book *The Subversive Scribe* (St. Paul: 1991), it would appear that her extensive intervention in the text is ideologically motivated. However, closer examination of circumstances surrounding the actual translation process reveals that the author, Guillermo Cabrera Infante, greatly influenced the final 're-writing.' Therefore, Levine's translation was not so much subversion as it was a *sub*-version of the original.

Résumé

Durant les deux dernières décennies, dans le domaine de la traduction, on a eu tendance à prôner une philosophie de la déconstruction, en identifiant le traducteur comme «auteur» de l'œuvre. La traduction n'est donc plus équivalence en langue cible de l'œuvre «originale» de l'auteur, mais plutôt un processus créatif de «ré-écriture.» De ce point de vue, le traducteur peut faire entendre sa voix à travers la traduction.

Le but de cette thèse est d'examiner si la voix du traducteur français ou anglais (Albert Bensoussan et Suzanne Jill Levine) du roman cubain *Tres Tristes Tigres* (Barcelona : 1967) se fait entendre à travers le texte, et, dans le cas de Levine, si sa voix correspond à une idéologie dite de «subversion.»

Une analyse systématique des jeux de mots contenus dans les chapitres 16, 17 et 18 des deux traductions révèlent des différences marquées. Tandis que la traduction vers le français a subi des changements négligeables, la traduction vers l'anglais présente un grand nombre de changements aux jeux de mots de l'auteur ainsi qu'un ajout de jeux de mots. En fin de compte, il y a près de deux fois le nombre de jeux de mots dans le texte anglais de Levine que dans l'œuvre source espagnole.

Les résultats de l'analyse et l'autoportrait de Levine dans son livre, *The Subversive Scribe* (St. Paul : 1991), semblent indiquer qu'une bonne part des changements de Levine sont motivés par une idéologie. Cependant, une analyse approfondie du processus de traduction révèle que l'auteur de l'œuvre espagnole, Guillermo Cabrera Infante, a largement contribué à cette «ré-écriture.» Donc, la traduction de Levine n'est pas autant une subversion qu'une «*sub*-version» de l'œuvre source.

TABLE OF CONTENTS

INTRODUCTION.....	1
CHAPTER 1: THEORETICAL FOUNDATIONS	6
1.1 WORDPLAY.....	6
1.1.1 <i>Puns: A Framework</i>	6
1.1.2 <i>Wordplay in Translation</i>	14
1.2 ISSUES IN WORDPLAY TRANSLATION	21
1.2.1 <i>Post-Structuralist Theory and Translation</i>	22
1.2.2 <i>Feminist Ideology and Translation</i>	27
1.2.3 <i>Translation and Subversion</i>	31
1.3 THE TRANSLATOR’S VOICE	38
1.3.1 <i>Albert Bensoussan on Translation</i>	39
1.3.2 <i>Suzanne Jill Levine on Translation</i>	42
CHAPTER 2: ABOUT GUILLERMO CABRERA INFANTE.....	47
2.1 BIOGRAPHY	47
2.2 CABRERA INFANTE’S STYLE AND LITERARY INFLUENCES.....	58
2.3 WORKS BY GUILLERMO CABRERA INFANTE.....	67
CHAPTER 3: ABOUT THE BOOK – <i>TRES TRISTES TIGRES</i>	69
3.1 HISTORY	69
3.1.1 <i>Mythology and Ancient History</i>	69
3.1.2 <i>Antecedents</i>	71
3.2 TRES TRISTES TIGRES – A NOVEL ?.....	73
3.2.1 <i>The Book</i>	73
3.2.2 <i>A Nocturnal Journey</i>	85
3.3 POSTMODERNISM AND SUBVERSION IN <i>TTT</i>	89

CHAPTER 4: ANALYSIS AND DISCUSSION	94
4.1 PURPOSE.....	94
4.2 METHODS AND MATERIALS	96
4.2.1 <i>Part I: A Proposed Wordplay Typology</i>	96
4.2.2 <i>Part II: Wordplay Catalogue and Translation Strategies</i>	102
4.2.3 <i>Notes on the Presentation</i>	103
4.3 RESULTS.....	103
4.3.1 <i>Source Text Results</i>	104
4.3.2 <i>French Target Text Results</i>	109
4.3.3 <i>English Target Text Results</i>	115
4.3.4 <i>Translator Strategies</i>	125
4.4 DISCUSSION	128
CONCLUSION.....	142
BIBLIOGRAPHY	146

APPENDICES

APPENDIX A-1	A1-1
APPENDIX A-2	A2-1
APPENDIX A-3	A3-1

TABLE 1	18
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INTRODUCTION

Ideology appears to be a ubiquitous element that is present in all sorts of social and cultural practices, including literature and translation. But what is ideology and how does it figure into the translator's everyday activity? This thesis aims to explore the concept of ideology and how it affects translation practice. Specifically, it aims to investigate how the explicitly stated ideologies of the French and English translators (Albert Bensoussan and Suzanne Jill Levine, respectively) of the Cuban novel *Tres Tristes Tigres*¹ by Guillermo Cabrera Infante are reflected in their translations of the novel's wordplay. Particular consideration is given to how prevailing ideologies at the time of the translations (c. 1970) and how circumstances surrounding those translations (i.e. the involvement of the author as collaborator, for instance) may have influenced the translators' way of thinking as well as their translation strategies.

The idea for this thesis came about in the course of writing a paper on Levine's self-portrayal as a 'subversive scribe' and how it related to her translation of *Tres Tristes Tigres*. With this thesis I hope to enquire further into the issues emerging beneath the surface of Levine's text, especially those of ideologically motivated translation, and subversive translation in particular. At the time I had only looked at Levine's book, *The Subversive Scribe* (1991), as source material, so I am now interested in analysing in depth to what extent the actual translation differs from the source text. Of course, for me and many other translation scholars, the term 'subversive' relates more to translations carried

¹ Hereafter the title of the Spanish original text will be interchangeably referred to as either *Tres Tristes Tigres* or *TTT*. The French (*Trois Tristes Tigres*) and English (*Three Trapped Tigers*) titles will always be written out in full. As well, the author's name may, at times, be condensed to GCI.

out by feminist translators within the specific context of the feminist avant-garde literary and translation movement in Quebec, Canada in the late 1970s and 1980s. ‘Subversive translation’ is synonymous with such concepts as ‘hijacking’ or ‘womanhandling’ a text and refers to deliberate intervention in the source text by the feminist translator for the purpose of furthering a feminist agenda. The question that became increasingly apparent was whether Suzanne Levine truly translated *Tres Tristes Tigres* in a feminist or ‘subversive’ manner.

Since the term ‘subversive’ is so politically charged, the idea arose to compare Levine’s translation to a seemingly less feminist one. Thus, I devised an analysis that would compare the two texts to see if either translator shows his or her own voice in the translation and to what extent it could be construed that one of the translations is ‘subversive’ as opposed to the other. I chose to limit my investigation to the wordplay in the text firstly, because it is both an integral element of *Tres Tristes Tigres* and a fascinating aspect of language, and secondly, because the particularities of wordplay differ from language to language and would thus be a good measure of the differences between the three texts (i.e. the source text and the two target texts). I further limited the corpus of the study to a 30-page section because an analysis of the wordplay in the entire book would be too extensive an endeavour.

The results of the analysis revealed a definite ‘difference’ between the Spanish source text and the English target text, as well as between the French and English target texts. However, this finding certainly could not be considered adequate evidence to conclude

that there was indeed a direct correlation between the translators' ideologies and the wordplay alterations. Further background research was required to determine the exact conditions surrounding the actual process of translation, and to potentially find tangible statements by the translators themselves as to their positions vis-à-vis translation. The primary sources containing this information were read in detail. These were books on translation written by the translators themselves: Albert Bensoussan's *Confesiones de un traidor* and Suzanne Levine's *The Subversive Scribe*. As well, secondary sources were reviewed that commented on either the translator's ideologies (e.g. Isabel Garayta), or the translation of *Tres Tristes Tigres* (e.g. Lori Chamberlain), or both. The focus, as mentioned above, is mainly on Levine's translation as she posits herself to be a 'subversive' translator and uses the term to refer to her translation of *TTT*.

In this thesis I will be combining a comparative microtextual analysis of the French and English translations of a selection of wordplay in the source text with a 'behind the scenes' look at some of the paratextual elements involved in the translation process. I will examine the circumstances that existed to influence the translators' strategies and how these may be reflected in the translated wordplay. Ultimately, I would like to ascertain whether the translators' ideologies are expressed in their respective translations. The first three chapters serve to establish a comprehensive framework for the impending analysis. Chapter 1 lays the theoretical groundwork, presenting significant background information on wordplay and its translation, providing definitions of the pertinent themes such as ideology and subversion, and introducing the translators, Albert Bensoussan and Suzanne Jill Levine, along with their stated positions on translation. In order to connect

all these seemingly disparate topics, specific issues are examined to demonstrate how they function within the framework of translation. Chapter 2 provides extensive background information on the author, Guillermo Cabrera Infante, including biographical data, his personal politics and literary influences, and his favourite writing themes: Havana, nocturnal adventures and wordplay. A brief account of the evolution of the book, *Tres Tristes Tigres*, is included, especially as it forms an integral part of Cabrera Infante's life for several years. Finally, a bibliography of the author's works is listed at the end of the chapter. The topic of *Tres Tristes Tigres* is taken up again in Chapter 3, this time delving deeper into the structure and content of the book. The history of the publication of the novel is sketched out in detail, and some of its intricate layers of complexity are explored, including its literary structure and underlying themes. As well, a chronological summary of the content is presented, although the 'storyline' is more of a jigsaw puzzle than a sequence of events. Lastly, a detailed synopsis is provided of the sections selected for the analysis of the wordplay.

The final chapter describes in detail the methodology and results of the analysis conducted on the wordplay in Chapters 16 to 18 (pp. 270-300) of *Tres Tristes Tigres*. The wordplay units of all three texts were recorded and a parallel comparison at the microtextual level was carried out to determine the types of alterations made in translation (if any) and the translation strategies utilized. In the last section of the chapter the theoretical principles established in Chapter 1 are brought back into the fold to discuss the outcomes of the analysis and ascertain whether either of the translations provide evidence of being politically motivated. Specifically, Suzanne Jill Levine's

position as 'subversive scribe' is examined at length, especially in light of the critique against Levine put forth by feminist translation scholar Isabel Garayta.

CHAPTER 1: THEORETICAL FOUNDATIONS

Tres Tristes Tigres is a multifaceted and multilayered work of literature. To examine all its intricate complexities – orality, multilingualism, literary structure, symbolism, etc. – is beyond the scope of this study. Here, the focus will be on wordplay and its translation².

Tres Tristes Tigres, much like James Joyce's *Finnegans Wake* is an exceptional exemplar of wordplay (and especially wordplay based in multilingualism). In addition, wordplay poses specific points of interest and concern for translation – especially on the question of translatability and cultural content. Wordplay will therefore be the starting point of this chapter. The first section of this chapter sets up a foundation based on theoretical aspects of punning and wordplay, while the subsequent sections report on more specific topics: wordplay in translation, post-structuralism and feminist 'revisionism' in translation. The last section attempts to bring these constituents together within a broad discussion of ideology.

1.1 WORDPLAY

*For the wordplayer, life is language,
and the world is a book.
– Walter Redfern, Puns*

1.1.1 Puns: A Framework

Puns are everywhere. They pervade all aspects of our lives. They may show up in common everyday conversation, and especially in advertisements. For example, a current Burger King™ commercial on TV displays a cartoon of three chickens standing

² The terms wordplay, puns and/or punning will be used interchangeably throughout this thesis.

together at a classy cocktail party. One chicken boasts to the other two, “So I say to the chap, ‘take this back and bring me the ’86 Merlot.’” The image then fades to the company logo and the tagline: “Chicken with Taste”). Another punning slogan from a television commercial for Kotex feminine protection products is “Kotex fit. Period.” Certainly, the media are not above using puns in their reports (e.g. a feature on the June 8, 2004 edition of *Daily Planet*TM reported on “a new skate that could give the Calgary Flames an edge.” A piece on the recent astronomic phenomenon called the “Transit of Venus” ended with the show host’s tongue-in-cheek version: an animated illustration of a bus stopping to pick up Botticelli’s *Venus* – a visual pun).³ Arthur Asa Berger claims that, “there is no subject, whether it be sex, marriage, politics, religion, education, work, sports – you name it – that has not been ridiculed, joked about, and used or abused in one way or another” (Berger 1993: 1). The same can be said of wordplay: nothing and no one can escape the forked tongue of Janus, the patron god of the pun.⁴

Although they may be everywhere, puns are rarely celebrated for their ingenuity. Rather, as experts on the topic will often state, puns are marginalized. They have consistently been labelled ‘the lowest form of wit.’

The pun remains an embarrassment to be marginalized or controlled by relegation to the realms of the infantile, the jocular, the literary. It survives, tenaciously, as freak or accident, hindering what is taken to be the function of language: the clean transmission of pre-existing, self-sufficient, unequivocal meaning (Attridge 1988: 140).

³ <http://www.exn.ca/dailyplanet/view.asp?date=6/8/2004> (June 12, 2004).

⁴ In Roman mythology, Janus is the god of passages and doorways. Walter Redfern refers to him as the “pun deity” because he is typically depicted as having two faces gazing in opposite directions, i.e. he is duplicitous (Redfern 1984: 87).

However, quite the opposite is true. Puns work within the natural structures of language; they both explore and exploit in such a way as to demonstrate language's capacity for play and at the same time reveal the author's (or punster's) cleverness and wit.

Dirk Delabastita gives a basic definition of wordplay as "deliberate communicative strategy, or the result thereof, used with a specific semantic or pragmatic effect in mind" (Delabastita 1997: 1-2). However, as this definition is very broad and perhaps even a bit vague, I will attempt here to elaborate on it in detail. All verbal play functions on two basic principles. First and foremost, wordplay works by exploiting a fundamental characteristic of language: polysemy. That is, identical forms (phonically or graphically) are used to express multiple meanings. Polysemy is an economic device in language, saving time and effort on the part of the speaker or writer; however, punsters take advantage of this linguistic economy precisely because it is a source of ambiguity. A punning example based on syntactic ambiguity is the following newspaper headline: *Enraged cow injures farmer with axe.*⁵

Some linguistic categories⁶ that convey language's economy and which are often employed for their punning possibilities are as follows. Homonymy, different words that are both spelled and pronounced alike, or a word or phrase with different possible interpretations. Delabastita makes a distinction between polysemy, one word with multiple meanings, as in *master* (e.g. noun vs. verb), and homonymy, multiple words

⁵ <http://www.ccl.umist.ac.uk/teaching/material/headlines-ans.html> (June 12, 2004).

⁶ In order to maintain congruity with my main sources, in this section I will use general linguistic categories. However, in the analysis (Chapter 4) I use categories that are specific to wordplay in my classification. These were all assembled from Dupriez's *Gradus, A-Z* (1991).

alike in spelling and pronunciation, because these have etymologically different origins, such as the word *second* (time vs. rank) (Delabastita 1997: 5). In my analysis of the wordplay in *Tres Tristes Tigres* and its translations, I label the wordplay units that look and sound alike (homonyms or homographs) with the rhetorical category of *antanaclasis*.⁷

The term homophony refers to different words with identical pronunciation (e.g. *jeans* and *genes*, words that are often used interchangeably in puns). Similar to homophones are oronyms, combinations of words (i.e. phrases) that are pronounced alike due to continuity of speech (i.e. the concept of *liaison* in French).⁸ For example, “What did the cow say to her calf late one night? – It’s *pasture* bedtime.” In the analysis I treat homophones, oronyms and other wordplay based on changing orthography under the category of *allograph*⁹ (e.g. the play on the character Silvestre’s name as *Silver Starr*¹⁰).

Lastly, heteronymy indicates words that have equivalent spelling but different pronunciation (e.g. *bow*: as in *bow and arrow*, and as in *take a bow*). However, according to Walter Redfern, these are far rarer in punning than homophones because of the latter’s uniformity of sound (Redfern 1984: 28). Sound-alike words and phrases are delimited under the category of *paronomasia* in the formal analysis of this thesis.

⁷ Dupriez 1991: 43 (see definition in Chapter 4).

⁸ http://www.fun-with-words.com/nym_oronyms.html (June 12, 2004).

⁹ Dupriez 1991: 24 (see definition in Chapter 4).

¹⁰ *TTT*, p. 279.

As stated above, wordplay makes full use of the duplicity or ambiguity in language by playing upon linguistic accidents. Puns exploit the relationship between the arbitrary formal similarity or identity of words and phrases and their semantic differences. That is, they create a humorous effect by remotivating the manifest (or surface) meaning of an ambiguous phrase and shifting the focus onto the latent (or hidden) meaning. “As a result, we get simultaneous, competing references in the same unit” (ibid.: 26). They do this by intentionally setting up the context of the utterance such that two possible meanings of a word or unit can both be ‘motivated’ at the same time. As in all discourse, context dictates meaning. However, in this case the association of disparate meanings causes a disruption in the reader or listener’s expectations because it digresses from the usual utterances of everyday discourse. The receiver is thus caught up in a continuous semantic fluctuation between the two ambiguous connotations.

This brings us to the second principle of wordplay. “The pun demands close collaboration or complicity between reader and author, listener and speaker. [...] The pun is versatile and encourages versatility in its receivers, who identify with the deliverer if the process succeeds” (ibid.: 180). In order for the humorous manifestation of the wordplay utterance to take full effect, the active participation of the receiver is required. That is, the receiver must comprehend (or ‘get’) the second or underlying meaning. He or she must have previous knowledge of the references alluded to in the joke. However, the effect of the pun can be attributed to the intentionality of the author or comic only to a certain extent. As deconstruction theory explains, the reader or addressee actively interprets the meaning of a text. That is, each reader uses his or her own personal

knowledge and experience to decipher the pun, and some readers may be more receptive to wordplay than others. At the same time, we must keep in mind the existence of certain control mechanisms, such as reading strategies and social conventions, that also play a large part in both the production and reception of wordplay. These “boundaries which legitimate and exclude in order to produce meanings and values [are] themselves rooted in the ideology of our place and time” (Attridge 1988: 154).

Historically, wordplay has had its eras of proliferation and marginalization. Humans have been playing with language since the earliest ancient civilizations. Many early societies had oracles or high priests that were consulted regarding their specific society’s future, the fate of the patriarch, the naming of the children of the nobility, etc. The oracles would often reply in the form of riddles deliberately imbued with double entendres that required the receiver of the prophecy to deduce their own interpretation. Along the same lines, ancient languages, such as Sumerian, were written in monosyllabic ideograms (like modern Chinese) that were polysemous and thus any text lent itself to multiple meanings (Redfern 1984: 35-36).

From ancient times onward to the Middle Ages (and even beyond), legends and proper names were phenomena in which associative meanings reigned. For instance, biblical names are said to have meaningful connotations. For example, Adam purportedly comes from the word *adamah* meaning earth (i.e. the ground from which he was created) and Jacob originated from the ancient Hebrew word for heel because he was born holding

onto his brother Esau's heel (ibid.: 37).¹¹ Are these (and other proper names) truly preordained, or are they just common cases of anachronistic etymology?¹² Myths and legends were also told or written with double entendres. Maintaining messages with multiple complex meanings allowed the listeners to interpret significance into what may otherwise have been an unfulfilling existence.

Punning has also had its share of critics. For example, whereas the Renaissance and Elizabethan eras were favourable to wordplay, the Restoration in England and the period of '*la bienséance*' in France in the seventeenth century attempted to ban puns from higher forms of art such as poetry and literature. According to Redfern, it was the pulpit punning during Bishop Andrewes' sermons that may have triggered the disapproval of the Restoration dramatists (52-53). The use of wordplay was seen as a subversive activity for its disruption of the 'normal' communicative purpose of language and obviously for the wordsmiths' abilities to express their intellectual freedom. "Such a diversion, such a reminder that words can come adrift of their bases, is precisely what anti-punners object to" (ibid.: 57). The eighteenth century brought a resurgence of wordplay from writers such as Jonathan Swift and Laurence Sterne; however, criticism of puns continued throughout the eighteenth and nineteenth centuries despite their increased presence in literature. In brief, wordplay has always met with some form of opposition from moralist groups in society. Its main proponents have been the very poets, dramatists and authors who most prolifically use the pun in their work, and perhaps those open-minded readers who enjoy a good chuckle at uncovering a double entendre.

¹¹ These two examples may be considered onomastic wordplay.

¹² *Agnominatio* is the literary device used to express the play between proper names and their referents (Dupriez 1991: 19).

Nevertheless, as both Guillermo Cabrera Infante and Suzanne Jill Levine have pointed out, wordplay is used not only to uncover latent meanings, but also to cover up sadness or difficulty. Humour can often be used as a cathartic means to deal with one's own inadequacies, to manage anger and worries, and it is a politically correct way of expressing one's hostilities (e.g. political jokes, taboo puns, etc.) (Berger 1993: 123). That is, laughter is sometimes the best medicine. This inherent ability of the pun to cover up emotions and to conceal tacit meanings can also be regarded as subversive. For example, by making duplicitous statements the political punster can incite popular opinion against an unfavourable regime, perhaps with the expectation that those in power would fail to pick up on the subversive message. The failsafe, of course, is that "the punner can take refuge [...], behind the pretence that he did not intend the other meaning in the double entendre" (Redfern 1984: 96). To summarize, wordplay functions via the deliberate manipulation of ambiguity – a natural occurrence in language – and the understanding on the part of the receiver of its deliberateness. For example, when someone adds the phrase 'no pun intended' at the end of an ambiguous statement, he or she most likely did intend it and is purposely drawing the receiver's attention to the play on words. Nevertheless, it is usually all in good fun:

A scientific age like ours tends to worry about this aspect of language [...] meaning should be mathematical, unambiguous. But this plurality of reference is in the very nature of language, and its management and exploitation is one of the joys of writing.¹³

¹³ Burgess, Anthony. *Language Made Plain* (1964). Cited in Redfern 1984: 131.

1.1.2 Wordplay in Translation

In the introduction to this chapter, I briefly alluded to the prolific ability of James Joyce to play with words, not only in his own language(s) (English and Irish), but others as well (e.g. French, Italian) in a translingual melting pot of wordplay. He was a polyglot punster and Guillermo Cabrera Infante could be considered his contemporary Cuban counterpart. *Tres Tristes Tigres* could be seen as a text parallel to *Finnegans Wake* in terms of its prominent levels of wordplay, ambiguity, multilingualism and intertextuality. However, as mentioned earlier, there are certain ‘mechanisms’ present in any language or literature which stem from existing ideologies and social conventions that “limit, fix, or control the text’s infinite semantic potential,” thereby also controlling the proliferation of wordplay (Delabastita 1997: 7). As well, reading strategies reflect the acceptance of wordplay at a given point in time. It may be useful for translators to keep these factors in mind in the process of translation, as well as for critics who review translations of texts rich in verbal play. In this next section I will broach a number of questions currently occupying research in translation studies regarding the translation of wordplay.

Firstly, I will briefly touch upon the notion that wordplay is untranslatable. This concept has endured for a very long time. Some critics, such as Joseph Addison for example, have even applied the untranslatability factor as a defining characteristic of wordplay:

The only way to try a Piece of Wit is to translate it into a different language, if it bears the test you may pronounce it true; but if it vanishes in the Experiment, you may conclude it to have been a Punn.¹⁴

Yet pun-filled texts have undeniably been translated all along. The literary works of great wordsmiths such as Shakespeare, Raymond Queneau, Lewis Carroll and James

¹⁴ Addison, Joseph. *Spectator*, 1965: vol, 2, p. 263. Cited in Redfern 1997: 265.

Joyce have all been translated into other languages. The mere fact that such translations exist (and the two translations that are the focal point of this thesis are also excellent examples), proves this belief to be false.

The notion of untranslatability stems from the fact that some types of wordplay do, more or less, resist translation. Every language has evolved with its own idiosyncratic elements that may not be easily transferred into another language, especially where cultural evolutions and linguistic histories vary widely. However, much like translating idioms or proverbs, among other literary and poetic forms, the translation of puns is rarely a literal one. So long as the double entendre and the ludic effect of the wordplay are maintained from source text to target text, the translation is successful. Quite often this entails finding a corresponding pun already existent in the target language.

In *Tres Tristes Tigres*, the linguistic complexities of the text required considerable creativity on the part of the translators. The French translator, Albert Bensoussan, found that the best way to deal with the intricate wordplay was to transpose the visual forms into comparable versions in French. For example, the standard Spanish palindrome “*Dábale arroz a la zorra el abad*” was simply substituted by the classic French palindrome “*Elu par cette crapule*” (Bensoussan 1999: 110). Another option would be to innovatively approximate the wordplay unit such that the play on words continues to be expressed in the target text. Both translators featured here have taken the logorrhoeic plays on proper names in the chapter entitled “*Rompecabeza*” (“Brainteaser” / “*Casse-tête*”) and modified them only inasmuch as they are counterparts of the source text plays.

For example, Suzanne Jill Levine translated the following play on the character Rine

Leal's name as:

*Rinoceronte, Rinedocente, renecente, Rinecente, como luego hubo un Rinacimiento seguido de un Rinesimiento, Rinesemento, Rinefermento, Rinefermoso, Rineferonte, Ronoferante, Bonoferviente, Buonofarniente, Busnofedante, Bustopedante, Bustofedonte*¹⁵

Rinecerous, Rinaidecamp, Rinaissance, leading to general Rinformation and Rineffulgence followed by a Rinegation and back to Rinessentials and Rinephemera, Rinetcetera, Rineffervescent, Bonofarniente, Bonosirviente, Busnofedante, Bustopedant¹⁶

These two examples show that wordplay is in fact translatable. What critics have been focusing on is that the translations are not “exact” and that there are often “losses” in the transfer. However, no translation is ever an exact target language equivalent of its source text; there is always a fine balance of gains and losses. In the case of wordplay, linguistic equivalence is even less of an issue. Rather, translators resort to utilizing their creative skills to devise methods that work best for the translations they are faced with. Often this entails being ‘unfaithful’ to the source text in order to find functionally appropriate textual equivalents. Translating puns “entails having a punning mind, a mind open to quick and numerous associations” (Redfern 1997: 264).

The strategies used by the translator depend to a large extent on the type of text or discourse that is being translated. That is, a fictional text would have different ‘technical constraints’ than a non-fictional one. The same applies to written versus spoken discourse; dubbing versus subtitling a film, etc. Yet at the microtextual level, the translation of puns can have even the most resourceful translators constantly on their toes because “*so many* different and usually *such conflicting* constraints (formal ones as well

¹⁵ *TTT*, 1990: 153.

¹⁶ *Three Trapped Tigers*, 1978: 214.

as semantic and pragmatic ones) crowd in on the translator in the narrow textual space of a few words that the need to prioritize becomes much more acute than in ‘ordinary’ translation” (Delabastita 1997: 10, 11. Emphasis in original). Therefore, there are many factors that guide the choices the translator makes as he or she works on a wordplay-laden text. These factors are not only linguistic and textual, but paratextual as well: the translator has to consider any directives proscribed by the client or employer, as well as the potential reception of the target language audience. Furthermore, the translator’s choices in a wordplay translation can ultimately reveal his or her ideological inclinations.

It is quite evident that the translation of puns involves more than just linguistic issues such as creative morphology or ambiguous syntax. As many scholars have shown, including Malcolm Offord (1990), Frank Heibert (1993) and Dirk Delabastita (1996), studying the linguistic structures of wordplay is a good starting point for the analysis of its translation, especially as the translator’s strategies are often determined by existing linguistic possibilities (Delabastita 1996: 131). In the analytical portion of this research study, I have developed a typological account of the translation strategies of Albert Bensoussan and Suzanne Jill Levine based on the following model formulated by Dirk Delabastita (1996):

TABLE 1: WORDPLAY TRANSLATION STRATEGIES¹⁷

PUN → PUN:	The source-text pun is translated by a target-language pun, which may be more or less different from the original wordplay in terms of formal structure, semantic structure, or textual function
PUN → NON-PUN:	The pun is rendered by a non-punning phrase which may salvage both senses of the wordplay but in a non-punning conjunction, or select one of the senses at the cost of suppressing the other; of course, it may also occur that both components of the pun are translated ‘beyond recognition’
PUN → RELATED RHETORICAL DEVICE:	The pun is replaced by some wordplay-related rhetorical device (repetition, alliteration, rhyme, referential vagueness, irony, paradox, etc.) which aims to recapture the effect of the source-text pun
PUN → ZERO:	The portion of text containing the pun is simply omitted
PUN ST = PUN TT:	The translator reproduces the source-text pun and possibly its immediate environment in its original formulation, i.e. without actually ‘translating’ it
NON-PUN → PUN:	The translator introduces a pun in textual positions where the original text has no wordplay, by way of compensation to make up for source-text puns lost elsewhere, or for any other reason
ZERO → PUN:	Totally new textual material is added, which contains wordplay and which has no apparent precedent or justification in the source text except as a compensatory device
EDITORIAL TECHNIQUES:	Explanatory footnotes or endnotes, comments provided in translators’ forewords, the ‘anthological’ presentation of different, supposedly complementary solutions to one and the same source-text problem, and so forth.
[N.B.]	All these techniques can moreover be combined in a variety of ways: witness the typical example of a pun being suppressed (PUN → NON-PUN), with a footnote explaining what was left out and why (EDITORIAL TECHNIQUE) and with a compensatory pun elsewhere (NON-PUN → PUN).

¹⁷ Adopted from Delabastita 1996: 134.

In the analysis, I first established a systematic typology of the wordplay in the source text that was loosely based on Malcolm Offord's 1990 sophisticated study of Shakespearean puns; however, I used existing rhetorical devices as category labels instead of developing an elaborate classification system with multiple subdivisions, such as his. Subsequently, I applied Delabastita's schemata (above) to ascertain the underlying techniques the translators employed in their respective translations of the wordplay in the selected section of the source text.

Although it is the case that all translations involve some sort of linguistic shift, wordplay translation demonstrates the translators' creativity and possibly their ideological inclinations. "Such shifts may affect the pun's formal structure, its linguistic make-up, or its meaning content. Sometimes even its immediate or wider textual environment has to be altered, namely when a new contextual setting has to be created for the target-text wordplay to come to life" (ibid.: 135). My ultimate purpose was to determine whether the strategies used by the translators would demonstrate translation shifts that are significant enough to be construed as ideologically motivated (i.e. resistant or subversive translations).¹⁸ However, it is just as important to bear in mind that the intentions of the translators may not be detected by a microtextual analysis of the wordplay units alone. This certainly begs the question: How does the translation of wordplay function to demonstrate the translator's ideological cards? The fact of the matter is that wordplay, such as that found in *Tres Tristes Tigres*, by its very nature tends to have subversive qualities.¹⁹ As mentioned earlier in this chapter, on one level the pun's intentional

¹⁸ The results of the analysis are reported in Chapter 4 (Analysis & Discussion).

¹⁹ This issue will be discussed in further detail in Chapters 2 and 3.

exploitation of ambiguity can be seen as disrupting the very communicative function of language, while on a deeper level, an activist with an aptitude for playing with language may use this to his or her advantage by concealing subversive meanings in seemingly benign utterances. In much the same way, translators' choices in a wordplay translation may reveal their ideological stance, regardless of whether the translation is subversive or conservative. However, their beliefs and values, as much as anyone else's, are influenced by the ideological system shared by the society in which they function. That is, the macro-level context of the translation situation will likely govern the translators' approaches to a great extent. Therefore, in order to acquire a more comprehensive answer to the question above, I have looked beyond the micro-structural units of wordplay and explored other textual and paratextual information such as the translators' own comments on the translations as well as comments and critiques by translation scholars.²⁰

The discussion in this section has clearly demonstrated that the translatability of wordplay is not an all-or-nothing issue, but rather involves a greater or lesser degree of compensatory shifts to recreate the pragmatic function of the verbal play rather than an exact linguistic transfer of the individual wordplay units of the source text. Wordplay translators are often punsters themselves and can usually find creative solutions if they utilize the linguistic and textual resources available to them (Delabastita 1994: 226). For example, Suzanne Jill Levine (1991) mentions flipping through a phone directory to find a comparably playful name for a character.

²⁰ The evaluation of paratextual data will be compiled in Chapter 4 (Discussion).

One issue in wordplay translation that may remain unresolved is that of authorial intent. Despite the range of possible strategies available for translators to use, they, along with readers of wordplay texts, must distinguish between intentional wordplay and unintentional ambiguity (Delabastita 1996: 132-133). Should the translators ‘clean up’ the source text by disambiguating such irregularities, and possibly the surrounding context, or should they translate it as it stands and let the target language readers judge for themselves? How much assurance can the translator have that the source text author did (or did not) intend the ambiguous verbal play? This is difficult to ascertain, especially with a linguistically experimental text such as *Tres Tristes Tigres* in which any and all utterances may be functionally ambiguous, including the malapropisms. Post-structuralist scholars have their own slant on this issue, which states that meaning does not reside either with the author or in the words of the text itself. It resides in every reading, re-reading and re-writing of a text, *ad infinitum*. This matter will be discussed further in the next section. In the meantime I would side with Dirk Delabastita and Jonathan Culler in asserting that wordplay and its translation depend on reading strategies which are in turn informed by social conventions.

1.2 ISSUES IN WORDPLAY TRANSLATION

The pun’s traditional marginalization and the long-standing attitude of its untranslatability have led to a lack of significant investigation on wordplay. Although wordplay has gone hand-in-hand with the development of human language, serious research into the role and function of wordplay in literature has been very recent (mainly in the past 100 years) and studies into wordplay translation even more so (about 30

years). Nevertheless, there are current investigative efforts in post-structuralism, psychoanalysis, Marxism, feminism and translation studies to fill this void in the academic sphere. In the following sections, I will elaborate on certain issues in wordplay translation as seen through the critical eye of post-structuralist and feminist scholars.

1.2.1 Post-Structuralist Theory and Translation

It should be mentioned that the relationship between post-structuralists and translation scholars did not start out amicably. This was due in large part to the deconstructionist philosophical postulation that translation could not exist as an absolute phenomenon because all words and texts acquire their meaning from all other words and texts in the system (i.e. language). Accordingly, textual meaning is elusive and theoretically, no reader or translator could ever truly isolate and control it (Delabastita 1997: 6). This notion presents a special concern for wordplay translation because the duplicitous nature of verbal play is already associative. Post-structuralists see punning as resisting definition, classification and especially translation. Of course, translation scholars disagree: they are able not only to verify the empirical existence of translations, but, as discussed earlier, they see wordplay translation “as a cline, i.e. a relative rather than an absolute category: translatability is a function of particular textual properties and concrete linguistic or textual conditions rendering puns *more or less* translatable” (Delabastita 1994: 226).

According to Kathleen Davis, however, this whole debate is actually a misconception. She explains how post-structuralists and translation scholars are principally involved with

the same linguistic and textual issues and that “the most intractable translation problem, wordplay, [is, in fact,] a major concern of post-structuralism, as well as a prominent feature of its discursive method” (Davis 1997: 24). In order to pinpoint the post-structuralist position on the nature of translation and translatability, most scholars look to the writings of deconstructionist philosopher Jacques Derrida; however, it can be argued that the actual intersection of post-structuralism and translation studies most likely occurred much earlier with Walter Benjamin’s text, “The Task of the Translator,” which posits translation as forming the ‘afterlife’ of the original text (ibid.: 23). This relates to the belief that meaning does not reside within one particular word, phrase or text, but is created and re-created with every new reading or re-writing, which is the very backbone of deconstruction theory.

Ultimately, the post-structuralist conception of untranslatability refers to the philosophical notion that meaning and truth are essences that exist beyond language and translation is therefore rendered impossible (ibid.: 31). This notion is obviously not true: meaning is a fundamental function of language and all textual elements ascribe their meaning from their opposition or difference to all the other elements therein. Therefore, translation is possible, especially at a practical level, because translators will refer to the context for disambiguation. Also, each culture, society and language has its own rules or social conventions for limiting completely free or endless associations.

As far as wordplay is concerned, because it is a special case of language that deliberately presents polysemous interpretations and it is specific, or ‘self-referential’ to one

language, wordplay both demonstrates and calls for special attention to context. However, Davis argues that, from the point of view of post-structuralism, context does not provide 'natural' limits in itself and therefore is always potentially unstable (ibid.: 36). It is, in effect, the socially established boundaries (i.e. linguistic and semiotic rules and social practices) that essentially produce the meanings of the wordplay. It is therefore important to pay close attention to the linguistic and cultural context of wordplay as it may offer a glimpse into the inner workings of a particular language and culture. Consequently this is crucial to translation because, as Derrida points out, the self-identity, or 'signature,' of a language cannot exist in isolation and therefore requires affirmation via the 'countersignature' of translation into another language. That is, the original owes its existence (its afterlife) to the translation.

By its very nature deconstruction does not allow itself to be 'encapsulated.' The mission of deconstruction is to push the boundaries of a unifying definition, not only for the term itself, but for all things: "texts, institutions, traditions, societies, beliefs and practices of whatever size and sort [...] do not have definable meanings and determinable missions" (Caputo 1997: 31).

The theory of deconstruction is most closely linked to its greatest proponent, French poststructuralist philosopher Jacques Derrida (1930 – 2004). This philosophical movement began in the 1960s and aims to 'deconstruct,' question and criticize, "traditional assumptions about certainty, identity, and truth" (AHD online²¹). Although, as mentioned above, deconstruction can be used to dissect and analyse larger social

²¹ <http://www.bartleby.com/61/96/D0079600.html> (June 23, 2004).

structures, such as traditions, values and ideologies, it is most commonly applied as a method of literary criticism to dismantle the supposed or intended meaning of a text.

According to deconstruction:

- There is no one reading of a text; every reading represents a different interpretation of that text;
- Meaning is not static; it is always dependent on context;
- The reader is an active participant in the construction of meaning in the text;
- There is an interrelationship between all texts.

Deconstruction reveals that at every point of contact with a text, meaning(s) that emerge.

For example, from the writer sitting down to put words on paper, (which supposedly express the reflection of a ‘real’ or imaginary situation), to readers who bring their own cultural background and personal experiences to the reading of the text, meaning is created and recreated in a multitude of possible contexts. The work is never fully complete: with every new context, reading, translation, critique, etc., new meanings and interpretations are added and interwoven into the fabric of the text (Davis 2001: 59).

Post-structuralist theory serves as a useful tool in translation studies because it encourages us to think differently about the ways in which meaning and language are interconnected and how they function within the processes of translation. Deconstruction challenges the long-standing concepts of equivalence and faithfulness, stability of meaning, authority of original, etc. The explanation for this lies in Derrida’s critique of structuralist linguistics. He claims that the signifier does not point to a signified referent “outside of language,” but rather forms part of an infinite labyrinth of signifiers (ibid.:

13). Therefore, meaning does not reside within a single text because all words and texts (all signs) are interrelated. What this means for translation is that the source text can no longer be ascribed with superiority over the target text. The translation can thus be viewed as standing on equal footing with the source text, as a text in its own right and as a component in the limitless network of texts. Furthermore, translation can no longer be seen as a straightforward ‘transference of meaning.’ The translation is not simply an object that is taken out of one linguistic or cultural box and reassembled to fit a different linguistic or cultural box. It is a “performative act” in which the translator actively participates to create meaning. As a translating subject, the translator is an “economic, social, sexual, racial [and] cultural” being (ibid.: 58). The choices the translator makes will reflect his or her personal and ideological background because translation is essentially a political act. Therefore, deconstruction theory, in a sense, gives the translator creative license.

To summarize, deconstruction does not offer absolute techniques for interpreting a text. It is an approach to literary criticism that opens up all texts to analysis and ‘re-contextualization.’ The most important point that arises from deconstruction theory is that nothing is ever set in stone; everything is open to interpretation, including translation. It therefore becomes necessary for “translation scholars to recognize and continually re-examine the ways that they produce the objects of their own analysis” (ibid.: 25).

1.2.2 Feminist Ideology and Translation

Despite the early misunderstandings between post-structuralists and translation scholars, feminist translators soon adopted post-structuralist notions and practices of textual and linguistic deconstruction to break free from the patriarchal allocation of meaning and create a language that was ‘gynocentric’; that is, a language that expresses women’s realities from their own perspective (von Flotow 1997: 48). One common denominator in both the post-structuralist and feminist efforts to deconstruct mainstream language and ideology is the use of wordplay as an instrument in those efforts.

In the era of avant-garde feminist literature in North America and Western Europe in the 1970s and 1980s, wordplay was a widespread tool used to deconstruct patriarchal ideologies, and to demonstrate women’s abilities to be creative, intelligent and politically conscious. The comical nature of verbal play could make the experience of reading such literature both entertaining and enlightening. However, two main concerns arise when such pioneering texts require transmission into another language and culture. First of all, ‘feminist wordplay’ is very difficult to translate, precisely because of the language and culture-specific references exploited by the wordplay. For example, it may be tricky to translate the commonly used term ‘womyn,’ which adopts the ‘y’ from ‘gyne’ (woman in Greek), and accentuates the female while deconstructing the phallogentric word ‘man’ precisely because it is based in English language and culture, the word woman deriving from the Old English term ‘wifman’ (wife-of-man). In Spanish and French, for instance, the terms for ‘woman’ (*mujer* and *femme*), are not derivatives of the terms for ‘man’ (*hombre* and *homme*). Therefore, the translator would have to creatively find or invent a

pun that reflects the insistence on the female and attempts to deconstruct the elevated status of the male. Thus, the question of translatability arises once again. Secondly, the translation of feminist wordplay “highlights problems in cultural and historical differences” between women around the world (ibid.: 51). For instance, while women in industrialised nations strive for a voice within academic and political institutions, women in underdeveloped nations may still be fighting for basic essentials such as education and medical care. The issue here is whether such innovative feminist wordplay is truly accessible to target language readers of different cultures and social standings.

To remedy the first situation, there is a need for equally innovative translation strategies. Translators have a number of options available to them when tackling the translation of wordplay (see Table 1 above). The most effective of these would be to find and/or create similar target language puns or metaphors that maintain the polysemy of the original instead of selecting only one of the possible interpretations of the wordplay unit. Certainly, the use of explanatory footnotes is another option for translating difficult wordplay, especially where the target culture has yet to develop a certain concept. However, copious footnotes may also deter from the main text and thus make the reading more of a chore than entertainment. As the saying goes, the best way to kill a joke is to explain it. Nevertheless, the translation context plays a major role in how the translation is approached. As will be discussed further on, the specific translation situation arising from the avant-garde feminist literary movement in Quebec adopted the exact innovative strategies used by the authors of the movement.

