THE UNIVERSITY *of* EDINBURGH

Toward a Deleuzean Theory of Translation

A Translation of and Commentary on *A fuego eterno condenados*

Volume I
Commentary

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Declaration

This is to certify that the work contained within has been composed by me and is entirely my own work. No part of this thesis has been submitted for any other degree or professional qualification.

James Kelly

Abstract

This translation and commentary thesis presents a theory of literary translation based on the ideas of Gilles Deleuze, informed by and applied to a translation of parts 0, 1 and 2 of the novel *A fuego eterno condenados* (1994) by Chilean author Roberto Rivera Vicencio. Using an approach based on the iterative development of a theoretical framework and translation, it examines how specific translation problems from the text can contribute to and benefit from a translation theory based on the ideas of Deleuze. Analysing the work of Lawrence Venuti as indicative of a shift by Translation Studies from thinking of translation in terms of equivalence to thinking of it in terms of difference, the thesis builds on Venuti's research, offering a systematic treatment of Deleuze's earlier work to theorise translation as the production of simulacra in which the translator creates solutions in the domain of the Actual to a translation problem that exists in the Virtual. It then goes on to examine Deleuze's later work, written in collaboration with Félix Guattari, to develop a conceptual framework based on the concept of the texture of prose derived from the principles of a minor, or nomad, science. This framework is used to address specific problems arising in the translation, deriving a series of practical techniques and considerations that can be used to create this kind of texture in the application of a Deleuzean theory of translation to literary texts.

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Contents

Chapter 1

Introduction

Introducing a translation and commentary thesis immediately presents a substantial difficulty that recalls the case of the chicken and the egg: which comes first, the commentary (theory) or the translation (practice)? Beginning by discussing the theory risks giving the impression the translation is merely a product of an attempt to apply a given theory to a specific text; conversely, beginning with the translation risks giving the impression the theory is wholly specific to the problems inherent to a given text and consequently of limited generality. It should be stressed from the outset that this thesis is neither of these. Instead it aims to take advantage of the potential offered by the translation and commentary format—one which is relatively new at doctoral level, this being the first such PhD thesis undertaken at the University of Edinburgh—by pursuing a symbiotic relationship that bridges the gap between theory and practice.

This research has used an iterative methodology to develop a theory of literary translation and a practical translation through a process in which the theoretical component is informed by the text and the translation is produced in such a way as to benefit from the development of the associated theoretical framework. The goal has been for each component to exist in its own right,

addressing the respective theoretical and practical problems while benefitting from the complementary nature of the two components and the connections that exist between them.

The limitations of the written word are such that it is impossible to present both components in parallel, forcing a decision as to which is to be presented first. This introduction will thus begin with an overview of the theoretical problem this thesis seeks to address in the discipline of translation studies, before going on to introduce the source text for this thesis, a novel by the Chilean author Roberto Rivera Vicencio, entitled *A fuego eterno condenados* (1994). It will then discuss the method used for the research in greater detail and close by presenting the outline of the thesis as a whole.

1.1. Toward a Deleuzean Theory of Literary Translation

The theoretical component of this thesis is rooted in the ideas of Lawrence Venuti, whose work has had a significant impact on the discipline of translation studies. This research seeks to build on Venuti's ideas, specifically those related to the concept of foreignisation (Venuti 2008: 13–20), via a systematic reading of the work of the philosopher Gilles Deleuze (1925–95) to develop a theory of literary translation based on difference. Venuti's work is notable for its political agenda, explicitly acknowledged by the author himself as an attempt to counteract the perceived "global hegemony of English" (Venuti 1998: 10). However, as the following chapter will argue, abstracting from the politicised context in which Venuti develops his ideas, it is possible to identify the presence of a deeper, more profound shift in the approach to translation advocated in his work. Venuti's writing can thus be seen as a crystallisation from the translator's perspective of a broader trend in the discipline based on certain ideas arising during the second half of the twentieth century as part of a shift away from

linguistic approaches based on equivalence in favour of exploring translation as the product of the differences between two cultures.[1] It is in this sense that Venuti's work can be seen as representative of a shift from conceiving of translation as a problem of equivalence to its conception as a problem of difference.

What makes Venuti's work of particular interest is its grounding in the concerns of the practising literary translator. In *The Translator's Invisibility* (1995) not only does he dedicate a considerable amount of space to discussing the theoretical ideas that lie behind his "foreignising" approach but he also seeks to show how his own published translations attempt to put these into practice in a type of translation that assigns the translator a more active role that goes beyond the reproduction of "equivalent" meaning. Similar to how Roland Barthes, in his famous essay 'The Death of the Author' (1977), posits that ceasing to privilege the author as the unitary and originary source of a text implies the metaphorical "birth" of the reader, so too can the rejection of traditional canons of equivalence and concepts of authorial fidelity be seen as heralding the birth of the translator as an active agent in the translation process.