In the process, translation came to be viewed as creative and cooperative interaction, rather than suspect and uncertain approximation. And the challenge that wordplay

translation presented was answered with ‘polysemic’ approaches in which the translator used unorthodox, multiple methods to deal with multiple meanings [...] (ibid.: 54).

The question of accessibility is not a matter quite so easily resolved. The fact that the translation of Quebec feminist writers occurred within a specific historical context is the main issue. The translations were not only a cooperative effort that formed part of the feminist writing project, but there was also a ready audience awaiting these translations in English-speaking Canada. Countries in which feminism has not developed in the same fashion or to the same extent as in North America or Western Europe may not be prepared to deal with such innovative writings or translations (ibid.: 64). Nonetheless, the exigency remains for women translators to not sit back in silence, but rather to make their voices heard through their work by actively participating in the creation of meaning. That is, (re-)reading the source text from a feminist perspective and voicing that perspective in their re-writing of the text. It is anticipated that in the long run, this candid subversion of texts in translation will not only lead to translators’ visibility as authors in their own right, but also to the breakdown of the conventional notions of translation as faithful reproduction of an all-powerful original.

To elaborate on the subject of feminist revisionism in translation, I will give a succinct overview here of the issues facing women translators throughout the history of translation at both practical and abstract levels. Theories of translation have traditionally fallen under two major categories: *sourcier* versus *cibliste*²². On the one hand, *sourcier* theorists advocate a faithful reproduction of both the form and meaning of the source

²² The terms *sourcier* and *cibliste* can be attributed to Professor Jean-René Ladmiral, who originally utilized them as paronyms of *sorcier* (sorcerer) and CBiste (referring to Citizens’ Band radio).

text; whereas on the other, *cibliste* proponents prefer a target-oriented translation that mainly focuses on domesticating a foreign text, thereby eliminating any peculiarities of the source language culture so that the target text appears to have belonged to the target culture all along. Feminist translation scholars and translators have criticized the discourses of both these seemingly opposing theories because, until recently, they were couched in sexual metaphors. As Lori Chamberlain reveals, the *sourcier* concept of fidelity is intimately related to the contract of marriage. One of the best examples depicting this metaphorical correlation between translation and gendered stereotypes of male-female relationships is the concept of “*les belles infideles*,” a term coined in the seventeenth century that has endured until recent times. It directly sets up the double standard that what is beautiful (a translation or a woman) is necessarily unfaithful. Therefore, the translator (wife/mother) must be faithful to the original author (husband/father) in order to reproduce a legitimate translation (offspring) and maintain the ‘natural’ patrilineal authority. *Cibliste* translations have been associated with the metaphors of conquest, be it territorial or sexual. This is a perfect metaphor for a colonizing power as it upholds their right to rape and pillage the colonized nations politically and economically, the captive women, and cultural products, such as literature, to be translated and adapted to the colonizing culture’s canon (Chamberlain 1992: 58-62).

Regardless of the metaphors, concepts of translation have always been expressed from the male point of view. Feminist translators have thus adopted the post-structuralist notion of intertextuality which states that all texts are essentially interlinked. That is, there is no original text; all writing is rewriting. Therefore, they are calling for a

fundamental re-examination of “the hierarchies that have subordinated translation to [...] originality” (ibid.: 69). To do so, feminist translators in the past few decades have taken the crucial ‘next step’ and are now openly subverting the text to express their experiences as women. They are confronting the traditional patriarchal attitudes toward translation and even “conventional language use *per se*” (von Flotow 1991: 81).

1.2.3 Translation and *Subversion*

Throughout the discourse of feminism and translation the main focal point that has surfaced is the insistence by and for women translators to take a feminist ideological position vis-à-vis their work by adopting appropriate measures to subvert the source text in translation. It would be advantageous at this time to look at the various existing definitions of the term ‘subversion’ to gain a grasp of what is truly involved.

General and political science dictionaries refer to subversion as an aggressive political act such as a secret conspiracy to undermine an institution of authority or an attempt to overthrow the government (Scruton 1996: 536). Literary scholars have adopted this term for its allusion to covert resistance against an established order, and use it in reference to certain types of literature to indicate transgressive techniques implemented by authors to question conventional hierarchies (and presumably cause readers to do the same).

Subversion in literature requires a fine balance between literary creativity and political motivation. For instance, in *Tres Tristes Tigres* the pervasive theme of longing for the carefree lifestyles in Havana in the pre-Castro era is intertwined with entertaining elements such as humour and literary parodies.

Transgressive literature often takes the form of Bakhtinian images of the carnivalesque or Menippean satire, a form of parody that blends different literary styles and switches quickly between different points of view.²³ This includes such things as combining ‘high’ (elite) and ‘low’ (folk) cultural elements; deconstructing standard notions of “literary genres and conventions, psychic forms, the human body, geographical space, and social order;” focusing on potential linguistic measures of resistance by way of mixing social registers; imbuing the text with polysemous and ambiguous discourse; and parodying canonical literature (Booker 1991: 8, 13, 245). The main features of a ‘politicized’ text are the appearance of inverted hierarchical orders and/or subtle suggestions of alternatives to the established orders.

Feminist literary critics are even more specific in detailing which literary characteristics constitute a subversive text. According to Lorna Irvine, women in literature have been traditionally equated with powerlessness. In their ‘linguistic alienation’ women often have to struggle between creating a unique language that reflects their individuality as women and appropriating the language of the oppressor (i.e. patriarchal or phallogocentric language) that would perhaps reach a wider audience. Women authors have taken recourse in writing covert narratives. In an effort to emphasize the dialectics of gender, women utilize a great deal of symbolism and metaphor in their literary works (Irvine 1986: 10-11). For instance, descriptive images of eyes and voices may signal the need to read between the lines, that is, ‘seeing’ or detecting hidden meanings that are not explicitly stated in the text. As well, images of games and disguises may symbolize

²³ See Chapter 3 for a discussion of Cabrera Infante’s use of parody and satire in *Tres Tristes Tigres*.

covert stories that the reader can uncover. One of the most common themes in feminist 'subversive' literature is the female body, followed by women's relationships to their female friends and relatives (i.e. 'female camaraderie'). Suffice it to say that there are extensive elements and textual structures that can be applied to politicize a text from a feminist ideological perspective. At any rate, "the language used, suppressed, has evolved in subversive, often coded ways, announcing itself through metaphors that [...] alert the reader to underlying themes. Peculiarly ambivalent tensions, between the seen and the implied, between the manifest and the latent, between what is assumed and what is, further stress subversion" (ibid.: 16). Overall, there is a dynamic exchange between author and reader: the feminist author covertly informs the reader of latent meanings in the text by using coded images and readers use their knowledge and experience to 'read between the lines.'

As discussed earlier, feminist translators and translation scholars have taken the term subversion as used by feminist literary critics to deconstruct notions of fidelity and superiority of original/author over translation/translator. In the late 1970s and 1980s *Québécoises* writers emerged onto the political stage with a highly experimental feminist writing project. This project, in turn, influenced feminist translators to take an active role in identity politics through the medium of translation. As a direct response to the need to translate the avant-garde feminist Quebec writers for an English-speaking audience, feminist translators adopted the very approaches and techniques of these writers. This initial translation project then developed into a dialectics of gender politics in translation. This innovative feminist approach to translation (which included "supplementing,

prefacing and footnoting, and ‘hijacking’” the text), originated with the translation of *Quebécoises* feminist writers whose writing was “highly experimental”:

Feminist translation is thus a direct spin-off from the experimental work by Quebec women writers; it is a phenomenon intimately connected to a specific writing practice in a specific social conjuncture. It is an approach to translation that has appropriated and adapted many of the techniques and theories that underlie the writing it translates (von Flotow 1991: 74).

Feminist writers and translators have developed a new pluralistic language that is more conscious of gender issues, thereby bringing to the forefront voices that have been previously marginalized. However, as Luise von Flotow points out in the quotation above, it is important to note that the practice of women translators intervening in the source text began as a direct response to the need and/or desire to translate avant-garde Quebec feminist writers. Nevertheless, feminist translation practices of ‘subverting’ a text can also be generalized and used by translators to show their own voice in the translated text by applying deconstructive techniques even on a small, less brash, scale.

Translation scholars with a post-structuralist slant such as Lawrence Venuti also call for a ‘re-contextualization’ of the contracts of fidelity and transparency in translation. One factor that the theorists mentioned here reiterate is that both readers and literary critics must engage in reading strategies that specifically emphasize the subversive elements of the text to actively participate in the project of deconstructing conventional and patriarchal language and beliefs:

Feminist and poststructuralist theory has encouraged us to read between and outside the lines of dominant discourse for information about cultural formation and authority; translation can provide a wealth of such information about practices of domination and subversion (Chamberlain 1992: 72).

Finally, I wish to consider Suzanne Jill Levine's position on this topic, especially since her self-portrayal as "subversive scribe" was what compelled me to explore whether she, or the French translator Albert Bensoussan, truly attempted to show their own voices in the translated text. Throughout her book, Levine demonstrates a keen understanding and identification with post-structuralist theory, wherein she alleges her belief in the equal status of translation and original, as well as the infinite intertextuality of all texts (e.g. she claims that *Three Trapped Tigers* is a parody of *Tres Tristes Tigres*, which is itself a parody of a number of other literary texts). Could it be possible, however, that she theorizes one way but practises another? Although Levine calls for intervention in the text, she does not cite too many instances where she herself actually takes such invasive measures. Most often her subversions are limited to innovatively translating the wordplay and orality of the original into communicable renderings in English. In fact, Levine's own definition of 'subversion' appears to be the following:

The bringing forth of a "substratum" is implied in the concept of subversion, in which translation betrays in the traditional *traduttore, traditore* sense but also it makes evident a version underneath that becomes explicit, a latent version implied in the original [i.e. a sub-version] (Levine 1991: 7).

The principal modifications made to the English translation of *Tres Tristes Tigres* consisted of replacing such elements as the Cuban *choteo*,²⁴ which would otherwise be difficult for English-speaking readers to understand, with literary puns that would have a more 'international flavour.' That is, Anglophone readers would, according to Levine, have an easier time with such puns that parody well-known international literary titles, authors and quotes. "The incommunicable in-jokes of Havanan popular culture and the associations provoked by the play of sounds have been displaced by conceptual, graphic,

²⁴ Cuban male double-talk that mixes sexual innuendo with cultural references. (Levine 1991).

readerly in-jokes” such as “*Crime and Puns* by Bustrofedor Dostowhiskey” (ibid.: 23-24). Levine claims that these substitutions, along with the addition of American and British cultural references, constituted the main “subversive cargo” of *Three Trapped Tigers*. It is important to note that although she theorizes a re-evaluation of the authorial status of original over translation, the anecdotes of her personal experiences reveal that she was more likely to “unearth latent meanings” already in the subtext of the original rather than attempt to subversively deconstruct those meanings.

Feminist translation scholar Isabel Garayta focuses specifically on passages such as the one above in her critique of Levine’s position. Her main argument is that Levine misleads her readers (starting with the very title of the book) by using language from feminist revisionist theory to seemingly advocate (feminist) intervention in the text, when in fact she only wants a licence to play with language. The entire process has a high potential to backfire on her since she is essentially reaffirming the authority of the original (Garayta 1998: 68-69). To illustrate, instead of attempting to tone down or censor misogynist utterances in the source text, many times Levine actually expresses these even more explicitly. For example, the non-punning phrase “*Suenan las trompetas, suenan los clarines,*”²⁵ to indicate the arrival of the two girls is translated into “Trumpets off, clarions off. Strumpets on.”²⁶ Strumpet, of course, means prostitute, and although the source text does not have that insinuation, the explicit translation sustains the overall misogyny of the original.

²⁵ *TTT* 1990: 274.

²⁶ *Three Trapped Tigers* 1978: 397.

Levine continues this playing with language or double-talking in *The Subversive Scribe* and unfortunately sends her readers mixed messages. Garayta confronts Levine for not developing a discussion of sexual politics, even though she occasionally hints at the need to address such issues, especially as they refer to her relationships to the misogynist male authors that she has translated. Garayta claims that Levine's text is fraught with undertones of sexual politics, yet on the surface she avoids the topic almost entirely (ibid.: 73-74).²⁷

On a completely different note, it may be useful to consider the concept of subversion from another perspective. If we take the feminist literary definition of subversion as covert reading and/or writing, then it could perhaps be more subversive for translators to not declare their translation as politically motivated. In this sense it may be the case that both translators, Suzanne Jill Levine and Albert Bensoussan, 'subverted' the text in their own manner. A comparative examination of both translations is once again necessary. Yet it is also important to bear in mind the assertion that literary texts and their translations are born within a specific historical and ideological context. These factors often play an important role in the choice of translation strategies employed.

²⁷ I will be further elaborating on and dialoguing with Garayta's text in the Discussion (Chapter 4).

1.3 THE TRANSLATOR'S VOICE

...to translate in one way rather than another is full of ideological implications.

– Susan Petrilli (online)²⁸

The concept of ideology has arisen several times throughout this chapter. What exactly is ideology? Is it some political force that affects an entire society and all its members? Or is it something intimate and personal that affects an individual's day-to-day activity? The concept of ideology is a difficult one to comprehend. The following account provides a simple definition:

Ideology is the intricate web of values and beliefs about the world, the way it works, and how we fit in relation to it. It is often described as a “filter” through which we see, think about, and interact with the outside world, providing us with a way of making sense of the world. [...] ideological beliefs and values are so fundamental to our self-image (both as individuals and as cultures), that they are taken as “natural,” as “inevitable” as “common-sense”; we simply assume that the beliefs we hold are true, natural, and universal (Matthew Hurt, online).²⁹

Karl Marx used the term ideology in his political theory to refer to “forms of consciousness” that promote the socio-political interests of the ruling classes. Louis Althusser, on the other hand, conceived of ideology as the way that each individual perceives the world around them. “It is a collection of shared assumptions within a society about [...] how life is experienced” (Moynagh, online³⁰). Althusser also claimed that our ideology permeates the language we use to construct our image of the world around us. This has important implications for writers and translators. The language they use to create images reflects their ideology, and, at the same time, can influence the

²⁸ <http://digilander.libero.it/dplat/testi/sign/stransl.htm> (September 5, 2004).

²⁹ <http://www.english.uiuc.edu/hurt/104/Class%20Materials/Lecture%20Notes/ideology.htm> (October 3, 2002).

³⁰ <http://www.stfx.ca/people/mmoynagh/445/more-445/Concepts/ideology.html> (October 3, 2002).

way readers perceive certain aspects of their world. Translation Studies professor Lynn Penrod agrees: “Since we are always required when translating to ‘take a position’ relative to other cultures and languages, we must as well remain ever vigilant as to the nature of the position assumed” (quoted in RETS 1998: 107). That is, translation practice is governed by the translator’s ideology, which in turn, is governed by the ideological norms of the time and place in which translators practices their occupation. In fact, throughout history there have been both individual translators and institutions that have translated with the purpose of yielding ‘certain effects’ (Fawcett, in RETS 1998: 107). Now that a brief conception of ideology and how it functions within the realm of translation has been established, the following segments will relate the personal positions of Albert Bensoussan and Suzanne Jill Levine vis-à-vis translation.

1.3.1 Albert Bensoussan on Translation

Albert Bensoussan started translating professionally from Spanish to French in the late 1960s, his first major published translation being Cabrera Infante’s *Tres Tristes Tigres* (*Trois Tristes Tigres*, 1970) for which he obtained the *Prix du Meilleur Livre Étranger* in France in 1971. Since then he has translated numerous works by dozens of Iberian and Latin American authors, such as Ramón Chao, Manuel Puig, Jorge Luis Borges, and most notably Mario Vargas Llosa. In his book, *Confesiones de un traidor* (1999), he asserts that he prefers to work closely with the authors of the source texts he translates; a practice in which he has engaged on almost all of his translation projects. He believes that knowing the authors’ cultural territory thoroughly, as well as sharing a close working relationship with him or her, is integral to understanding the foreignness of the source

text and transmitting it to the target language reader (Bensoussan 1999: 36). Clearly, his position on translation is a traditional one whereby it is important to completely identify with the author to be able to decipher and decode the subtleties of the source text and transfer them into the target text. Although Bensoussan advocates the need for creativity and ingenuity in translating difficult and/or inventive texts such as *Tres Tristes Tigres*, he clearly posits the translator as occupying a secondary or subaltern position to the ‘original’ author. Ultimately, he feels that the translator must know the source text author intimately so that he or she may function as the author’s ‘spokesperson’ in the target culture:

Debe hablar como su autor, pisar sus huellas, ponerse su batín y las zapatillas, espiar sus manías, fijarse en sus gestos y restituir su apariencia y las inflexiones de su voz como si fuera un suplente de teatro. [...] aunque la imagen sea poco gratificante para el traductor (ibid.: 127-128).

At times Bensoussan appears more ‘progressive’ in his thinking. For example, he questions the problematic term ‘fidelity’ as a desirable or required approach to translation and even maintains that the translator’s reading strategies or choices made in the translation process will reveal their subjectivity, and by implication their ideology, instead of the supposed objectivity surrounding the concept of fidelity (ibid.: 32). However, the mainstay of his argument remains centred in a classical source-oriented translation ideology.

Most illustrative of this view are the three rules that he stipulates for up-and-coming translators. First, respect for the text, especially in terms of content and length. On the one hand this requirement echoes Valéry Larbaud’s stance that translator’s notes are the “*honte du traducteur*,” whereas on the other hand, it clearly contradicts what other

translation scholars claim to be methodological options available to translators (e.g. Delabastita's wordplay translation strategies³¹). Even more importantly, it runs counter to the feminist translators' 'hijacking' or subverting of the text as previously described by Luise von Flotow. Secondly, Bensoussan proposes that a translator have respect for the Other (i.e. foreignizing the text to bring out the idiosyncratic elements of the source text culture and refusing the ethnocentric urge to adapt the text to the target culture). Oddly, as compared to the rest of Bensoussan's 'position,' this directive parallels post-structuralist recommendations of foreignization. Lastly, he posits respect for the reader (i.e. making the text clear and accessible; allowing readers to lose themselves in a journey to a foreign world without overburdening them with too much literalness) (ibid.: 40-42). Ultimately, the author is still the reigning patriarch. More to the point, Bensoussan at times couches his discussion in the sexual metaphors of marriage and patrilineage: "*dentro de este matrimonio de conveniencia, que funciona tan bien, entre autor y traductor, no puede existir fidelidad si no hay amor*" (ibid.: 43). At a time when the field of translation studies is merging with more progressive schools of thought, such as post-structuralism and feminism, to develop a multidisciplinary theoretical framework, Albert Bensoussan's concepts may appear rather conservative in comparison.

Suzanne Jill Levine's ideology appears to be far more forward-looking, as will be related next; however, in the analysis, I will try to determine whether either of these two translators follows their philosophies in practice. As stated earlier, Levine often oscillates throughout her book between a strong post-structuralist ideology and a timid inability to put her ideology into practice.

³¹ See Table 1 in this chapter.

1.3.2 Suzanne Jill Levine on Translation

In *The Subversive Scribe* (1991) Suzanne Jill Levine offers a postmodern perspective of translation in which she discusses her own work on a number of translation projects with well-known Latin American authors Manuel Puig, Severo Sarduy and especially Cabrera Infante. Much like Bensoussan, she expresses a preference for translating linguistically difficult texts and working closely with the authors of those texts. In the book, she primarily describes certain translation problems that she encountered (and their possible solutions), but also attempts to reflect on these at a theoretical level. The content of the book is quite anecdotal, providing details from her own personal experiences as a translator and is therefore not based on academic research. However, Levine's playful Joycean writing style corresponds to what appears to be her post-structuralist position. She starts off in the "Introduction" by expounding a radically modern concept of translation as a political act and introducing the possibility of subverting the source text content: "A translation should be a critical act, however, creating doubt, posing questions to its reader, recontextualizing the ideology of the original text" (Levine 1991: 3). As well, she invokes Jorge Luis Borges' *Pierre Menard* to challenge the superiority of the 'original' by deconstructing the established hierarchies between original and translation. Following Borges' belief in "reading as writing," Levine states that "each successive reading, rewriting, translating of a text enriches and ensures the original's survival anew" (ibid.: 5). All texts have an infinite referential relationship to all other texts.

As Dirk Delabastita points out, Levine's close working relationships with the authors she translates casts doubt upon the very ideology she attempts to establish. If, as a translator, she has the creative capacity to 'recontextualize' and subvert the text, then why seek the approval of the source text authors via these 'closeslaborations'?'³² (Delabastita 1994: 240)

As mentioned earlier, Levine also tends to send mixed messages to her readers. For instance, in the "Epilog" she reaffirms her post-structuralist position, and this time extends outside her comfort zone as she reproaches Albert Bensoussan for making light of outmoded sexual metaphors that relegate the translator to the inferior position of a cloistered female scribe:

If somehow we learn to de-sex the original vis-à-vis its translation, particularly in our postmodern age, when originality has been all but exhausted, if we recognize the [...] continuity between translation and original, then perhaps we can begin to see the translator in another light, no longer bearing the stigma of servant, of handmaiden (Levine 1991: 183).

At the same time, however, she gets trapped within those same sexual metaphors and finds it difficult to extricate herself from them:

Woman embodies language's slippery strategies. A woman is like a translation: unfaithful if beautiful. But as the madwoman says at the very end of TTT, I "cant go no further." I can only question the belief system that uses these terms to define woman and translation (ibid.: 182).

Here Levine is echoing the age-old notion of *les belles infidèles* that is disparaging to both women and translations; a phallogentric attitude that has endured for centuries. In the Analysis and Discussion (Chapter 4), I will examine to what extent Levine is willing to and capable of questioning the misogynist discourse in both the male-authored texts that she has translated and the traditional translation discourse that, at times, she so aptly challenges. Does she take a truly subversive stance as the title of her book would suggest?

³² A portmanteau word coined by Cabrera Infante to refer to his and Levine's collaboration on the translation of *TTT*.

Certain parallels can be drawn between the two translators in this study: they have translated many of the same authors and texts and, more importantly, they both prefer to work closely with the source text authors. Yet, while Albert Bensoussan was celebrated with the *Prix du Meilleur Livre Étranger* (1971) for his translation of *Tres Tristes Tigres*, Suzanne Jill Levine has been criticized for being too permissive of Cabrera Infante's interference in the translation and for her lack of a strong feminist ideological position vis-à-vis the misogynist literature of the male authors she has translated. Perhaps Levine interprets the concept of 'subversive translation' in more of a post-structuralist sense, as in 'abusive fidelity,' rather than in a feminist revisionist sense.

In his book *The Translator's Invisibility* (1995),³³ Lawrence Venuti calls on translators to adopt an approach to their activity that is resistant to the current pervading ideology (especially in Anglo-American culture) of the domestication of foreign texts in translation. His reasoning for this 'call to action' is that for too long translations have been dominated by the ideal of 'transparency,' which requires target texts to be written so fluently as to read like target language originals, and the translator to be essentially invisible. In this view, the original takes precedence while the translation is considered 'derivative work.' The author (or publisher) gets all the recognition and privileges (including royalties from the sales of the translated versions) while the translator must take a secondary 'work-for-hire' position even though he or she works hard to create this illusion of transparency. This precept creates a ripple effect beyond the denigration of

³³ Also in the "Introduction" to his 1992 anthology *Rethinking Translation* in which he includes one of Suzanne Levine's essays.

the translator. It engenders a cultural hegemony in which the foreign, or cultural ‘Other,’ becomes absorbed into the target language culture. Specifically, transparent translations allow target culture readers to backhandedly identify with the cultural Other that is represented in the translated literature by modifying the very representations of the Other to the point of resembling a member of the target culture.

Ultimately, what Venuti is asking for is an implementation by translators of a post-structuralist reassessment of domesticating practices and an outright denunciation of such practices by adopting a method of ‘abusive fidelity’:

Abusive fidelity clearly entails a rejection of the fluency that dominates contemporary translation in favor of an opposing strategy that can aptly be called resistancy. Hence, it has so far proved most useful in translating texts that foreground the play of signifier by cultivating polysemy, neologism, fragmented syntax, discursive heterogeneity [...] (Venuti 1992: 12).

By doing so, translators would be chipping away, bit by bit, at the ideology that establishes a hegemony over foreign cultural products; maintains a cultural narcissism among the members of the target culture (i.e. by not making culturally diverse materials available to them); maintains the marginality of the cultural Other by not producing accurate representations of their differences; and maintains the marginality of the work of translators, relegating it to a secondary ‘derivative’ position in relation to the original that has an accepted position in the literary canon.

I believe that Suzanne Jill Levine successfully applies such a strategy of resistance.

Although she may be faithful to the source text (in a *sourcier* manner), it is in fact an ‘abusive fidelity’ because she recreates the postmodern style of the source text in English, focusing on the signifier; that is, the verbiage, the wordplay, the parodies. The point of

contention remains whether Levine took the crucial next step and countered the sexist undertones in *Tres Tristes Tigres*.

This ideology of the invisibility of the translator is a dividing line between Albert Bensoussan and Suzanne Jill Levine, at least as far as their expressed positions are concerned. To reiterate, Bensoussan identifies with a conventional ideology of translation wherein the translator remains invisible, much like in the very hegemonic ideology that Venuti criticizes. Levine, on the other hand, appears to convey an affinity for postmodern ideals of equal status between source and target texts. However, as Bensoussan states, a translator may outwardly articulate one ideological position, when in actual fact they produce a product that differs significantly from that position (Bensoussan 1999: 32). Though the translators may be praised or criticized for their outward view (e.g. it does not appear that Isabel Garayta actually compares Levine's translation of *TTT* to the original, but bases her arguments almost entirely on Levine's discourse in *The Subversive Scribe*), the proof, as they say, is "in the pudding" (or punning).

CHAPTER 2: ABOUT GUILLERMO CABRERA INFANTE

*[GCI] is now widely regarded as the most
accomplished living Cuban writer ...*
– Raymond D. Souza

The Cuban author Guillermo Cabrera Infante has achieved enormous literary success in his lifetime, as can be noted from the quote above. However, he is more than a ‘literary genius.’ He is a political exile, a sound proponent of freedom of expression and an incorrigible punster. Above all, he is a perpetual wordsmith that greatly enjoys pushing the limits of linguistic possibilities. In this chapter I will first give an overview of the author’s life, focusing mainly on some key experiences that affected his personal politics and literary works.³⁴ Secondly, I will discuss Cabrera Infante’s writing style and his main literary influences. Lastly, I will provide a bibliography of GCI’s works.

2.1 BIOGRAPHY

Guillermo Cabrera Infante was born in Cuba on April 22, 1929. His formative years in the town of Gibara, Oriente Province (1929 – 1941), were characterized by Communist party activism on the part of his parents, regular outings to the cinema with his mother starting at a very young age and an intense interest in comic books, all of which influenced his work later in life (Souza 1996: 7-10). For example, his fascination with the cinema has endured his entire life. Not only is he an avid connoisseur of films, but he has transformed this passion into work: he wrote film reviews in his early career in Cuba

³⁴ Wherever possible, I have tried to provide some background on the institutions where Cabrera Infante worked in his youth. For those that are no longer in existence, little information is available since all that remains are basic descriptions, obviously censored by the current Cuban regime. For those that do exist, (e.g. the magazine *Bohemia*), they appear to be closely in line with the regime’s official position.

(1954-61); he compiled some of those reviews into two literary works, *Un oficio del siglo XX* (1963) and *Arcadia todas las noches* (1978); he has written screenplays for British films; and he played a central role in the establishment of the *Cinemateca de Cuba* in 1951. Cabrera Infante's interest in the 'cultural creations' of the cinema can be seen in his literary works as he attempts to capture the visual form in written language. He does this by reproducing the camera's ability to open onto a scene without any prior narration or description of the setting, giving the spectator (or reader) the feeling that he or she is physically present in that scene. Cabrera Infante also attempts to transfer into narrative form the cinematographic technique of assembling scenes anachronistically and using different 'camera angles' to present an event from the perspective of different characters. For example, all the separate stories in *Tres Tristes Tigres* open onto a 'scene-in-progress.' These short 'stories' are pieces of a larger jigsaw puzzle (i.e. the different parts of what might be considered the 'big picture') and are told in bits by different characters from the first-person point of view. Along the same lines, GCI has adopted the use of 'vignettes'³⁵ from comic strips. The lack of supplementary information in the vignettes assumes a common knowledge between reader and author and allows the reader to use his or her own imagination to fill in the blanks (Gil López 1987: 13).

Cabrera Infante recalls a pleasant childhood in Gibara, surrounded by many family members, friends and pets. However, "there were events related to his parents' political activities that were markedly traumatic" (Souza 1996: 10). First, in 1932, when Cabrera Infante was barely three years old, his birthplace was bombed by order of General

³⁵ Vignettes are short but highly descriptive and expressive depictions of an incident occurring within very concrete space and time. The use of vignettes is most prevalent in *Así en la paz como en la Guerra* (1960) and *Vista del amanecer en el trópico* (1974), in which depictions of repressive violence are conveyed.

Gerardo Machado to suppress a local Communist rebellion.³⁶ Then, in 1936, his parents were arrested on account of their Communist activities. They were founding members of the Cuban Communist party and were regularly engaged in clandestine meetings and party activism. On the occasion of their arrest, they were caught receiving a package of propaganda materials and were sent to prison in Santiago de Cuba for six months. Upon their release, Guillermo Sr. found himself unemployed and resorted to working as a bookkeeper for pittance wages (ibid.: 11-13).

In 1941, after several years of financial difficulties, the family moved to Havana in search of work opportunities. In Havana they lived in virtual poverty in very small and cramped quarters. Although they had modest means, Cabrera Infante's father managed to enrol him in English night classes. He learned quickly and enjoyed playing word games in both Spanish and English with his instructor, Mr. González, whose humour and zest for playing with language inspired Cabrera Infante and proved to be one of many influences on his writing style (ibid.: 17).³⁷

By 1946, Cabrera Infante's mastery of the English language improved to the point that he was offered a part-time job "as a translator for [...] the Communist Party newspaper *Hoy*" (ibid.: 20). It was also around that time that he developed a passion for literature. A high school teacher introduced him to Homer and a friend by the name of Carlos

³⁶ Machado's eight-year term as president (1925-1933) was marked by tyranny, coercion and police brutality. Although at first he attempted to improve the Cuban economy, his excessive dependence on foreign investment alienated workers and labour unions. Instead of paying attention to their needs, Machado increasingly used repressive measures against the unions and labour parties. <http://historicaltextarchive.com/sections.php?op=viewarticle&artid=672> (April 30, 2004).

³⁷ GCI's most notable work using wordplay and experimental language is *Exorcismos de esti(l)o* (1976).

Franqui introduced him to the works of William Faulkner. Cabrera Infante became an avid reader, first of Faulkner, then of “Erskine Caldwell, Ernest Hemingway and John Steinbeck” (ibid.: 21). His close friend Carlos Franqui encouraged, or rather “dared” him to embark on his “first literary venture” (ibid.: 22). GCI wrote a short story that, to his astonishment, was published in the following issue of *Bohemia*, one of the principal literary magazines in Latin America at the time. Established in 1910 by Miguel Ángel Quevedo, *Bohemia* is the oldest Spanish-language journal in Latin America and certainly the most popular in Cuba. In the 1940s it reached its highest distribution with over 200,000 copies sold both in Cuba and abroad (Jiménez and Jiménez, online³⁸). Its volumes can be considered a play-by-play of Cuban history and culture.³⁹

Cabrera Infante continued to send in his short stories to the magazine, which caught the attention of Antonio Ortega, the editor of *Bohemia*. Ortega was so impressed with GCI’s literary potential that he hired him on as his personal secretary to show him the ropes of the journalism business and to teach him as much as he could about Spanish and world literature. Bit by bit Cabrera Infante’s responsibilities at *Bohemia* increased and culminated in the role of “critic-at-large [...] from 1951 to 1953” (Souza 1996: 24-25). Around the same time, he and several friends including Carlos Franqui, founded a short-lived literary society called *Nuestro Tiempo* and its associated periodical *Nueva Generación*. They soon abandoned both of these projects upon finding out that they had been infiltrated by the Communist Party. This same group of friends also helped to establish the *Cinematoteca de Cuba*, a film archive dedicated to the collection,

³⁸ <http://www.guije.com/public/bohemia/index.htm> (April 30, 2004).

³⁹ After 95 years in publication, *Bohemia* is still going strong, and has progressed to an electronic version as of 2002: <http://www.bohemia.cubaweb.cu> (April 30, 2004).

preservation, demonstration and discussion of Cuban and foreign films (Cabrera Infante 1990: 354).

GCI's accomplishments up to that point emboldened him to be more experimental in his writing; however, in 1952 he suffered a setback that opened his eyes to the political atmosphere in Cuba. That same year, ex-president Fulgencio Batista overthrew the government of Prío Socarrás in a three-hour coup d'État. Like his predecessor Machado, Batista was a strong-man who favoured U.S financial investment over democracy and social justice. During his reign, corruption and gangsterism were prevalent (Mabry, online⁴⁰). In fact, Cabrera Infante was arrested for publishing a short story in *Bohemia*, entitled "Balada de plomo y yerro," which included English verbal obscenities uttered by a drunken character. The pretext for the arrest was that the "obscenity was an affront to national dignity" (Souza 1996: 26). In truth, it was the portrayal of political gangsters killing an innocent victim that offended the Batista government. As punishment he was charged with a hefty fine, forced to abandon his studies at the *Escuela Nacional de Periodismo* (National School of Journalism) and prohibited from publishing under his own name. However, this did not stop GCI from his journalistic and literary endeavours and he continued to use the technique of combining fact and fiction in his works. He quickly adopted the pseudonym of G. Caín (an abbreviation of his name) under which he began writing film critiques for the magazine *Carteles* and in 1957 he became its managing editor. Over the course of its 41 years in circulation (1919-1960) *Carteles* published a wide variety of articles on Cuban politics, social events, historical accounts, notable public figures in Cuba and abroad, sports, the arts, literary and film critiques, etc.

⁴⁰ <http://historicaltextarchive.com/sections.php?op=viewarticle&artid=684> (May 4, 2004)

The magazine's openness to the submission of articles by writers of diverse opinions most likely caused its suspension by the revolutionary government in 1960 (ibid.: 29).

The escalating violence in 1958 (i.e. Batista's increased repression on the one hand and uprisings by students, Castro's guerrillas and other anti-Batista groups on the other) concluded in a relatively quiet take-over by the revolutionary forces on January 1, 1959. As much for his qualifications as for his clandestine participation in the revolutionary movement, Cabrera Infante was appointed to the position of editor-in-chief of the literary journal of the Communist Party, *Revolución*. During the early years of the revolutionary government (1959-1961), Cabrera Infante participated in a number of cultural activities that contributed to his blooming career. These included the founding of the literary supplement to *Lunes de Revolución* and his directorship of the *Consejo Nacional de Cultura* (National Council of Culture).⁴¹ Under this position he traveled as part of Fidel Castro's entourage to a number of European and American countries to promote cultural exchange with Cuba. At this time Cabrera Infante also published his collection of short stories⁴² and film reviews⁴³ (Cabrera Infante 1990: 354-355).

From its inauguration in 1959 until its official demise in 1961, *Lunes de Revolución* published a large number of eclectic articles sent in by intellectuals from all over the world and covering a wide range of topics such as philosophy, literature, surrealist art and politics. In a similar vein to *Carteles*, the closure of *Lunes* came about "because of its independent stance and its insistence on artistic freedom" (Souza 1996: 38). The catalyst

⁴¹ An organization of artists of all genres, formed by the government to act as its official cultural vehicle.

⁴² *Así en la paz como en la guerra* (1960) was Cabrera Infante's first published book.

⁴³ *Un oficio del siglo XX* (1963).

was a controversial short film, *PM (Pasado Meridiano)*, produced by Orlando Jiménez Leal and Alberto Sabá Cabrera, Guillermo's younger brother. The two young producers applied the avant-garde technique of 'free cinema,' taking a hidden camera into the poor neighbourhoods of Havana to capture the activities of the common people. The film was considered to be controversial by government authorities because it portrayed the frivolous nightlife in the bars and clubs of *La Habana Vieja* in the era prior to the revolution (i.e. the peak period of decadence during the Batista years). This impressionist image of a hedonistic lifestyle ran contrary to the government's objective of a disciplined and austere society (i.e. it ran contrary to the revolution). Although the film aired seemingly without incident on *Lunes*'s television program, upon attempting to obtain permission from the Cuban Film Institute to show *PM* in public cinemas, the film was immediately confiscated.

What ensued were the famous "*Conversaciones de la Biblioteca*" (Library Conversations) of 1961, which were attended by hundreds of Cuban intellectuals and presided over by top-ranking government officials, including President Dorticós and Prime Minister Fidel Castro. The conversations which were more trial than voluntary public debate, established the role of the intellectual within the Cuban Revolution (ibid.: 39). All forms of artistic expression that ran contrary to the political stance of the revolutionary government were prohibited.⁴⁴ In the aftermath of the so-called 'conversations,' *PM* was banned and *Lunes de Revolución* was shut down. Cabrera Infante found himself unemployed for over a year until he was appointed to the position

⁴⁴ The slogan, "*Dentro de la revolución, todo; contra la revolución, nada*" is still used to this day.

of cultural attaché in September 1962 and was sent to work at the Cuban embassy in Brussels, Belgium (ibid.: 45).

Cabrera Infante did not return to his native country until 1965. In the meantime, although he was terribly homesick for Havana, he kept himself busy working at the embassy, travelling around Europe and putting together the early versions of a book entitled *Vista del amanecer en el trópico*, which would eventually be transformed into what is now *Tres Tristes Tigres*. Over the course of several years he combined fragments of texts that he had written in Havana, Brussels and Madrid. “In 1964 he submitted the manuscript to a literary contest in Spain and won the coveted *Joan Petit – Biblioteca Breve* Prize awarded through the publishing house *Seix Barral*” (ibid.: 78). Shortly thereafter, the ambassador in Brussels, Gustavo Arcos, was recalled to Havana under unusual circumstances and Cabrera Infante found himself taking on the duties of running the embassy. However, this frenzy of work was short-lived as he received a phone call informing him of his mother’s impending death (ibid.: 79). He rushed back to Cuba in time for the funeral, but found the country in a completely different state than he had left it in. According to Cabrera Infante, Havana had been turned into a ghost town: its culture, nightlife and previous economic prosperity had virtually disappeared (Machover 1996: 114-115).

The early 1960s in Cuba were marked by political tension and armed conflict, such as counterrevolutionary uprisings and U.S.-backed invasions of the island (e.g. Bay of Pigs affair in 1961). The Castro government had to remain on constant guard against

insurgencias and infiltration from outside (Sierra, online⁴⁵). Thus the military presence was very prevalent when Cabrera Infante made his brief visit back to Cuba. In fact, he narrowly missed becoming entangled in the crackdown. While waiting at the airport for his flight back to Belgium, Cabrera Infante was asked to return to Havana to speak to the Minister of Foreign Affairs about an urgent matter. This supposed interview was continually postponed and Cabrera Infante was ‘detained’ in Cuba for four months under these false pretences. Although he was never informed of why he was not allowed to leave, he could sense the tension in his friends and family and estimated that he was under suspicion, especially since he was long out of favour with the Castro government. A lucky break came when the editor of Seix Barral wrote to “[inform] him that his presence was needed in Barcelona for the editing of his manuscript. This provided a convenient argument for his return to Europe” (Souza 1996: 82).

Cabrera Infante and his family moved to Spain in 1965, but shortly upon their arrival GCI was informed that *Vista del amanecer en el trópico* had been rejected by the Spanish censors. However, Carlos Barral, the editor of the publishing house, advised him to make some serious changes to both the text and the title and resubmit the book for publication. Cabrera Infante therefore removed all political allusions such as the vignettes depicting violent events in recent Cuban history (i.e. during and just prior to the revolution), and restored the book to its original intent, that of literary creativity, humour and verbal play.⁴⁶ It is difficult to estimate exactly what was written in the original manuscript; however, we know that certain personal experiences (or those of his friends) with violent

⁴⁵ <http://www.historyofcuba.com/history/time/timetbl4.htm> (May 4, 2004).

⁴⁶ Many of these narratives were reintroduced in the 1974 publication of *Vista del amanecer en el trópico* (see Chapter 3 for details).

events surrounding the Cuban revolution inspired some of the narratives. To further the transformation of the manuscript he changed the title to an alliteration, *Tres Tristes Tigres*, to hint that the focus was now on wordplay and not content. Although he soon lost favour with Carlos Barral on account of political differences (Barral was a staunch supporter of the revolution), GCI's friends, writer Juan Goytisolo and editor Emir Rodríguez Monegal, convinced the publisher to proceed with the revised manuscript (ibid.: 85).

Despite the publication of *Tres Tristes Tigres*⁴⁷ and the money from the *Biblioteca Breve* prize, Cabrera Infante and his family continued to be plagued by immigration problems and were forced to move yet again, this time to London, England. At first, the family's living arrangements were less than desirable, but Cabrera Infante soon found work writing screenplays⁴⁸ for the British cinema and managed to make enough money to move the family to South Kensington in October 1967 (ibid.: 87). Unfortunately, this improvement in their circumstances was short lived. They were periodically faced with financial difficulties on account of the fact that the script writing did not produce consistent income, which also affected their visa situation. This created a constant fear of being expelled back to Cuba (ibid.: 88). Their problems culminated when Cabrera Infante suffered a nervous breakdown in 1972, brought on by the stress of working under very strict deadlines. He was asked by American producer Joseph Losey to adapt Malcolm Lowry's *Under the Volcano* into a film script. Cabrera Infante claims that the

⁴⁷ *Tres Tristes Tigres* continues to be enjoyed by readers to this day. For example, average customer reviews on Amazon.com for the 1997 edition of *Three Trapped Tigers* are 4.5 out of 5 stars.

⁴⁸ *Wonderwall* (1967) and *Vanishing Point* (1971) are two of his better-known films. *The Lost City*, loosely based on *Tres Tristes Tigres* is currently in production and due to come out in theatres in late 2004.

combination of time pressures, dealing with the literary content, and his personal fixation with the main character who suffers from dementia were the causal elements of his breakdown. He was interned in a “rest home” and submitted to a treatment of electroshock therapy and intensive anti-depressive medication (GCI 1990: 358). Moreover, in 1969 and again in 1972 he received news that two of his old friends had committed suicide; additional shocks that must have taken their toll. In order to help himself recover, he took parts of the former manuscript of *Vista del amanecer en el trópico* and elaborated on them. He forced himself to do mental exercises to recover his memory, which had been damaged by the depression and the electroshocks (Machover 1996: 131).

Cabrera Infante’s illness was a distressing experience for both himself and his family; however, he was able to make a full recovery and his career has been thriving ever since. He has published several books, starting with the revised version of *Vista del amanecer en el trópico* in 1974, which contains a chronology of violence in the history of Cuba. His most recent work is *I love NY* (2002), a collaboration of stories and commentaries about New York City by ten of the best known Spanish language writers.⁴⁹ As well, he has travelled extensively, giving lectures on film and literature and has taught at a number of universities in the United States and England as a visiting professor (GCI 1990: 359-361). The most notable recognitions for his work are the three awards he has received for excellence in literature: the Guggenheim Fellowship in 1970, the *Prix du Meilleur Livre Étranger* for the French version of *Tres Tristes Tigres* (1971), and the Premio Miguel de Cervantes for *Cine o Sardina* (1997). This highly prestigious award

⁴⁹ http://www.geoplaneta.es/03/03_ns.asp?IDLIBRO=19859 (March 22, 2004).

for outstanding Spanish language literature is bestowed by the king of Spain in a formal ceremony.⁵⁰

2.2 CABRERA INFANTE'S STYLE AND LITERARY INFLUENCES

In the 1950s and '60s, Cuban writers moved away from the traditional classic baroque forms of prose that defined the literature of previous eras. They joined other Latin American authors, such as Jorge Luis Borges, Gabriel García Márquez, Carlos Fuentes and others, in creating a new avant-garde style that was characterized by a gradual de-emphasis of plot or theme and an increased focus on linguistic experimentation. This new generation of Cuban novelists included writers such as Reynaldo González, Reynaldo Arenas, and of course, Guillermo Cabrera Infante (Jiménez 1977: 24).

When taken in its entirety, Cabrera Infante's writing style can be characterized by the following four elements: fragmented narratives, linguistic experimentation, humour and a nostalgic remembrance of pre-revolutionary Havana. In this section I will explore these characteristics and provide examples wherever possible, especially from *Tres Tristes Tigres* which is the book under analysis in this thesis.

Fragmented narrative structure – A narrative can be defined as the retelling of a story which can be fictional, myth or non-fictional. The narrator (the person telling the story) gives a detailed account of the actions or events that occurred, along with descriptions of characters, settings and circumstances (Dupriez 1991: 294). In Cabrera Infante's works it

⁵⁰ The discourse of the event is illustrated in the following article:
<http://www.analitica.com/bitbliblioteca/gcabrera/cervantes.asp> (April 30, 2004).

is clear that the narratives are not organized linearly or chronologically. They are broken up into fragments (vignettes, short stories, essays) that in some cases are strewn throughout the book in what appears to be a haphazard external structure. As stated earlier, he adopted this technique of creating literary vignettes (i.e. capturing textually the cinematographic or comic strip form) to engage the reader by having him or her connect the various pieces of the puzzle. Isabel Álvarez-Borland agrees:

Cabrera Infante ha optado por la viñeta para acercarse a cierta literatura de compromiso y provocar un impacto directo en el lector. Para apreciar su significado intrínseco, la viñeta impone una lectura sensible y asociativa, producto de los efectos acumulativos que provienen de su lectura total.⁵¹

The three works that best exemplify the compilation of vignettes and short stories (i.e. fragmented narratives) are *Así en la paz como en la guerra* (1960), *Tres Tristes Tigres* (1967) and *Vista del amanecer en el trópico* (1974). In *Tres Tristes Tigres*, for instance, the reader is offered short glimpses into the characters' lives which appear to be essentially complete; that is, they are entirely different in content and form from either the previous or following episode. However, these 'vignettes' are scattered throughout the book in a seemingly random manner (see Chapter 3 for further elaboration).

The second and third elements in this brief analysis work in unison as Cabrera Infante largely utilizes wordplay, punning and other forms of linguistic creativity to evoke humour. Firstly, linguistic experimentation in Cabrera Infante's works refers mainly to wordplay, which as specified in Chapter 1, is defined as playing on the ambiguous or redundant elements of language to create a humorous effect (Dupriez 1991: 473).

Cabrera Infante is best known for his skilful creation of puns, allusions and parody.

⁵¹ Álvarez-Borland 1982: 135.

discussion on this exact topic between the characters Arsenio Cué and Silvestre Isla in a later section of the book (see Chapter 3).

¿Una broma? ¿Y qué otra cosa fue si no la vida de B? ¿Una broma? ¿Una broma dentro de una broma? Entonces, caballeros, la cosa es seria. ¿Y los problemas que ponía a Silvestre para su desespero (el de Silvestre que le decía, Eres el Capablanca de la escritura invisible: ¿Por qué? preguntaba Busto. El no se conformaba con las 64 casillas del tablero: ¿Quería 69? decía riendo Bustró: No, respondía serio Silvestre que no admite bromas cuando él habla en serio o al revés, Quería añadir dificultad al juego-ciencia, que le parecía ya demasiado juego y poca ciencia o viceversa: y Bustró que decía, Sólo que yo soy un Capablanca que mira cómo juegan solos los (caryl) chessmen: escribo con tinta simpática) y el regocijo entonces del Bust que parecía el jinete de una carrera de steeplechase (palabras que enfuriarían a este Eddy Arcaro del diccionario, como lo hacían las frases el desierto de Sahara y el monte Mont-Blanc o la ciudad de Leningrado, que lo enfurecían siempre que alguien las decía, excepto cuando las decía él, que parecían aliviarlo) o mejor: él mismo el maestro diseñador de los obstáculos literarios y proponía entonces una literatura en que las palabras significaran lo que le diera la gana al autor, que no tenía más que declarar al principio en un prólogo que siempre que escribiera noche se leyera día o cuando pusiera negro se creyera rojo o azul o sin color o blanco y si afirmaba que un personaje era mujer debía suponer el lector que era hombre y después que el libro estuviera escrito, suprimiera el prólogo (aquí Silvestre saltaba: jump) antes de publicarlo o empastelar las teclas de la máquina de escribir al azar (esta frase le gustaría al B. si la leyera, estoy seguro) y mecanografiar entonces .wdyx gtsdw ñ'r hiayseos! r'ayiu drfty/tp? O querer ver un libro escrito todo al revés, donde la última palabra fuera la primera y a la inversa, y ahora que sé que Bus viajó al otro mundo, a su viceversa, al negativo, a la sombra, del otro lado del espejo, pienso que leerá esta página como él siempre quiso: así:

¿Una broma? ¿Y qué otra cosa fue si no la vida de B? ¿Una broma? ¿Una broma dentro de una broma? Entonces, caballeros, la cosa es seria. ¿Y los problemas que ponía a Silvestre para su desespero (el de Silvestre que le decía, Eres el Capablanca de la escritura invisible: ¿Por qué? preguntaba Busto. El no se conformaba con las 64 casillas del tablero: ¿Quería 69? decía riendo Bustró: No, respondía serio Silvestre que no admite bromas cuando él habla en serio o al revés, Quería añadir dificultad al juego-ciencia, que le parecía ya demasiado juego y poca ciencia o viceversa: y Bustró que decía, Sólo que yo soy un Capablanca que mira cómo juegan solos los (caryl) chessmen: escribo con tinta simpática) y el regocijo entonces del Bust que parecía el jinete de una carrera de steeplechase (palabras que enfuriarían a este Eddy Arcaro del diccionario, como lo hacían las frases el desierto de Sahara y el monte Mont-Blanc o la ciudad de Leningrado, que lo enfurecían siempre que alguien las decía, excepto cuando las decía él, que parecían aliviarlo) o mejor: él mismo el maestro diseñador de los obstáculos literarios y proponía entonces una literatura en que las palabras significaran lo que le diera la gana al autor, que no tenía más que declarar al principio en un prólogo que siempre que escribiera noche se leyera día o cuando pusiera negro se creyera rojo o azul o sin color o blanco y si afirmaba que un personaje era mujer debía suponer el lector que era hombre y después que el libro estuviera escrito, suprimiera el prólogo (aquí Silvestre saltaba: jump) antes de publicarlo o empastelar las teclas de la máquina de escribir al azar (esta frase le gustaría al B. si la leyera, estoy seguro) y mecanografiar entonces .wdyx gtsdw ñ'r hiayseos! r'ayiu drfty/tp? O querer ver un libro escrito todo al revés, donde la última palabra fuera la primera y a la inversa, y ahora que sé que Bus viajó al otro mundo, a su viceversa, al negativo, a la sombra, del otro lado del espejo, pienso que leerá esta página como él siempre quiso: así:

This mixture of inventive elements creates a surreal world in many of Cabrera Infante's texts. It is quite evident that he loves to break with traditional literary genres that believe in complete narratives arranged in a chronological and structured manner. Cabrera Infante prefers instead to break up the monotony of such genres by dividing the formal structure of the novel into fragmented pieces and rearranging these throughout the text. At the same time, he engages the reader, who may otherwise be accustomed to more conventional narrative sequences, to use his or her imagination and reflect upon the relationship between all the disordered components (Jiménez 1997: 123). Read linearly from cover to cover, a book such as *Tres Tristes Tigres* for example may be quite perplexing. However, by focusing on all the elements, the reader will be able to assemble the pieces of the puzzle together and may find this exercise quite enjoyable, as I have.

Humour – Humour is defined as the “ability to perceive, enjoy, or express what is amusing, comical, incongruous, or absurd” (AHD 2000: online⁵⁵). Arthur Asa Berger maintains that although we can recognize that humour permeates every aspect of our lives (i.e. even the most mundane or absurd situations can be made fun of), it is still difficult to define what it is or pinpoint exactly what makes something funny, especially since not all people will react the same way to the same joke, pun or comedic situation (Berger 1993: 2). Although Berger goes on to compare comedy and tragedy as polar opposites, it can be generally agreed that humour is often used as a coping mechanism to deal with adversity. “Our laughter suggests a recognition that somehow we will all survive [...]” (ibid.: 11).

⁵⁵ <http://www.bartleby.com/61/29/H0322900.html> (March 23, 2004).

Considering all the adverse political, financial and personal situations that Guillermo Cabrera Infante had to face at different times in his life, this theory can easily be applied to him. Although he is a skilled trickster who uses wordplay, parody and humour to engage his readers, he also elicits humour to write something serious that is vital to his own existence (Vargas Llosa 1997: online⁵⁶). Wordplay, punning, colloquial language and humour are elements that Cabrera Infante utilizes to produce social satire and social critique. This is facilitated by the physical and temporal distance from the actual nightlife and street jargon of Havana. Knowing he could not return to Cuba, GCI's nostalgic memories of happier days bantering wordplay and *choteo* with friends could have easily inspired his desire to put these elements into written form.

Havana – A constant theme in the works of Cabrera Infante is the urban backdrop of Havana, Cuba. Cabrera Infante admits to being “obsessed” with Havana. No other city in the world has ever dazzled him in the same way. However, when he says this, he does not refer to Havana as the physical place in concrete terms; he prefers the Havana of his memories (Machover 1996: 111-112). In his books, he uses memory and nostalgia as means to evoke the Havana he knew in his youth. In *Tres Tristes Tigres*, Cabrera Infante tries to pick up where his brother's film, *PM*, left off. He literarily captures the nightlife, music, eroticism, etc. of the Havana of 1958, a world that some say exists only in his imagination (Jiménez 1977: 55). These elements are also prevalent in Cabrera Infante's other works, such as *La Habana para un infante difunto* (1979), *Delito por bailar el chachachá* (1995) and *Ella cantaba boleros* (1996).

⁵⁶ <http://www.caretas.com.pe/1496/mvll/mvll.htm> (March 24, 2004).

At least two notable critics (Emir Rodríguez Monegal and Raymond D. Souza) have regarded Guillermo Cabrera Infante as one of the greatest living novelists of the Spanish speaking world. However, he rejects the term novelist because his texts take on a postmodern form that does not conform to the traditional linear narrative structure of a novel:

Yo lo que en realidad trato, por supuesto es terrible para los editores y para los librerías, es de desechar por completo el término de «novela» porque yo no escribo novelas. Yo escribo autobiografías en forma de ficción, donde los elementos autobiográficos están tratados también como otros elementos de la ficción. Lo que me interesa realmente es lo que se pueda contar en términos de palabras intercambiables, palabras con las que se pueda jugar (GCI in Machover 1996: 127-128).

Cabrera Infante has often referred to the following authors as influences on his literary style: Petronius, Laurence Sterne, James Joyce, Lewis Carroll, Ernest Hemingway, Jorge Luís Borges and Mark Twain. Below is a summary of how some of these authors have influenced the works of Cabrera Infante, especially *TTT*.

The ancient Roman author Titus Petronius Niger wrote *The Satyricon*, which was the first erotic novel that Cabrera Infante read as a young boy. By Cabrera Infante's own admission, *The Satyricon* served as inspiration for *Tres Tristes Tigres*, a book in which he boldly mimics many of the nocturnal adventures of the three Roman friends in Petronius' text. Ultimately, there are certain similarities that can be drawn between these two literary works. These are the portrayal of nightlife and oral language, the humoristic nature of the texts and the use of parody and satire to mock social hypocrisy (Jiménez 1977: 52).

Mark Twain shaped Cabrera Infante's fascination for capturing oral language in written form.⁵⁷ In the *Advertencia* at the beginning of *TTT*, he advises the reader that the book is written in Cuban Spanish, most notably in the nocturnal jargon of Havana, and adds a final note from Mark Twain: "I make this explanation for the reason that without it many readers would suppose that all these characters were trying to talk alike and not succeeding." He also affirms an admiration for Mark Twain's ability to maintain humour as an essential element in his narratives (ibid.: 53).

According to Cabrera Infante, Lewis Carroll can be considered the principal influence on his literary style: "*El homenaje más que la referencia al Reverendo Charles Ludwige Dogson [sic.] es constante en mis TTT.*"⁵⁸ Carroll's creation of fantasy worlds that are governed by the types of incongruences and ambiguities most often found in surrealist or magical realist literature, as well as his mocking of the formal structure of language, are fundamental elements that are recreated in the works of Cabrera Infante. Although the concept of *Tres Tristes Tigres* may have been inspired by the adventures in Petronius' *Satyricon*, much of the wordplay, the verbal ambiguities and the characters' essential inability to communicate have a direct link to Carroll's *Alice in Wonderland*. Carroll has inspired, among other elements of *TTT*, the epigraph on the preliminary pages of the book, the mirrored pages illustrated above, and the following logorrhea also in the "Rompecabeza" chapter, based on the title *Alicia en el país de maravillas*:

⁵⁷ Judith Lavoie has recently written an analysis of several French translations of Black English in Mark Twain's *Adventures of Huckleberry Finn*: *Mark Twain et la parole noire*. Presses de l'Université de Montréal (2002).

⁵⁸ Originally in: Bensoussan, Albert. "Entrevistas. Guillermo Cabrera Infante," *Insula*, No. 286, Sept. 1970: 4, reproduced in Bensoussan 1999: 53.

*Alicia en el mar de villas, Alicia en el País que Más Brilla, Alicia en el Cine Maravillas, Avaricia en el País de las Malavillas, Malavidas, Mavaricia, Marivia, Malicia, Milicia Milicia Milhinda Milinda Malanda Malasia Malesia Maleza Maldicia Malisa Alisia Alivia Aluvia Alevilla y marlisa y marbrilla y madevilla*⁵⁹

Laurence Sterne is an author to whom Cabrera Infante has repeatedly made reference. Not only is the tongue-in-cheek chronology of his life at the end of *Tres Tristes Tigres* (1990)⁶⁰ supposedly written in the style of Laurence Sterne, but he imitates a lot of the characteristic elements of *Tristram Shandy* in *Tres Tristes Tigres* such as the disordered structure and the long, pedantic discussions and/or monologues over absurd topics (ibid.: 54).

Lastly, it must be noted that the works of James Joyce perhaps made the most prominent impact on Cabrera Infante's writing, especially Joyce's "precociously acute awareness of eye-ear polarities."⁶¹ That is, Joyce was able to capture the sounds of spoken language and play with these in writing, a technique that Cabrera Infante adopted in his own wordplay along with Joyce's 'stream of consciousness' digressions. A search on Google.com of "James Joyce" and "Cabrera Infante" generated 1,110 hits. Of the top twenty hits, most were literary sites either discussing or selling Cabrera Infante's Spanish translation of Joyce's *Dubliners* (*Dublinese*s, 1972). The fact that Cabrera Infante has such a high level of fluency in English that he is able to publish a translation of Joyce is a very important factor to consider when assessing his involvement in the translation of *Tres Tristes Tigres* into English.

⁵⁹ GCI 1990: 155.

⁶⁰ Previous versions of this chronology have been published elsewhere, including in: Ortega et al. *G. Cabrera Infante*. Madrid : Editorial Fundamentos, 1974.

⁶¹ Walter J. Ong. *Orality and Literacy*: 29. Cited in Souza 1996: 22.

2.3 WORKS BY GUILLERMO CABRERA INFANTE⁶²

Books

Tres Tristes Tigres (1967). Barcelona: Seix Barral.

Trois Tristes Tigres (1970). Paris: Gallimard (tr. Albert Bensoussan).

Three Trapped Tigres (1971). New York: Harper & Row (tr. Donald Gardner & Suzanne Jill Levine).

Vista del amanecer en el trópico (1974). Barcelona: Seix Barral.

View of Dawn in the Tropics (1978). New York: Harper & Row (tr. S.J. Levine).

La Habana para un infante difunto (1979). Barcelona: Seix Barral.

Infante's Inferno (1984). New York: Harper & Row (tr. S.J. Levine).

La Havane pour un infante défunt (1985). Paris: Éditions du Seuil
(tr. Anny Amberni).

Holy Smoke (1985). London: Faber and Faber.

¡Vaya Papaya! (1992). Paris: La Polygraphe. (add author: Ramón Alejandro)

Delito por bailar chachachá (1995). Madrid: Santillana.

Ella cantaba boleros / La Amazona (1996). Madrid: Santillana.

Mi música extremada (1996). Madrid: Espasa Calpe.

Essays and Short Stories

Así en la paz como en la guerra (1960). Havana: Ediciones R.

Un oficio del siglo XX (1963). Havana: Ediciones R.

A Twentieth Century Job (1991). London: Faber (tr. Kenneth Hall).

O (1975). Barcelona: Seix Barral.

Orbis Oscillantis (1980). Paris: Flammarion (tr. A. Bensoussan).

Exorcismos de Esti(l)o (1976). Barcelona: Seix Barral.

⁶² In chronological order with titles of translation provided where available.

Arcadia todas las noches (1978). Barcelona: Seix Barral.

Mea Cuba (1992). Barcelona: Plaza & Janés.

Mea Cuba (1994). New York: Farras, Straus, Giroux (tr. Kenneth Hall).

Cine o sardina (1997). Madrid: Santillana.

Las mejores historias sobre gatos (1998). Madrid: Siruela.

Todo está hecho con espejos : cuentos casi completos (1999). Madrid: Alfaguara.

I love NY (diez autores en busca de una ciudad) (2002). Barcelona: Planeta.⁶³

⁶³ N.B. *Las mejores historias sobre gatos* and *I love NY* are collections of essays/short stories in which Cabrera Infante is a contributing author.

CHAPTER 3: ABOUT THE BOOK – *TRES TRISTES TIGRES*

*Tres Tristes Tigres*⁶⁴ has received high accolades, especially for the ease with which its author Guillermo Cabrera Infante plays with language. For example, Carlos Fuentes had the following comment:

[*Tres Tristes Tigres*] es una novela que nos permite efectuar el tránsito verbal del pasado al futuro. Cabrera Infante no es sólo el primer maestro latinoamericano de esa categoría central de la lengua inglesa, el pun o calambur; al crear su propio Spanish language, castiga al castellano con todas las extrañezas en las que puede renovarse, reconocerse y contaminarse; pero, al mismo tiempo, destruye la fatal tradición de univocidad de nuestra prosa.⁶⁵

The book is a vast medley of linguistic experimentation, structural disorder, symbolism and even nostalgic imagery. In this chapter, I will recount the book's history and invented mythology and follow its development from inception onward. I will then give an overview of the content, first of what the whole book is about, then more specifically of the plot in the analysed section. Lastly, I will attempt to explore some of *TTT*'s postmodern and subversive characteristics.

3.1 HISTORY

3.1.1 Mythology and Ancient History

As mentioned in the previous chapter, Guillermo Cabrera Infante modelled *Tres Tristes Tigres* after Petronius' *Satyricon*, which he read as a child. Cabrera Infante is also a relentless humorist and it was he who originated the myth that *Tres Tristes Tigres* is a “failed translation” of *The Satyricon* (Levine 1991: 20). Upon closer inspection these two texts do have a number of characteristics in common. Both books demonstrate their

⁶⁴ As mentioned in the introduction, for this study I have been using the 1990 edition of *Tres Tristes Tigres*.

⁶⁵ In Ortega et al., 1974: back cover.

authors' adeptness for capturing oral language. For Petronius it was important to be able to write the spoken word so that the work could be presented orally. The same applies to Cabrera Infante. In the preliminary pages of *TTT*, he advises his readers that some of the pages in the book should be read aloud in order to fully grasp all the different accents portrayed in the text:

*El libro está en cubano. Es decir, escrito en los diferentes dialectos del español que se hablan en Cuba y la escritura no es más que un intento de atrapar la voz humana al vuelo [...] La reconstrucción no fue fácil y algunas páginas se deben oír mejor que se leen, y no sería mala idea leerlas en voz alta.*⁶⁶

As Ardis Nelson states, “both [Petronius and Cabrera Infante] succeed in capturing in unprecedented clarity the linguistic patterns and mannerisms of various social classes and the regional dialects of their respective nations and epochs” (1983: 9).

Both books provide a synopsis of life transpiring at a particular place and time. *The Satyricon* deals with the frivolous nocturnal adventures in ancient Roman society during the rule of Emperor Nero, while *Tres Tristes Tigres* provides a glimpse into the nightlife of Havana in the late 1950s. In both texts there is a mix of classes, cultures, dialects and lifestyles. In an interview with Rita Guibert in the early 1970s, Cabrera Infante explains his fascination with such works as *The Satyricon*. These tales of odyssey celebrate the night as a phenomenon experienced in big cities: a secret world of erotic adventures and decadence:

*Esa noche es una noche común [...] a todos los mortales que han tenido la dicha de vivir en una gran ciudad cuando jóvenes y han sentido la curiosidad de viajar al centro de la vida antinatural y de conocer a los habitantes de ese otro mundo.*⁶⁷

⁶⁶ “Advertencia” in *Tres Tristes Tigres*, 1990.

⁶⁷ “Guillermo Cabrera Infante: Conversación sobre *Tres Tristes Tigres*. Una entrevista de Rita Guibert.” In Ortega et al., 1974.

Lastly, the use of parody as social satire is an evident factor in both works. Of course, in each case the object being parodied is different. Petronius prefers to direct his satire at the aristocracy and their tendency towards indulgent behaviour⁶⁸. Cabrera Infante, on the other hand, addresses his critique at conventional structures of language and literature (Jiménez 1977: 52). *Tres Tristes Tigres* is a jumble of wordplay, linguistic experimentation and parodies of literary titles, authors' and characters' names, well known quotes and even plotlines. In fact, the fragmented sequencing of the stories in *Tres Tristes Tigres* could be construed as a parody on the structure of the classic narrative. Cabrera Infante plays on readers preconceived notions that plotlines are traditionally written in sequential order from cover to cover and he breaks up the narrative into short, random pieces that seemingly make no sense.

3.1.2 Antecedents

In 1961, shortly after the situation that culminated in the confiscation of Sabá Cabrera's film *PM (Pasado Meridiano)*, Cabrera Infante began to write "Ella cantaba boleros," the first story that would eventually be part of *Tres Tristes Tigres*. He wrote it in part as a commemoration to the death of Fredy (a famous bolero singer in Cuba and a friend of his) and as a continuation of *PM*. This story was to appear in a book called "La noche es un hueco sin borde," presumably the earliest potential title of *Tres Tristes Tigres*. To it, Cabrera Infante later added some more short stories and vignettes along with a couple of characters and ideas from his first published work *Así en la paz como en la guerra* (1960)

⁶⁸ Until recently, critics believed *The Satyricon* to be a satire of Emperor Nero's nightly forays. See Nelson, 1983: 2-4.

and created the first version of *Vista del amanecer en el trópico* (VAT) (Gil López 1987: 17-18).

The unpublished manuscript of *VAT* won the *Biblioteca Breve* literary award for best Spanish language novel in 1964, and was also nominated for the *Prix Formentor* – International Publishers Prize in 1965. This original version intended to contrast the carnivalesque nightlife of Havana “with sombre documentary vignettes of history in the making” (Levine 1991: 101). Both the fictitious nightly jaunts through Havana and the historical vignettes took place around the time of the Cuban revolution. However, due partly to the large number of excisions made by the Spanish censors and partly to Cabrera Infante’s own political change of attitude, he decided to eliminate all depictions of the revolution’s triumph over the Batista regime from the manuscript and redevelop the text into what is now *Tres Tristes Tigres*: a fun-filled (and pun-filled) look at Havana nightlife in the pre-revolutionary era.

But whatever happened to *VAT*? The portrayal of violence in the original *Vista del amanecer en el trópico*, was a theme that Cabrera Infante took up again later in the rewriting of this novel in 1974. This time, 101 vignettes illustrate a succession of violent acts throughout the history of Cuba, starting with the conquest and the repression suffered by the indigenous peoples of the island, to slavery, the war of independence, the dictatorships of General Machado and Batista, right up to the first few days after the socialist revolution. In typical Cabrera Infante style, the vignettes are not arranged in chronological order historically. This was possibly done to intimate that history repeats

itself and that all violence leaves victims regardless of the era or context. Instead of a pro-revolutionary sentiment (as in the first version of *VAT*), an attitude of denouncement of the violence pervades throughout the book (Gil López 1987: 53).

3.2 TRES TRISTES TIGRES – A NOVEL?

Tres Tristes Tigres is an intricate piece of literature with multiple layers of complexity in which form and content exist simultaneously. It is a compilation of literary fragments (vignettes and short stories), each with their own thematic unity. Their organization within the book may seem haphazard on the surface, but does in fact follow a strict plan laid out by the author (ibid.: 18). Starting with its very title (a tongue-twister), “*TTT* [...] *es un libro cuyo propósito primero era el juego.*”⁶⁹

3.2.1 The Book

Due to its immense complexity, a thorough analysis of *Tres Tristes Tigres* is far beyond the scope of this thesis. In fact, my first reading of it left me completely perplexed and I read and re-read the first section several times before I dared go past the ‘black’ page⁷⁰. Nevertheless, I would like to provide here a brief account of the book’s content to allow some clarity and understanding of what the book is about. I will start with a synthesis of each section, including all the vignettes, and then follow with a description of the main characters.

⁶⁹ GCI. In Machover, 1996: 143.

⁷⁰ At the end of the last story in “Debutantes,” the character is shot and describes the feeling of falling into a black well. To illustrate this visually, GCI covered the entire next page (p.45) in black ink.

Tres Tristes Tigres is comprised of the following sections or chapters in sequential order from cover to cover⁷¹: *Prólogo* (“Prologue”); “*Los Debutantes*” (“Beginners”); *Seseribó*; “*La Casa de los Espejos*” (“Mirrormaze”); “*Los Visitantes*” (“Vae Visitors”); “*La Muerte de Trotsky referida por varios escritores cubanos, años después – o antes*” (“The Death of Trotsky as Described by Various Cuban Writers, Several Years After the Event – Or Before”); “*Algunas Revelaciones*” (“Some Revelations”); “*Bachata*”⁷² and “*Epílogo*” (“Epilogue”). Interspersed throughout the book are two separate mini-series of vignettes. One is a sequence of eight monologues by one of the protagonists, Códac, as he recounts his fascination for a bolero singer, Estrella Rodríguez, who is grotesquely obese but has the most mesmerizing voice he has ever heard. The title of this series is “*Ella cantaba boleros*” (“I heard her sing”). The second series consists of eleven monologues by a woman in a psychiatrist’s office. These vignettes are numbered “*Primera*” (“First session”) to “*Oncena*” (“Eleventh session”), presumably the ordinal number of the counselling session she is attending (Rodríguez Monegal 1974: 83).

In the prologue, without any descriptions of the surroundings, we ‘hear’ the boisterous voice of the MC at the Tropicana night club: “*Showtime! Señoras y señores. Ladies and gentlemen. Muy buenas noches.*”⁷³ He continues in both Spanish and English introducing both the cabaret show and some of the audience members who turn out to be characters that appear later in the book. These include Arabella (Beba) Longoria, Senator Viriato Solaún, Minerva Eros, the photographer Códac, Vivian Smith-Corona along with

⁷¹ All English translations of titles are from *Three Trapped Tigers*.

⁷² Even though Bachata is a style of Caribbean music, the title of the section was inspired by Johann Sebastian Bach, whom the two characters discuss at length (Rodríguez Monegal 1974: 87).

⁷³ *TTT*, p.11.

her parents, and Mr. and Mrs. Campbell. The prologue sets the mood of the book: it is oral in nature (GCI tries to capture the MC's exact pronunciation); the setting is a nightclub (like many others throughout the book); the mood is frenetic and upbeat; and there is no omniscient narrator.

“Los Debutantes” establishes the ‘gallery of voices’ that Cabrera Infante sought to create in the book. Each fragment in this section is a monologue, either spoken or written, that introduces one or more characters. The sequence is as follows:

- 1) A monologue by a little girl about how she and her friend Aurelia tell the whole town what they saw Petra and her boyfriend doing from their vantage point underneath a truck. This short narrative reasserts the oral nature and night-time setting of the book and introduces a possible main theme of frustrated sexual encounters.
- 2) A letter written by Delia Doce (which includes spelling mistakes) to an old friend, Etelvina. The letter informs Etelvina how her daughter, Gloria Pérez, has left school to become a famous model, and even changed her name to Cuba Venegas.
- 3) An oral monologue by Magdalena Crúz (she pronounces it Magalena Crús) about how she had a big fight with her mother and left home.
- 4) A monologue by a young boy named Silvestre about his regular outings to the cinema with his older brother and how on one occasion they witnessed a murder in broad daylight on their way to the theatre. Silvestre is one of the main characters who later recounts the “Bachata” story.
- 5) A telephone conversation in which Beba Longoria calls her friend Livia to brag about how her husband, a colonel in the military, had gained entry the Havana Yacht Club.

Both Beba and Livia appear later in the book as secondary characters. This brief glimpse into their lives presumably takes place years after the main storyline.

6) The internal monologue of Eribó (his real name is Silvio Sergio Ribot) as he goes to ask his boss, Senator Viriato Solaún, for a raise because he and his wife are expecting a baby. Again, this short extract takes place in the future.

7) The monologue of a poor young man by the name of Arsenio who leaves his home town in search of bigger and better things in Havana. He goes to the house of a rich man (who is apparently acquainted with his mother) to ask for his advice. At the end of Arsenio's plea for advice, the man shoots him at point-blank range.

8) The first instalment of Códac's narration of the story of La Estrella in "Ella Cantaba Boleros."

9) The first psychiatric session.

10) The second instalment of "Ella Cantaba Boleros."

11) The second psychiatric session

12) The third instalment of "Ella Cantaba Boleros."

When examined as a whole, some of these narrative fragments take place prior to the main timeline established by the monologues of the protagonists: Códac, Eribó, Arsenio Cué and Silvestre; while some take place in the future. As well, some critics have interpreted the woman in the psychiatric sessions to be Laura Díaz, whom Silvestre informs us is his fiancé at the end of the book. Thus, the psychiatric sessions would appear to take place in the future as the unnamed patient tells the psychiatrist about her husband who is a writer/journalist. This tidbit of information would be completely

irrelevant if Silvestre were not the journalist in question and Laura, his wife. This mix of flashbacks and flashforwards serve to offset the temporality of the book by giving it an anachronistic quality (Gil López 1987: 20).

“Seseribó” is the next subsection or chapter in the “Debutantes” portion of the book. It starts with a synopsis of an Afro-Cuban legend about the origin of two bongo drums, which essentially denotes Eribó’s (the narrator) preferred vocation. Eribó’s monologue tells us of his thwarted pursuit of a young socialite by the name of Vivian Smith-Corona⁷⁴ and introduces us to the present-day characters of Silvestre and Arsenio Cué. In “La Casa de los Espejos,” we find a written monologue by Arsenio Cué that tells the story of how he came to fall in love with Laura Díaz, but ends up losing her as he loses control in his lust for the superficial beauty and cunning seduction of Livia Roz, Laura’s roommate and supposed best friend.

“Los Visitantes” is a humorous story about a walking stick bought as a souvenir by a tourist, Mr. Campbell. It is a transcription of Mr. Campbell’s retelling of the story, with adjustments at the end by the ‘supposed’ Mrs. Campbell. What is particularly interesting is that this section is, in fact, a parody of translation, with the added jest that the revised version by Silvestre comes first in sequence before the flawed rendering by Rine Leal⁷⁵. This rough version is written as if it were a really poor Spanish translation of Mr. Campbell’s tale, including mistranslations, grammatical errors and copious footnotes. As

⁷⁴ Smith-Corona is, of course, the brand name of a typewriter.

⁷⁵ The writers of these two versions are not actually revealed until very near the end of the book (p.326), when Silvestre reaches into his pocket and finds a note from the editor of *Carteles*, one GCI, asking him to revise Rine’s translation ASAP.

well, there are reviser marks such as strike-throughs. For example, in the following excerpt Mrs. Campbell is commenting on Mr. Campbell's incorrect usage of the few Spanish words that he knows⁷⁶:

Usted nunca dice *haba*ñero por la misma razón que no escribe *Haba*ña. El adjetivo *mucho* está siempre acortado a *my* cuando se coloca como un adverbio. Y es las mujeres, no los, las siendo la forma femenina del artículo definido. Pero usted no esperará *finesse*⁸ de parte del Sr. Campbell cuando tiene que tratar con mujeres. Mujeres esto es⁹.

⁸ En francés en el original. Fineza.

⁹ Juego idiomático por la proximidad de la palabra mujeres a *women*, mujeres en inglés.

You never say *haveneros* for the same reason as you don't write *Havena*. The adjective *mucho* is always shortened to *my* when it is used as an adverb. And he should have said *las mujeres*, not *los, las* being the feminine form of the definitive article. But you wouldn't expect *finesse*⁸ from Mr. Cambell when its is a question of mujeres. Women, that is⁹.

⁸ French. Untranslatable. The nearest English equivalent is good manners.

⁹ Idiomatic joke based on the similarity in pronunciation between *women* and its Spanish equivalent, *mujeres*.

“Rompecabeza” is an entertaining look at the multitude of ways one can play with language as an artistic medium. It is a collage of wordplay, amusing language games and literary parodies. This section, along with “Algunas Revelaciones” and “Bachata,” provides a number of clues that assist in the interpretation of the book by making the connections between the different sections more explicit. In it, Codác explains who Bustrófedon was and how he died. He describes, or rather reiterates, the typical word games that Bustrófedon, the elusive leader of the pack, would create as a master of linguistic contortionism. However, although throughout the book all the narrating characters make reference to events that Bustrófedon attended and cite his witty jokes and repartees *ad infinitum*, it is my interpretation that Bustrófedon is not a real, tangible

⁷⁶ From the corrections by Mrs. Campbell, *Tres Tristes Tigres*, p.146. For reference, translation is provided in the right-hand column, *Three Trapped Tigers*, p.203.

character. He is an enigma or perhaps a sensation that overcomes the tigers and triggers their verbal flippancy. This chapter, especially, elucidates this assumption. For example:

¿Quién era Bustrófedon? ¿Quién fue quién será
quién es Bustrófedon? ¿B? Pensar en él es como
pensar en la gallina de los huevos de oro, en una
adivinanza sin respuesta, en la espiral. *El era
Bustrófedon para todos y todos para Bustrófedon
era él*⁷⁷.

Who was Bustrófedon? Who was/is/will be
Bustrófedon? Boustrophedon? Thinking about him
is like thinking of the goose that laid golden eggs, of
a riddle with no answer, a spiral to an end. *He was
Bustrófedon for all and all for Bustrófedon was
he*⁷⁸.

“La Muerte de Trotsky ...” is a huge literary parody on the part of Cabrera Infante as he imitates the writing style of some famous Cuban writers as if they had written about the death of Trotsky, even though some are anachronistic, such as José Martí for example, who died when Trotsky was only a teenager.⁷⁹ Of course, the whole chapter is a parody on formal writing styles. “Algunas revelaciones” consists of more wordplay in the style of Bustrófedon. This short chapter reveals clues to Bustrófedon’s character and clears up some previously unexplained points in the text. According to Ernesto Gil López (1987: 20), it also defends freedom of literary expression, something that could be said of *Tres Tristes Tigres* as a whole.

“Bachata” is the longest uninterrupted, sequential narrative in the book. Due to the descriptive nature of this section, it amplifies more clearly some of the missing links from previous sections. In “Bachata,” Silvestre writes about an evening (or series of evenings that run together) spent driving around Havana with his friend Arsenio Cué, going from restaurant to bar to diner to club, and so on. On their nocturnal journey they discuss all sorts of topics, both rational and absurd, such as music, women, architecture, physics,

⁷⁷ *TTT*, p.153.

⁷⁸ *Three Trapped Tigers*, p. 213.

⁷⁹ Leon Trotsky (1879 – 1940); José Martí (1853 – 1895)

literature, etc. Silvestre waits for the opportune moment to tell Arsenio that he is engaged to Laura Díaz. However, the various discussions and adventures they have throughout the night serve only to interfere and delay this final conversation. But neither of them is in any hurry to bring up the topic as they both know it will likely end their friendship.

Finally, the “Epílogo” reveals the ranting of a mentally ill woman, which Silvestre briefly mentions in “Bachata.” Gil López deems this to be the final pin that holds the entire book together to remind us once again that *Tres Tristes Tigres* is certainly not a disorderly collage of unrelated narratives (ibid.). The reader is asked to pay close attention as the characters appear again and again throughout the book.

En efecto, el libro va dando cada vez más material sobre sus personajes, los va revelando desde distintos ángulos y va permitiendo al lector recomponer la verdadera historia de sus tristes tigres ... a la luz de una visión completamente distinta de la que se ofrece en una lectura superficial.⁸⁰

The characters in the book can be divided into two main groups: those doing the talking (i.e. the protagonists: Eribó, Códac, Arsenio and Silvestre) and those being talked about (usually the women in their lives). However, the title of the book itself presents an interesting point of discussion. Although it is usually the case that a book’s title makes reference to some aspect of the story within, Cabrera Infante has commented that he chose the title *Tres Tristes Tigres* precisely because it lacked any association with the narratives. However, his critics have suggested that the “Three Sad Tigers” are the main characters. Their *tristesse* refers to the overall theme of the book: a premonitory sadness and fear that they will soon lose their beloved Havana and their friendship along with it.

⁸⁰ Rodríguez Monegal 1974: 85-86.

The saddest tiger of all is Cabrera Infante himself, writing in exile about his memories of the “good old days” in Havana, attempting to capture all possible aspects of it: the sights, sounds, smells and especially the “gallery of voices.” Is he the fourth sad tiger? This may very well be the case. As I will explain below, the character Silvestre Isla is a fictitious autobiographical manifestation of the author. Of course, this game of numbers makes reference to another group of three adventurers who turned out to be four: *The Three Musketeers*.

The first monologue by one of the four protagonists is that of Silvio Sergio Ribot (a.k.a. Eribó). He is a mulatto publicist who plays the bongo drum by night. He recounts the story of Cuba Venegas and her rise to stardom as a nightclub singer as well as his brief infatuation with the young debutante, Vivian Smith-Corona. As the book tries to portray Havana as a true multicultural metropolis, a *métissage* of cultures, Eribó represents the Afro-Cuban component, or *ñáñigo*. This term of Yoruba⁸¹ origin refers both to the members of the secret Afro-Cuban men’s society of Abakuá originally founded by ex-slaves, and to traditional Afro-Cuban percussion rhythm played on Conga drums in 6/8 time.⁸² The association lies in the fact that three sacred Conga drums (the iyá, okónkolo and itótele) are used in the Abakuá rituals; however, the term was adopted by the uninitiated to refer to Afro-Cuban conga rhythms in general (Foehr 2001: 82-83).

⁸¹ Yoruba is the language spoken in West Africa, in the region of present-day Nigeria and Benin (formerly Yorubaland). Yoruba language and culture is also maintained in Diaspora (e.g. Cuba, Haiti, Brazil) by descendents of African slaves (Foehr 2001: 102).

⁸² <http://www.swingg.net/conga/abakua.htm> (May 7, 2004).

Arsenio Cué is the second “tiger” to be introduced. He is an actor, a narcissistic and misogynist playboy, with an obsession for contemplating the time-space continuum. He is a complex character with an extensive knowledge of music and literature, and an effortless ability to play with language (Gil López 1987: 22). He introduces the characters of Laura Díaz and Livia Roz as he describes his relationship with the two of them. Laura is a tall, skinny, awkward girl from the country who becomes a famous model and actress thanks to Livia’s help. Livia is the complete opposite of Laura: she is a beautiful, shapely young actress who knows that superficial beauty attracts men’s attention and uses this to her advantage.

Códac, as his name implies, is a journalistic photographer who spends his days taking pictures for the magazine he works for (i.e. *Bohemia*), and spends his nights taking pictures of the beautiful and grotesque fauna of the Havana nightclubs. He, of course, is the narrator of “Ella Cantaba Boleros” about the poor black woman (Estrella Rodríguez, a.k.a. La Estrella) who is determined to become a famous bolero singer. The oddity of the story is that Códac falls in love with her voice, even though he describes her as being monstrously obese and always sweating profusely. Códac makes all efforts on her behalf to help her become famous. However, her biggest fear comes true as she dies just before becoming successful. Along with Eribó, La Estrella represents traditional Afro-Cuban music and folklore (ibid.: 24). For example, the bolero that Estrella is so passionate about was originally adapted from the old Spanish bolero of the 19th century and increasingly infused with a variety of Latin American rhythms, especially African influences from Haiti and Afro-Cuban rhythms once the bongo and conga drums were

incorporated. The bolero continues to be a popular musical genre today, sung by artists such as Ibrahim Ferrer and Omara Portuondo of the Buena Vista Social Club project (Rumbaut, online⁸³).

Silvestre is the last of the tigers that makes a concrete appearance in the book. By profession he is a writer/journalist for the magazine *Carteles*. He has a passion for the cinema, music, literature, language (i.e. punning and wordplay) and most importantly, Havana. These aspects, along with his obsession with memory, could lead to the interpretation that Silvestre is an autobiographical character. The author does not deny this: “*yo no escribo novelas. Yo escribo autobiografías en forma de ficción, donde los elementos autobiográficos están tratados también como otros elementos de la ficción*” (GCI in Machover 1996: 128).

Bustrófedon is the supreme tiger who is admired by his four disciples for his extraordinary ability to turn conventional language on its head. He is described by the other characters (especially by Códac in “Rompecabeza”) as a master punster who turns everything into a game of word association, “and [his] particular fault was that he thought about words, all the time, as though they had always been written and nobody but he had ever said them and then for him they weren’t words but letters and anagrams and games with signs.”⁸⁴ Bustrófedon is an elusive, phantasmagorical character that is always talked about but never appears in person in any of the narratives, which is precisely why I postulate that he does not really exist. I believe he is the dynamic characteristic in each

⁸³ <http://www.lafi.org/magazine/articles/bolero.html> (May 7, 2004).

⁸⁴ *Three Trapped Tigers*, 388.

of the four tigers' personalities that brings out their playfulness, their linguistic ingenuity. Bustrófedon's moniker is derived from the ancient Greek form of writing from left to right, then right to left, on alternate lines (i.e. Boustrophedon). It is mainly associated with the palindrome type of wordplay common in *Tres Tristes Tigres*.

Although *Tres Tristes Tigres* is an exceptionally entertaining book, Emir Rodríguez Monegal repeatedly advises in his 1974 article that it cannot be read superficially. That is, it is not a light, casual book that can easily be read on the go.⁸⁵ To be truly understood, *Tres Tristes Tigres* requires the reader's earnest concentration. The reader is therefore asked to pay close attention to all the details as the characters and themes are repeated time and again from different subjective viewpoints, which help reconstruct the storyline. For example, we find out that Arsenio Cué is the nameless destitute young man from the last monologue in "Los Debutantes," who goes to the wealthy man's house to ask for advice, and the man shoots him. In "Bachata" Arsenio retells the story to Silvestre and reveals that the gun was an acting prop and the bullets were blanks:

[S] – ¿Pero las balas? ¿Por qué no moriste? ¿Cómo te salvaste de las heridas?

[A] – Ni una bala me tocó. Te podría decir que tenía mala puntería, pero no es verdad. Salvas. El buen samaritano solamente quería asustarme y de paso divertirse. Tiempo después me dio explicaciones, me aumentó el sueldo, me hizo primer actor, galán finalmente.⁸⁶

[S] – But what about the bullets? Why aren't you dead? How did you manage to recover from your wounds?

[A] – None of the bullets hit me. I could tell you that he was a bad shot but he wasn't. The bullets were blanks. The perfect host only wanted to frighten me in passing, for a joke. Some time later he explained all that to me, he supported me, then made me a supporting actor, and finally gave me the lead.⁸⁷

⁸⁵ For instance, I tried reading it on the bus but had difficulty remembering what I had read on the previous bus ride. The lack of progression makes it easy to lose one's place.

⁸⁶ *TTT*, p 316.

⁸⁷ *Three Trapped Tigers*, p.460.

3.2.2 A Nocturnal Journey

The specific segment of *Tres Tristes Tigres* that I chose to analyse for this thesis is the following short portion of the “Bachata” section (i.e. Chapters XVI to XVIII). I had to acknowledge that, although a true comparison between the two translations could only be accomplished by a complete textual analysis, such an extensive undertaking would far exceed the capacity of an M.A. thesis project. *Tres Tristes Tigres* is such a complex piece of literature that it lends itself to a variety of potential analyses from different angles. Therefore, to limit the scope of my research, it was necessary to select both a specific topic (in this case, a microtextual analysis of the wordplay) and a partition of the book. I selected this particular section because, after reading the entire book, I felt that I needed the smooth flow of a narrative thread instead of bits and pieces of seemingly unrelated strings of wordplay or run-on logorrhoea. This segment provided that smoothness. Although it is part of the larger “Bachata” section, the segment offers a complete story with a beginning and ending. As with the rest of the “Bachata” section, the story is told from the point of view of Silvestre as he sits in the passenger seat of Arsenio’s convertible and describes in great detail the scenery passing by, the speed of the travelling car, their offbeat dialogue, including all sorts of wordplay banter and “free associations,” and their adventures that night. As well, Silvestre reminisces about Bustrófedon, and shares his tangential thoughts with the reader (whom he addresses directly on a number of occasions).

After leaving a bar outside of town in the previous chapter, the two drunk and jubilant friends head back towards Havana along Calzada Avenue. They drive along, debating

ridiculous topics such as how Russian (or Cyrillic) resembles Cuban Spanish written backwards. As mentioned in Chapter 2, this is an obvious intratextual reference to the two “mirrored” pages in “Algunas Revelaciones”.⁸⁸ The backward writing on page 201 of *Tres Tristes Tigres* does have an uncanny resemblance to Cyrillic, which of course reminds us of the source of Bustrófedon’s name, especially as that chapter is a eulogy to the infamous head tiger.

Arsenio and Silvestre eventually both fall silent and Silvestre goes off into one of his tangential thoughts which consists of nothing but seemingly unrelated strings of wordplay. He builds one-liners on top of one-liners, in a ceaseless sequence of parodies on books and authors, music and musicians, etc. For example⁸⁹:

... ¿Quién dijo? Aldoux Huxley. Ah ya sabía que no era cosa suya. El ensayo no es tu fuerte. Ensayos, essais, essays. Para Aldous Husley son exsays, ¿Murió? No, está vivo. Viejo muere el cine, cisne⁹⁰.

... Come again, who said that? Aldoux Huxley. Ah, I knew it didn’t sound like your subject. Essays were never your strong point. A weakness of yours. A weakness for *ensayos, essais, essays* and French *lettres*. To Aldous Husley they are exsaysive. Is he dead? No, he’s alive. Old writers never die: they just go Chrome Yellow⁹¹.

Silvestre snaps out of his apparent hypnosis when he sees two beautiful young women walking along the street, one of whom (Magalena) he recognizes. Arsenio Cué stops the car and gets out to meet with the girls. In the meantime, Silvestre remains in the car and imagines an entire pun-filled scenario of what Cué might say, loosely based on the story of Quasimodo (Cuésimodo) and Esmeralda in *The Hunchback of Notre Dame*. In Silvestre’s bizarre rendition, Cuésimodo is interested in Esmeralda, but she finds him

⁸⁸ *TTT*, p. 200-201. (See page 61 of this thesis for the example).

⁸⁹ N.B. This is just a short clip of his internal digression, the rest of his ranting goes on for a page and a half.

⁹⁰ *TTT*, p.271.

⁹¹ *Three Trapped Tigers*, p. 392.

quite unattractive, so he devises a plan to attract her attention. He would become rich selling souvenirs outside the cathedral of Notre Dame and then hire beautiful women to go out with him to fancy restaurants and buy them extravagant gifts. In time, he would be admired by all and Esmeralda would become curious as to why he is so popular. She would attempt to take a closer look, but it would be too late. Cuésimodo is no longer interested, since he is now surrounded by beautiful women.

When Cué returns with the young ladies, introductions are made all around. They all climb into the car and drive around talking and becoming better acquainted. The two friends make countless punning jokes to show off their sharp wit. Arsenio goes so far as to recite a poem to Beba (the second girl) which plays on her name. The title of the poem is “*Si te llamas Babel y no Beba Martínez*”⁹² (“Would you were called Babel and not Beba Martínez”⁹³). Given their socio-cultural background, the two girls were not familiar with the references in the poem and did not understand a word of it. They candidly expressed their incomprehension of the poem and said they found it too bizarre.

Prior to Cué’s poetic dedication, they had all agreed to go to a small intimate nightclub called “Johnny’s,” but the men realized they had spent all their cash earlier that evening. They make a detour to a friend’s (Rine Leal) house to borrow some money.⁹⁴ On the way to the club, the two guys continue to make jokes: about Rine; about his “phabulous” inventions such as dehydrated water, a zippered dome over cities to protect them from rough weather, cities that travel to you, moving sidewalks, etc. The men laugh at their

⁹² *ibid.*: 281.

⁹³ *Three Trapped Tigers*, p. 407.

⁹⁴ Rine Leal was a real-life friend of Cabrera Infante’s.

own jokes, but the girls are not buying into it. They become so bored by the linguistic gymnastics that they almost completely tuned out.

At this point Silvestre asks Magalena to go outside for a walk under the stars, alone. They sit on a concrete barrier by the beach and talk. A slight miscommunication sends Silvestre on another tangential memory, which seems very long to him, but in fact only lasts a couple of seconds. As the two of them sit and talk, one thing leads to another and they embrace passionately. However, Magalena stops suddenly and turns to stare off into the distance. When Silvestre inquires what the problem is, she starts to cry. She finally stops sobbing and rushes into a deluge about how she does not want to go back with Beba because Beba beats her and she and her husband hold her prisoner in the bedroom with no food or water.

She suddenly runs towards the river but trips and falls. By the time Silvestre catches up to her, Beba and Cué approach to inquire about what had been going on. Silvestre answers that it was nothing; that Magalena had tripped and fallen. The mood becomes awkward as they all head back inside the club. While the girls head to the washroom to freshen up, the men discuss the incident. Cué tells Silvestre the situation from Beba's perspective, which is completely different from Magalena's story. Apparently, Magalena was a violent lunatic who had previously attacked people and was undergoing psychiatric treatment. Silvestre does not believe this story at all.

When the girls return from the washroom, Beba says it is time for them to go home. Cué drops them off and in order to graciously end the night on a positive note, he makes Beba memorize his phone number as if it were an advertising jingle. Despite Magalena's earlier pleas to Silvestre to take her away from Beba, she leaves without even giving him a furtive look or secret note. This awkward silence could be symbolic of the theme that pervades the entire novel, that of an inability to communicate. After all, we never find out what truly happened to Magalena. Only snippets of her life are revealed: she is the girl who has a fight with her mother in "*Los Debutantes*" and presumably leaves home; she then appears in the house of the wealthy film director who shoots Arsenio Cué; and finally in this story that takes place about four years after the last.

3.3 POSTMODERNISM AND SUBVERSION IN *TTT*

In *A Poetics of Postmodernism* Linda Hutcheon acknowledges that postmodernism appears to be an all-encompassing catchphrase that lacks a unified, globally accepted definition. By using a myriad of examples from architecture, literature, art, film, etc., she defines postmodernism as a cultural enterprise that is characterised by contradictions, parody, subversion and critical reflection (Hutcheon 1988: 22-23). Looking at the diverse elements of form and content that make up *Tres Tristes Tigres*, it becomes apparent that the book exhibits certain characteristics of a postmodern novel. I would like to focus here on the following three elements that intersect postmodernism and *Tres Tristes Tigres*.

1) Discontinuity and fragmentation. As discussed throughout this chapter, *Tres Tristes Tigres* is characterised by a *collage* of fragmented narratives, interruptions, entire

chapters dedicated to wordplay and language games, and temporal disruptions. There is a lack of plot or character development, especially due to the fragmentary nature of the book. Lastly, there is a mix of modes of communication or apparent transmission of the message to the reader: monologues, narratives, a letter, a phone call, etc. Snippets of the characters' lives are revealed from different points of view, much like in avant-garde cinematography. The different voices and timeframes serve to “disseminate but also reassert [...] the enunciative situation or discursive context of the work,” (ibid.: 9-10).

2) Parody or irony. *Tres Tristes Tigres* prides itself on its comedic and parodist qualities. The “Death of Trotsky” chapter is clearly reminiscent of parodying literary genres, but it is not the only example. Throughout the book, there are comical intertextual references to philosophers, classic and modern literature, music, cinema, etc., in a playful combination of fictional and non-fictional elements. The following example is from the analysed section (Chapter XVI):

Me miró con cara de ¿he oído bien? el pedante radial, pero inmediatamente, todavía imperdonando al Cuépitán Ahab tras Morbid Dyke dio una vuelta completa al timón y el convertible giró, barloventeó, con todo dentro, incluyendo esta bitácora o log, el log de Gog y Magog, magloglog, y, entró por el estrecho canal de la calle. Magallanes Cué. Cuégallanes. Magalanes. ¡Magalena! Eso mismo. Técnica. Mnmotécnica. Memoria Technica. Arsenio Sebastián Cuébot amainó, púsose al paio y ancló en la otra esquina, a la derecha. Profundidad, cinco brazas, tres brazas, mark twin!⁹⁵

He winced at my infralanguage, the radio-pendant, but, still looking like Cuépitán Ahab hunting Morbid Dyke, he immediately pulled the wheel hard over and the convertible turned, tacked about, with all aboard, including this binnacle or log, the log of Gog and Magog, magloglog, and it sailed into the narrow straits of the side street. Magellan Cué. Cuégellan. Macuéllan. Magalena! That's who it is. TechniCué. Mnmotechnics. Technical memory. Arsenio Sebastian Cuébot lowered the sails, lay to and anchored on the other corner, to starboard. Depth, five fathoms, three fathoms, two bosoms, mark twin!⁹⁶

⁹⁵ *TTT*, p. 273.

⁹⁶ *Three Trapped Tigers*, p. 395.

This so-called “*bricolage* of bits and pieces of older artifacts to produce a new [...] work of art” is of course a common feature of postmodernism (Keep et al., online⁹⁷). As mentioned throughout this chapter, not only does Cabrera Infante liberally borrow and play with samples of contemporary and classical cultural products, but *Tres Tristes Tigres* itself is a jigsaw puzzle that engages the reader to assemble its pieces in order to make sense.

3) Questioning truths. Postmodernism claims “a movement away from [...] apparent objectivity” and “a tendency toward reflexivity, or self-consciousness” (Klages, online⁹⁸). The lack of an omniscient or omnipresent third-person narrator in *Tres Tristes Tigres* could also be construed as a typical postmodern characteristic. All the narratives are uttered by the characters themselves, from their points of view and with their idiosyncrasies (for example, Delia Doce’s spelling and grammar errors in her letter and Silvestre’s frequent imaginative tangents). Cabrera Infante involves readers in putting together the jigsaw puzzle of *Tres Tristes Tigres* and challenges them to think about the world within the book and question the world outside the book. Much like the narratives in *Tres Tristes Tigres*, all truth is subjective.

These same elements also correlate with features of modernism. That is, both modernism and postmodernism prefer to play with structures and forms rather than represent imitations of reality, and both reject the concepts of originality and stable meanings. However, “[postmodernism], in contrast, doesn’t lament the idea of fragmentation, provisionality, or incoherence, but rather celebrates that. The world is meaningless?

⁹⁷ <http://www.iath.virginia.edu/elab/hfl0256.html> (April 6, 2004).

⁹⁸ <http://www.colorado.edu/English/ENGL2012Klages/pomo.html> (April 6, 2004).

Let's not pretend that art can make meaning then, let's just play with nonsense" (ibid.).

Cabrera Infante does just that.

Perhaps the biggest debate as to whether *Tres Tristes Tigres* is in fact a postmodern novel lies in the political aspect of postmodernism. Linda Hutcheon tells us that postmodernism is "inescapably political" and critically analytical of the past, never nostalgic (1988: 3).

Cabrera Infante claims the exact opposite. In a number of interviews he has maintained that memory and nostalgia are key components in the creation of *TTT* and that the book is completely apolitical.⁹⁹ However, in the same breath, he states how the book conveys a freedom of expression that existed in pre-revolutionary Cuba. Cabrera Infante wrote the book during the early Castro years, after his falling from Castro's graces. That is, (a) after the confiscation of *PM* (an episode in which GCI was personally involved) and the ensuing restrictions on artistic and literary expression in Cuba, and (b) after his brief return to Cuba for his mother's funeral when he was able to see first hand how the country had changed into a police state. Although *Tres Tristes Tigres* may be a nostalgic depiction of the decadent nightlife of pre-revolutionary Havana, the entire book is a critical reflection of how this world was destroyed and all that is left of it now is a memory. By showing this lifestyle in which certain freedoms were enjoyed, a lifestyle that is now prohibited, the book could be said to have a subversive element to it, "*Tal vez aquí está la razón de la sinrazón de esa prohibición: toda libertad es subversiva. Los regímenes totalitarios temen más a la libertad individual que los vampiros a la cruz*" (GCI in Guibert 1974: 30).

⁹⁹ See for example, Machover, 1996: 116 and Guibert, 1974: 30.

In conclusion, *Tres Tristes Tigres* is a complex and multifaceted book. It clearly challenges its readers to participate in the construction of the whole story and to think critically about the world outside the book. At the same time, it may serve as a journal of memories for the author about the Havana of his youth, a Havana that no longer exists. The book begins with an excerpt from Lewis Carroll's *Alice's Adventures in Wonderland*, "And she tried to fancy what the flame of a candle looks like after the candle is blown out."¹⁰⁰ Perhaps *Tres Tristes Tigres* is Cabrera Infante's way of nostalgically invoking for himself and for others the vibrant Havana of 1958.

¹⁰⁰ *Three Trapped Tigers*, epigraph.

CHAPTER 4: ANALYSIS AND DISCUSSION

This final chapter will consist of a detailed account of the descriptive analysis conducted on the wordplay in the source and target texts and the results obtained. The analysis is based on the systematic recording, labelling and comparing of the wordplay units or phrases, first in the Spanish source text, and then in the French and English target texts, respectively. The purpose is to ascertain whether the translators made any alterations to the wordplay, what kind of alterations were involved, and whether these were significant in kind and number to substantiate that one or both translators intentionally showed his or her voice in the translation. Below I will describe in detail the procedures of the analysis, the data that was gathered and the results obtained. Finally, the discussion section will compile the results of the study with the theoretical principles and translators' positions established in Chapter 1 and attempt to determine whether and how ideological motivation played a part in the translations.

4.1 PURPOSE

The overall purpose of the study was to determine whether either of the two translators of *Tres Tristes Tigres* intervened in the text and whether this intervention was ideologically motivated. I chose to focus on the wordplay in *TTT* because it is a distinctive feature of Guillermo Cabrera Infante's writing and is very prevalent in *Tres Tristes Tigres*. Moreover, Suzanne Jill Levine and Albert Bensoussan have both demonstrated their ability and interest in writing and translating wordplay. Levine affirms in *The Subversive Scribe* (1991) that she has enjoyed word games since childhood and the book itself is

written in a light-hearted manner, interlaced wherever possible with her own puns: “Puns are punishment. ‘Pun’ has evolved from ‘pound’ meaning ‘to mistreat words’: Have we discovered here the etymology of Ezra’s patronym?” (Levine 1991: 13). Albert Bensoussan conveys how he came to translate Latin American fiction: “*La palabra de América vino a mí tras el baño turco, Latina, palatina, palatal y lábil. Pronto todas esas voces carabelas serían mías, del Perú, de Chile, vela argentina y de la Cuba del infi(d)el [...]*” (Albert Bensoussan 1999: 18). As wordplay is a constant across all three texts (and all three writers/re-writers), variability can be measured in terms of quantity and type. Lastly, I intended to find out whether there were any observable trends within the strategies used by the translators when translating the wordplay.

To reiterate the hypothesis stated in the Introduction, I believe the results of this analysis will demonstrate that the English translation of *Tres Tristes Tigres* by Suzanne Jill Levine will have more alterations to the wordplay than the French translation by Albert Bensoussan. Based on her own depiction of her intentions in *The Subversive Scribe* (1991), my initial assumption was that Levine attempted to intervene in the text with subversive elements. I believed that she had made substantial adjustments to the wordplay in the source text, both quantitatively and qualitatively, that the outcome could be considered subversive (as defined in Chapter 1). I will elaborate on possible explanations for the results in the discussion section of this chapter.

4.2 METHODS AND MATERIALS

4.2.1 Part I: A Proposed Wordplay Typology

I conducted a thorough classification of the wordplay in one of the segments in *Tres Tristes Tigres*. Since the book is divided into short stories rather than into a continuous narrative from cover to cover, I chose to examine the short story in Chapters 16 to 18, pp 270 – 300. My rationale was twofold: firstly, this particular story was a continuous narrative, and secondly, there was a significant amount of wordplay throughout the segment, which allowed a good sampling for data collection and analysis.

The first part of the study consisted in developing a typology for the wordplay in Guillermo Cabrera Infante's *Tres Tristes Tigres*, using Bernard Dupriez's *A Dictionary of Literary Devices* (1991). The following nine categories were selected from Dupriez: pun, parody, paronomasia, portmanteau, antanaclasis, *agnominatio*, compound, substitution and allograph (see definitions on pp 97-99). There is some overlap between categories, and therefore, more than one category can be attributed to one instance of wordplay. For example, a phrase such as "*Ensayos, essais, essays*"¹⁰¹ is obviously a case of alliteration, but because the words look and sound alike it is additionally labelled as paronomasia (a play on phonetic resemblance).¹⁰² I tried to describe all possible characteristics of a wordplay term or phrase and assigned all possible category labels to each instance of wordplay. Thus, an onomastic pun can also be a compound or a portmanteau; the parody of a book title can use paronomasia and/or substitution and/or

¹⁰¹ *TIT*, 1990: 271. See Appendix A-1, p A1-1, #18.

¹⁰² See all definitions below.

rhyme, etc. Finally, although I attempted to do so to the best of my ability, I cannot claim to have elaborated a complete and exhaustive listing of the wordplay.

The preliminary classification revealed the following nine main categories.¹⁰³ In order to avoid confusion between the category of ‘pun’ (a generic term) and other more specific types of ‘puns,’ I have listed the definitions here in alphabetical order. To illustrate the definitions, most of the examples will be from *TTT* (or its translations).

1. *agnominatio* – substitution of a proper noun by its homophonic referent and vice versa, (Dupriez 1991: 20). For example, “*Carmen y también con Error.*”¹⁰⁴ In the narrative Carmen and Error are women’s names, but the words “*carmen et error*” refers to the Roman Poet Ovid’s belief that Emperor Augustus banished him for merely “a song and an error.”¹⁰⁵
2. *allograph* – homophones or change in spelling replaces original words to create a neologism. The process changes the meaning and produces a humorous effect (ibid.: 24). For example, “*Jeux Descartes.*”¹⁰⁶
3. *antanaclasis* – a pun based on the ambiguity of homonyms (formally identical words with multiple meanings, e.g. sound = noise vs. sound = healthy) (ibid.: 43). For example, “*Beba. Vous en resterez baba,*”¹⁰⁷ in which ‘*resterez baba*’ means ‘to be flabbergasted’; however, since the word ‘*baba*’ alludes to the pastry desert ‘*rum babà*,’ there is the intimation that Beba is sweet.

¹⁰³ I refer to these as “major” categories because in terms of quantity there were more than 20 instances of each type in the analysed section.

¹⁰⁴ *TTT*, 1990: 274.

¹⁰⁵ http://www.nlc.org/Ch17_CarmenetError.pdf (September 15, 2004).

¹⁰⁶ *Three Trapped Tigres*, 1978: 428.

¹⁰⁷ *Trois Tristes Tigres*, 1970: 379.

4. compound – “a word made up of two distinct parts: a root and a prefix” (ibid.: 107). Although the conventional definition of a compound word does not reflect humorous intent, I felt I needed to add this category because all three analysed texts contained several wordplay terms and phrases made up of constituent parts that would not normally form compounds. Most commonly these were in the forms of proper nouns. For example, “Ben Franklin Delano,”¹⁰⁸ in which the names of Ben Franklin and Franklin Delano Roosevelt are combined into one unit.
5. parody – intentional mocking of another author or work for comic effect (ibid.: 327). An example from *Three Trapped Tigers* (p. 416) is “An American wet dream?” which parodies the title of Norman Mailer’s 1966 novel, *An American Dream*, giving it a sexual connotation.
6. paronomasia – a pun that plays on phonetic similarities between words (ibid.: 328-9). For example, “a fowl tasting turkey,” wherein the word fowl, referring to birds raised for consumption (e.g. turkey), is a homophone of the word foul (i.e. foul tasting)¹⁰⁹. An example from *TTT* might be “*Pasó por el estrecho de Magallena*”¹¹⁰, in which the character’s name Magalena is substituted in place of Magallanes as they are very similar in pronunciation (*el estrecho de Magallanes*).
7. portmanteau – “amalgamation of two words on the basis of partial homophony” (ibid.: 349). An example that has been used throughout this thesis is ‘closelaboration’ (close +collaboration) coined by Cabrera Infante. Another example is ‘pathetitude’ (pathetic + attitude).

¹⁰⁸ ibid.: 108.

¹⁰⁹ <http://www.lcc.gatech.edu/gallery/rhetoric/terms/tropes.html> (March 4, 2004)

¹¹⁰ *TTT*, 1990: 275.

8. pun – The most common type of wordplay, usually based on homonymy, homophony or paronymy (Delabastita 1996: 128). In the analysis of the wordplay in *Tres Tristes Tigres*, I found that two types of puns appeared most often:

(a) onomastic puns (playing on proper names). For example, “*Le Cuerbusier*”¹¹¹ plays on the name of the Swiss architect known as Le Corbusier by combining it with the name of the *TTT* character Cué; and

(b) idiomatic puns (playing on idiomatic expressions, clichés, proverbs, etc.). For instance, “*Rien d’humain ne lui fut divin.*” which is a parody of the expression “*Faire erreur c’est humain. Pardonner c’est divin.*”

I did find other types of puns that were not as numerous, and which are listed below under the ‘sub-categories.’

9. substitution¹¹² – replacement of one or more words within an idiomatic expression for the purpose of surprise or humour (Dupriez 1991: 432). For example, “*Les anglais a la lantern!*”¹¹³ [sic], where the word ‘*anglais*’ replaces ‘*aristocrates*’ in the French revolutionary song *Ah! Ça ira*.

Eight ‘subcategories’ were added to these nine main categories. Although many of the subcategories appeared in negligible quantities in the actual analysis, I felt the need to add these to ensure that all possible characteristics of the wordplay terms or phrases were thoroughly covered. These figures do not exploit the same strategies; some are based on

¹¹¹ *ibid.*: 270.

¹¹² Unless otherwise stated, all definitions listed here are abbreviated from Dupriez, Bernard. *A Dictionary of Literary Devices: Gradus, A-Z*. Toronto: University of Toronto Press, 1991.

¹¹³ *TTT*, 1990: 273.

linguistic similarities, while others play on semantic relationships. As with the main categories, there may also be overlap in definition and function. The subcategories are:

1. alliteration – “multiple repetitions on an identical sound,” usually of the first phoneme, (ibid.: 23). An example might be, “*época épica*”¹¹⁴ in which the two words are practically redundant except for the middle vowel sound.
2. gradation – a gradual change in sound from one word to the next changes both form and meaning.¹¹⁵ The pun from *Three Trapped Tigers* (p. 393), “syrinx (rhymes with sphinx, like sphinxter)” exemplifies this as the first word ‘syrinx’ gradually transforms, but each new word maintains its own structure and meaning.
3. inversion – reversal of normal order of words in a sentence, (Dupriez, 1991: 242). For instance, “*En el país de los tuertos el ciego es rey*,”¹¹⁶ where the words ‘ciego’ and ‘tuertos’ are inverted to parody the expression, “*En el país de los ciegos el tuerto es rey*” (“In the land of the blind, the one-eyed man is king”).
4. malapropism – “ludicrous misuse of a word, especially by confusion with one of similar sound.”¹¹⁷ For example, “*J’ai une mémoire en faillite*”¹¹⁸ where the phrase ‘en faillite’ (to be bankrupt) is used jokingly in place of ‘sans faille,’ and mimics phonetically the English word ‘unfailing.’
5. oxymoron – a phrase or statement made up of contradictory terms, e.g. working vacation (Dupriez 1991: 311). The sole example from *TTT* is “*Nuestro ejército prosigue victorioso su retirada táctica*”¹¹⁹ where the phrase ‘retirada táctica’ (tactical

¹¹⁴ ibid.: 287.

¹¹⁵ <http://www.hyperdictionary.com/dictionary/gradation> (May 3, 2003).

¹¹⁶ ibid.: 271.

¹¹⁷ <http://dictionary.reference.com/search?q=malapropism> (May 3, 2003).

¹¹⁸ *Trois Tristes Tigres*, 1970: 400.

¹¹⁹ *TTT*, 1990: 288.

retreat) tends to contradict especially when preceded by ‘*victorioso*’ (i.e. a retreat usually does not connote a victory).

6. palindrome – “word, sentence or verse that reads the same backwards as forward” (ibid.: 313). For example, “*Eucoinesra. Arsenio Cué.*”¹²⁰
7. rhyme – identical sounds in final phonemes, usually in two or more lines of poetry (ibid.: 399). An example from *Three Trapped Tigers* (p. 397) is “Uneasy like Queasy” where ‘Queasy’ referring in this case to Quasimodo, rhymes with ‘uneasy.’
8. spoonerism – transposing phonemes (and/or letters) between two or more words in a phrase to create an absurd or comical effect. Bernard Dupriez suggests that the term ‘spoonerism’ derives from “the name of the Rev. William Archibald Spooner, Warden of New College in Oxford from 1903 to 1924, who is supposed to have suffered from the habit of transposing letters at the beginning of words” (Dupriez 1991: 427). An example of a spoonerism in *TTT* is “Para Aldous Huxley son exsays,” where the ‘x’ in Huxley and the ‘s’ in essays are interchanged.

Lastly, I divided all the wordplay units into two ‘supra-categories’: one for the type of wordplay and one for the type of reference. Under the supra-category of “Reference” there are three possible labels: (a) intertextual reference for those wordplay instances that made reference to other literary texts (e.g. *Moby Dick*, *The Hunchback of Notre Dame*, etc.); (b) intratextual reference for those instances of verbal play that referred back to either another wordplay occurrence in the analysed section of the text or elsewhere in *TTT*; and (c) allusion, when the reference was implied, indicating for instance a metaphor, sexual innuendo, etc.

¹²⁰ ibid.: 299.

The complete analysis of the Spanish source text is presented in Appendix A-1. The instances of wordplay are numbered in sequence from 1 to 316 and page numbers are added wherever a new page begins in the text. For example, the first instance of wordplay from the Spanish text is presented as:

p.270
 ¡zen! en vez de zum! – substitution; paronomasia

4.2.2 Part II: Wordplay Catalogue and Translation Strategies

The second part of the methodology consisted of using the wordplay typology created in Part I to systematically catalogue all the instances of wordplay in the French and English target texts (pp. 372 – 415 and pp. 390 – 436). I added the labels of “[not a pun in the ST]” whenever a non-punning (or ‘normal’) utterance was translated into some form of wordplay, and “[not in ST]” whenever a wordplay unit was added that did not have any corresponding utterance in the source text.¹²¹ These analyses are transcribed in their complete form in Appendix A-2 for the French translation and Appendix A-3 for the English translation.

Once the cataloguing was complete, I reviewed the findings to determine what strategies the translators used in his or her respective translation and whether any trends became apparent. Lastly, I calculated the number of variations between each of the three analysed texts to determine whether either of the translations demonstrated enough of a

¹²¹ Translator strategies have been adopted from Delabastita 1996 (see Table 1 in Chapter 1).

difference in the number of additional and/or altered puns, as well as the type of strategies used, to allow intentional intervention to be inferred.

4.2.3 Notes on the Presentation

In the source text analysis there are the following notations: underlining of focus word or phrase; references are provided in parentheses; and sources of references are listed as footnotes at the bottom of the page. For example:

235) Período Pneumatico – antanaclasis; parody; (Yves Klein’s ‘Pneumatic Period’¹)

¹ <http://members.aol.com/mindwebart3/page19.htm>

The analyses of the target texts have the following notations: the same three notations as the source text analysis; and in square brackets the labels “[not a pun in ST]” and “[not in ST].” A complete target text entry will look like the following:

12) Bugger the little boys to come unto me. – idiomatic; substitution; paronomasia; parody; intertextual ref (The Bible: Mark 10:13-14) [not in ST]¹²²

4.3 RESULTS

The most prevalent feature of Infante’s fantastic world in *Tres Tristes Tigres* is the wordplay. He uses it for humorous effect in verbal banter between characters, to refer to historical or mythological personages and especially to parody literature and make sexual innuendos. As previously stated, at no point in this analysis do I make a value judgment

¹²² From English analysis. See Appendix 3-1, p. A3-1.

on the quality of the translators' wordplay. Both Albert Bensoussan and Suzanne Jill Levine are established authors and translators, and were equally successful in recreating Infante's creativity in their respective target texts. My interest was simply to establish a comparative relationship between (a) the source text and the target texts and (b) between the French and English target texts.

4.3.1 Source Text Results

The nine main categories and eight subcategories listed in the Methods and Materials section above were used to classify the wordplay, in the source text and in the two target texts. As much as possible, the categories were placed in a sequential order as follows: type of pun (if any), main category, subcategory, and reference. Below are the findings of the analysis for each analysed text; first the Spanish, followed by the French and the English.

From the 30 pages of the analysed section of the Spanish source text¹²³ I was able to log 316 instances of wordplay. The categories of paronomasia and pun (both onomastic and idiomatic) were the most frequently used. Here are the results for the nine main categories, in order of frequency:

1. Paronomasia had a total of 147 instances in the source text. An example of paronomasia on its own is # 82 (p. A1-4): “*Todo es historia. Histeria.” This is a relatively simple case where ‘*historia*’ and ‘*histeria*’ are similar in graphic appearance and pronunciation. An example of paronomasia in combination with*

¹²³ *TTT* 1990, pp. 270-300.

other categories is #106 (p. A1-5): “*Esmeralda pa sevvil-le*.” The other categories in this instance were allograph because of the spelling based on oral pronunciation of ‘*servirle*’ (i.e. to serve you), and antanaclasis as the wordplay term is a partial homonym of Seville. Paronomasia is listed here because of the similarity between the wordplay term and its two referents (*servirle* and Seville).

2. There were a combined total of 174 puns: 104 onomastic puns and 70 idiomatic puns. These never occurred on their own as other categories were required to further elaborate the classification of the wordplay term in question. Numbers 52 and 53 on page A1-3 are good examples of each, and #54 is a combination of an idiomatic and onomastic pun:

#52: where demons fear to trate – This is an idiomatic pun based on the title of the novel *Where Angels Fear to Tread*, by E.M. Forster. The wordplay is characterized by the substitution of the words demons and ‘trate’ (for angels and tread) which parody the novel’s title.

#53: Ardebol y Kleiver – Here, Cabrera Infante is playing on the names of José Ardévol (Catalan classical musician who founded the *Musical Renovation Group* in Cuba) and Erich Kleiber (Austrian conductor who conducted the Cuban Philharmonic Orchestra in the 1940s¹²⁴) by switching the middle consonants ‘v’ and ‘b’ of each name to the other (i.e. this onomastic pun is also a spoonerism). One possible reason for this is that intervocalic ‘v’ and ‘b’ are pronounced identically in Spanish and thus make for easy wordplay, especially where other languages are involved that have different pronunciations for these two consonants.

¹²⁴ http://www.soycubano.com/bijirita/musica/orquesta_sinfonicai.asp (September 19, 2004)

- #54: Silvia&Bruno Walter – This instance of wordplay is a compound that combines the paronomasia based on the intertextual reference of *Sylvie and Bruno* (a novel by Lewis Carroll) plus the name of Bruno Walter (the famous Austrian orchestra conductor¹²⁵). Thus, it is both an idiomatic and an onomastic pun.
3. In the analysed section there were 60 instances of wordplay catalogued as allographs. A stand-alone allograph is illustrated by ST wordplay #51 (p. A1-3): “to demons trate,” from which #52 mentioned above is produced (i.e. “to demons trate, where demons fear to trate”¹²⁶). The allograph is a play on the spelling of the English verb ‘to demonstrate.’ Many times the instances of wordplay are based on transcribing a character’s oral pronunciation, as is the case in Point 2 above. The wordplay in this case, is clearly nonsensical until one thinks about the possibilities of what it could mean, and/or what it could refer to. As well, it fits in with the nonsensical nature of Cabrera Infante’s imaginary world in *Tres Tristes Tigres*.
4. The category of substitution was identified in 56 instances of wordplay in the Spanish source text. It did not occur on its own, as the substituted words or phrases always had a referent. For example, #153 on page A1-7 shows a sexually suggestive parody of The Tenth Commandment of the Bible by use of substitution:

No desearás la puta del mercado ajeno. – idiomatic pun; substitution; parody; intertextual reference (The Bible, Tenth Commandment)

The substituted phrase (underlined above) can be approximately translated as “you will not covet a whore from the neighbouring market.” The wordplay phrase substitutes the words of the Tenth Commandment with a bawdy version: “Thou shalt not covet thy neighbour’s whore.”

¹²⁵ <http://www.andante.com/profiles/walter/index.cfm> (September 15, 2004).

¹²⁶ *TTT*, 1990: 272, (top of page, line 4).

5. Forty-five instances of portmanteaux were detected in the source text. A clear example of a stand-alone portmanteau is the first occurrence on p.271 of *TTT* (wordplay #6, p. A1-1 of the analysis). ‘*Masturhablar*’ is a blend of ‘*masturbarme*’ (to masturbate) and ‘*hablar*’ (to talk to myself). An example of a portmanteau in combination with an onomastic pun is #161 on p. A1-8: Juan Sebastián Cuéch. Here Cabrera Infante plays on the name of the famous musician and composer Johann Sebastian Bach by merging it, with Cué, the last name of one of the main characters (Arsenio Cué). It appears to be a favourite technique of Cabrera Infante’s to play with this character’s name as he does so throughout the book and especially in the section that I analysed.¹²⁷
6. I calculated 43 instances of wordplay with parody as a category. Again, this was not a label that could be appended to the wordplay term on its own. It could be considered a quasi-referential label as it refers to an idiomatic expression, a literary work, etc., that already exist. A typical example can be found on page A1-1, #15: *¿O gastó toda la pólvora en salvas de amor?* This idiomatic pun is a parody of the idiomatic expression ‘*Gastar la pólvora en salvas,*’ which means to make empty gestures (literally, to waste gunpowder on blank shots). In this case, it becomes a sexual innuendo by the creation of the phrase ‘*salvas de amor*’ (therefore, shooting blanks of love) as well as the allusion to the expression ‘ *echar un polvo*’ (to fuck).
7. There was an equal number (43) of instances of antanaclasis. A stand-alone example of antanaclasis is #237 on p. A1-11: *Una simple inversión que evitaría inversiones.* The first ‘*inversión*’ has the denotation of switching things around, in this case switching the materials for tires and roads (i.e. roads made of rubber and cars driving

¹²⁷ Another example is given below, under the category of *agnominatio*.

on concrete tires). The second instance (*'inversiones'*) signifies investments. The phrase essentially refers to the money drivers would save on tires, if the roads were made of rubber. An example of antanaclasis in combination is wordplay unit #179 on p. A1-9: maiden-head (an allograph). This term has a number of potential connotations. The first is the dictionary meaning of virginity; a second connotation is the allusion to the practice of 'First Night,' the ritual taking of a woman's virginity on her wedding night by the feudal landlord.

8. There are a total of 31 wordplay units with the category label of *agnominatio*. A good example of this type of wordplay in the source text is #142 (p. A1-7): *Arseniato Cúprico* which refers to the Spanish term for copper arsenate; however, this is yet another instance of Silvestre (the narrator) playing on Arsenio Cué's name. I found very few stand-alone cases of *agnominatio* in the source text. One example is "*General Confusión*" (#249, p. A1-12) wherein the English idiomatic phrase 'general confusion' is transformed into the name of an army commander.
9. Lastly, I identified a total number of 21 compounds. A typical example from *Tres Tristes Tigres* is "Ezra Pound-quake" (p. A1-9, #199) which is a combination of the American poet Ezra Pound's name along with an altered version of 'pound-cake.' In this context GCI uses the word 'quake' (instead of 'cake', to which it is similar phonetically) to refer to Cué's tremulous voice as he recites his poem to Beba. The compound category was used almost invariably in combination with other categories, usually onomastic or idiomatic puns. The one stand-alone instance was #239, p. A1-11, *estereoestenógrafas*. I did not label this unit of wordplay as a portmanteau

because it is clearly two complete words joined side-by-side as opposed to an overlapping amalgamation.

In terms of references, the intertextual outnumber the intratextual by 48 to 8, and there were 21 allusions detected. As mentioned previously, Cabrera Infante makes reference to a multitude of subjects, including other fictional and historical characters, music, mythology, film, etc. A straightforward example of an intertextual reference is #33, p. A1-2: “Harping in the dark.” The reference is to the 1949 Irving G. Reiss film *Dancing in the Dark*. An example of an intratextual reference is #160, p. A1-8: “*era la clave bien templada*” which refers back to #41, p. A1-3, “*Eines wohl temperiertes Kleiber,*” itself a play on J.S. Bach’s *The Well-Tempered Clavier*.

4.3.2 French Target Text Results

Both qualitatively and quantitatively the differences between the Spanish source text and the French target text are quite minimal. There were only six additions of wordplay (i.e. Ø → pun) and 15 puns ‘created’ from non-punning phrases in the ST (non-pun → pun). However, there were also eight instances of wordplay in the source text that were not translated into puns in the target text (pun → non-pun). Albert Bensoussan did translate most, though not all, of the puns in the specific section analysed and many of these follow the source text quite closely. For instance, all the multilingual puns are simply transferred word-for-word in their original language and many of the intertextual references are kept exactly the same. There were very few adaptations to French cultural references. In fact, only three such cases really stand out: #22 on page A2-2, “*quelle*

belle arcature. L'abeille Arcture,” which derives from the poem *Clair de Lune* by Guillaume Apollinaire;¹²⁸ and pun #326 on page A2-14, “*les aventures de Langelot, d'Amadis de Gaule,*” of which Langelot refers not only to the legendary knight Lancelot, but also to a French espionage comic series. Returning briefly to Bensoussan’s stated position on translation which regards respect for the source text and author as fundamental (see Chapter 1), overall, it would appear that the French translation maintains a close correspondence to the source text without major alterations or adaptations.

As I have done with the Spanish source text above, I will break down the details of the wordplay inventory for the French target text. In the analysis I recorded 326 instances of wordplay, with paronomasia, onomastic puns and idiomatic puns again being the most frequent categories employed. The categories are ordered from most to least prevalent.

1. There were a total of 172 occurrences of paronomasia. An example of a stand-alone case is pun #253 (p. A2-11), “*virole de jambe*” which is very similar sounding to *virole de gambe*. This is a translation of the Spanish wordplay term ‘*violonceloso*’ (p. A1-11, #243, a portmanteau of ‘*violoncelo*’ and ‘*celoso*’). An example of a term combining paronomasia and another category (in this case, substitution) is pun #1 (p. A2-1), “*zen! au lieu de zoum!*” This is a literal translation of pun #1 in the Spanish analysis (“*jzen! en vez de zum!*”). The context here is that the car was driving so fast that it felt like a spiritual (Zen) experience. Finally, the French wordplay units corresponding to the Spanish examples of paronomasia above were also translated as paronomasia.

¹²⁸ This is a translation of pun #23 (p. A1-2) of the source text.

2. There were 109 onomastic puns and 70 idiomatic puns listed, for a combined total of 179. A salient example of onomastic punning is “*le tour d’Edmonde Dantès*cué” (p. A2-6, #138). Not only is there a combination (or compound) of the character Cué’s name with that of Edmond Dantés (i.e. *The Count of Monte Cristo*), the wordplay phrase sounds very much like “*le monde dantesque*.” The translation here varies somewhat from the source text wordplay “*Elmundo Dantescué*” (p. A1-6, #133) where the allusion to “*el mundo dantesco*” (i.e. Dante’s world, likely alluding to the *Inferno*) is far more prominent than the name of Edmond Dantés. An example of an idiomatic pun is #47 on page A2-3, “*Ça fa pas*.” In this case, the word/syllable ‘fa’ is substituted for ‘va’ (*aller*), but as the theme of the paragraph is classical music, ‘fa’ alludes to the sol-fa notation. The translated term again differs slightly from its Spanish counterpart “*No silve*” (p. A1-3, #46), which is merely a play on the Caribbean pronunciation of post-vocal [l] instead of [r] (i.e. “*no sirve*,” meaning ‘it does not work’). Alternatively, it is also a homophone of “*no silbe*” (do not whistle).
3. The category of substitution was the next prevalent with 56 instances. An independent example could not be found; however, the following unit comes close as the wordplay phrase is only a malapropism and does not have any other references or allusions associated with it. The term is #122 on page A2-5, “*Je brancherai ma voix érogène*.” It follows the source text wordplay word-for-word (i.e. ‘*voz erógena*’) and in both cases the word ‘voice’ replaces the word ‘zone.’ The context is that Silvestre is feeling a bit shy when first meeting the two girls and decides to mimic the more charming voice of his friend Cué.¹²⁹

¹²⁹ See Chapter 3 for a summary of the plotline in the analysed section.

4. A total number of 51 portmanteau words were found in the French target text. A stand-alone example of a portmanteau is “*Etcététhique*” (p. A2-7, #152). Here the words *etcétera* and *éthique* are blended to form a neologism. The Spanish version “*Etceética*” (p. A1-7, #147) is virtually identical. A portmanteau word used in combination with another category is #179 on page A2-8, “*Je suis un ananar dans son jus.*” The neologism ‘*ananar*’ is formed by a blend of *ananas* (pineapple) and *anar* (short form of *anarchiste*). The second category is obviously paronomasia due to the almost identical pronunciation of ‘*ananar*’ and *ananas*, where *ananas* also contributes to the ‘*jus*’ of this seemingly nonsensical phrase. The Spanish phrase is “*Soy un rebelde en su salsa*” (#172 on p. A1-8) suggests the same concept, although it can also be interpreted as a paronym of “*un rebelde sin causa,*” which is an allusion to the James Dean film *Rebel without a Cause*. This is one of many references to films throughout *Tres Tristes Tigres*, which is a reflection of the importance of movies to Cabrera Infante.
5. There was an equal number of allographs (51) catalogued from the French target text. Although many instances of wordplay can be said to have a change in spelling, in the case of allographs there is not a significant change in pronunciation accompanying it. Therefore, the pun is mainly visual or graphic. Wordplay #139 on page A2-6, “*Pour moi. Poudres Pourmoi*” works well as an example of a stand-alone case. This wordplay unit is translated directly, word-for-word from the Spanish, “*Para mí. Polvos Paramí*” (#134, p. A1-6). The difference here is in the reference. ‘*Polvos Paramí*’¹³⁰ is in fact a real make-up product sold in Cuba at the time *Tres Tristes Tigres* was written, whereas ‘*Poudres Pourmoi*’ has no such referent. An example of

¹³⁰ <http://www.juanperez.com/comerciales/tocador.html> (September 16, 2004).

an allograph in combination is “*Silvestre Toucourt*” (p. 2-5, #124). This is an onomastic allograph as it plays on Silvestre’s name. Since the words ‘*tout court*’ were converted into a surname, the term was labelled with the category of *agnominatio* as well. Again, this is virtually a literal translation from the Spanish “*Silvestre Asecas*” (p. A1-6, #120).

6. The next category is parody with 40 instances. As mentioned previously parody is more of a referential label and therefore does not function on its own. Most often in *Tres Tristes Tigres* (and in its translations) the parodies play on literary or film titles, themes within a particular literary or poetic work, and even stock phrase such as in the following example. “*Rien d’humain ne lui fut divin*,” (p. A2-1, #4) parodies the biblical proverb “*Faire erreur c’est humain, pardonner c’est divin*” (“To err is human, to forgive divine”) which is quite often exploited for its punning possibilities (e.g. “To err is human, but it feels divine” – Mae West¹³¹). The source text version of the wordplay is essentially identical: “*Nada humano le fue divino*” (p. A1-1, #4).
7. The category of antanaclasis follows next with 33 cases. A stand-alone example is #264 on page A2-11, “*ç’était plus de pus que de l’humeur.*” Here the word ‘*humeur*’ is ambiguous as it refers both to comedy and bodily fluid. Once again, it is straightforward translation from the Spanish phrase “*resultaba más pus que humor*” (p. A1-12, #254), also a case of antanaclasis. A combined example is #150 on page A2-7, “*dans l’île de Lesbos*” which is an onomastic pun on the name of the Greek Island but imbued with the additional connotation of the two girls in the story, Beba and Magalena, being as beautiful and alluring to the male protagonists as the mythical female inhabitants of the island.

¹³¹ <http://www.quotelady.com/writings/early-bird.html> (August 11, 2004).

8. The analysis registered a total of 28 cases of the category *agnominatio*. The following example demonstrates an individual case, #292, p. A2-12: “*piéd Néanmoins (nom de mon piéd droit).*” This pun remotivates the word ‘*néanmoins*’ (nevertheless) into a proper name. As with the majority of cases, there was no major variation from the Spanish wordplay “*el pie Sin-Embargo (apellido doble de mi pie derecho)*,” p. A1-13, #282. Although the context in the story does not suggest it, there is the possibility that this pun was used not only for ludic effect but that Cabrera Infante intended to covertly refer to the US embargo on Cuba. An example of *agnominatio* used in combination with other categories is #281 on the same page: “*Tu es le Mémorandhomme.*” This neologism is a portmanteau between ‘*mémorandum*’ and ‘*homme*’ and at the same time it is a homophone of the word ‘*mémorandum.*’ Therefore, the category paronomasia is also added. There is a slight difference here between the French and Spanish wordplay, the latter being “*Tú eres el Memorióñ*” (p. A1-12, #271) which is strictly a case of *agnominatio* with no other manipulation of the words in the phrase.
9. As in the analysis of the Spanish text, the last category is that of compound with a total of 21 instances catalogued. There are very few examples of individual cases, such as Ben Franklin Delano and ‘*stéréosténographes,*’ which have already been mentioned. The only other case documented was #189, p. A2-8, “*Doussagesse de la nation*” where ‘*doussagesse*’ combines the words ‘*doux*’ and ‘*sagesse.*’ This translates the Spanish portmanteau word “*Sabidulzura de la nación*” (p. A1-9, #182) which blends together the words ‘*sabiduría*’ (wisdom) and ‘*dulzura*’ (sweetness). An example of a compound used in combination is “Arsenio Sebastian Cuébot” (p. A2-4,

#98) which combines the name of *TTT* character Arsenio Cué with that of 15th Century explorer Sebastian Cabot. However, the difference here is that the surnames are blended together for their similar initial sounds. As this is not a true portmanteau and as Cabrera Infante likes to amalgamate Cué's name with those of real life people in this way, I have opted for the category of allograph. Lastly, the reason I consider this and other such terms to be compounds is because, unlike allographs (such as *tutâtes: tu + tâtes*¹³²), the individual words forming the compound would not typically be used alongside each other.

4.3.3 English Target Text Results

As predicted, the English translation notably differs both qualitatively and quantitatively from the Spanish source text and also from the French target text. This is not surprising, as Levine indicates in *The Subversive Scribe* that the English version of *Tres Tristes Tigres* is, in fact, more elaborate:

Bilingual readers of the translation have observed, correctly, that [the] translators elaborated on the original, adding more allusions, mostly to American and English culture. *Three Trapped Tigers* is thirty pages longer than *Tres Tristes Tigres*. The surplus pages consist mainly of jokes, elaborations, “fulfillments” of words in the original (Levine 1991: 25).

I must admit that I was surprised at how significant the differences were in terms of the wordplay analyses, especially between the two translations. Within the same short section the English text far outnumbered the Spanish and French texts in instances of wordplay. For example, there were 534 English cases catalogued vs. 316 Spanish cases (1.69 times as many) and vs. 326 French cases (1.64 times as many). Therefore, if the Spanish version of *Tres Tristes Tigres* can be considered to be brimming with wordplay,

¹³² p. A2-7, #169.

the English version is even more so. There are 128 puns added where no textual material was existent in the source text (i.e. $\emptyset \rightarrow$ pun). Some of these are repetitive, changing slightly with each occurrence to form a thematic sequence running throughout the section. These puns are often added at the end of paragraphs and are easily distinguished as additions to the source text. For example, Julius Cesar's famous quote "*Veni Vidi Vici*," is parodied several times, altering each time according to the situational context of the plot (e.g. "*Venus, vide, da Vici*"¹³³ occurs at the end of a short section where Silvestre is mentally rambling on about beauty and art; another case in this thematic chain is "*Rine, ride, ricci*,"¹³⁴ in which the two male characters, Arsenio and Silvestre, are joking about their friend Rine Leal). Because of the repetitions on the same isotope, the coding of intratextual reference is added to all occurrences except the first one, and the number of the first occurrence is indicated in brackets.

Along with the numerous additional verbal plays, there were also 113 catalogued cases of puns transformed from 'normal' or non-wordplay utterances in the source text compared to the 15 such cases in the French target text. An example of a 'non-pun \rightarrow pun' translation is #533, p. A3-24, "White Russian," an apparent case of both *agnominatio* and *antanaclasis*, which plays on the ambiguity of a 'white Russian' (a person from Russia) and 'White Russian' (the name of the alcoholic drink). The Spanish original does not employ this play ("*un ruso blanco exilado varias veces*"¹³⁵). As well, throughout the text Levine has added a large quantity of literary and cultural references that are not present in the source text (i.e. $\emptyset \rightarrow$ pun). For example, the very first instance is pun #8 on the first

¹³³ #222, p. A3-10.

¹³⁴ #357, p. A3-16.

¹³⁵ *TTT*, 1990: 300.

page, “Thus masturspake Zarathrusta” which is a parody of Nietzsche’s text *Thus Spoke Zarathustra*.

Despite these quantitative differences (or additions), there are also several instances where the translations of individual puns are qualitatively different. Pun #210 (p. A3-10) clarifies this point: “Arselongo Cuébrevis” is the translation of “*Arseniato Cúprico*” (Spanish pun #142, p. A1-7) which is the name of a chemical compound (copper arsenate) that peculiarly resembles Arsenio Cué’s name. The English on the other hand combines Cué’s name with the Latin phrase “*Ars Longa Vita Brevis*” meaning “Art is long, life is short.” Thus, the references played upon are completely different. Another example is the comic poem that Arsenio recites on page 422 of *Three Trapped Tigers*¹³⁶: “I was crossing the Khyber Pass when I fell over a dead ass” (#444, p. A3-20). The rhyming of the Spanish phrase “*Yo iba por un caminito cuando con un burrito muertecito di*” (p. A1-13, #281) is adequately translated; however, there is the added wordplay of the term Khyber Pass which is a Cockney slang term for ‘ass’ thereby effectively increasing the relationship between ‘Khyber Pass’ and ‘ass.’¹³⁷ Altogether there were 241 out of 534 puns that were either additions or alterations from non-pun to pun, totalling 45%, a much larger portion compared to the French text. From an initial glance at the wordplay translation in this section, it would appear that Levine is creatively finding solutions for the wordplay utterances and moving beyond the source text as the fundamental locus of meaning. That is, she is not abiding strictly by the wordplay utterances in the source text and transposing them into English in the target text, but rather adding new creative

¹³⁶ The Spanish equivalent can be found on page 291 of *Tres Tristes Tigres* (1990).

¹³⁷ Interestingly, in the French this line does not rhyme as the Spanish and English versions do.

contributions and/or altering non-punning source text utterances into wordplay. In the next section I will describe in detail the findings of the analysis of the English target text.

1. Paronomasia was the predominant form of wordplay throughout the analysed section with 324 instances recorded in the 534 total wordplay units. The percentage of paronomasia in the English (61%) is far higher than either the Spanish (47%) or the French (53%) and it has more than double the rate of recurrence of the next most frequent category. Examples of lone cases of paronomasia are difficult to find as the puns usually play on names, idioms, famous quotes, etc. One occurrence is #374 on p. A3-17 “A last attempt. A lost intent.” There is nothing particularly special about this wordplay other than the two phrases sound alike and also have similar meanings. This is one of the cases where the English wordplay was translated from a non-punning utterance, “*Un último intento.*”¹³⁸ One out of the hundreds of possible examples of paronomasia in combination is “Ella Cossa” (#85, p. A3-4), which gives the impression that it is a woman’s name, yet at the same time it alludes to “*El acoso,*” a 1956 short story by Cuban writer Alejo Carpentier. The Spanish uses an allograph “Ela Coso” (p. A1-3. #61) but alludes to the same intertextual reference, and the French is identical in form to the Spanish.
2. a) Onomastic puns have a total sum of 137 catalogued instances. An excellent example of an onomastic pun is #42 on page A3-2, “Bachaldiviv?” A unique play on the names of composers Bach and Vivaldi which I have qualified as a spoonerism plus compound in one. It is a compound because the two names are obviously combined together and a spoonerism because the syllables of Vivaldi’s name are

¹³⁸ *TTT*, 1990: 288.

inverted. This term is identical to the French “*Bachaldiviv?*” (#31, p. A2-2) and virtually identical to the Spanish “*BachaldiViv?*” (#29, p. A1-2), with the only difference being that the first ‘V’ in the Spanish is capitalized. An example of an onomastic pun that is not at all present in the source text (i.e. Ø → pun) is “Holy Roman Umpire” (#156, p. A3-7). The context of the wordplay unit is “*Quel horreur le Franglais. It would take a Holy Roman Umpire to separate them;*”¹³⁹ however, the Spanish does not contain this wordplay: “*Quel horreur le Franlatin.*”¹⁴⁰ The word ‘umpire’ works duplicitously, meaning mediator and referring back to the Holy Roman Empire.

b) The English target text had a recorded total of 142 idiomatic puns. A suitable example is “*Would you like to hear the sad Tristory of Isolde?*” (#211, p. A3-10). Here, there is a portmanteau word combining ‘Tristan’ and ‘story.’ The intertextual reference is Robert Wagner’s *Tristan und Isolde*, based on the legend of lovers Tristan and Iseult. The corresponding Spanish wordplay phrase is “*Quieren usted es oír un cuento Tristen, Isóldito?*” (#143, p. A1-7). It plays on the phonetic similarities (paronomasia) between triste (sad) and Tristen¹⁴¹ and between insólito (strange) and Isolde which lend adjectives to describe the story. The French translation runs along the same lines: “*Voulez-vous entendre un conte à Tristan et Inseulite?*” (#148, p. A2-7).

3. The next most utilized wordplay category (as with the Spanish and the French) is substitution with 131 recorded instances in the analysed section. As substitutions

¹³⁹ *Three Trapped Tigers*, 1978: 396.

¹⁴⁰ *TTT*, 1990: 273.

¹⁴¹ The English also draws attention to the paronymy between *triste* (sad) and *Tristen*, giving emphasis to the fact that it is a ‘sad story.’

usually substitute one or more words in a set phrase (or name), there were no stand-alone examples; however, the following is an example of a simple substitution of an idiomatic phrase (p. A3-6, #136): “Collision of the sexes.” The context of the pun is Arsenio Cué casually bumping into the two girls (Beba and Magalena) on the street, but it also alludes to the referential phrase ‘battle of the sexes.’ The Spanish and French are identical in this case. An example of substitution in combination is “Folk winsom” (#263, p. A3-12) where ‘winsom’ replaces ‘wisdom’ and has a slight orthographic change to visually reflect its referent even more. The English translation is slightly different than its source text counterpart “*Sabidulzura de la nación*” (p. A1-9, #182), a portmanteau word that blends ‘*sabiduría*’ (wisdom) and ‘*dulzura*’ (sweetness). The concept overall remains fairly equivalent, the idea of being sweet (or friendly) and wise at the same time. The context refers to the use in Cuba and especially in Havana of the third person (él or ella) when affectively addressing the second person (tú) (e.g. “*El es mono*”¹⁴² meaning “You’re cute”).

4. The category of allograph was the next most prevalent with 118 cases catalogued, almost twice as many as in the Spanish and French. A good example of a stand-alone allograph that appears in all three versions is #325 on page A3-15, “A phabulous hinventor!” The reason for the intentional change in spelling is to emphasize Silvestre and Cué’s point (or joke) that their friend Rine used to be named ‘Phryne’ but his ‘Ph’ dropped off as he aged. The corresponding Spanish pun is “*!Phabuloso!*” (p. A1-11, #228) and the French is “*Phabuleux!*” (p. A2-10, #238). An example of an allograph used in combination can be found on page A3-7. Number 146 reads “walking up and down the quéys, roués [...] and aVenus of his mind,” which is a

¹⁴² *ibid.*: 278.

another pun created in the English target text from non-punning textual material in the Spanish source text (“*Cuésimodo que cavila y cavila y camina pensando [...]*”¹⁴³). The changes to the orthography of the pun allude to other words and concepts. In the case of the first two words (‘quéys’ and ‘roués’), there is an obvious interplay with Cué’s name. The French word ‘roué’ also means ‘cunning’ and therefore could imply that Quasimodo (or Cuésimodo) is concocting a scheme to get Esmeralda, which is precisely what the context reveals (“Quésimodo racking his brains and pondering and walking up and down the quéys, roués, ballbards and aVenus of his mind thinking how he can get Esmeraldita laid”¹⁴⁴). The word ‘aVenus’ is an allograph of ‘avenues’ (all three words referring to a type of street), but the embedded word ‘Venus’ (the Goddess of Love) could refer once again to Esmeralda. Lastly, the written accents may emphasize the allusion that the story takes place in a French setting.

5. The category of portmanteau follows with 87 instances recorded, again almost double those of the Spanish and French texts. An individual example of a portmanteau word “Exwhyzedetera” (p. A3-12, #254). The observable amalgamation here is between the letters X, Y and Z (with their pronunciation spelled out) and the word etcetera. The Spanish “*Equisygriegazétera*” (p. A1-8, #175) and the French “*Ixigreczétéra*” (p. A2-8, #182) are virtually equivalent. Most often portmanteaux tend to be formed on names, such as in the following examples from page A3-23 demonstrate: “Elizabeba Russell” (#505), which blends the names of actress Elizabeth Russell with *TTT* character Beba; and “Mallarmena” (#520), which blends the names of French poet

¹⁴³ *ibid.*: 273.

¹⁴⁴ *Three Trapped Tigers*, 1978: 395-396.

Mallarmé with Magalena. Neither of these puns is based on a referent present in the source text.

6. There were 73 recorded cases of parody within the the English text. Since parodies do not exist as a category on their own, I believe the following pun is a good example of how Levine plays with the titles of texts not utilized in the original. “Cuésimodo with La Belle Dame and with Mercy” (p. A3-7, #160) parodies the title of John Keats’ poem *La Belle Dame Sans Merci*, whereas the Spanish “*Cuésimodo con una beldad y una huris*” (p. A1-6, #114) plays on lines from the poem *La cabeza del rabí* by Nicaraguan poet Rubén Darío.¹⁴⁵ Bensoussan in this case opted for a literal translation of the Spanish with “*Cuésimodo avec une belle beauté et une houri*” (p. A2-5, #117).
7. Antanaclasis was the next most frequent category with 60 instances. A stand-alone example is “The headless and bladeless knife [...] Not a pointless invention” (p. A3-16, #348). The pun plays on the double meaning of ‘pointless,’ the first referring to the knife without a blade in the previous sentence and the second insinuates the connotation of ‘useless’ or ‘futile.’ The Spanish only gives the phrase regarding the knife, but does not have the additional play on the word ‘pointless’: “*El cuchillo sin hoja que perdió el cabo.*”¹⁴⁶ An example of antanaclasis in combination is #369 (p. A3-17) “the rape of a virginal by some viola d’amore.” The double entendre in this case is clearly triggered by the word ‘rape’ whereby the names of the musical instruments ‘virginal’ and ‘viola d’amore’ are remotivated with the implied sense of ‘virgin’ and ‘violator’ to which they are noticeably similar phonetically. This pun

¹⁴⁵ http://www.enicaragua.net/cabeza_rabi.htm (August 18, 2004).

¹⁴⁶ *TTT*, 1990: 286.

- differs in both form and meaning from the source text wordplay unit “*violonceloso*” (p. A1-11, #243).
8. A total of 37 instances of *agnominatio* were recorded. A typical example is “Mimi Doremy” (p. A3-20, #441) where Arsenio Cué’s vocal warm-up is restructured into a person’s name. The translation here is very similar to its source text counterpart “*Mi mi mi Mimi*” (p. A1-13, #280) and to the French translation of “*Do ré mi Mimi*” (p. A2-12, #291). An example of *agnominatio* in combination is “I feel a bit like Quasimodo. Uneasy like Queasy” (p. A3-8, #171). In this case it is the word ‘queasy’ that is remotivated into a name by its similarity to Quasimodo’s name. In actual fact, ‘Queasy’ is substituted for ‘Quasimodo.’ The translation is slightly different from the original “*Me siento un poco Quasimodo*” (p. A1-6, #117) where ‘queasy’ is insinuated within the name/word ‘Quasimodo’ rather than expressed concretely and the reader thus has to understand the relationship between the two words, especially as ‘queasy’ is an English term.
 9. The total number of wordplay units labelled as compounds is 28. As was the case with the Spanish and French texts, instances where this category was the only one applied to a pun were quite rare. One possible example is #87 on page A3-4, “they had both taken a course in rapid reading. Rabidreaders.” This neologism nonetheless cannot be considered a stand-alone compound as it greatly resembles ‘rapid readers.’ Therefore the category of paronomasia is also added. An example of compound words in combination with other categories is “mistress of the clapsickal and medicevil hysteros” (p. A3-22, #487). The context reveals Silvestre recalling an incident with a prostitute that was very well educated, especially about history. This

particular pun refers to her knowledge of ‘classical and medieval history’ but also alludes to her less than favourable occupation and its hazards (e.g. contracting STDs, requiring a hysterectomy, etc.). As well, the word ‘hysteros’ alludes to the common conception (or misconception) that women are prone to fits of hysteria. The translation is from the non-punning utterance: “*la maestra de historia antigua y media*” (TTT, p. 294). Not only does the original not have the bawdy wordplay, but when comparing the two phrases, there is the additional distinction between ‘*maestra*’ meaning teacher or specialist, and ‘mistress’ which has a more negative connotation in English, again referring to the lifestyle of the woman in question. Her name in the English version, incidentally, is also a bawdy pun that alludes to her profession (Virginia Lubricious, p. A3-22, #486).

As mentioned at the beginning of this section, intertextuality in the English translation contrasted significantly with both the Spanish source text and the French target text. In all aspects the analysed section of *Three Trapped Tigers* was far more extensive: there were almost twice as many puns and almost twice as many intertextual references within them. As well, there were many additional and distinct intertextual references in the English text which, as Levine cites in her book, were often more geared towards an English-speaking readership as they were based on American and British literature and culture. For example, the line “there’s that old man of the sea with his trident and his tritons” (p. A3-2, puns #28 and #29) is an allusion to Poseidon (or Neptune) but at the same time calls to mind *The Old Man and the Sea* by Hemingway.¹⁴⁷ Another reason to

¹⁴⁷ The Spanish original does not include this intertextual reference: “*ahí vuelve ese viejo del tridente y los tritones*” (p. A1-1, #21).

include this reference is that Ernest Hemingway is one of Cabrera Infante's literary influences and, of course, Hemingway spent a good deal of time in Cuba where he wrote *The Old Man and the Sea*. It is interesting to note that many, if not most, of the additional puns and intertextual references in the English version very much follow and expand on the isotopic themes favoured by Cabrera Infante. These are literature (especially involving wordplay), the cinema, music and sex.

Along with the 90 intertextual references, there were 32 intratextual references as discussed above. There were also 39 allusions, an example of which is “presto Chango!” (p. A3-16, #342) where the expression “presto chango,” often used by magicians when transforming one object (such as a hankie) into another (such as a dove), is altered into the name of Changó, the highest orisha in the Yoruba pantheon. This is an unusual reference for the English text, firstly because there is nothing existent in the Spanish source text from which it was translated, and secondly because it is an Afro-Cuban reference that few Anglophone readers would be familiar with. Nevertheless, many of the allusions in the English text do refer to Anglo-American or British persons or cultural products.

4.3.4 Translator Strategies

In the last portion of the analysis, I used Dirk Delabastita's wordplay translation strategies¹⁴⁸ to verify any similarities and/or differences between the strategies employed by Albert Bensoussan and Suzanne Jill Levine in their translations of the wordplay in *Tres Tristes Tigres*. This closer comparison of the results from the wordplay analysis of

¹⁴⁸ See Table 1 in Chapter 1.

the French and English target texts revealed the following patterns in the strategies of the two translators. To begin with, it is important to note that this stage of the analysis was based strictly on the translations of the 316 wordplay units of the source text, and that, on the whole, the emergent patterns appear to be fairly similar between the two translations.

In the French text there were 206 pun-to-pun translations amounting to approximately 65% of the total translated puns. Of these, about 27 were very close in form to the source text wordplay units, so that I categorized them to be somewhere in between pun-to-pun translations and reproductions of the source text puns (i.e. PUN ST = PUN TT). Another 92 wordplay units (or 29%) in the French target text were, in fact, actual reproductions of the source text units, of which, about seven were originally in French and therefore did not require translation. A total of 13 source text puns were translated into non-punning utterances and another two were omitted entirely. However, we know from the French wordplay analysis (section 4.3.2 above) that there were 15 puns translated from non-punning phrases and six completely new additions. Therefore, it could be presumed from this data that at least 13 of these 21 puns were employed as compensatory devices. This leaves only eight puns that were altered with no apparent justification, except perhaps for creative purposes. There were no source text puns translated into the French target text by related rhetorical devices, nor were there any explanatory notes (preface or footnotes) on the part of the translator. Overall, it appears that Albert Bensoussan remained true to his ideological stance on translation, rendering a nearly literal translation with few additions or minor adaptations where he may have considered it to be necessary. In most cases the wordplay renderings were literal translations of the Spanish wordplay

and only about 15 cases could be considered creative in the sense that they differed to some extent from their source text counterparts. There were no overt modifications to the original text, at least not in the section that was analysed for this thesis.

There was no significant difference between the French and English target texts as far as the original 316 puns were concerned. Among the English wordplay units there were 217 direct pun-to-pun translations, totalling approximately 68.7% which is quite close to the French total. Once again, there were a few instances (20, to be exact) where the puns were so similar to the original that it was difficult to determine whether they were translations or direct reproductions of the source text puns. A further 76 puns of the Spanish original were transferred as-is into the English target text, equalling about 24%. Of these, 19 were already in English in the source text and did not require translation.¹⁴⁹ At this point, some minor differences between the French and English translator strategies can be discerned. The ratios of pun-to-pun versus reproductions of source text wordplay units (pun → pun vs. pun ST = pun TT) are slightly higher on the part of the English translation (68.7% : 24% vs. 65% : 29%). The most evident differences emerge at the level of omitted wordplay units and their compensations elsewhere. Whereas in the French there were only 15 such cases in total, in the English there were 14 pun-to-non-pun renderings and another 10 complete omissions (pun → ∅), totalling 24 overall. However, as was shown in the analysis of the English wordplay, there were far more non-pun-to-pun renderings and supplementary wordplay units (113 of the former and 128 of the latter, totalling 241). These puns more than adequately compensate for the 24

¹⁴⁹ The seven puns that were originally in French were transferred as-is. As well, in the French target text, the 19 puns that were originally in English were kept in English.

omissions and non-punning translations. As well, of the 316 puns translated from the source text 42 were rendered in a distinctive manner from their Spanish counterparts, as compared to 15 in the French target text.

Overall, the results of the entire analysis provide evidence that a significant difference exists at the level of wordplay, firstly between the English target text and the Spanish source text, and secondly between the English and the French target texts. The wordplay in the English translation by Suzanne Jill Levine exceeds that of the French translation both quantitatively and qualitatively. Judging strictly from the results in this study, I can preliminarily conclude that Levine actively stepped outside the boundaries of the traditional role of the translator and significantly modified the source text to show her own voice and her own creativity in the translation. However, none of the additional or modified wordplay units in the English text, either individually or as a sum total, show any indication that they were politically motivated interventions in the feminist revisionist or ‘subversive’ sense. Furthermore, the analysis strictly examined the textual elements only. As will be shown in the discussion, a number of constraints in the actual translation situations of both translators had an effect on the outcome of the translations.

4.4 DISCUSSION

Returning briefly to the beginning of this thesis, the objective of the research was to examine whether either the French translator Albert Bensoussan, or the English translator Suzanne Jill Levine of *Tres Tristes Tigres* made significant enough alterations to the text that an intentional aim to show their own voice via the translation could be inferred.

After examining *Three Trapped Tigers* and Levine's *The Subversive Scribe*, I formulated the hypothesis that her translation would reveal deliberate modifications to the text that were politically motivated on account of the fact that the discourse in her book (*The S.S.*) suggests that such 'subversive' measures were taken. Now, extrapolating from the results of the analysis, the following conclusions can be drawn:

Albert Bensoussan translated literally for the most part, or literarily as he prefers to put it. What he means is that the translator must work not only with the text at hand but also outside the text. That is, researching the linguistic, cultural, historical and even psychological context of the utterances, finding the appropriate references, reading the author's other works, but most importantly stepping into the author's shoes, or experience of reality. This is what he refers to as the 'hermeneutic method,' or 'critical function of translation' (Bensoussan 1991: 18-20). Abiding by his own stated position (see Chapter 1), the analysed portion of *Trois Tristes Tigres* demonstrates Bensoussan's 'respect' for the source text in that the flow, structure and content are maintained and there are no major additions or omissions, and certainly no explanatory notes for clarification. Further, he shows respect for the Other and respect for the target text reader. The text is very source-oriented and does not tend towards domestication in terms of legibility and, to the extent that *TTT* would allow with all its textual digressions, *Trois Tristes Tigres* follows French grammatical structures. Ultimately, Bensoussan sought to strike the necessary fine balance between the source text culture and the target text audience. He was successful in doing so, but was just as successful in becoming one with the author and corroborating in his own invisibility in the target text.

The results of the analysis demonstrate that Suzanne Jill Levine clearly showed her own voice in the translation. There were numerous additions and alterations to the source text wordplay utterances recorded in the analysis, which were far and beyond the necessary quantity that would account for compensation or clarification only. As with Bensoussan, Levine's translation of *Tres Tristes Tigres* also appears to be in accordance with her stated ideological position. Certainly, the quantity and types of alterations suggest an enrichment of the source text content, producing an innovative afterlife. However, whether Levine actually deconstructs and recontextualizes the ideology of the source text, or 'subverts' it in a feminist manner remains questionable. Just as there are numerous modifications, there are just as many instances where she directly translates the wordplay utterances from the source text or simply replicates some of those utterances. Another point of debate might be her insistence that she 'subverts' the Cuban *choteo* by replacing it with literary parodies. In actual fact, this 'subversion' does not appear to have the purpose of censoring offensive language, since in my analysis I have found ample cases of bawdy wordplay that could be construed to be even more vulgar than their counterparts in the Spanish source text. For example, "titillating the tits of somewhere," "the cunnilinguage of the heart," "O.K. cunt me in," etc.¹⁵⁰ Thus, on the surface Levine's translation appears to be resistant, yet a deeper analysis of the meanings denoted in the wordplay content exposes a somewhat different situation.

It is important to emphasize that the point of the analysis was to look strictly at the wordplay and momentarily remove all extraneous variables in order to ascertain whether

¹⁵⁰ *Three Trapped Tigers*, 1978: 396, 397, 400, respectively.

there were any observable differences between the translations and the source text, and between the two translations themselves. Once the external variables surrounding the translation situation were brought into the equation a new revelation emerged altogether.

One of the most important factors affecting both the French and English translations of *Tres Tristes Tigres* was the collaboration of Cabrera Infante on the translation project.

Bensoussan recounts the challenging experience of working with Cabrera Infante:

During two separate visits that Bensoussan made to London, England, the two of them worked arduously day and night on the translation, only taking short breaks to eat, sleep and have a coffee break from time to time. He describes Cabrera Infante as a tyrannical taskmaster, who obliged him to labour at a frenetic pace on this challenging text that he equates to a “verbal Himalaya” (Bensoussan, 1999: 48). As well, he claims that Cabrera Infante was fiercely controlling and possessive of his text.

For his part, Cabrera Infante maintains that he wanted to ensure that the rhythms of the text and the oral speech of his characters were thoroughly transferred, which he found quite difficult to do in French because of the French language’s enslavement to formal structures. GCI claims that Bensoussan would often say, “*Ça, ce n’est pas français!*” while he tried to convince the French translator that the source text was not ‘real’ Spanish either (GCI in Guibert, 1974: 22-23). As discussed in chapters two and three of this thesis, that was indeed the case. In many parts of *Tres Tristes Tigres*, Cabrera Infante literally mimicked in written form the pronunciation of familiar Cuban speech, as well as Havanan street slang and verbal play. For example, the phone call that Beba Longoria

makes to her friend Livia: “*Anoche, para celebrarlo, nos metimos en Tropicana. No, niña, con ene no con eme. Qué mal pensá tu eres hija. Nos fuimos a Tropicana y pasamos una noche ma-ra-bi-llo-sa*” (TTT, 1990: 32).

For Levine, the circumstances of her translation of *Tres Tristes Tigres* were in many respects quite similar to Bensoussan’s. The main difference is that she never claims to have had any particular difficulty with either Cabrera Infante or the translation of the text. Her introduction to the project came about through a mutual friend, Emir Rodríguez Monegal, a professor at Yale University and a literary critic of Latin American literature. After first encouraging her to read *Tres Tristes Tigres* (1967), in 1969 he took Levine to London, England, to meet Cabrera Infante who had been working on an early translation of TTT into English with a British poet, Donald Gardner. However, they were having some difficulties as Gardner knew little Spanish (and perhaps even less Cuban), and was thus working from the French translation (Levine 1991: 22). Therefore, they needed the assistance of a translator who had a good knowledge of Spanish and who could invoke the oral speech of his characters. Levine seemed to fit the bill:

Luego vino a colaborar en la versión [inglesa] una muchacha americana, [...] quien trajo, como mucha gente de Nueva York, ese sentido de humor característicamente judío del Nuevo Mundo que se asienta en juegos verbales y en la contestación de la realidad por la estricta lógica de las palabras.¹⁵¹

Cabrera Infante preferred to work with an American translator as he felt that American English accents, especially New York street slang and Black English, corresponded much better to the ‘crude’ Cuban Spanish spoken in *Tres Tristes Tigres*, “just as Havana was closer geographically, culturally and even racially to New York” (ibid: x). Levine and

¹⁵¹ GCI in Guibert 1974, 23-24.

Cabrera Infante hit it off immediately as they bandied back and forth with the puns in *TTT* and discussed similarities in their childhood experiences, such as their fascination for comics, wordplay and the humour of the Marx brothers, as well as their shared fondness for Lewis Carroll's *Alice's Adventures in Wonderland*.

Levine accepted the job of translating *Tres Tristes Tigres*, which was no doubt quite a demanding task, especially with all the alterations and additions (a reminder that *Three Trapped Tigers* is 30 pages longer than the original). The project took almost two years to complete, during which time Levine and Cabrera Infante were in constant correspondence about the translation of the wordplay and Cuban cultural references into English. The most critical point that she conveys in *The Subversive Scribe*, although it may be to her own detriment as a translator (and especially as a female translator), is that despite her persistent efforts to find creative alternatives to the seemingly untranslatable puns and Havanan colloquial speech, she always turned to the author for approval. That is to say that the close collaborations or 'closelaborations'¹⁵² between Levine and Cabrera Infante on the translation of *Tres Tristes Tigres* meant that he had a big hand in the decision-making process. Although Levine did the majority of the brunt work, ultimately, Cabrera Infante had the final say.

Nevertheless, a quick glance back at Bensoussan's account of his experience shows that Cabrera Infante insisted on being in charge of the project at all times and refused to relinquish control:

¹⁵² Closelaborations: a portmanteau coined by Cabrera Infante to denote his close collaboration with Levine on the English translation of *TTT*.

Guillermo Cabrera Infante es [...] un autor tirano, envidioso de su texto hasta el punto de pretender haber engendrado la traducción francesa, y también la que publicó Suzanne Jill Levine en los Estados Unidos. Por lo tanto hay que entender la mención «traducido con la colaboración del autor» como la reivindicación de esta loca paternidad. [...] Desde entonces siento por Suzanne un cariño tanto piadoso como el que se siente hacia una compañera de harén [...] reclusa y explotada, sometida y rechazada, objeto de placer y de desagrado del amo (Bensoussan 1999: 47).

This is an unusual, if not degrading, comment and it demonstrates that Cabrera Infante was extremely controlling. Thus, perhaps it was not Levine who sought his approval, but rather Cabrera Infante who demanded to review and approve all of her work.

Bensoussan's comment also suggests that there was a certain level of sexual tension between Levine and Cabrera Infante, though Levine never openly acknowledges this in her own book. By the same token, however, there is an undercurrent of sexual politics running throughout *The Subversive Scribe* as will be discussed next.

Translation scholar Isabel Garayta begins her PhD dissertation by stating that “many female translators today refuse to sit quietly in the parlor or behind the text” (Garayta 1998: 1). A fundamental question that has arisen throughout my thesis is whether Levine sits quietly behind the male authors that she has traditionally translated, or does she show her own voice in the translation (or ‘subvert’ the text). The topic of gender politics is completely unavoidable in this discussion for three main reasons. Firstly, Levine is a female translator who has translated mainly Latin American male authors whose texts have tended to be misogynistic. How does she deal with these kinds of circumstances? She tells us in *The Subversive Scribe* that she enjoys working in close collaboration with these authors, but does she feel totally comfortable in that scenario or does she sense a certain tension at having to translate texts that portray women in an unfavourable light? Secondly, the answers to these questions are not explicitly answered in *The Subversive*

Scribe. Instead, the book bears a subtext that alludes to issues of gender politics. Lastly, the term ‘subversive’ in the title of the book (and repeated throughout) is reminiscent of feminist activism in literature and translation. The term refers to feminist interventionism that involves conscious, even blatant, manipulation of a text to deconstruct patriarchal language and allow the female voice to show through.

Here I will review Isabel Garayta’s critique of Levine and dialogue with some of her arguments as they intersect with the focal points of this thesis. Focusing solely on Levine’s discourse in *The Subversive Scribe*, Garayta examines how Levine perceives and portrays herself as a female translator of Latin American male authors (especially Cabrera Infante), as well as the underlying issues that arise from this self-portrayal: questions of authorship, agency and sexual politics. She raises some very valid points, especially highlighting the fact that Levine’s text is an oxymoronic vacillation between flaunting her creative verbal skills and proclaiming an ideological affiliation with post-structuralist notions of translation on the one hand, and betraying that portrayal of a strong, independent woman by implying that the author’s participation raises the status of the translation to that of original on the other. Garayta’s main arguments are the following:

- 1) “Levine’s empowerment of the translator is limited to finding creative equivalents for the Spanish words, ideas and phenomena she is translating, and to exercising a license for playing with language; it does *not* extend to creating new readings” (ibid.: 68, emphasis in original).

This is very true. In the early stages of *The Subversive Scribe* Levine advocates the ideological shift in translation studies toward post-structuralist deconstruction of the authority of the source text via the notion of intertextuality, while in the latter parts she shows that her own definition of ‘subversion’ as uncovering latent meanings in the source text only serves to re-establish its authority. Levine is undermining her own abilities as a translator as well as her earlier association to the post-structuralist camp.

2) There is definitely a sense of tension underlying Levine’s discourse which reflects a silent gendered power struggle. While on the one hand she praises the creativity of the male authors (of misogynist texts), she suppresses or dismisses entirely her own discomfort with the unequal relationships she is describing. As Garayta states, “it is not on the sexual politics of the author, the source text, or even the translator herself that Levine’s attention focuses, nor is sexual politics an area about which she ultimately hopes to enlighten her readers” (ibid: 73).

I am again in agreement with Garayta. One of the most problematic aspects of Levine’s text is that it suggests the need for an examination of gender politics, especially given her close relationships with the authors, GCI in particular. At times she even adopts the “misogynist gaze”¹⁵³ of the male author and uses outdated sexual metaphors in her own discourse and self-portrayal. It almost appears that Levine has a peculiar case of a translator’s equivalent of “Stockholm Syndrome.”¹⁵⁴ How is it that she does not find her relationship to Cabrera Infante unusual? Why is it that she does not describe any

¹⁵³ Garayta 1998: 86.

¹⁵⁴ A victim’s empathy with his or her captor. http://en.wikipedia.org/wiki/Stockholm_syndrome (August 30, 2004).

difficulties encountered in their ‘close collaboration’ on the translation? At other times she does demonstrate a timid yearning for achieving a more feminized perspective, yet she holds back and the reader is left wondering why that is. What exactly is she afraid of? Whom is she afraid to offend? As Garayta points out, a gendered subtext permeates throughout *The Subversive Scribe*, so why does Levine not acknowledge it overtly?

3) “It is a small step from describing an author’s enthusiastic participation in an individual translation project to that of tendering that participation and approval as validation or ‘authorization’ of the translator’s work, thereby implicitly demoting the translator’s work. [...] Levine casts the author as mentor, teacher and figure of authority and herself as uninitiated student and follower, or perhaps apprentice-learner” (ibid.: 77-78, emphasis in original).

Once again Garayta raises a very valid argument. The tone with which Levine describes her close collaborations with Cabrera Infante is almost too familiar, too personal. She does not take a step back and analyse her situation from a theoretical perspective. She does not consider what implications this might have for future female translators and translation theory in general, nor does she seem to realize that she may draw criticism from feminist critics such as Garayta. However, from a different standpoint, I think that Levine’s position at the time of the translation was a difficult one. She was a young female translator who was presented with the opportunity to collaborate on the translation of *Tres Tristes Tigres* as her first professional translation project. Given that her mentor Emir Rodríguez Monegal facilitated Levine’s meeting with Cabrera Infante and that the two of them got along immediately, it is difficult to ascertain retrospectively whether she

would have even entertained the possibility of turning down the offer. Levine herself says that she welcomed the chance of working with GCI. “[The] fact that I was going to be working with the author himself seemed, at least then, to be a great advantage” (Levine 1991: xi). What better resource than the author himself? Unfortunately, she does not elaborate on whether she feels differently about their collaboration now.

Since Levine published *The Subversive Scribe* a full 20 years after the translation of *Tres Tristes Tigres*, she had the perfect opportunity and vehicle to express her concerns or discomforts at having worked alongside a male author on a text full of misogynist undertones, but she did not take advantage of it. It may be understandable why she did not fully ‘subvert’ those aspects of the text with a demanding and controlling author that was insistent on reviewing her work. As well, if she looked up to Cabrera Infante as a mentor, then she probably would have felt too intimidated to pursue a feminist revision of the source text. It is not understandable, however, why she would not openly elaborate on any tensions that may have existed between them at the time. Nevertheless, I feel, that Garayta is at times too preoccupied with lamentations about what was lacking from Levine’s book, instead of analysing all the factors surrounding the translation, both internal and external. For example, she does not take into account the timeframe of Levine’s translation context. Garayta places Levine at the not-so-feminist end of the “spectrum of those facing questions of [gender and cultural politics],” opposite Susanne de Lotbinière-Harwood and other feminist writers and translators of the Quebec feminist movement (Garayta 1998: 59). However, she does not consider that Levine’s translation of *Tres Tristes Tigres* predates the upsurge of the feminist translation movement. In fact,

Carol Maier, to whom Garayta compares Levine, published her earliest translation of Octavio Armand's poetry in 1979. This is a full decade after Levine began working on *Tres Tristes Tigres* with Guillermo Cabrera Infante.

In Levine's defence, it is worth noting that not all feminist translators criticize her for not deliberately 'womanhandling' the text, or avoiding the issue of sexual politics. For example, Lori Chamberlain contends that collaborative efforts on translations such as that between Levine and Cabrera Infante should be welcomed if they are both cooperative and subversive. As well, Chamberlain reads in Levine's text an open questioning of "what it means to be a woman translator in and of a male tradition," something that Garayta either does not observe or does not consider to be sufficient from a feminist perspective (Chamberlain 1992: 71). Dirk Delabastita too commends Levine for her post-structuralist deconstruction and recreation of the source text:

The only way for a translator to imitate the scribe's meticulous truthfulness to the source text is to continue the creation of the latter, which paradoxically presupposes a willingness to subvert the original's visible structures (Delabastita 1994: 240).

However, he also cautions that collaborative efforts such as Levine's, even for the benefit of recontextualizing the hierarchies between original and translation, can ultimately work against the translator and reaffirm those very hierarchies.

Finally, I would like to add some concluding comments on Garayta's critique of Levine. As Luise von Flotow asserts, "The factors of time and context are clearly determining elements in [translation]" (von Flotow 1997: 63). Whereas feminist revisionism in translation began in the specific context of the need to translate avant-garde feminist writing in Quebec (in the late 1970s and early 1980s), Suzanne Jill Levine translated *Tres*

Tristes Tigres ten years prior to this movement. Therefore, Garayta's arguments could be considered anachronistic: she criticises Levine for not affiliating herself with a movement that had not happened yet. As well, where feminist translators openly showed their own voices in the translation in prefaces and footnotes, etc., *Three Trapped Tigers* does not show any such deliberate markings. As revealed in the analysis, Levine does show her voice via the multiple additions and alterations to the source text wordplay, but none of the modifications resemble intentional feminist transgression. In fact, despite the tentative hints at the existence of gender politics in her translation situation, nowhere in *The Subversive Scribe* does Levine explicitly declare any alignment to the feminist translation movement nor does she express having had any desire to 'womanhandle' the text.

There is an obvious similarity between the collaborative efforts of feminist writers and translators, and Cabrera Infante's collaboration with Levine on their translations. However, feminist translation is a cooperative process between author and translator on the common goal of working to deconstruct 'patriarchal' norms in writing and translation (von Flotow 1997: 54). In Levine's case the cooperation was with an author who was extremely controlling of his text and certainly not ready or willing to allow a feminist rewriting of it, especially given all that he had endured to complete and publish this text (e.g. his mother's death, political harassment, exile). In fact, in *The Subversive Scribe* Levine suggests that the translation was subversive by virtue of the original being a politically subversive text. As Sherry Simon rightly inquires, what consequences might the translator face if she were to 'subvert' the text without the wilful consent of the

author? “What would be the result of a translation which blatantly redirected the intention of the original text, consciously contravening its intentions?” (Simon 1996: 15).

Levine’s relationship to Cabrera Infante was not one of equal status. Not only did she look up to him as her mentor, but there was also an existing power differential based on their ‘unequal positions’ as author/translator and male/female (ibid: 71). In *The Subversive Scribe* Levine admits to her own self-betrayal, “having fallen under the spell of male discourse, translating books that speak of woman as the often treacherous or betrayed other,” but without actually working to deconstruct this ‘male discourse’ (Levine 1991: 181). Therefore, it is evident that in *The Subversive Scribe* Levine could have candidly discussed the obvious sexual politics existent in her collaboration with Cabrera Infante. However, at the time of the actual translation, there were a number of constraints that worked against the possibility of her producing a truly feminist version of *Tres Tristes Tigres*, not least of which were the prevailing patriarchal ideologies. Ultimately, it may be Levine’s language, especially the use of the term ‘subversive’ that has led to so much confusion and criticism.

CONCLUSION

For the past two to three decades there has been an increasing interest in translation studies to examine the role that ideology plays in translation. This thesis aimed to contribute to the research in this area by exploring a particular case study. A parallel textual analysis was conducted that compared the French and English translations of Guillermo Cabrera Infante's *Tres Tristes Tigres*. This was combined with an investigation of the circumstances surrounding the actual translation process to determine whether either of the translators, Albert Bensoussan or Suzanne Jill Levine, showed their own voices in the translations and how the results of the analysis compared to the translators' stated ideological positions on translation.

To reiterate, Albert Bensoussan is a staunch advocate of a more traditional method of translation, believing in the maintenance of a close proximity to the structure and content of the source text and avoiding intentional digressions or alterations that may betray the necessary invisibility of the translator. "*El texto debe presentarse al lector de forma totalmente legible, sin ningún tipo de filtro, sin la intervención activa del traductor, cuyo mayor logro es mantenerse al margen, estar ausente [...] del texto*" (Bensoussan 1999: 115-116). Suzanne Jill Levine, on the other hand, declares a post-structuralist stance believing in the interrelationship of all texts and in the enrichment of a source text by its translation which ensures its continued existence beyond the borders of the source language culture. Using this basis of translation as rewriting, she goes on to claim the existence of a 'subversive' facet to her translation of *Tres Tristes Tigres*.

The analysis revealed that the French translation (*Trois Tristes Tigres*) was consistent with Bensoussan's stance of being 'faithful' to the original author and text; however, the English translation (*Three Trapped Tigers*) did not demonstrate a feminist 'subversion' on Levine's part. Nevertheless, there was sufficient evidence in the results of the analysis to suggest that a post-structuralist method of 'foreignizing' translation was achieved.

There is no denying that reading the English version of *Tres Tristes Tigres* transposes the reader to Cuba: there are geographic and cultural references; the affected speech of Havaneros is mimicked; and quite often Cuban slang or Spanish words and phrases are slipped into the text. Even the literary references that Levine claims to have used to supplant the Cuban *choteo* are very much a reflection of the author's own preferences. As Lawrence Venuti states, "Foreignizing translation in English can be a form of resistance against ethnocentrism, cultural narcissism and imperialism" and it appears that Levine's translation forms part of this post-structuralist movement (Venuti 1995: 20).

It would have been interesting, nonetheless, to see just how *Three Trapped Tigers* would have turned out had Levine actually followed a more revisionist or 'subversive' strategy. To begin with, she could have toned down the misogynist puns by eliminating the use of vulgar terms for female genitalia and lewd allusions to prostitution and sex in the wordplay. Secondly, she could have altered some of the wordplay to reflect a more feminized position. For example, Levine translated the punning name of the prostitute Virginia Hubris to Virginia Lubricious. She could have kept the original patronym of

Hubris, which comes from the Greek ‘hybris,’ meaning a ‘tragic character flaw’ and which originates in the tradition of the Greek tragedy. The focus would thus be more on the person and less on her assumed profession. Although she is, in fact, intelligent and especially knowledgeable of classical and medieval history, the word ‘lubricious,’ only focuses on her profession as it means both ‘lewd’ and ‘lubricated.’ A possible feminized alternative might be Charlotte Tudor. Charlotte alludes to ‘harlot,’ a less vulgar term for prostitute, while ‘Tudor’ refers both to Elizabeth Tudor (Queen Elizabeth I), a powerful woman who overcame many obstacles, and a paronym of ‘tutor’ which reflects on her intelligence.

Overall, it is important to keep in mind that the conditions surrounding the translation situation can have a significant bearing on the translator’s decision-making. In the case study presented here, both translators worked closely on their respective translations with the source text author who was fiercely controlling and possessive of his text. This did not allow Levine to embark on a truly ‘subversive’ rendering. Furthermore, translation, much like writing, is a product of cultural conventions. The cultural context can thus effect certain constraints on the translation. For instance, Bensoussan faced some difficulties transposing the orality and imprecise grammatical structures of *TTT*, because a certain French tradition tends to be very conservative in maintaining formal writing structures. Levine, on the other hand, had more liberty to play with and alter the text as English is more liberal with digressions from standard writing style; has a greater acceptance and adoption of dialects and foreign words and phrases; and has a legacy of verbal play. For example James Joyce, Lewis Carroll, Ezra Pound and Robert Frost are

just a few English-language writers that play with language. However, the purpose of this thesis was not to determine whether American culture is more open to cultural products involving orality, sex, lewd jokes, etc., than French culture. It would, therefore, be useful to delve deeper into this subject and analyse just how cultural norms, such as those for writing style and translation, reading strategies or audience expectations, might govern translator strategies.

On a different note, it was mentioned in Chapter 1 that a cinematic adaptation of *Tres Tristes Tigres* entitled *The Lost City* is due to be released shortly (i.e. in late 2004). It would be worthwhile to find out whether wordplay is used as extensively in the film as it is in the book (or even at all). Thus, a comparison of the film version with the original text, and/or the English translation, would make for an interesting analysis for a future project in relation to this thesis.

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APPENDICES

**APPENDIX A-1: SYSTEMATIC WORDPLAY ANALYSIS OF
TRES TRISTES TIGRES (p. 270 – 300)**

p.270

1) ¡zen! en vez de zum! – substitution;
paronomasia

2) Le Cuerbusier – onomastic;
allograph; paronomasia (Le
Corbusier: Swiss architect)

3) cyrilic/ciliryc – palindrome

4) Nada humano le fue divino. –
idiomatic; parody (“Errar es humano,
perdonar es divino”)

5) Jimmydeancué – onomastic;
compound

p.271

6) Masturhablarme – portmanteau

7) La solution d’un sage n’est que la
polution d’un page. – alliteration¹;
paronomasia; antanaclasis

8) Paje y su pareja. – paronomasia

9) Paja. – antanaclasis (straw;
masturbate); paronomasia (paje)

10) Hay quien ve la paja en el ojo del
culo ajeno y no ve la verga en el
propio. – idiomatic; substitution;
paronomasia; parody (“Ver la paja
en el ojo ajeno y no la viga en el
propio”)

11) En el país de los turtos el ciego es
rey. – idiomatic; inversion; parody

12) El refranero a la lanterne rouge. –
idiomatic; substitution; compound;
allusion (to bawdy wordplay above)

13) Siempre levanta el sol. – idiomatic;
parody; intertextual reference (*The
Sun Also Rises* by Hemingway)

14) The Sun Only Rises – idiomatic;
substitution; intertextual ref (see
above)

15) ¿O gastó toda la pólvora en salvas de
amor? – idiomatic; parody (“Gastar
la pólvora en salvas.”)

16) La Sylphilis de Chopin –
paronomasia; allusion (belief that
Chopin suffered from syphilis²)

17) Aldoux Huxley – allograph

18) Ensayos, essais, essays. –
alliteration; paronomasia

19) Para Aldous Husley son exsays. –
spoonerism

20) Viejo muere el cine, el cisne. –
alliteration; paronomasia;
intertextual ref (*After Many a
Summer Dies the Swan* by Aldous
Huxley)

21) ... ahí vuelve ese viejo del tridente y
los tritones– alliteration; allusion
(Poseidon, God of the Seas³)

2

http://charleston.net/stories/072003/jon_20jones.shtml

¹ <http://www.fatrazie.com/selavy.htm>

- 22) odo le pasa en tresT. – allograph;
allusion (to *TTT*)
- 23) Fíjate qué arcada. ¿Dentaria o puro vomito? - antanaclasis
- 24) En boca cerrada no entran mosquitos. – idiomatic; substitution; parody; intertextual ref (proverb used by Sancho Panza in *Don Quijote*⁴)
- 25) el Auditórium estaba alambrado, alumbrado, achispado. – alliteration; paronomasia; rhyme
- 26) donde empieza la música tienen que morir las palabras. – idiomatic; inversion; parody (quote by Heinrich Heine⁵)
- 27) Heinich – onomastic; portmanteau (Heinrich Heine)
- 28) Hein Hitlere – idiomatic; paronomasia (“Heil Hitler”); onomastic; spoonerism (Heine + Hitler)
- 29) ¿BachaldiViv? – onomastic; spoonerism + compound
- 30) waltzing plus que lente. – idiomatic; substitution; allusion (*La Plus Que Lente* by Claude Debussy)
- 31) Aunque no se si allá (haya) en Antibes. – paronomasia; allusion (sex)
- 32) ¿y cada Ida no tiene su Venida? – *agnominatio*; antanaclasis; idiomatic; substitution; rhyme; parody; allusion (sex)
- 33) Harping in the dark. – idiomatic; substitution; intertextual ref (*Dancing in the Dark*, 1949 Irving G. Reiss film)
- 34) More by Salzburgo – onomastic; substitution; paronomasia (Carlos Salzedo, famous harp player)
- 35) creando ondas de arpa en el agua de Seltzedo – idiomatic; portmanteau (agua de seltz + Salzedo)
- 36) lirófora celeste que con la siringa (qué rima con) agresiva, agreste, Harpa celeste. – idiomatic; rhyme; parody; intertextual ref (from *Responso a Verlaine* by Rubén Darío⁶)
- 37) Entonces las mujeres que tocan el harpa? Son arpías. – paronomasia; malapropism
- 38) Enna haciendo material su sonido celeste: Marxing the Harp – idiomatic; substitution; antanaclasis; intertextual ref (*The Magic Harp* by Karl Marx⁷)
- 39) ¿O sería la erucción del monte Edna? – idiomatic; substitution; paronomasia; malapropism
- 40) Puede ser Kleiber. Erich Klavier – onomastic; paronomasia (Erich Kleiber, Austrian conductor)

3

<http://www.marvunapp.com/Appendix/neptunep.htm>

4

http://www.teatrosanpol.com/donquijote_ficha_didactica.pdf

5

<http://www.brainyquote.com/quotes/quotes/h/heinrichhe133268.html>

⁶ <http://luis.salas.net/rd06100.htm>

7

<http://www.marxists.org/archive/marx/works/1837-pre/verse/verse2.htm>

- 41) Eines wohl temperiertes Kleiber. – idiomatic; substitution; paronomasia; intertextual ref (*Wohl-temperiertes Klavier* by J.S. Bach)
- 42) Eine Kleiber Nachtmüsik. – idiomatic; substitution; paronomasia; intertextual ref (*Eine Kleine Nachtmüsik* by Mozart)
- 43) Ein feste. Ahí si que te jodiste. – paronomasia
- 44) Ein feste Brandenburg. – idiomatic; paronomasia; parody; intertextual ref ("Ein feste Burg ist unser Gott" - literally "a mighty fortress is our God" - Psalm 46.⁸)
- 45) Komm Süsßer Todd-AO. – idiomatic; allograph; paronomasia (todo); intertextual ref (*Komm Süsßer Tod* by Bach [=Come Sweet Death])
- 46) No silve. – paronomasia; allograph (Caribbean pronunciation of silve).
- p.272
- 47) ... sería Celibidache, Chelibidaque, Cellobidache, celos-bis-ache; Coelovideo, Celiberace – onomastic; gradation; paronomasia (Sergiu Celibidache, classical musician/ conductor)
- 48) ... eroicando, cambiando el tercer (drei) movimiento – paronomasia; allusion (*Symphony No. 3*, "Eroica" by Beethoven⁹)
- 49) Cuévidache – onomastic; portmanteau
- 50) Salzedoburg – onomastic; portmanteau
- 51) to demons trate – allograph
- 52) where demons fear to trate – idiomatic; substitution; parody; intertextual ref (*Where Angels Fear to Tread*, novel by E. M. Forster)
- 53) Ardébol y Kleiver – onomastic; spoonerism (Ardevol and Kleiber)
- 54) Silvia&Bruno Walter – idiomatic + onomastic; compound; paronomasia; intertextual ref (*Sylvie and Bruno* by Lewis Carroll + Bruno Walter, famous orchestra director¹⁰)
- 55) equivocagados – portmanteau; paronomasia
- 56) Adolfas Gitler – onomastic; allograph; paronomasia
- 57) enSaltzyando – onomastic; portmanteau (ensayando + Salzedo)
- 58) Reichearsing – portmanteau; paronomasia (rehearsing)
- 59) fffesant des repetitions – allograph
- 60) el chivato ... el Chivato – *agnominatio*
- 61) Ela Coso – idiomatic; allograph; intertextual ref (*El Acoso* by Alejo Carpentier)

⁸ <http://www.raff.org/burg.htm>

⁹ http://w3.rz-berlin.mpg.de/cmp/beethoven_sym3.html

¹⁰

<http://www.andante.com/profiles/walter/index.cfm>

- 62) fastidiare il souvenir d'un grand'umo – idiomatic; substitution; parody; intertextual ref (encrypted subtitle of Beethoven's *Symphony No. 3*¹¹); intratextual ref (See #48)
- 63) Jazz a l'homme o Chas Salón – idiomatic; substitution; paronomasia; parody; intertextual ref (*Chasse à l'homme* by Alejo Carpentier)
- 64) Celibidet – onomastic; portmanteau (Celibidache +bidet)
- 65) Lectores acelerados. Gli scelerati – paronomasia; malapropism (*scellerato* = villain)
- 66) la Venida de los Presidentes – onomastic; substitution; paronomasia; allusion (sex)
- 67) los Vice Presidents – antanaclasis
- 68) ... alto acto sexual. – antanaclasis
- 69) Boccato di castrati – idiomatic; substitution; parody (“boccato di cardinale” = Italian expression referring to gastronomy)
- 70) Spermaceti. Sperm-whale. Vallena de esperma. – allograph; gradation; allusion (sex)
- 71) Whale? I mean, where? – paronomasia
- 72) Capitán Cuéraje – onomastic; paronomasia
- 73) Amiga de Códac. – Amiguita. – antanaclasis
- 74) Metalenguaje para ti. Y sacalenguaje. – compound; paronomasia
- 75) – Coño qué vista. – Dirás qué espejuelos. – antanaclasis; malapropism
- 76) Ben Franklin Delano – onomastic; compound
- 77) Bisexcales. – portmanteau
- 78) The tits of lovelyness. – idiomatic; substitution (vision of loveliness)
- 79) Bixfocales. – paronomasia
- 80) ¿Se diría sexología para las seis obras? – antanaclasis; malapropism
- 81) ¿Biología? – antanaclasis; malapropism
- 82) Todo es historia. Histeria. – paronomasia
- 83) La histeria es un caos concéntrico. – idiomatic; paronomasia
- 84) ¿Juieta? Qué hay, Romy Darling? – onomastic; paronomasia; parody; intertextual ref (*Romeo & Juliet* by Shakespeare)
- 85) Segismundo. – onomastic; paronomasia
- p.273
- 86) Where brushes fear to sweep. – idiomatic; substitution; parody; intertextual ref; intratextual ref (see #52)
- 87) Where Russells fear to think. – idiomatic; substitution; parody; intertextual ref; intratextual ref

11

<http://www.ludwigvanbeethoven.dk/gbkar10/inkar10.html>

- 88) Cuéño – onomastic; allograph;
paronomasia
- 89) Cuépitán Ahab – onomastic;
allograph; paronomasia; intertextual
ref (*Moby Dick* by Herman Melville)
- 90) Morbid Dyke – onomastic;
substitution; paronomasia; parody;
intertextual ref
- 91) el log de Gog y Magog, magloglog –
onomastic; paronomasia; intertextual
ref (the Bible¹²)
- 92) Magallanes Cué – onomastic;
compound
- 93) Cuégallanes – onomastic;
portmanteau
- 94) Magalanes – onomastic;
portmanteau; paronomasia
- 95) Mnmotécnica. Memoria technica. –
allograph; paronomasia
- 96) Arsenio Sebastián Cuébot –
onomastic; compound; allograph;
paronomasia
- 97) mark twin! – allograph;
agnominatio; paronomasia; allusion
- 98) – Se llama Maguelena. Magalena. –
onomastic; paronomasia
- 99) El príncipe Valiente. Caliente. –
paronomasia; rhyme
- 100) Frank Buckué – onomastic;
portmanteau
- 101) Colisión de sexos – idiomatic;
substitution (batalla de sexos)
- 102) Coalición. – antanaclasis;
paronomasia
- 103) When works collide. – idiomatic;
substitution; paronomasia;
intertextual ref (*When Worlds
Collide* – 1951 SciFi film)
- 104) When words collide. – idiomatic;
substitution; paronomasia;
intertextual ref
- 105) Relato de Cuésimodo y
Esmeralda. – onomastic; allograph;
paronomasia; intertextual ref (*The
Hunchback of Notre Dame* by Victor
Hugo)
- 106) Esmeralda pa sevil-le. –
allograph; paronomasia; antanaclasis
- 107) Polifeo – onomastic;
paronomasia (Polifemo /
Polyphemus – the Cyclops)
- 108) la catedral de Notre Mome –
onomastic; substitution; parody
- 109) la escuela de Fondantbleu –
onomastic; paronomasia
(Fontainebleau)
- 110) Le Tout Paris le tutea. –
alliteration; paronomasia
- 111) Les anglais a la lantern! –
idiomatic; substitution; intertextual
ref (from *Ah! Ça ira*, French
revolutionary song¹³); intratextual ref
(see #12)

¹²<http://www.pothos.org/alexander.asp?ParaID=28>¹³ <http://perso.club-internet.fr/bmarcore/mil/mil103.htm>

- 112) Quod scripsi scripsi, Rabelaisus. – idiomatic +onomastic; compound; paronomasia; parody (quote by Pontius Pilate¹⁴)
- p.274
- 113) Cuésimodo con Carmen y también con Error. – *agnominatio*; idiomatic; paronomasia; parody (carmen et error¹⁵)
- 114) Cuésimodo con una beldad y una huris. – idiomatic; parody; intertextual ref (from *La cabeza del rabí* by Rubén Darío¹⁶)
- 115) Saint Germain des Pretres – onomastic; substitution; paronomasia (... -des-Près)
- 116) las hablillas de las tablillas. O las tablillas de las hablillas. – spoonerism; rhyme; paronomasia
- 117) Me siento un poco Quasimodo. – antanaclasis; paronomasia (queasy)
- 118) Enchufaré mi voz erógena. – substitution; malapropism
- 119) Soy el camaleón del amor. Cama-León. – allograph
- 120) Silvestre Asecas. – *agnominatio*; onomastic; allograph
- 121) El busto es mío. – idiomatic; substitution; paronomasia
- 122) Carreño Cué – *agnominatio*; onomastic; compound
- 123) Kamacué – onomastic; portmanteau
- 124) bocado di missioneri – idiomatic; substitution; parody; intratextual ref (see #69)
- 125) Tanmanguakúe – onomastic; compound; intertextual ref (*Tamango*, 1957 John Berry film¹⁷)
- 126) Zartán – onomastic; spoonerism
- 127) Beba Materva –onomastic; antanaclasis (Materva = a Cuban beverage)¹⁸
- 128) No hay fabada señorita con los chorizos Nalón. – idiomatic; antanaclasis; paronomasia (fabada/fajada); parody
- 129) Para chorizos El Miño y para morcillas La Mía. – idiomatic; antanaclasis; paronomasia; parody
- 130) Póngase en cuatro, señora, póngase en cuatro horas de la Habana a Nueva York – idiomatic; insertion; paronomasia; parody
- 131) Nachonal Earlaines. – allograph; paronomasia; parody (Cuban pronunciation)
- p.275
- 132) Magalena que dobla más debajo de mi Patagonia– antanaclasis; allusion (sex)
- 133) Elmundo Dantescué – allograph; paronomasia

14

<http://www.k12webworks.com/hcparish/pages/177.html>¹⁵ <http://www.tkline.freemove.co.uk/index.htm>¹⁶ http://www.enicaragua.net/cabeza_rabi.htm¹⁷ <http://us.imdb.com/title/tt0051049/>¹⁸ Note: #127-131 & 134 are Cuban radio ads from the late 1950s.

- 134) Para mí. Polvos Paramí –
allograph; paronomasia¹⁹
- 135) Estrecho de Magallena –
onomastic; paronomasia
- 136) Daniel Amfitheatroff –
onomastic; portmanteau
- 137) Bakuéleinikoff – onomastic;
paronomasia
- 138) «...experiencia concentrada.»
Leche condensada. – paronomasia;
rhyme
- 139) «...es un disco Puchito.» Pucha!
Putá madre. – gradation
- 140) Añorado Encuentro. ... Añorado
Encuentro. – paronomasia
- 141) Vera y su co-piloto, de Piloto y
su co-Vera, de Ploto y Veira, de
Plotov y Beria. – onomastic;
gradation; *agnominatio*; inversion;
spoonerism; allusion (stakhanovites)
- 142) Arseniato Cúprico – *agnominatio*
(=copper arsenate); onomastic;
paronomasia
- 143) ¿Quiéren ustedes oír un cuento
Tristen, Isóldito? – onomastic;
idiomatic; paronomasia (triste,
insólito); intertextual ref (*Tristen und
Isolde* by Richard Wagner)
- 144) las aventuras de Robinsón
Cuésoe y su Silviernes – onomastic;
paronomasia; portmanteau;
intertextual ref (*Robinson Crusoe* by
Daniel Defoe)
- 145) en la isla de Lesbos. – onomastic;
antanaclasis
- p.276
- 146) O tempera, O mores. – idiomatic;
paronomasia; parody; intertextual ref
("O tempora, o mores", quote by
Cicero)
- 147) Etcetética. – portmanteau
- 148) Humbert Humbert. O como
Hunger Humbert o Humble
Humbert. O como Humperdinck –
onomastic; substitution; gradation;
paronomasia; intertextual ref
(Humbert Humbert, character in
Lolita by Vladimir Nabokov)
- 149) Serás también un Invert
Humbert. – onomastic; substitution;
paronomasia
- 150) ...primero eunuco. Eugene
Eunusco. – onomastic; portmanteau;
paronomasia
- 151) Trabajaré en la Iunesco. –
onomastic; paronomasia (UNESCO)
- 152) No loyalty to royalty – no royalty
to loyalty? – spoonerism; rhyme;
paronomasia
- 153) No desearás la puta del mercado
ajeno. – idiomatic; substitution; parody
(The Bible, 10th Commandment²⁰)
- 154) Cuban bodice. Cuban boy.
Cuban body. Body by Fischer. –
idiomatic; substitution; paronomasia;
gradation (Body by Fisher = Slogan
from 1930s GM car ads²¹)

¹⁹ Polvos Parami is a real product:
<http://www.juanperez.com/comerciales/tocador.html>

²⁰

<http://www.mercaba.org/FICHAS/CRISTIANO/649.htm>

²¹ <http://www.taperformance.com/1936body.htm>

- 155) MagaleNash Ramper, se exhibe en La Rampa. – onomastic; portmanteau; paronomasia (Nash Rambler – 1950 roll-top convertible²²)
- 156) Ambar Motors. Sepia Motors. Sexual Motor. – onomastic; gradation; paronomasia
- 157) General Motels. – onomastic; substitution; paronomasia
- 158) Fordnicando. – onomastic; portmanteau; paronomasia
- 159) Etcetetas. – portmanteau
- 160) – era la clave bien templada– antanaclasis; intertextual ref; intratextual ref (see #41)
- 161) Juan Sebastián Cuéch – onomastic; portmanteau
- 162) ...tutéame, tutea a Beba y tuteta Magalena. – compound; paronomasia
- 163) Soy inkorregible, pero también dirigible. – allograph; rhyme; allusion (von Zeppelin)²³
- 164) y ya que subí a los palacios bajaré a las cabañas, aunque sean del Tío Tom. – idiomatic; parody; intertextual ref (*Uncle Tom's Cabin* by Harriet Beecher Stowe)
- 165) Esfuerzo popular. – antanaclasis
- 166) Beber de hinojos la leche de la bondad humana. – idiomatic; parody (from Shakespeare's *Macbeth*); allusion (sex)
- p.277
- 167) Populismo. – antanaclasis
- 168) No me digan ni von ni zepelín– allograph; *agnominatio*
- 169) llámenme el starets Capón. – *agnominatio*; onomastic; antanaclasis (starets = spiritual leader in Eastern Orthodox Church²⁴)
- 170) Grasia. – allograph; antanaclasis
- 171) Llámenme Wilhelmeister, no Ismael. – onomastic; allograph; intertextual ref (*Wilhelm Meister's Apprenticeship* by Goethe²⁵)
- 172) Soy un rebelde en su salsa. – idiomatic ; substitution; paronomasia cocer en su propia salsa); allusion (*Rebel without a Cause*, 1955 James Dean film)
- 173) Modesto que él es ... Modesto Mussorgsky, para servir a ustedes y al zar. – *agnominatio*
- 174) ¿A dónde dirigimos esta carabela? – O esta cara bella .– paronomasia

²²

<http://www.arcticboy.com/Pages/arcticboys50s.html>

²³

<http://www.amazon.co.uk/exec/obidos/tg/stores/detail/-/books/0877456291/toc/ref%3Dbr%5Fdp%5Ftoc/026-1700105-3045213>

p.278

¹⁷⁵) Equisyriegazétera. – portmanteau

²⁴

<http://www.bartleby.com/61/97/S0709700.html>

²⁵ <http://www.bartleby.com/314/>

- 176) Pánico en la bolsa. Puede haber un crac erótico. – idiomatic; substitution; parody
- 177) Ionescué – onomastic; allograph; paronomasia
- 178) Alcmeón de Cuétona – onomastic; portmanteau; paronomasia (Alcmaeon de Crotona: ancient Greek physician & Pythagorus' student)
- 179) maiden-head – allograph; antanaclasis (maidenhead = virginity); allusion (First Night²⁶)
- 180) Cuéligula – onomastic; allograph; paronomasia
- 181) Ava Gardner del sobrio. Eva del ebrio. – paronomasia; alliteration; rhyme
- 182) Sabidulzura de la nación. – portmanteau
- 183) Beba Gardner – onomastic; substitution; paronomasia
- 184) – No recuerdo, la veldá. La beldad no recordaba. – allograph; paronomasia
- 185) De pene en pecho. – idiomatic; substitution (de pelo en pecho = manly)
- p. 279
- 186) Silver Starr – onomastic; allograph; paronomasia
- 187) cheriff adjoint – portmanteau
- 188) Trouble in July. – idiomatic; substitution (trouble in paradise); intertextual ref (*Trouble in July* by Erskine Caldwell)
- 189) I mean the silver, Starr. – antanaclasis; allograph
- 190) Banks closed. Only banks left are river banks ... – antanaclasis
- 191) They've got plenty o' nuttin for me. – idiomatic; parody; intertextual ref (from *Porgy & Bess*, 1934 George Gershwin opera²⁷)
- 192) He's a sharky with a pnife and wife. – allograph; rhyme
- 193) Gases del oficio. – idiomatic; paronomasia (gajes del oficio)
- p.280
- 194) Juan Monedas – *agnominatio*
- 195) – Recítalo, Checué – onomastic; portmanteau (Chekhov)
- 196) – dijo Magalena entusiasmada con el entusiasmo. – paronomasia; alliteration
- 197) Habló un Cuecalambé emocionado – onomastic; compound; paronomasia
- 198) Amor en el lugar de las eses. – idiomatic; substitution
- 199) Ezra Pound-quake – onomastic; compound; paronomasia
- 200) The Greatest Show in Hearse. – idiomatic; substitution; paronomasia

27

<http://www.operaheb.co.il/operas/arias/porgy2.html>

²⁶ <http://www.petalk.com/humanist/jpn.html>

- p.281²⁸
201) Lesbia – onomastic; paronomasia
- 202) Digo, que dijeras,
Beba,
No que bebieras – paronomasia
- 203) Ananábase – idiomatic;
paronomasia; intertextual ref
(*Anabasis* by Xenophon)
- 204) Silabiomurmurando –
portmanteau
- p.282
205) Si dijeras, Lesbia o Beba,
O mejor: Lésbica Beba –
agnominatio; onomastic; gradation;
paronomasia
- 206) A la Recherche du Temps
etcétera – idiomatic; substitution;
intertextual ref (*A la Recherche du
Temps Perdu* by Proust)
- 207) Remembrance of Things Past
Translation – idiomatic; compound;
intertextual ref (novel by Marcel
Proust)
- 208) Beba, que pronunciaras levres en
vez de livres! – paronomasia
- 209) O si dijeras viande en vez de
chaire – allograph (chair, chaire);
antanaclasis
- 210) Sería un feliz Napo,
león – onomastic; allograph
- 211) josefinitud – onomastic;
portmanteau
- 212) Lesbeba – onomastic;
portmanteau
- 213) Lagrán Rampa – onomastic;
allograph (la gran rampa); allusion
(Dr. Tuesday Lobsang Rampa, the
Dalai Lama²⁹)
- p.283
214) ... murmu
rado – allograph
- 215) porque sería el bardo
y no un bardo. – antanaclasis;
intertextual ref (*El Bardo Thodol*³⁰)
- 216) Una frase más simple, sencilla.
Si pudieras decilla,
Si pudiera decirla yo contigo –
gradation; paronomasia; rhyme
- 217) Ah, si te llamas no Beba, sino
Babel Martínez! – onomastic;
paronomasia; allusion (*Tower of
Babel* in Genesis)
- 218) Arsenius Cuetullus – onomastic;
substitution; paronomasia (Gaius
Valerius Catullus, ancient Latin
poet)
- p.284
219) Reacción Marx-negativa –
paronomasia
- 220) Humores, no se aprecian. –
antanaclasis
- 221) Salvador Cué – *agnominatio*
- 222) Sí lou séi – allograph;
paronomasia

²⁸ From *Contraria contrariis curantur* to *Thalassa! Thalassa!*, all Latin phrases on p. 281 of *TTT* refer to allopathic medicine.

²⁹

<http://www.museumofhoaxes.com/thirdeye.html>

³⁰ <http://reluctant-messenger.com/tibetan-book-of-the-dead.htm>

- 223) Gary Cuéper – onomastic;
allograph; paronomasia
- 224) Henorme – allograph
- 225) Un Rinosaurio – onomastic;
portmanteau; paronomasia
- 226) zetas – allograph
- 227) muchos de mis mejores amigos
son mujeres. – grammatical pun
- p.285
- 228) ¡Phabuloso! – allograph
- 229) ¡Qué oror! –allograph
- 230) To the unhappy few. – idiomatic;
substitution; paronomasia;
intertextual ref (*To the Happy Few*
by Stendhal)
- 231) Por el eje. Axis. Axes. Sexa. –
gradation; paronomasia; palindrome
- 232) E. Norme. – allograph;
agnominatio
- p.286
- 233) habrá rines para todos. –
agnominatio
- 234) – O la vela que no hay viento que
la apague ...
– Esa es una idea luminosa. –
antanaclasis
- p.287
- 235) Período Pneumatico –
antanaclasis; parody; (Yves Klein’s
'Pneumatic Period'³¹)
- 236) época épica – alliteration;
paronomasia
- 237) Una simple inversión que evitaría
inversiones. – antanaclasis
- 238) La Shell descubrirá que su perla
es de cultivo. – antanaclasis
- p.288
- 239) estereoestenógrafas –compound
- 240) taquimelos – portmanteau
(taquimeca + melodía)
- 241) melonógrafas – portmanteau
(melodía + estenógrafas)
- 242) sexofón – allograph;
paronomasia
- 243) violonceloso – portmanteau
- 244) Es tan simple ... nació a orillas
del Simplón. – *agnominatio*;
antanaclasis; paronomasia
- 245) Nada que estás en la nada
nadificada sea tu nada. –
paronomasia
- 246) Está el último invento, la
Definitiva – *agnominatio*
- 247) Estas bombas, ricas, desintegran.
La anti-bomba de Rine integra. -
antanaclasis
- 248) Nuestro ejército prosigue
victorioso su retirada táctica –
oxymoron; parody
- 249) General Confusión –
agnominatio; antanaclasis
- 250) Jefe de Estado Menor –
substitution; parody

31

<http://members.aol.com/mindwebart3/page19.htm>

- 251) funán-noctámbulo – portmanteau
- 252) carcajada más cubana que argentina. – antanaclasis
- p.289
- 253) Quisimos pasearlas entre la prisa y la brisa – paronomasia; rhyme
- 254) resultaba más pus que humor – antanaclasis
- 255) ligando bromas de Falopio – substitution
- 256) hilarando un chiste-tras-otro – allograph; portmanteau (hilo +amarrando)
- 257) la facilidad, fácil felicidad – portmanteau; paronomasia
- 258) levytaciones – allograph; allusion (Jiří Levý)
- 259) Gallastello/Abbottshean – onomastic; portmanteau (Gallagher +Costello); compound (Abbott + Shean)³²
- 260) Garriño & Pidero – onomastic; spoonerism (Garrido & Piñero)
- 261) Catushíbiri/Jaimecuntíbiri – onomastic; portmanteau (Catuca & Don Jaime)
- 262) Abbottstello – onomastic; portmanteau
- 263) Gallashean – onomastic; portmanteau
- 264) Garriñero – onomastic; portmanteau (Garriño & Pidero)
- 265) Bu(stro)fonada – onomastic; allograph; portmanteau
- 266) Maestrófodon – onomastic; portmanteau
- 267) Maéstrom – paronomasia
- 268) Silvestre Acá – *agnominatio*
- 269) Por favor, Cué, no cué-ntes eso – onomastic; allograph; paronomasia
- p.290
- 270) Tengo una memoria inflable. – malapropism; paronomasia
- 271) Tú eres el Memorió – *agnominatio*
- 272) Mr. Memory – *agnominatio*; intertextual ref (character in *The Thirty-Nine Steps*, novel by John Buchan, film by Alfred Hitchcock)
- 273) Mamory Blame – idiomatic; allograph; substitution; paronomasia (memory lane)
- 274) A quien no quiere caldo, tres tazas de sopa de caballo metafísico – idiomatic; compound; parody
- 275) Ladrón que. – inversion
- 276) Ahora yo sería su frontón – malapropism; paronomasia (front man)
- 277) once and only– idiomatic; substitution; paronomasia
- 278) ¡Arsenio Cué! Arsenyc Ué! – onomastic; allograph; paronomasia

³² The wordplay here is on the names of the comedic duos of Gallagher & Shean)

- 279) Coopeereen con el artista cubano. – allograph
p.291
280) Mi mi mi Mimi. - *agnominatio*
- 281) Yo iba por un caminito cuando con un burrito muertecito – rhyme; paronomasia
- 282) el pie Sin-Embargo (apellido doble de mi pie derecho) – *agnominatio*
p.292
283) Tres Palabras – *agnominatio*
- 284) Estaban muertas para el ser – y también para la nada. – idiomatic; antanaclasis; parody; intertextual ref (*L'Être et le Néant* by J.P. Sartre)
- 285) tácitamente (a la manera de Tácito ...) – antanaclasis; paronomasia
- 286) Murmullo Número Uno – *agnominatio*
- 287) – No sé si Beba.
– ¿Por qué no vas a beber? – onomastic; antanaclasis; paronomasia
- 288) Tyrone Cué – onomastic; substitution
p.293
289) Era el truísmo contra el altruismo. – paronomasia
- 290) Beba Beneficiencia – *agnominatio*
- 291) Neon-lit Age. – onomastic; substitution; paronomasia
- p.294
292) Coito ergo sum. – idiomatic; substitution; paronomasia; parody; (Descartes: “Cogitus ergo sum.”)
- 293) Le das en la yema a Descartes. Dije Des-cartes. – onomastic; allograph; paronomasia
- 294) ... música de alas – Alas del Casino – *agnominatio*
- 295) Senofonte – onomastic; allograph; paronomasia (Xenofonte); allusion (sex)
- 296) Cirocué – onomastic; compound
- 297) Mamábasis – idiomatic; paronomasia; intertextual ref; intratextual ref (see #203)
- 298) una anciana, Balzanciana – portmanteau; rhyme
- 299) la retirada de las diez mil putas hacia el mar – idiomatic; insertion; paronomasia; parody; intertextual ref (*La Retirada de los Diez Mil* in *Anabasis*); intratextual ref (#203)
- 300) Virginia Hubris – *agnominatio*
- 301) Arsenio Toynbee Cué – onomastic; compound (Arnold J. Toynbee, British historian)
- 302) Darío Cuédomano – onomastic; allograph; paronomasia
- 303) Virginia Ubres – *agnominatio*; (ubre = udder, in Spanish)
- p.295
304) Pócar también. – allograph; paronomasia

- 305) Maga Macarthy – onomastic;
substitution (Mary MacCarthy,
author and drama critic) (cortés/Cortés); onomastic;
paronomasia (bizarro/Pizarro);
parody
- p.296
- 306) Nini Ricci – onomastic;
allograph; alliteration; paronomasia
- 307) soutien-gorges, Georges –
paronomasia
- 308) ... no como peces sino como
pezones sorprendidos – paronomasia
- p.297 [none]
- p.298
- 309) Shakuéspeare – onomastic;
allograph; paronomasia
- 310) Lo habían convertido en baina o
vaina ... – allograph
- p.299
- 311) Eucoinesra. Arsenio Cué –
onomastic; palindrome
- 312) La psiquiatría conduce a lo peor.
– idiomatic; substitution; parody;
intertextual ref (from Eugene
Ionesco's play *The Lesson*³³)
- 313) Gimme the gist of it, Ma'am, the
gift to is, the key o'it, the code. –
paronomasia
- 314) Hernando Cortés Cué –
onomastic; compound
- 315) lo cortés no quita lo bizarro –
idiomatic; substitution; antanaclasis
(lo cortés no quita lo valiente;
bizarro=valiente); *agnominatio*

33

<http://marketcrush.com/10biblio/02Cl/02CL09.htm>

**APPENDIX A-2: SYSTEMATIC WORDPLAY ANALYSIS OF
TROIS TRISTES TIGRES (p. 372-415)**

p.372

1) zen! au lieu de zoum! –
substitution; paronomasia

2) Le Cuerbusier – onomastic;
allograph; paronomasia

3) cyrilic/ciliryč – palindrome

p.373

4) Rien d'humain ne lui fut divin. –
idiomatic; parody (“Faire erreur c'est
humain. Pardonner c'est divin.”)

5) Jamesdeancué. – onomastic;
compound

6) Me Masturparler. – portmanteau

7) La solution d'un sage n'est que la
pollution d'un page. – alliteration;
paronomasia; antanaclasis

8) Page et sa pareille. Paille. –
alliteration; paronomasia

9) On voit la paille dans l'œil du cul
voisin et on ne voit pas la verge dans
le sien. – idiomatic; substitution;
paronomasia; parody¹

10) Au royaume des borgnes l'aveugle
est roi. – idiomatic; inversion;
parody

11) Les proverbes à la lanterne rouge. –
idiomatic; substitution; compound;
allusion (to bawdy wordplay above)

12) Le soleil se lève toujours. –
idiomatic; parody; intertextual
reference (see Spanish #13)

13) The Sun Only Rises – idiomatic;
substitution; intertextual ref

14) Ou bien a-t-il brûlé toutes ses
cartouches dans des balles à blanc
d'amour? – idiomatic; parody

15) La Sylphilis de Chopin –
paronomasia; allusion (see Spanish
#16)

p.374

16) Aldoux Huxley. – allograph

17) Essais, ensayos, essays. –
alliteration; paronomasia

18) Pour Aldous Husley ce sont des
exsays. – spoonerism

19) Le ciné, le cygne meurt vieux. –
alliteration; paronomasia;
intertextual ref (see Spanish #20)

20) revoilà ce vieillard au trident et aux
tritons. – alliteration; allusion (see
Spanish #21)

21) out lui arrive par troisT. – allograph;
allusion (*Trois Tristes Tigres*)

¹

http://fr.wikipedia.org/wiki/Proverbes_fran%EF7ais#V

- 22) quelle belle arcature. L'abeille
Arcure. – paronomasia; allusion
(poem *Clair de Lune* by Guillaume
Apollinaire²)
- 23) Arcure et Lyre, Tir a l'arc. – partial
spoonerism [not in ST]
- 24) Pas à l'arc mais aux tri-dents. –
allograph; antanaclasis; intratextual
ref (see #20) [not in ST]
- 25) Faire mouche. Ferme ta mouche. –
idiomatic; substitution; alliteration;
paronomasia
- 26) Bouche. Mouche. – rhyme;
paronomasia [not a pun in ST]
- 27) l'Auditorium est bouillant, brillant,
bruyant. – alliteration; paronomasia;
rhyme
- 28) là où commence la musique doivent
mourir les paroles. – idiomatic;
inversion; parody (see Spanish #26)
- 29) Heinich – onomastic; portmanteau
- 30) Hein Hitlere – idiomatic;
paronomasia; onomastic; spoonerism
- 31) Bachaldiviv? – onomastic;
spoonerism + compound
- 32) waltzing plus que lente. – idiomatic;
substitution; allusion (see Spanish
#30)
- 33) je ne sais pas si là-bas (l'ébat) à
Antibes. – paronomasia; allusion
(sex)
- 34) d'Ida il est plus facile d'aller à dada.
– alliteration; paronomasia; allusion
(Dadaist art movement³)
- 35) Harping in the dark. – idiomatic;
substitution; intertextual ref (see
Spanish #33)
- 36) More by Salzburg – onomastic;
substitution (see Spanish #34)
- 37) créant des ondes de harpe dans l'eau
de Seltzedo - idiomatic; portmanteau
(see Spanish #35)
- 38) lyrophore céleste au syrx (quelle
rime) agressif, agreste, Arpe céleste.
– idiomatic; rhyme; allograph;
parody; intertextual ref (see Spanish
#36)
- 39) Arpe? Alors les femmes qui en
jouent? Ce sont des harpies. –
paronomasia; malapropism
- 40) Enna matérialisant son son céleste:
Marxing the Harp. – idiomatic;
substitution; antanaclasis; allusion
(see Spanish #38)
- 41) Ou serait-ce l'éruption du mont
Edna? – idiomatic; substitution;
paronomasia; malapropism
- 42) C'est peut-être Kleiber. Erich
Klavier. – onomastic; paronomasia
- 43) Eines Wohltemperirte Kleiber. –
idiomatic; substitution; paronomasia;
intertextual ref (see Spanish #41)
- 44) Eine Kleiber Nachtmusik. –
idiomatic; substitution; paronomasia;
intertextual ref (see Spanish #42)

2

<http://pages.infinet.net/noxoculi/apollinaire.html>

3

<http://www.peak.org/~dadaist/English/Graphics/chronology.html>

- 45) Ein feste Brandeburg. – idiomatic; paronomasia; parody; intertextual ref (see Spanish #44)
- 46) Komm Susser Todd-AO. – idiomatic; allograph; paronomasia; intertextual ref (see Spanish #45)
- 47) Ça fa pas. – idiomatic; substitution; rhyme; paronomasia; allusion (sol-fa notation)
- 48) Ça serait pas Celibidache, Chelibidaque, Cellobidaque, Célabidoche, Coelovideo, Celiberace – onomastic; gradation; paronomasia (see Spanish #47)
- 49) héröiquant, changeant le troisième (drei) mouvement – paronomasia; allusion (see Spanish #48)
- 50) Cuévidache – onomastic; portmanteau
- 51) Salzedoburg – onomastic; portmanteau
- 52) to demons trate – allograph
- 53) where demons fear to trate – idiomatic; substitution; parody; intertextual ref (see Spanish #52)
- p.375
- 54) Ardebol et Kleiver – onomastic; spoonerism (see Spanish #53)
- 55) Silvia & Bruno Walter – idiomatic + onomastic; compound; paronomasia; intertextual ref (see Spanish #54)
- 56) trompétés – portmanteau; paronomasia
- 57) Adolfas Gitler – onomastic; allograph; paronomasia
- 58) esSaltzyant – onomastic; portmanteau (essayant + Salzedo)
- 59) Reichearsing –portmanteau; paronomasia
- 60) fffaisant des répétitions – allograph
- 61) le mouchard ... le Mouchard – *agnominatio*
- 62) Ela Coso – idiomatic; allograph; intertextual ref (see Spanish #61)
- 63) fastidiare il souvenir d'un grand'umo – idiomatic; substitution; parody; intertextual ref; intratextual ref (see #49)
- 64) Jazz a l'homme ou Chas Salon – idiomatic; substitution; paronomasia; parody; intertextual ref (see Spanish #64)
- 65) Celibidet – onomastic; portmanteau; (see Spanish #64)
- 66) Lecteurs accélérés. Gli scelerati. – paronomasia; malapropism (see Spanish #65)
- 67) L'Ève nue des Présidents – onomastic; paronomasia; allusion (*Genesis*)
- 68) halte acte sexuel. – paronomasia; parody
- 69) des vices présidents. – antanaclasis
- 70) Boccato di castrati – idiomatic; substitution; parody (see Spanish #69)

- 71) Spermaceti. Sperm-whale. Haleine de sperme. – gradation; paronomasia; allusion (sex)
- 72) Whale? I mean where? – paronomasia
- 73) Le Capitaine Cuérage – onomastic; paronomasia
- 74) Une amie de Códac. – Petite amie. – antanaclasis
- 75) Métalangage pour toi. Et tirelangage. – compound; paronomasia
- 76) – Quel œil de sphinx? – Quelles lunettes, tu veux dire! – antanaclasis; malapropism
- 77) Ben Franklin Delano – onomastic; compound
- 78) Bisexcales. – portmanteau
- 79) The pits of loveliness. – idiomatic; substitution (vision of loveliness)
- 80) Bixfocales. – paronomasia
- p.376
- 81) Peut-on dire sexologie pour six œuvres? – antanaclasis; malapropism
- 82) Biologie? – antanaclasis; malapropism
- 83) Tout est histoire. Hystérie. – paronomasia
- 84) L'hystérie est un chaos concentrique. – idiomatic; paronomasia
- 85) Juieta? Quoi, Romy Darling? – onomastic; paronomasia; parody; intertextual ref
- 86) Sigismond – onomastic; paronomasia
- 87) Where brushes fear to sweep. – idiomatic; substitution; parody; intertextual ref; intratextual ref (See #53)
- 88) Where Russells fear to think. – idiomatic; substitution; parody; intertextual ref; intratextual ref
- 89) Cué-ce que tu attends? – onomastic; paronomasia
- 90) Cuépitaine Achab – onomastic; allograph; paronomasia; intertextual ref (see Spanish #89)
- 91) Morbid Dyke – onomastic; substitution; paronomasia; parody; intertextual ref
- 92) le log de Gog y Magog, Magloglog – onomastic; paronomasia; intertextual ref (see Spanish #91)
- 93) l'étroit détroit de la rue. – rhyme; paronomasia; allusion (nautical term) [not a pun in ST]
- 94) Magellan Cué. – onomastic; compound
- 95) Macuéllan. – onomastic; portmanteau
- 96) Magallan. – onomastic; portmanteau; paronomasia
- 97) MnMOTECHNIQUE. Mémoire technique. – allograph; paronomasia
- 98) Arsenio Sebastián Cuébot – onomastic; compound; allograph; paronomasia

- 99) Profondeur, cinq brasses, trois embrassades – paronomasia; allusion (*20,000 Leagues Under the Sea* by Jules Verne) [not a pun in ST]
- 100) mark twin! – allograph; *agnominatio*; paronomasia; allusion
- 101) – Elle s'appelle Maguelena. Magalena. – onomastic; paronomasia
- 102) Le prince Vaillant. Saillant. Avec son épée chantante. – rhyme; paronomasia
- 103) Frank Buckué – onomastic; portmanteau
- 104) Collision des sexes. – idiomatic; substitution (bataille des sexes)
- 105) Coalition. – antanaclasis; paronomasia
- p.376-377
- 106) When works collide. – idiomatic; substitution; paronomasia; intertextual ref (See Spanish #103)
- p.377
- 107) When words collide. – idiomatic; substitution; paronomasia; intertextual ref
- 108) Histoire de Cuésimodo et Esmeralda. – onomastic; allograph; paronomasia; intertextual ref (See Spanish #105)
- 109) Esmeralda pou vou sevv. – allograph; paronomasia; antanaclasis
- 110) Polyphoetus – onomastic; paronomasia (Polyphème)
- 111) la cathédral de Notre-Môme – onomastic; substitution; parody
- 112) l'école de Fondantbleu – onomastic; paronomasia
- 113) Le Tout Paris le tutoie. – alliteration; paronomasia
- 114) Les Anglais à la lanterne! – idiomatic; substitution; intertextual ref (see Spanish #111); intratextual ref (see #11)
- 115) Quod scripsi scripsi, Rabelaisus. – idiomatic + onomastic; compound; paronomasia; parody (see Spanish #112)
- 116) Cuésimodo avec Carmen et aussi avec Error. – *agnominatio*; idiomatic; paronomasia; parody (see Spanish #113)
- 117) Cuésimodo avec une beauté et une houri. – idiomatic; parody; intertextual ref (see Spanish #114)
- p.378
- 118) Saint-Germain-des-Prêtres – onomastic; substitution; paronomasia
- 119) les potins des gazettes continuent ou les gazons d'épithètes. – partial spoonerism; rhyme
- 120) «...toutes les forces de mon Cœur». – onomastic; allograph; paronomasia [not a pun in ST]
- 121) Je me sens un peu Quasimodo. – antanaclasis; paronomasia
- 122) Je brancherai ma voix érogène. – malapropism; substitution

- 123) Je suis le caméléon de l'amour.
Camé-lit-on. – paronomasia
- 124) Silvestre Toucourt. –
agnominatio; onomastic; allograph
- 125) C'est un plési. Tout le désir est
pour moi. – idiomatic; allograph;
paronomasia
- 126) Ce Cuéf du Protocole –
onomastic; portmanteau;
paronomasia
- 127) Phantomass – onomastic;
portmanteau [USE??]
- 128) boccato di missioneri –
idiomatic; substitution; parody;
intratextual ref (see #70)
- 129) Tanmangakué! – onomastic;
compound; intertextual ref (see
Spanish # 125)
- 130) Zartan – onomastic; spoonerism
- p.379
- 131) Beba. Vous en resterez baba –
onomastic; paronomasia;
antanaclasis (baba = cool; rum)
- 132) en buvant MaKuba encuvant
MaBeba. – spoonerism
- 133) Mademoiselle, ne sucez plus
votre pouce: croquez une tablette de
La Estrella. – idiomatic; substitution;
parody ?
- 134) Suaritos né Suárez. Quelle
soirez! – paronomasia; allograph [not
in ST]
- 135) Mettez-vous en quatre, madame,
mettez vous en quatre heures de La
Havane à New York – idiomatic;
insertion; paronomasia; parody
- 136) Nachonal Earlaines. – allograph;
paronomasia; parody
- 137) Magalena qui double le cap de
ma Patagonie – antanaclasis; allusion
(sex)
- 138) le tour d'Edmonde Dantèscué –
onomastic; compound; paronomasia
(le monde dantesque); intertextual
ref (Edmond Dantés = *The Count of
Monte Cristo*)
- 139) Pour moi. Poudres Pourmoi. –
allograph; paronomasia
- 140) la détroit de Magallana –
onomastic; paronomasia
- 141) Daniel Amfithetroff – onomastic;
portmanteau
- 142) Bakuéléinikoff – onomastic;
paronomasia
- 143) Erichué Wolfgang Korngold –
onomastic; portmanteau;
paronomasia [not a pun in ST]
- 144) «... expérience concentrée».
Lait condensé – paronomasia; rhyme
- p.380
- 145) «... C'est un disque Puchito».
Putito! Putain de mère – gradation
- 146) Vera et son co-Piloto, de Piloto
et son co-Vera, de Ploto et Viera, de
Plotov et Béria – onomastic;
gradation; *agnominatio*; inversion;
spoonerism; allusion

- 147) Arséniate Cuprique. - *agnominatio*; onomastic; paronomasia
- 148) Voulez-vous entendre un conte à Tristan et Inseulite? – onomastic; idiomatic; paronomasia (triste, insolite); intertextual ref (see Spanish #143)
- 149) des aventures des Robinson Cuésocé et de son Silvendredi – onomastic; paronomasia; portmanteau; intertextual ref (see Spanish #144)
- 150) dans l'île de Lesbos. – onomastic; antanaclasis
- 151) O tempera, O mores. – idiomatic; paronomasia; parody; intertextual ref (see Spanish #146)
- 152) Etcététhique. – portmanteau
- 153) Humbert Humbert. Ou comme Hunger Humbert o Humble Humbert. Ou comme Humperdinck – onomastic; substitution; gradation; paronomasia; intertextual ref (see Spanish #148)
- 154) Tu serai aussi un Invert Humbert. – onomastic; substitution; paronomasia
- 155) plutôt eunuque. Eugène Eunusco. – onomastic ; portmanteau; paronomasia
- 156) Je travaillerai à l'Iunesco. – onomastic ; paronomasia
- 157) Have you no honneur? – paronomasia; exoticism (Français) [not a pun in ST]
- 158) No loyalty to royalty – no royalty to loyalty? – spoonerism; rhyme; paronomasia
- 159) Tu ne désireras pas la putain du harem d'autrui. – idiomatic; substitution; parody (see Spanish #153)
- 160) Cuban bodice. Cuban boy. Cuban body. Body by Fischer. – idiomatic; substitution; paronomasia; gradation; intertextual ref (see Spanish #154)
- 161) MagaleNash Ramper, elle s'exhibe sur La Rampa. – onomastic; portmanteau; paronomasia (see Spanish #155)
- 162) Ambre Motors. Sépia Motors. Sexuel Motor. – onomastic; gradation; paronomasia
- 163) Général Motels. – onomastic; substitution; paronomasia
- 164) Fordniquant. – onomastic; portmanteau; paronomasia
- 165) Etcéteons. – portmanteau
- p.381-382
- 166) – c'était le clavier bien tempéré – antanaclasis; intertextual ref; intratextual ref (see #43)
- 167) Jean-Sébastien Cuéch – onomastic; portmanteau
- 168) Ça se chante à quatre mains. – idiomatic; substitution; parody [not a pun in ST]
- 169) tutois-moi, tutoie Beba et tutâtes Magalena. – allograph; paronomasia

- 170) Je suis inkorrigible, mais également dirigeable. – allograph; allusion (see Spanish #163) p.384
- 171) je m'abaisserai jusqu'aux cases, fût-ce celles de l'Oncle Tom. – idiomatic; parody; intertextual ref (see Spanish #164) 183) Panique à la bourse. Il se pourrait qu'il y ait un krach érotique. – idiomatic; substitution; parody
- 172) Effort populaire. – antanaclasis 184) Ionescué – onomastic; allograph; paronomasia
- 173) Boire à genoux le lait de la bonté humaine. – idiomatic; parody (see Spanish #166) 185) Alcmeón de Cuétone – onomastic; portmanteau; paronomasia (see Spanish #178)
- 174) Populisme. – antanaclasis 186) maidenhead – antanaclasis; allusion (see Spanish #179)
- 175) Ne m'appellez pas von ni zeppelin – allograph; *agnominatio* 187) Cuéligula – onomastic; allograph; paronomasia
- 176) appelez-moi le starets Capon. – *agnominatio*; onomastic; antanaclasis 188) Une Éva Gardner du sobre. Ava de l'ivre. – onomastic; paronomasia
- 177) Merdsi. – portmanteau; paronomasia 189) Doussagesse de la nation. – compound
- p.383 190) Beba Gardner – onomastic; substitution; paronomasia
- 178) Appelez-moi Silwhelmeister, pas Ismaël. – onomastic; idiomatic; allograph; intertextual ref (see Spanish #171) 191) – Jmen rappelle pas même. Môme ne s'en rappelait pas. – paronomasia
- 179) Je suis un ananar dans son jus. – portmanteau (ananas + anar); paronomasia p.385
- 180) Ce qu'il est c'est modeste – – Modeste Moussorgsky pour vous servir et servir le tsar. – *agnominatio* 192) Sur mon vit. – idiomatic; substitution; paronomasia
- 181) Où dirigeons-nous cette caravelle? – Ou cette chère belle? – paronomasia 193) Silver Starr – onomastic; allograph; paronomasia
- 182) Ixigreczédéra. – portmanteau 194) cheriff adjoint – portmanteau
- 195) Trouble in July. – idiomatic; substitution (trouble in paradise); intertextual ref (see Spanish #188)
- 196) I mean the silver, Starr. – antanaclasis; allograph

- 197) Banks closed. Only banks left
are river banks – antanaclasis
- 198) They've got plenty o' nuttin for
me. – idiomatic; parody; intertextual
ref (see Spanish #191)
- 199) He's a sharky with a pnife and
wife. – allograph; rhyme
- p.386
- 200) Ce sont les cent nuits du métier.
– idiomatic; substitution;
paronomasia
- 201) Jean d'Argent – *agnominatio*;
onomastic; substitution;
paronomasia; allusion (Jean Valjean
of *Les Misérables* by Victor Hugo)
- p.387
- 202) Récite-le Chécué – onomastic;
portmanteau
- 203) a dit Magalena enthousiasmée
par l'enthousiasme. – paronomasia;
alliteration
- 204) Théophile Cuéthier – onomastic;
portmanteau (Théophile Gauthier,
French poet⁴)
- 205) Amour à l'endroit des chés. –
idiomatic; substitution
- 206) Présent de l'indicatif musical. –
idiomatic; compound [not a pun in
ST]
- 207) Ezra Pound-quake – onomastic;
compound; paronomasia
- 208) The Greatest Show in Hearse. –
idiomatic; substitution; paronomasia
- p.388
- 209) Lesbia – onomastic; paronomasia
- 210) Je dis, si tu disais,
Beba,
Non que tu biberonnes. –
paronomasia
- 211) Ananabase – idiomatic;
paronomasia; intertextual ref (see
Spanish #203)
- 212) Syllabosusurrante – portmanteau
- p.389
- 213) Si tu disais, Lesbia ou Beba.
Ou mieux : Lesbica Beba –
agnominatio; onomastic; gradation;
paronomasia
- 214) A la Recherche du Temps
etcétera – idiomatic; substitution;
intertextual ref (see Spanish #206)
- 215) Remembrance of Things Past
Translation – idiomatic; compound;
intertextual ref (see Spanish #207)
- 216) Beba, si tu prononçais lèvres
pour livres! – paronomasia
- 217) Nous serions saint Augustin et
saint Anselme
Ou peut-être, Augustine et Anselme
Ou, plus simplement, Agustín Lara
et sa charnelle Anselma. –
onomastic; gradation; paronomasia
[not in ST]
- 218) Ou si tu disais viande au lieu de
chère – substitution; paronomasia
(chère / chair)

⁴ <http://www.association-gauthier.org/pages/celebres/Theophile.html>

- 219) Je serais un heureux Napo
Lion – onomastic; allograph;
paronomasia
- 220) Joséphinité – onomastic;
portmanteau
- p.390
- 221) Lesbeba – onomastic;
portmanteau
- 222) ... murmu
ré – allograph
- 223) parce que je serais le bardo
et non un barde. – paronomasia;
intertextual ref (see Spanish #215)
- 224) C'est-à-dire
que je cesserais d'être un vatès
pour être ta batte. – rhyme;
paronomasia; allusion (group
druidique⁵) [not in ST]
- p.391
- 225) Svobodno!
¡Si señor, cómo no! – paronomasia
[not a pun in ST]
- 226) Ah, si tu t'appelais pas Beba,
mais Babel Martínez! – onomastic;
paronomasia; allusion (see Spanish
#217)
- 227) Arsenio Cuétellus – onomastic;
substitution; paronomasia (see
Spanish #221)
- 228) Réaction Marx-négative. –
paronomasia
- 229) Humeurs, traces. - antanaclasis
- p.392
- 230) Sauveur Cué – *agnominatio*
- 231) Si lou sei – allograph;
paronomasia
- 232) Gary Cuéper – onomastic;
allograph; paronomasia
- 233) Hénorme – allograph
- 234) Un Rinosaur – onomastic;
portmanteau; paronomasia
- 235) des ji-rolles – allograph
- p.393
- 236) Et l'y est devenu langue morte. –
antanaclasis [not in ST]
- 237) Maintenant il s'appelle Rine et
de plus Leal ou Loyal. –
paronomasia; translation [not a pun
in ST]
- 238) Phabuleux! – allograph
- 239) Quelle horror! – allograph
- p.394
- 240) To the unhappy few. – idiomatic;
substitution; paronomasia;
intertextual ref (see Spanish #230)
- 241) l'autre côté de la roue. –
paronomasia [not a pun in ST]
- 242) Par l'axe. Axes. Sexa. –
gradation; paronomasia; palindrome
- 243) E. Norme. – allograph;
agnominatio
- 244) il y aura des rines pour tous. –
agnominatio

⁵ <http://oda.chez.tiscali.fr/ODAR.htm>

- p.395
245) – Ou la bougie que le vent n'arrive pas à éteindre ...
– C'est une idée lumineuse. – antanaclasis
- p.396
246) Période Pneumatique – antanaclasis; parody (see Spanish #236)
247) époque épique – alliteration; paronomasia
- p.397
248) La compagnie Shell découvrira que sa perle n'est que de culture. – antanaclasis
249) stéréosténographes – compound
250) tachymélos – portmanteau
251) mélographes – portmanteau
252) sexophone – allograph; paronomasia
253) viole de jambe – paronomasia (viole de gambe)
- p.397-398
254) C'est aussi simple ... né au bord du Simplon. – *agnominatio*; antanaclasis; paronomasia
- p.398
255) tu es le néant, néantifié, soit ton néant. – paronomasia
256) C'est la dernière invention, la Définitive – *agnominatio*
257) Ces bombes, filles, désintègrent l'atome. L'anti-bombe de Rine l'intègre. – antanaclasis
- 258) Notre armée poursuit victorieusement sa retraite tactique. – oxymoron; parody
259) Général Confusion – *agnominatio*; antanaclasis
260) Chef d'État-Mineur. – substitution; parody
261) funam-noctambule – portmanteau
- p.398-399
262) un seul long éclat de rire plus cubaine qu'argentin. – antanaclasis
- p.399
263) On a voulu les promener entre la crise et la brise – rhyme; paronomasia
264) Ç'était plus de pus que de l'humeur. – antanaclasis
265) plaisanteries phallacieuses – portmanteau; paronomasia
266) faisant des vagues blagues. – rhyme; paronomasia
267) alcool estylisque – portmanteau; paronomasia [not a pun in ST]
268) la facilité, facile félicité – portmanteau; paronomasia
269) lévytations – allograph; allusion
270) Gallastello/Abbottshead – onomastic; portmanteau; compound
271) Garriño & Pidero – onomastic; spoonerism
272) Abbottstello – onomastic; portmanteau

- 273) Gallashean – onomastic;
portmanteau
- 274) Garriñero – onomastic;
portmanteau
- 275) Bou (stro) ffonerie – onomastic;
allograph; portmanteau
- 276) Maestrofodon – onomastic;
portmanteau
- 277) Maestrom – paronomasia
- 278) Silvestre Cuila – *agnominatio*;
allograph
- 279) S’il te plaît Cué, ne racuente pas
ça – onomastic; allograph;
paronomasia
- p.400
- 280) J’ai une mémoire en faillite. –
malapropism; paronomasia
- 281) Tu es le Mémorandhomme. –
portmanteau; paronomasia;
agnominatio
- 282) Mr. Memory – *agnominatio*;
intertextual ref (see Spanish #273)
- 283) Mamory Blame. – idiomatic;
allograph; substitution; paronomasia
- p.401
- 284) version Bustrófedonesque –
onomastic; portmanteau [not a pun in
ST]
- 285) A qui ne veut pas de soupe, trois
tasses de bouillon de cheval
métaphysique – idiomatic;
compound; parody
- 286) Cuél voleur! – onomastic;
paronomasia
- 287) Je serais maintenant son fronton.
– malapropism; paronomasia
- 288) once and only – idiomatic;
substitution; paronomasia
- 289) Arsenio Cué! Arsenic Ué! –
onomastic; allograph; paronomasia
- 290) Coopeerez avec l’artiste Cubain.
– allograph
- 291) Do ré mi Mimi. – *agnominatio*
- p.402
- 292) pied Néanmoins (nom de mon
pied droit) – *agnominatio*
- p.403
- 293) Trois Mots – *agnominatio*
- 294) Elles étaient mortes pour l’être –
et aussi pour le néant. – idiomatic;
antanaclasis; parody; intertextual ref
(see Spanish #285)
- 295) tacitement (à la manière de
Tacite ...) – paronomasia;
antanaclasis
- 296) Murmure Numéro Un –
agnominatio
- 297) – Je vais voir.
– Pourquoi boire? – paronomasia
- p.404
- 298) Tyrone Cué – onomastic;
substitution
- 299) C’était le truisme opposé à
l’altruisme. – paronomasia
- 300) Je me rends à tes raisons,
convaincué. – onomastic;
paronomasia [not a pun in ST]

- 301) Beba Bienfaisante. –
agnominatio
- 302) Néon-lit Age. – onomastic;
substitution; paronomasia
- p.405 [none]
- p.406
- 303) Coïto ergo sum. – idiomatic;
substitution; paronomasia; parody;
(see Spanish #293)
- 304) – Tu fais la pige à Descartes.
J’ai dit Des-cartes. – onomastic;
allograph; paronomasia
- 305) de la musique helas! d’Alas del
Casino – *agnominatio*; paronomasia
- 306) Seinophon – onomastic;
portmanteau; paronomasia
- 307) Cyruscué – onomastic;
compound
- 308) Mamabase – idiomatic;
paronomasia; intertextual ref;
intratextual ref (see #211)
- 309) Balzancienne – onomastic;
portmanteau
- 310) la retraite des dix mille putes
vers le mal – idiomatic; insertion;
paronomasia; intertextual ref (*La
Retraite des Dix Mille* in the
Anabase)
- 311) Virginia L’Hybris – *agnominatio*
- p.407
- 312) Arsenio Toynee Cué –
onomastic; compound
- 313) Darius Cuédoman – onomastic;
paronomasia
- 314) Virginia Lubric – *agnominatio*;
allograph
- 315) Cé l’écarté – paronomasia
(Descartes) [not a pun in ST]
- 316) Pokar et jeu de mariage aussi. –
allograph; paronomasia
- 317) Maga Macarthy – onomastic;
substitution
- p.408
- 318) soutien-gorges, Georges –
paronomasia
- p.409
- 319) pas comme des tétons mais des
têtards surpris – paronomasia
- p.410 [none]
- p.411
- 320) Shakuéspeare – onomastic;
paronomasia
- p.412 [none]
- p.413
- 321) On l’avait transformé en conne
ou cosse – paronomasia
- 322) Eucoinesra. Arsenio Cué –
onomastic; palindrome
- 323) La psychiatrie mène aux pires
choses. – idiomatic ; substitution;
parody; intertextual ref (see Spanish
#312)
- p.414
- 324) Gimme the gist of it, Ma’am, the
gift to is, the key o’it, the code. –
paronomasia

- 325) Hernando Cortés Cué –
onomastic; compound
- 326) les aventures de Langelot,
d'Amadis de Gaulle – onomastic;
paronomasia; parody; intertextual ref
(Lancelot & Amadis de Gaulle, from
Don Quijote; Langelot, French
espionaje comic series⁶)

p.415 [none]

⁶ <http://www.coolfrenchcomics.com/langelot.htm>

**APPENDIX A-3: SYSTEMATIC WORDPLAY ANALYSIS OF
THREE TRAPPED TIGRES (p. 390 – 436)**

p.390

- 1) zen! instead of zoom! – substitution; paronomasia
- 2) Le Cuérbusier – onomastic; allograph; paronomasia

p.391

- 3) Cyrillic/cilyric – partial palindrome
- 4) Nothing human was divine for him. – idiomatic; parody (“To err is human; to forgive, divine.” – Alexander Pope)
- 5) Jimmydeancué – onomastic; compound
- 6) To masturdebate. – portmanteau
- 7) mastur race – allograph; paronomasia [not in ST]
- 8) Thus masturspake Zarathrusta. – idiomatic; portmanteau; spoonerism; paronomasia; parody; intertextual ref (*Thus Spoke Zarathustra* by Nietzsche) [not in ST]
- 9) The solution of a sage is to pollute a page. – antanaclasis; paronomasia; alliteration
- 10) Or a pageboy. – paronomasia
- 11) Bring a boy to the boil. – alliteration; paronomasia; allusion (*Hansel & Gretel*¹)

¹ <http://www.pitt.edu/~dash/grimm015a.html>

- 12) Bugger the little boys to come unto me. – idiomatic; substitution; paronomasia; parody; intertextual ref (The Bible: Mark 10:13-14²) [not in ST]

- 13) It is harder for a camel to enter the needle's eye than to have its prick up your neighbor's asseye. – idiomatic; substitution; parody; intertextual ref (The Bible: Matthew 19:24³)

- 14) Don't shit until you see the white of their oneyes. – idiomatic; paronomasia; compound; parody [not in ST]

- 15) In the country of the oneyed, the blind man is king. – idiomatic; inversion; parody

p.391-392

- 16) A la lanterne rouge with all proverbes. – idiomatic; compound; allusion (to bawdy wordplay above)

p.392

- 17) The sun always comes. – idiomatic; substitution; intertextual ref (see Spanish #13); allusion (sex)

- 18) The Sun Only Rises. – idiomatic; substitution; intertextual ref

- 19) Luckier or cockier? – paronomasia [not in ST]

2

<http://www.whatsaiththescripture.com/Jehovah/Little.Children.Come.to.Me.html>

3

<http://www.biblicalhebrew.com/nt/camelneedle.htm>

- 20) Or would he waste all his moonshots in blanks of love? – idiomatic; compound; paronomasia
- 21) The sylphilis of Chopin. – paronomasia; allusion (see Spanish #16)
- 22) Don't (dis)charge until you see the red light. – idiomatic; substitution parody [not in ST]
- 23) Chicko, chico ... – alliteration; allograph [not a pun in ST]
- 24) Aldoux Huxley. – allograph
- 25) A weakness for ensayos, essais, essays. – alliteration; paronomasia
- 26) To Aldous Husley they are exsayssive. – spoonerism; portmanteau
- 27) Old writers never die: they just go Chrome Yellow. – idiomatic; allograph; antanaclasis; intertextual ref (*Crome Yellow* by Aldous Huxley)
- 28) there's that old man of the sea ... – idiomatic; antanaclasis; intertextual ref (*The Old Man and the Sea* by Hemingway) [not a pun in ST]
- 29) ... with his trident and his tritons – alliteration; allusion (see Spanish #21)
- 30) hings happen in threesT. – allograph (allusion to *Three Trapped Tigers*)
- 31) What a beautiful row of arches. R of retches. Artches or reches ... – spoonerism; paronomasia
- 32) baroque puke. ... baruke peruke. – paronomasia; rhyme [not in ST]
- 33) A closed mouth tells no flies. – idiomatic; substitution; parody; intertextual ref (proverb, see Spanish #24)
- 34) the Auditorium lights were not dimmer, ... it was lit up, hiccup, sick-up. – alliteration; rhyme; paronomasia
- 35) ... music begins when words die. – idiomatic; inversion; parody (proverb, see Spanish #26)
- 36) Hein Hitlere – idiomatic; paronomasia; onomastic; spoonerism
- 37) All die. All dust. Aldust Huxley. – gradation; paronomasia [not in ST]
- 38) Ad lib. Adliberace. – paronomasia; onomastic; portmanteau [not in ST]
- 39) All die die all. – palindrome [not in ST]
- 40) Dial Hitler. – idiomatic; substitution; paronomasia [not in ST]
- 41) Heil Heine! – idiomatic; substitution [not in ST]
- 42) Bachaldiviv? – onomastic; spoonerism + compound
- 43) Krauts sonata. Kreutzer sonata. – idiomatic; paronomasia; intertextual ref (*Kreutzer Sonata* by Tolstoy) [not in ST]

- 44) There's a Konzert – allograph;
paronomasia; allusion (see above)
[not in ST]
- 45) waltzing plus que lente. – idiomatic;
substitution; allusion (see Spanish
#30)
- 46) A cuntcert then. – allograph;
paronomasia [not in ST]
- p.392-393
- 47) Though I don't know what he was up
(or down) to in Antibes. –
antanaclasis; allusion (sex)
- p.393
- 48) Harping in the dark. – idiomatic;
substitution; intertextual ref (see
Spanish #33)
- 49) Ina? Inna? In her? – onomastic;
gradation; paronomasia [not in ST]
- 50) making harpwaves in the Seltzedo
water – onomastic; compound;
portmanteau (Seltz water + Salzedo)
- 51) celestial lyre-player (liar-plier) –
idiomatic; paronomasia; intertextual
ref (see Spanish #36)
- 52) syrix (rhymes with sphinx, like
sphinxter) – allograph; gradation;
rhyme; paronomasia
- 53) a celesta, an Arp. – allograph;
paronomasia⁴
- 54) Then it should be Hans Harp. –
onomastic; alliteration; paronomasia
(Jean Hans Arp, artist in Dada
movement⁵) [not in ST]
- 55) What are women who play the harp
called? Harpies. – paronomasia;
malapropism
- 56) Enna making her celestial sounds
material: Marxing the Harp. –
idiomatic; substitution; antanaclasis;
intertextual ref (see Spanish #38)
- 57) Or is it the eruption of Mount Edna?
– idiomatic; substitution;
paronomasia; malapropism
- 58) It could be Kleiber. Erich Klavier. –
onomastic; paronomasia; intertextual
ref (see Spanish #40)
- 59) Eines Wohltemperirte Kleiber. –
idiomatic; substitution; paronomasia;
intertextual ref (see Spanish #41)
- 60) Eine Kleiber Nachtmusik. –
idiomatic; substitution; paronomasia
(see Spanish #42)
- 61) Ein feste. Stop festering around,
Silver. – substitution; paronomasia;
parody
- 62) Ein feste Brandenburg. – idiomatic;
paronomasia; parody; intertextual ref
(see Spanish #44)
- 63) Komm Susser Todd-AO. –
idiomatic; allograph; paronomasia
intertextual ref (see Spanish #45)

⁴ Both are musical instruments.

⁵ <http://www.ex.ac.uk/drama/dada/page12.html>

- 64) Celibidache, Chelibidaque, celodese, celousy. Cellofabitch, Coelovideo. – onomastic; allograph; gradation; paronomasia (see Spanish #47)
- 65) Celiberethoving – onomastic; portmanteau (Celibidache + celebrating + Beethoven) [not in ST]
- 66) ... eroicating, changing the third (drei) movement – paronomasia; allusion (see Spanish # 48)
- 67) Cuévidache – onomastic; portmanteau
- 68) Salzedoburg – onomastic; portmanteau
- 69) to demons trate – allograph
- 70) where demons fear to trate – idiomatic; substitution; parody; intertextual ref (see Spanish #52)
- 71) Ardebol and Kleiver – onomastic; spoonerisms (see Spanish #53)
- 72) Sylvie & Bruno Walter – idiomatic + onomastic; compound; intertextual ref (see Spanish #54)
- 73) immerdsed – portmanteau; paronomasia
- 74) Adolfas Gitler – onomastic; allograph; paronomasia
- 75) for Adolferers Only – idiomatic; substitution; portmanteau; paronomasia [not in ST]
- 76) Reichearsing –portmanteau; paronomasia
- 77) ffaisant des repetitions – allograph
- 78) eroically or erotically – paronomasia; intratextual ref (see #68) [not in ST]
- 79) amusicking themselves – portmanteau; paronomasia
- 80) ... *chivato*, portrait of the informer as a young man – antanaclasis (chivato = informer; child in Spanish); substitution; parody; intertextual ref (*A Portrait of the Artist as a Young Man* by James Joyce)
- 81) squealer-dealer – paronomasia; rhyme [not in ST]
- 82) Bully the Fink – onomastic; paronomasia; allusion (Billy the Kid); antanaclasis [not in ST]
- 83) ffastidiare il souvenir d'un grand'umo – allograph; idiomatic; substitution; parody; intertextual ref (see Spanish #62); intratextual ref (see #66)
- 84) Jazz a l'homme – idiomatic; paronomasia; intertextual ref (see Spanish #63)
- 85) Ella Cossa – idiomatic; paronomasia; intertextual ref (see Spanish #61)
- 86) Celibidet – onomastic; portmanteau
- 87) rapid reading. Rabidreaders. – allograph; compound; paronomasia [not in ST]
- 88) Accelerated readers. Gli scelerati. – paronomasia; malapropism (see Spanish #65)

- 89) Or reader becomes rider. – idiomatic; paronomasia; allusion (*The Three Companions* by W.H. Auden) [not in ST]
- 90) ... the Evenue of the Presidents. – onomastic; allograph; paronomasia; allusion (sex)
- 91) The impudence of office. – antanaclasis
- 92) Fucker Wolffs – onomastic; paronomasia ??? [not in ST]
- 93) *Vice* Presidents – antanaclasis
- 94) Agnewsticism – onomastic; portmanteau (vice-president Agnew, served under Nixon) [not in ST]
- 95) Boccato di castroati – idiomatic; substitution; parody (see Spanish #69)
- 96) Latins are lady-lovers. – idiomatic; substitution; alliteration; paronomasia; parody; intertextual ref (“Latins are Lousy Lovers”, article by Helen Lawrenson in *Esquire*, Oct. 1939) [not in ST]
- p.394
- 97) Vesper Maries. Spermary. Spermaceti. Sperm whale. – onomastic; gradation; allusion (sex)
- 98) Whale? I mean where? – paronomasia
- 99) Thar she blows me! – idiomatic; compound; allusion (sex) [not a pun in ST]
- 100) Captain Cuérageous – onomastic; paronomasia
- 101) Fiend not friend. – paronomasia
- 102) Metallanguage for you. And mindyourlanguage. – allograph; paronomasia
- 103) – *Coño!* That’s some sight. – Some spectacles you should say. – antanaclasis
- 104) Ben Franklin Delano – onomastic; compound
- 105) Biconvex lenses. Bisexual lentils. – compound; paronomasia
- 106) make love at first sight. – idiomatic; compound [not a pun in ST]
- 107) A touching sight. Contact lenses. – antanaclasis [not in ST]
- 108) There was no miss taking her. – allograph [not in ST]
- 109) The tits of loveliness. – idiomatic substitution (vision of loveliness)
- 110) A tribe of tribades. – alliteration; paronomasia [not in ST]
- 111) Would you say sexology for six works? – antanaclasis; malapropism
- 112) What about two? Biology. – antanaclasis; malapropism
- 113) Everything is history. Hystery. – paronomasia
- 114) Hysteria is a concentric chaos. – idiomatic; paronomasia

- 115) Julieta? What is it, Romy
darling? – onomastic; paronomasia;
parody; intertextual ref
- 116) Sigismondo – onomastic;
paronomasia
- p.395
- 117) Where brushes fear to sweep. –
idiomatic; substitution; parody;
intertextual ref; intratextual ref (See
#70)
- 118) Where Russells fear to think. -
idiomatic; substitution; parody;
intertextual ref; intratextual ref
- 119) fuck you, fuCué. – portmanteau;
paronomasia
- 120) Cuéptain Ahab – onomastic;
allograph; paronomasia; intertextual
ref (see Spanish #89)
- 121) Morbid Dyke – onomastic;
substitution; paronomasia; parody;
intertextual ref
- 122) the log of Gog and Magog,
magloglog – onomastic;
paronomasia; intertextual ref (see
Spanish #91)
- 123) Magellan Cué. – onomastic;
compound
- 124) Cuégellan. – onomastic;
portmanteau
- 125) Macuéllan. - onomastic;
portmanteau
- 126) TechniCué. – portmanteau;
paronomasia [not a pun in ST]
- 127) Mnmotechnics. – portmanteau
- 128) Arsenio Sebastian Cuébot –
onomastic; allograph; compound;
paronomasia
- 129) Depth, five fathoms, three
fathoms, two bosoms, ... –
paronomasia; allusion (*20,000
Leagues Under the Sea* by Jules
Verne) [not a pun in ST]
- 130) mark twin! – *agnominatio*;
paronomasia; allusion
- 131) Magellena's her name.
Magalena. – onomastic;
portmanteau; paronomasia
- 132) Prince Valiant. Prince Radiant. –
paronomasia
- 133) Frank Buckué – onomastic;
portmanteau
- 134) ... quayside, Cué's side and
certainly not the gayside. –
paronomasia [not in ST]
- 135) Nine eight seven sex five ... –
substitution; paronomasia [not a pun
in ST]
- 136) Collision of the sexes. –
idiomatic; substitution (battle of the
sexes)
- 137) A cross-sexion. – allograph;
antanaclasis [not in ST]
- 138) A coalision. – portmanteau;
antanaclasis; paronomasia
- 139) When works collide. – idiomatic;
substitution; paronomasia;
intertextual ref (See Spanish #103)

- 140) When words collide. – idiomatic; substitution; paronomasia; intertextual ref
- 141) A collusion. – antanaclasis; paronomasia [not in ST]
- 142) The tale of Cuésimodo and Esmeralda. – onomastic; allograph; paronomasia; intertextual ref (See Spanish #105)
- 143) Enchanted to meet you. – allograph; exoticism (franglais); paronomasia
- 144) Polyphoetus – onomastic; paronomasia (Polyphemus)
- 145) He accepts her cuéndolences. – allograph; paronomasia [not in ST]
- p.395-396
- 146) walking up and down the quéys, roués and ... aVenus – allograph; paronomasia [not a pun in ST]
- 147) Thinking in the rain. – idiomatic; substitution; intertextual ref (*Singing in the Rain*, 1952 Stanley Donen film) [not a pun in ST]
- 148) A light bulb for a whalo. – portmanteau; paronomasia [not a pun in ST]
- 149) the cathedral of Notre Mom. – onomastic; substitution; parody
- 150) A procurator. – portmanteau; paronomasia [not a pun in ST]
- 151) the school of Fondantbleu – onomastic; paronomasia
- 152) titillating the tits of somewhere – alliteration; allograph [not a pun in ST]
- 153) Téophraste Renaudotty – onomastic; paronomasia [not a pun in ST]
- 154) Le Tout Paris – and all the other touts too – call him *tú*. – alliteration; paronomasia
- 155) The rest call him Cuési. They go cuézy over him. – onomastic; allograph; paronomasia [not in ST]
- 156) Holy Roman Umpire – onomastic; substitution; paronomasia; parody [not in ST]
- 157) Les anglais a la lanterne! – idiomatic; substitution; intertextual ref (see Spanish #111); intratextual ref (see #16)
- 158) Quod scripsi scripsi, Rabelaisus. – idiomatic + onomastic; compound; paronomasia; parody (see Spanish #112)
- 159) Cuésimodo with Carmen and also with Error. – *agnominatio*; idiomatic; paronomasia; parody (See Spanish #113)
- 160) Cuésimodo with La Belle Dame and with Mercy. – idiomatic; paronomasia; parody; intertextual ref (*La Belle Dame Sans Merci* by John Keats)
- p.397
- 161) he's the talk of the town. In this town of talk. – spoonerism

- 162) Karma et horror. – idiomatic; substitution; paronomasia; parody; intratextual ref (#160) [not a pun in ST]
- 163) buttonholing him and unbuttoning his shirt. – paronomasia [not a pun in ST]
- 164) It's actually a nervous trick – substitution; idiomatic; paronomasia [not a pun in ST]
- 165) Medievilly speaking ... – allograph; paronomasia [not a pun in ST]
- 166) Fuck his barbitone voice. – portmanteau (barbital + baritone); paronomasia [not a pun in ST]
- 167) The cunnilinguage of the heart. – portmanteau; paronomasia [not a pun in ST]
- 168) They walk and talk. Walkie-talkies. – antanaclasis [not in ST]
- 169) Trumpets off, clarions off. Strumpets on. – antanaclasis; paronomasia [not in ST]
- 170) And here come the Earwickers, the ear vicaries. – paronomasia; parody; intertextual ref (from *Finnegans Wake* by James Joyce) [not in ST]
- 171) Uneasy like Queasy. – *agnominatio*; rhyme; paronomasia (queasy ~ Quasi)
- 172) I'll plug in my erogenous tone. – substitution; paronomasia; malapropism
- 173) Latins are lousy lovers. – idiomatic; substitution; alliteration; paronomasia; parody; intertextual ref; intratextual ref (see #96) [not in ST]
- 174) Silvestre Inshort. – *agnominatio*; onomastic; allograph
- 175) I'm soo pleazed to meat you. It's a pleazure. – allograph; paronomasia
- 176) I'll meazure you now and pleazure you later. – allograph; rhyme; paronomasia [not in ST]
- 177) Cuérteous Cué – *agnominatio*; onomastic; paronomasia
- 178) magallantly – onomastic; portmanteau [not a pun in ST]
- 179) Tarsanio's on the air! – onomastic; portmanteau
- 180) boccato di missioneri – idiomatic; substitution; parody; intratextual ref (see #95)
- 181) a cry is heard that defoliates the virgin forest – idiomatic; antanaclasis; paronomasia [not a pun in ST]
- 182) Tanmangakué! – onomastic; compound; intertextual ref (see Spanish # 125)
- 183) Zartan – onomastic; spoonerism
- 184) zodomite – portmanteau; paronomasia [not a pun in ST]
- p.398
- 185) Drink Coca Phony – substitution; paronomasia; parody

- 186) the refreshing menopause. – idiomatic; substitution; inversion; parody (“The Pause that Refreshes”, 1929 Coca-Cola Slogan⁶) [not a pun in ST]
- 187) Come alike! – idiomatic; substitution; paronomasia; parody (“Come Alive! You’re in the Pepsi Generation”, 1963 Pepsi Slogan⁷) [not in ST]
- 188) Drink Fantasy! – onomastic; paronomasia [not in ST]
- 189) pubiscity – paronomasia; allusion (sex) [not a pun in ST]
- 190) advertenticing – portmanteau; allusion (sex) [not a pun in ST]
- 191) A sexage and a pun. – portmanteau; paronomasia; parody; intratextual ref (p.398 “Señorita, no paella can be fun/ without a sausage in a bun.”)
- 192) On all fours, I mean in four hours, señora, we will *fly* you from Havana to New York – idiomatic; insertion; paronomasia; parody
- 193) Nacheeonal Earlines – allograph; paronomasia; parody
- 194) Magalena, who’s rounded my Cape Horn – antanaclasis
- 195) Dante’s InCuérno – idiomatic; portmanteau; paronomasia; intertextual ref (Dante’s *Inferno*)
- 196) Formecation. – portmanteau (for me +fornecation); paronomasia
- 197) straits of Magellana – onomastic; portmanteau; paronomasia
- 198) Cué pressed a knobble, a knipple, a *knob*. – gradation; paronomasia [not a pun in ST]
- 199) We are sitting two a breast – allograph [not a pun in ST]
- 200) Daniel Amfitheatrophy – onomastic; portmanteau
- 201) Bakueleinikoff – onomastic; paronomasia
- 202) Erichué Wolfgang Corngold – onomastic; portmanteau [not a pun in ST]
- 203) “Technique is condensed experience.” Evaporated silk. – idiomatic; substitution; paronomasia
- 204) melady lingers on. – allograph; paronomasia [not a pun in ST]
- 205) Puchito! What a name! Puke-ito. – onomastic; paronomasia
- 206) La puta nacional, folk’s whore – paronomasia [not a pun in ST]
- p.399
- 207) Socks in the cocksino. – portmanteau; paronomasia; intratextual ref (p. 398: Casino socks) [not in ST]

6

<http://www2.netdoor.com/~davidroy/cocacola.html>

7

<http://www.greenvillepepsi.com/frames2/1961.htm>

- 208) Neuralgic meeting – substitution;
paronomasia (nostalgic)
- 209) by Vera and his co-piloto, by
Pilot and his co-vera, by Piloto and
Viera, Plotov & Beria ... –
onomastic; gradation; *agnominatio*;
inversion; partial spoonerism;
allusion
- 210) Arselongo Cuébrevis –
onomastic; idiomatic; substitution;
compound; paronomasia (Ars Longa
Vita Brevis)
- 211) Would you like to hear the sad
Tristory of Isolde? - idiomatic;
portmanteau (triste +story);
paronomasia; intertextual ref (see
Spanish #143)
- 212) tune in to the next episoda. –
idiomatic; paronomasia [not a pun in
ST]
- 213) episolde – portmanteau;
paronomasia [not a pun in ST]
- 214) Robinson Cuésoe – onomastic;
portmanteau; paronomasia;
intertextual ref (see Spanish #144)
- 215) on the Island of Lesbos. –
onomastic; antanaclasis
- 216) Caco Phony. – allograph;
intratextual ref (see #186) [not in ST]
- 217) Cué missed his cue –
paronomasia [not a pun in ST]
- 218) Ferocious barbarhythms–
portmanteau; paronomasia [not a pun
in ST]
- 219) Doctor Esperanglish, I consume.
– *agnominatio*; idiomatic;
portmanteau; substitution;
paronomasia; parody (Doctor
Livingstone, I presume?⁸) [not in ST]
- p.400
- 220) Lombroso's prog-nose. –
paronomasia; allusion (Cesare
Lombroso⁹)
- 221) O tempera, O mores. – idiomatic;
substitution; paronomasia; parody;
intertextual ref (see Spanish #146)
- 222) Venus, vide, da Vici. – idiomatic;
substitution; alliteration;
paronomasia; parody (“Veni, vidi,
vici”, quote by Caesar¹⁰) [not in ST]
- 223) Etcethics. – portmanteau
- 224) O.K. cunt me in. – substitution;
paronomasia [not a pun in ST]
- 225) Humbert HumbertOr like Hunger
Humbert. Or like Humble Humbert
by Humperdinck. – onomastic;
substitution; gradation; paronomasia;
intertextual ref (see Spanish #148)
- 226) You Humble Pervert. –
onomastic; substitution; paronomasia
- 227) Better a eunuch. Eugene
Eunusco. – onomastic; portmanteau;
paronomasia
- 228) No loyalty to royalty – no royalty
to loyalty? – spoonerism; rhyme;
paronomasia

⁸ <http://www.bartleby.com/59/10/doctorliving.html>

⁹ <http://www.d.umn.edu/~jhamlin1/lombroso.html>

¹⁰ <http://anecdote.com/index.php?aid=2474>

- 229) A chick in the hand. – idiomatic; substitution; parody [not a pun in ST]
- 230) Don't covet thy neighbor's whore. – idiomatic; substitution; parody; intertextual ref (see Spanish #153)
- 231) Cuban bodice. Cuban boy. Cuban body. Body by Fisher. – idiomatic; substitution; paronomasia; gradation; (see Spanish #154)
- 232) MagaleNash Ramper, exhibited on La Rampa. – onomastic; portmanteau; paronomasia (see Spanish #155)
- 233) General Motels. – onomastic; substitution; paronomasia
- 234) Window wenching. – idiomatic substitution [not in ST]
- 235) Fordnicating. – onomastic; portmanteau; paronomasia
- 236) Statitstics. – allograph; paronomasia
- 237) Venus video. Vice. – idiomatic; substitution; alliteration; paronomasia; parody; intratextual ref (see #222) [not in ST]
- 238) Latin's a lousey lover. – idiomatic; substitution; alliteration; paronomasia; parody; intertextual ref; intratextual ref (see #96)
- 239) Cacofunny. – portmanteau; paronomasia; intratextual ref (see #186) [not in ST]
- 240) the good-natured clavier – antanaclasis; intertextual ref; intratextual ref (see #59)
- 241) Johann Sebastian Cuéch – onomastic; portmanteau
- p.401
- 242) mock Apollogetically. – *agnominatio*; allusion (Apollo) [not in ST]
- 243) I'm inkorrigible, but dirigible as well. Blimp! – allograph; rhyme; allusion (see Spanish #163)
- 244) I'll descend to the humble cabins, even if they do belong to Uncle Tom. – idiomatic; parody; intertextual ref (see Spanish #164)
- 245) To eat the milk of human kindness. – idiomatic; substitution; parody; intertextual ref (see Spanish #166)
- 246) *In medias res* in Carnation. – idiomatic; compound; allograph [not in ST]
- 247) Populacrity. – portmanteau; paronomasia [not in ST]
- 248) A thing of beauty is a job forever. – idiomatic; substitution; paronomasia; intertextual ref (from *Endymion Book 1* by John Keats) [not in ST]
- p.402
- 249) Call me Moreau not moron. – onomastic; paronomasia
- 250) I'm a rebel without a pause. – idiomatic; paronomasia; intertextual ref (see Spanish #172)

- 251) he's being modest. – Modest
Moussorgsky at your service. –
agnominatio
- 252) And, of course, at the czar's
czervice. – allograph [not a pun in
ST]
- 253) – where shall we go to in our
caravelle? Should be pronounced
care-a-belle. – allograph;
paronomasia
- 254) Exwhyzedetera. – portmanteau
- 255) Panic in the bourse. Bursa plus
inflation equals bursitis. –
paronomasia; malapropism
- 256) Bworse. – allograph;
paronomasia [not a pun in ST]
- p.403
- 257) Ionescué – onomastic; allograph;
paronomasia
- 258) Alcmeon of Cuétona –
onomastic; portmanteau;
paronomasia (see Spanish #178)
- 259) maidenhead – antanaclasis;
allusion (see Spanish #179)
- 260) Cuéligula – onomastic;
allograph; paronomasia
- 261) A sober man's Eve Gardener.
Ava to the inebriated. – onomastic;
substitution; paronomasia
- 262) talking about Cuéte – onomastic;
allograph; paronomasia [not a pun in
ST]
- 263) Folk winsom. – substitution;
allograph; paronomasia
- 264) Beba Gardner – onomastic;
substitution; paronomasia
- 265) Beauty didn't remember. –
agnominatio
- p.404
- 266) vagina pectoris – idiomatic;
substitution; paronomasia
- 267) Latins are loser lovers. –
idiomatic; substitution; alliteration;
paronomasia; parody; intratextual ref
(see #96) [not in ST]
- 268) Silver Starr – onomastic;
allograph; paronomasia
- 269) ... deputa sheriff. – allograph;
paronomasia
- 270) I mean the silver, Starr. –
onomastic; allograph; antanaclasis
- 271) Banks closed. Only banks left
are river banks ... – antanaclasis
- 272) They've got plenty o' nuttin for
me. – idiomatic; parody; intertextual
ref (see Spanish #191)
- 273) He's a sharky with a pknife and
wife. – allograph; rhyme
- 274) He's a hideputy sheriff now. –
portmanteau; paronomasia [not a pun
in ST]
- p.405
- 275) Beauty calls. – idiomatic;
substitution; paronomasia

- 276) Magalena, who picked up the Cue – *agnominatio* [not a pun in ST]
- p.406
- 277) Beba was enchanted or at least chanting – paronomasia [not a pun in ST]
- 278) – But how charmin’ he is!
– Let’s hear you recite Prince Charming – *agnominatio*
- 279) Magalena said enthusiasthmatic. – portmanteau
- 280) La Muzique Cuntcrete. – idiomatic; allograph; paronomasia; intertextual ref (“musique concrète” term coined by Pierre Schaeffer) [not in ST]
- 281) he started on a Cuéamble. – portmanteau
- 282) ... from my heart and other parts. Private properties. – antanaclasis; substitution [not a pun in ST]
- 283) percuéssionist – allograph; paronomasia [not a pun in ST]
- 284) Love in the place of increment. – idiomatic; substitution
- 285) to buttertoast to my beloved. – compound [not a pun in ST]
- 286) Stock exchanges. – idiomatic; antanaclasis [not a pun in ST]
- 287) Aezra Pound-quake - onomastic; compound; paronomasia
- 288) the ladies in waiting. – idiomatic; antanaclasis [not a pun in ST]
- 289) The Greatest Show on Hearse. - idiomatic; substitution; paronomasia
- p.407
- 290) Lesbia – onomastic; paronomasia
- 291) With Bathos Baby, not bathe in it – paronomasia
- p.408
- 292) Ananabase – idiomatic; paronomasia (see Spanish #203)
- 293) If you’d say it, Lesbia or Beba, Oh, Baby
(Or better: Lesby Baby, Oh Beba) – onomastic; gradation; paronomasia
- 294) A la Recherche du Temps etcetera – idiomatic; substitution; intertextual ref (see Spanish #206)
- 295) Remembrance of Things Past Translation – idiomatic; compound; intertextual ref (see Spanish #207)
- 296) Beba, si tu pronçais lèvres au lieu de livres! – allograph; paronomasia
- p.409
- 297) We would be Saint Augustine and Saint Anselm
Or maybe Augustine and Anselme
Or, simply, Augustín Tant Lara and his carnal Anselma. – onomastic; gradation; paronomasia
- 298) Or if you’d just say viande in lieu of chaire. – allograph (chair, chaire); antanaclasis
- 299) I would be a happy Nappo, A lion – onomastic; allograph; paronomasia

- 300) josephinetude – onomastic;
portmanteau
- 301) Lesbeba – onomastic;
portmanteau
- 302) Lagrán Rampa – onomastic;
allograph; allusion (see Spanish
#213)
- 303) ... murmú-
ring – allograph
- p.410
- 304) because I'd be the bardo
not just the bard – man
... and much too hardo. – rhyme;
paronomasia; intertextual ref (see
Spanish #215)
- 305) Oh, would you were called not
beba, but Babel Martinez! –
onomastic; paronomasia; allusion
(see Spanish #217)
- 306) Arsenius Cuétellus – onomastic;
substitution; paronomasia (see
Spanish #218)
- 307) ... per caputt Cué pedes Cué –
idiomatic; substitution; paronomasia
[not in ST]
- p.411
- 308) Adrenaling – allograph;
paronomasia [not a pun in ST]
- 309) Read corpuscles – allograph [not
a pun in ST]
- 310) Reaction Marx-negative. –
paronomasia
- 311) Humors, traces of. – inversion;
antanaclasis
- 312) Savior Cué – *agnominatio*
- 313) *Un año sin verde* – allograph;
paronomasia [not a pun in ST]
- 314) countralto – allograph;
paronomasia [not a pun in ST]
- 315) See low say – allograph;
paronomasia
- 316) Gary Cuéper – onomastic;
allograph; paronomasia
- 317) Texican – portmanteau [not a
pun in ST]
- 318) Uge. ... Henormous. –
spoonerism
- 319) A rinesaurus – onomastic;
portmanteau; paronomasia
- p.412
- 320) A friendly neighborhood
Lealliputian. – onomastic; allograph;
paronomasia (Lilliputian = small
person¹¹) [not in ST]
- 321) -- Anatomic mushrooms –
substitution; paronomasia; allusion
(atomic mushroom clouds)
- 322) Some of my best lady friends are
women. – antanaclasis

11

<http://dictionary.reference.com/search?q=lilliputian>
an

p.412-413

323) He used to be called Phryne, but he got old and his Ph dropped off so he couldn't phiss phroperly – onomastic; allograph; paronomasia; allusion (Phryne –Ancient Greek courtesan ¹²) [not a pun in ST]

p.413

324) and the why turned into an eye. – substitution; paronomasia [not a pun in ST]

325) A phabulous hinventor! – allograph

326) Quel heurror! – allograph; paronomasia

327) may their children all be steel born. – substitution; paronomasia [not a pun in ST]

328) Mistah Kuétz, he dead? – onomastic; allograph; paronomasia; intertextual ref (Epigraph to *The Hollow Men* by T.S. Eliot¹³) [not in ST]

329) Silbwana – onomastic; portmanteau (Silvester + Bwana) [not in ST]

330) Rhine – onomastic; allograph; allusion (Rhine river) [not a pun in ST]

331) it blows where it laysteth. – idiomatic; paronomasia; parody; intertextual ref (KJ Bible, John 3:8); allusion (sex) [not a pun in ST]¹⁴

p.414

332) Wisdom of the cliquetoris. – portmanteau [not a pun in ST]

333) To the unhappy few. – idiomatic; substitution; paronomasia; intertextual ref (see Spanish #230)

334) By its axle. Axes. Sexa. – gradation; paronomasia; palindrome

335) The wheel of wives? – idiomatic; substitution; parody; intertextual ref (*The Wheel of Life*¹⁵) [not a pun in ST]

336) Ananga-Ringa-roses – idiomatic; paronomasia (Ring Around the Rosey); portmanteau; intertextual ref (*Ananga-Ranga*¹⁶) [not a pun in ST]

337) Extra. Ordinary. – allograph

338) in another red-incarnation. – paronomasia; intratextual ref (#246) [not a pun in ST]

339) there'll be rines for everyone. – *agnominatio*

340) His Cuétalog. – allograph; paronomasia [not in ST]

¹² <http://www.phryne.com/texts/70-11-63.HTM>

¹³

<http://www.d.umn.edu/cla/faculty/tbacig/hmcl1007/1007anth/eliot.html>

¹⁴

<http://www.chrlitworld.com/BookSGP/MKJVPr eface2.htm>

¹⁵ <http://www.buddhanet.net/wheel2.htm>

¹⁶ Sacred Indian sexuality text similar to Kama Sutra. <http://www.sacred-texts.com/sex/ar/>

- p.415
- 341) There they'll give him his deserts. – antanaclasis; paronomasia [not in ST]
- 342) presto Chango! – *agnominatio*; allusion [not in ST]
- 343) Or Lawrence and his dune bugger ... – substitution; paronomasia; allusion (*Lawrence of Arabia*) [not in ST]
- 344) An end to imperialist whitemail, in any case. – substitution; parody [not a pun in ST]
- 345) Apauullinaris. – onomastic; allograph (Apollinaris, Christian grammarian of 4th C¹⁷) [not a pun in ST]
- 346) Our Saulution. – onomastic; allograph; allusion [not in ST]
- 347) No more Veni VD vici! – idiomatic; substitution; alliteration; paronomasia; parody; intratextual ref (see #222) [not in ST]
- 348) The headless and bladeless knife, Not a pointless invention ... – antanaclasis [not in ST]
- 349) –Or the windproof candle.
–A brilliant idea.
–Luminous! – antanaclasis
- 350) Miners, not minors ... – paronomasia [not in ST]
- 351) you mongol aide!. – allograph; paronomasia [not in ST]
- 352) –What about terrorists?
–What about horrorists? – substitution; paronomasia [not a pun in ST]
- 353) Queen Vicaria – onomastic; substitution; paronomasia; antanaclasis (*vicaria* = female vicar in Spanish) [not in ST]
- p.416
- 354) Pneumatic Period – antanaclasis; parody; allusion (see Spanish #235)
- 355) An American wet dream? – idiomatic; insertion; antanaclasis; parody; intertextual ref (*An American Dream* by Norman Mailer) [not in ST]
- 356) Zipper Code – idiomatic; substitution; paronomasia [not in ST]
- 357) Rine, ride, ricci. – idiomatic substitution; alliteration; paronomasia; parody; intertextual ref; intratextual ref (see #222) [not in ST]
- 358) epic epoch – alliteration; paronomasia
- 359) An accidental discovery to end all accidents. – antanaclasis
- 360) The polis is for the hoi pollute. Polite. Polloi. – allograph; gradation; paronomasia (*hoi polloi*) [not in ST]
- p.417
- 361) All *abroad!* – idiomatic; substitution; paronomasia [not in ST]
- 362) Shell will discover that its pearl is only a cultured one. – antanaclasis

¹⁷ <http://www.newadvent.org/cathen/01617a.htm>

- 363) stereostenographers – compound
- 364) tachymelos – portmanteau
- 365) melographers – portmanteau
- 366) typedancing – [not in ST]
- 367) ...score his Sixth Symphony – idiomatic; allograph; antanaclasis; paronomasia [not in ST]
- 368) sexophone – paronomasia
- 369) the rape of a virginal by some viola d'amore¹⁸. – antanaclasis; paronomasia
- p.417-418
- 370) Simple Fidelis! – idiomatic; substitution; paronomasia (Semper Fidelis – military marching song¹⁹)
- p.418
- 371) nadagio/ calento/ con frio/ all egro/ nosale/ maestoso paffuto/ trompetuoso – allograph; paronomasia [not a pun in ST]
- 372) the Humming Way. – onomastic; paronomasia [not a pun in ST]
- 373) Our nadaing that art in nadity nada by thy name. – idiomatic; substitution; parody (The Lord's Prayer)
- 374) A last attempt. A lost intent. – paronomasia [not a pun in ST]
- 375) – His latest invention, the Definitive – *agnominatio*
- 376) Our army continues to execute victoriously its strategic retreat. – oxymoron; parody
- 377) General Confusion – *agnominatio*; antanaclasis
- 378) from Hindquarters. – substitution; paronomasia; parody
- 379) – Buggle, blow Booze and Soda. – idiomatic; substitution; paronomasia; parody; intertextual ref (*Blow, Bugle, Blow* by Alfred Lord Tennyson) [not in ST]
- 380) night-ropewalker – substitution; paronomasia
- 381) more Cubane than urbane. – substitution; *agnominatio*; rhyme; paronomasia
- p.419
- 382) pointing amazedly or amusedly – paronomasia [not a pun in ST]
- 383) ... at our near-miss – or rather mister. – allograph; paronomasia [not a pun in ST]
- 384) Cuésullus – onomastic; portmanteau; paronomasia (Catullus, ancient Latin poet) [not in ST]
- 385) cooled off by the bitter chill or killed off by the bitter cool – partial spoonerism; paronomasia [not a pun in ST]
- 386) more pus than fun or more fuss than pun. – spoonerism; paronomasia [not a pun in ST]

¹⁸ Both items are musical instruments from the 17th-18th centuries.

¹⁹ <http://www.lilesnet.com/patriotic/music/semperfi.htm>

- 387) But we went on with joking and choking – rhyme; paronomasia
- 388) washing our dirty jokes in public. – idiomatic; substitution; parody
- 389) this facility, the facile felicity, this phalluscity with which we carried them off – gradation; portmanteau; paronomasia
- 390) kiddingnapping them – compound; paronomasia [not a pun in ST]
- 391) our elephantine levity, the Eliphaz Levitation we'd accomplished – onomastic; antanaclasis; paronomasia (Eliphaz Levi²⁰)
- 392) tumescence is the opposite of the Fall. – antanaclasis
- 393) tacit tactless tactics – alliteration [not in ST]
- 394) Gallastello/Abbottshead – onomastic; portmanteau; compound
- 395) Gallarell and Costardy – onomastic; portmanteau (Ghallager + Laurel; Costello + Hardy)
- 396) Shabbot – onomastic; portmanteau (Shean + Abbott)
- 397) Haurello/Cabbott Shardy – onomastic; portmanteau/spoonerism (H + Laurel + Costello; C + Abbott; S + Hardy)
- 398) Custer pie – onomastic; substitution; paronomasia [not in ST]
- 399) Custard Last Stanceley – idiomatic; substitution; paronomasia [not in ST]
- 400) Bugle, blow Booth and Sadist. – idiomatic; substitution; paronomasia; intertextual ref; intratextual ref (see #379) [not in ST]
- 401) Bu(stro)ffoonery – onomastic; allograph; portmanteau
- 402) preposthumous – portmanteau; [not a pun in ST]
- 403) Maestrophodon – onomastic; portmanteau
- 404) Maelstromedon – onomastic; portmanteau
- 405) Ground Maestro – substitution; paronomasia [not in ST]
- 406) Silvestre Here – *agnominatio*
- 407) Lewd of the rings. – idiomatic; substitution; paronomasia; intertextual ref (*Lord of the Rings* by J. R. R Tolkien) [not in ST]
- 408) Envy of the pen. – idiomatic; substitution; paronomasia [not in ST]
- 409) Castrati complot. – alliteration; antanaclasis; intratextual ref (#95) [not in ST]
- 410) Latins are ludic loafers. – idiomatic; substitution; alliteration; paronomasia; parody; intertextual ref; intratextual ref (see #96) [not in ST]

20

<http://www.controversial.com/Eliphaz%20Levi.htm>

- 411) Their Cuériosity aroused. –
allograph; paronomasia
- p.420
- 412) naked truth– antanaclasis [not in ST]
- 413) Boustrofelon. – onomastic;
allograph; paronomasia [not in ST]
- 414) Trespassing is cuntsidered a phallony. –allograph; portmanteau; paronomasia (phallus +felony) [not in ST]
- 415) I've got an inflatable memory. – substitution; paronomasia; malapropism
- 416) S-laughter – allograph [not a pun in ST]
- 417) all fours of us – allograph; antanaclasis; paronomasia; intratextual ref (#192) [not a pun in ST]
- p.421
- 418) Laughter on Tenth Avenue – idiomatic; substitution; paronomasia; allusion (*Slaughter on Tenth Avenue* – ballet by George Balanchine) [not in ST]
- 419) You're the Memorandum – antanaclasis
- 420) Mr. Memory – *agnominatio*; intertextual ref (see Spanish #272)
- 421) Mamory Blame. – allograph; substitution; paronomasia (see Spanish #273)
- 422) To the rescue. To the risqué! – substitution; paronomasia [not in ST]
- 423) Al-ladro! Astopthief!– allograph; paronomasia; parody; intertextual ref (*Caccia al ladro/ To Catch a Thief* – film by Alfred Hitchcock) [not in ST]
- 424) three tips of metaphysical Horse Feathers – idiomatic; antanaclasis; intertextual ref (*Horse Feathers*, 1932 Marx Brothers movie)
- 425) marilynaded with inedible dungus. – portmanteau; allograph; paronomasia [not in ST]
- 426) Athlete's food. – idiomatic; substitution; paronomasia [not in ST]
- 427) Petty L'Arsey – idiomatic; allograph; *agnominatio*
- 428) I will now be his erect fall guy – oxymoron
- 429) his bent straight man – substitution; oxymoron [not a pun in ST]
- 430) his fool pigeon – idiomatic; substitution; paronomasia [not a pun in ST]
- 431) Bebalonia – onomastic; portmanteau; paronomasia [not in ST]
- 432) We are glad to introduce, to insert– antanaclasis [not in ST]
- 433) once and only– idiomatic; substitution; paronomasia

- 434) Arsenio Cué! Arsenic Ui! – *agnominatio*; onomastic; substitution; paronomasia (Ui = uranium iodide)
- 435) A rine of applause, please. – idiomatic; substitution; paronomasia [not a pun in ST]
- 436) A gong is borne. – idiomatic; allograph; paronomasia; intertextual ref (*A Song is Born* – 1948 film by Samuel Goldwyn) [not in ST]
- 437) of courage – idiomatic; allograph; substitution; paronomasia [not in ST]
- 438) He also did the scales at the Scala – alliteration; paronomasia [not a pun in ST]
- 439) La Schola for Scandals. – alliteration; paronomasia; gradation (Scala, Schola, Scandals) [not in ST]
- 440) A hunique occasion. – allograph [not in ST]
- p.422
- 441) Mimi Doremy. – *agnominatio*
- 442) Are you going to sing, sing? – alliteration; antanaclasis; allusion (Sing Sing Prison) [not a pun in ST]
- 443) General Consent – *agnominatio* [not a pun in ST]
- 444) I was crossing the Khyber Pass when I fell over a dead ass. – antanaclasis; rhyme; paronomasia (Khyber Pass = Cockney slang meaning ‘ass’²¹)
- 445) Nevertheless (that’s my right foot’s middle name, the other foot’s called Nevermore) – *agnominatio*
- 446) but passed right over the gassed ass. – rhyme; paronomasia [not a pun in ST]
- 447) We are not a music. – idiomatic; substitution; paronomasia parody [not a pun in ST]
- 448) Rectoria Vagina – onomastic; spoonerism [not a pun in ST]
- 449) Three Words – *agnominatio*
- 450) Sartre would have made nothing of them. Or being. Or Ness. – *agnominatio*; idiomatic; antanaclasis; parody; intertextual ref (*Being and Nothingness* by Jean-Paul Sartre)
- 451) Infemmey thy game is human. – idiomatic; allograph; substitution; parody; intertextual ref (Frailty, thy name is woman. – from Shakespeare’s *Hamlet*) [not in ST]
- 452) Thy name is woeman. – idiomatic; allograph; parody; intertextual ref [not in ST]
- 453) Thy game is omen. – idiomatic; substitution; paronomasia; parody; intertextual ref [not in ST]
- 454) For the time beings. – idiomatic; antanaclasis; paronomasia [not in ST]
- p.424
- 455) Adán = Náda. – onomastic; palindrome [not in ST]

²¹ <http://phrases.shu.ac.uk/meanings/218100.html>

- 456) Bugger, blow Blues and Soda. – idiomatic; substitution; paronomasia; intertextual ref; intratextual ref (see #379) [not in ST]
- 457) Women: Sphincters without secrets! – antanaclasis [not in ST]
- 458) tacitly, (in the style of Tacitus ...) – antanaclasis; paronomasia
- 459) Murmur for the Left Hand – *agnominatio*
- 460) – What if she miss me?
– Then I'll Mrs. you. – paronomasia; antanaclasis
- p.425
- 461) It was truism versus altruism. – paronomasia
- 462) Horace Cué – onomastic; compound [not a pun in ST]
- 463) She looked like she was cuénvined – allograph; paronomasia [not a pun in ST]
- 464) Beba Beneficencia – *agnominatio*
- 465) Neolith Age. – onomastic; allograph; paronomasia
- p.426
- 466) Pervert. Seducing little girls. ... Prévert. – onomastic; paronomasia [not a pun in ST]
- 467) Circumsized evidence. – allograph; substitution; paronomasia [not a pun in ST]
- 468) Coitus ergo sum. – idiomatic; substitution; paronomasia; parody; intertextual ref (see Spanish #292)
- 469) Sexus Propertius. – onomastic; allograph; paronomasia (Sextus Propertius, ancient Roman poet²²) [not in ST]
- p.427
- 470) You're soveryright. But exackly. – allograph [not a pun in ST]
- 471) You bet your sweet etcetera you're right. – substitution [not a pun in ST]
- 472) – You'd beat Descartes at his own game.
– Yes, I know Descartes's game well. – onomastic; malapropism
- 473) music on wings alas! – Alas de Casino – *agnominatio*; paronomasia
- 474) and fuck would have it – idiomatic; substitution; paronomasia [not a pun in ST]
- 475) aural intercourse – allograph; paronomasia [not in ST]
- 476) Exilophon – onomastic; portmanteau; paronomasia (Xenophon)
- 477) Cyruscué – onomastic; compound
- 478) Analbasis – idiomatic; allograph; paronomasia; intertextual ref (see Spanish #203); intratextual ref (see #292)

²² <http://ancienthistory.about.com/cs/propertius/>

- 479) you ballsy Balzac – alliteration;
paronomasia p.428
- 480) the retreat of the 10,000 whores –
idiomatic; insertion; paronomasia;
intertextual ref (*The Retreat of the
Ten Thousand in the Anabasis*);
intratextual ref (#292)
- 481) to a broadwalk by the sea –
allograph; paronomasia [not a pun in
ST]
- 482) Virginia Hubris –*agnominatio*
- 483) Arsenio Toynbee Cué –
onomastic; compound (see Spanish
#301)
- 484) Darius Cuédomannus –
onomastic; allograph; paronomasia
- 485) Arsenic Babbitt – *agnominatio*
(babbit = metal alloy); paronomasia;
intertextual ref (*Babbitt*, novel by
Sinclair Lewis [not in ST])
- 486) Virginia Lubricious –
agnominatio
- 487) mistress of the clapsickal and
medicevil hysteris – allograph;
paronomasia; allusion (STDs) [not a
pun in ST]
- 488) Veni VD vice? – idiomatic;
substitution; alliteration;
paronomasia; parody; allusion
(STDs); intertextual ref; intratextual
ref (see #222) [not in ST]
- 489) Sal de salto. – alliteration;
paronomasia [not a pun in ST]
- 490) She taught me polker too. –
allograph
- 491) Jeux Descartes. – allograph;
agnominatio [not a pun in ST]
- 492) Poke wisdom. – idiomatic;
substitution; paronomasia;
intratextual ref (#263) [not in ST]
- 493) Marrying Mircué Eliade with a
bicycle. – onomastic; portmanteau;
paronomasia [not a pun in ST]
- 494) A twindem. – portmanteau;
paronomasia [not in ST]
- 495) My twindom for a hussy! –
idiomatic; portmanteau; substitution;
paronomasia; parody; intertextual ref
(from Shakespeare's *Richard III*)
[not in ST]
- 496) Chiropsody – allograph;
paronomasia (chiroprady = podiatry)
[not in ST]
- 497) Mary Magarthy – onomastic;
portmanteau; paronomasia (Mary
McCarthy, author/drama critic) [not
in ST]
- 498) Maga McCarthy – onomastic;
substitution
- p.429
- 499) Nini Ricci – onomastic;
allograph; alliteration; paronomasia
- 500) soutien-gorge, a throat support, a
soutien-George, Georges –
allograph; gradation; paronomasia

- 501) surrounded by her nipples, her nibbles – paronomasia [not a pun in ST]
- 502) as they searched for a love breech, a beach head – allograph; antanaclasis; paronomasia; [not a pun in ST]
- p.430
- 503) around the world in two hemispheres – idiomatic; substitution; intertextual ref (*Around the World in Eighty Days* by Jules Verne) [not in ST]
- p.431
- 504) I'm the barn owl of the sowl. – allograph; paronomasia [not a pun in ST]
- p.432
- 505) Elizabeba Russell. – onomastic; portmanteau; paronomasia [not in ST]
- 506) Gorgon. Flash Gorgon. – onomastic; substitution; paronomasia; intertextual ref (*Flash Gordon*, comic book superhero²³) [not a pun in ST]
- 507) Hunique wisdom. – allograph; intratextual ref #263, #440) [not a pun in ST]
- 508) Anything you say may be taken down. Or up. Your ass. – idiomatic; substitution; parody [not in ST]
- 509) Cuéryy Mason. – onomastic; portmanteau; paronomasia [not a pun in ST]
- 510) ShaCuéspeare – onomastic; allograph; paronomasia
- 511) Good signiors ... were it my Cue to fight ... – idiomatic; allograph; intertextual ref (from Shakespeare's *Othello*) [not a pun in ST]
- 512) Shitspeare. – onomastic; portmanteau [not in ST]
- p.433
- 513) Good night, bitter prince, he said. – Now cracks a noble mind. – idiomatic; substitution; intertextual ref (from Shakespeare's *Hamlet*) [not a pun in ST]
- 514) they had placed a gigantic has-been pod – allograph; compound; paronomasia
- p.434
- 515) An Arsenio Cuépy. – onomastic; allograph; paronomasia [not in ST]
- 516) Eucoinesra. Arsenio Cué – onomastic; palindrome
- 517) Or in Basic Basque. – alliteration; paronomasia [not in ST]
- 518) Psychiatry leads to disaster. – idiomatic; substitution; parody; intertextual ref (see Spanish #312)
- 519) Hash leads to disaster. So does LSD. So does £SD. LSdesaster. – allograph; portmanteau; gradation; paronomasia parody [not in ST]
- p.435
- 520) Mallarmena. – onomastic; portmanteau [not in ST]

23

<http://www.kingfeatures.com/features/comics/fgordon/about.htm>

- 521) Gimme the gist of it ma'am the gift to is, the key o'it, the code. – paronomasia
- 522) The Cuéode. – onomastic; allograph; paronomasia [not a pun in ST]
- 523) still keeping armorous blanks – portmanteau; paronomasia; intratextual ref (#20) [not in ST]
- 524) Arsenal – *agnominatio*; onomastic; paronomasia
- 525) twilight (of the gals?) – idiomatic; substitution; intertextual ref (*Twilight of the Idols* by Nietzsche) [not a pun in ST]
- 526) we live very closed – paronomasia; malapropism [not a pun in ST]
- 527) shooting straight from the solar plexus – idiomatic; substitution [not a pun in ST]
- 528) Arsyvarsy – onomastic; paronomasia; *agnominatio* (arsyvarsy = backward²⁴) [not a pun in ST]
- 529) good real looked she, woman a her of inch every – inversion [not a pun in ST]
- 530) aunty mome – onomastic; substitution; paronomasia; intertextual ref (Aunty Em from *Wizard of Oz*); intratextual ref (#149) [not a pun in ST]
- 531) Not so much as a scratch except on the record of my memory. – idiomatic; antanaclasis; allusion (a scratched record) [not a pun in ST]
- p.436
- 532) the adventures of Glancealot & Gallahead – onomastic; allograph; alliteration; paronomasia; parody; intertextual ref (Sir Lancelot and Sir Galahad, knights in *King Arthur's Court*²⁵)
- 533) White Russian – *agnominatio*; antanaclasis [not a pun in ST]
- 534) Venus. VD. Vice. – idiomatic; substitution; alliteration; paronomasia; parody; intertextual ref; intratextual ref (see #222) [not in ST]

24

<http://www.hyperdictionary.com/dictionary/arsyvarsy>

²⁵ <http://www.sacred-texts.com/neu/trt/>