Indeed, the ideas present in Venuti's work are closely bound up with a number of key thinkers associated with poststructuralism. However, while his writing may ostensibly be grounded in references to authors such as Derrida (e.g. Venuti 1998: 91–2; 2008: 13; 2013: 34–5) and Deleuze and Guattari (e.g. Venuti 1998: 9–10; 2008: 133; 2013: 2), Venuti does not provide a systematic and sustained treatment of their ideas, instead confining his engagement to the strategic use of quotations to support the development of his arguments. The limitations of such an approach are reflected in the criticisms of Venuti's work by scholars such as Tymoczko (2000). Hence, while the strategic use of Derrida

[1] This opening up to the influence of the cultural factors inherent in translation is often referred to as the "cultural turn" (Gentzler in Bassnett and Lefevere 1998: xi; Bassnett and Lefevere 1990).

and Deleuze may be conducive to pointing out the relevance of certain concepts to specific aspects of translation, it runs the risk of conflating the two and by no means favours an in-depth understanding of what are after all two highly complex and extensive bodies of separate work, less still the connections that exist between them. Of the two authors cited above (Derrida and Deleuze), both have received limited attention in translation studies. Davis (2001), for example, provides a book-length study of Derrida's ideas, focusing, on his 'Des Tours de Babel' essay (Derrida 1985) and his signature concept of deconstruction. In terms of Deleuze, however, as we shall see in the following chapter, engagement has been limited to the discussion of specific concepts from his work, largely in articles, leaving an opportunity for a more systematic engagement to bring together some of these concepts and develop a 'Deleuzean theory of translation' in its own right. To summarise, while the relevance of Deleuze's ideas might be apparent, not least in the work of Venuti himself, their full potential has yet to be explored.

Even if we are to accept the opportunity to develop a Deleuzean theory of translation, the question remains as to why such an undertaking might be desirable. In this respect, the shift from thinking about translation in terms of equivalence to thinking about translation in terms of difference outlined above can be framed as a specific case of a more general problem of difference that was of particular interest to Deleuze, who, in one of his earliest works, writes of his desire to develop a way of thinking that privileges difference over similitude (Deleuze 1968/2004: 330). This connection alone suggests the relevance of Deleuze's philosophy to the problem of translation at the most fundamental level. Indeed, Deleuze's metaphysics provides a rich foundation for theorising translation as a problem of difference via the concept of the simulacrum, his two domains of being (the Virtual and the Actual), and the multiplicity, which are

used in Chapter 3 of this thesis to form the basis of a pluralistic conception of translation in which the translator plays an active role. Furthermore, Deleuze's later work, written in collaboration with Félix Guattari (1930–92), provides a number of powerful concepts that can be used to think about language itself and are used in Chapter 4 of this thesis to develop the concept of the "texture" of prose as a means to describe a way of thinking about language that can be used to implement a Deleuzean theory of translation. The links outlined in the previous sentences indicate the potential of a more thorough engagement with Deleuze's work with a view to developing a systematic and substantial theoretical framework to support further exploration of the type of "new conditions of readability" advocated by Venuti (2008: 19).

As an exploration of the creative potential of Deleuze's thought, this thesis does not seek to imply the approach it develops is the best way to translate and, similarly, nor will it be suited to all texts. While Venuti may critique the "ethnocentric violence" of fluent or "domesticating" translation strategies (2008: 16), the experimental nature of his foreignising approach at the very least renders it of dubious utility for a large number of texts. It is questionable, for example, whether someone who is reading a crime novel as a form of passive entertainment will be interested in suffering the loss of fluency as they grapple with the effects of foreignising literary devices. This observation serves to highlight the importance of thinking carefully about the best approach for a specific work. The Deleuzean theory of translation developed in this thesis has been designed with a specific interest in certain types of experimental writing that make use of devices such as wordplays and free indirect discourse to introduce a certain degree of complexity into their prose and in doing so place additional demands on the reader and translator. Such texts provide scope for the translator to represent these features without introducing a significant

additional layer of complexity. In this respect, this thesis seeks to explore how Deleuze's ideas can be used to recreate the creative energy invested by the author in their writing. As we shall see in the following section of this introduction, the text selected for this research, *A fuego eterno condenados* (1994) by the Chilean author Roberto Rivera Vicencio, has a number of features that create the sort of complexity described above, presenting the translator with substantial challenges and thus making the text fertile terrain for developing the approach discussed in this thesis.

1.2. Rivera Vicencio's *A fuego eterno condenados*

Roberto Rivera Vicencio (Santiago de Chile, 1950–) is a respected and arguably overlooked figure in Chilean literature whose work has received little if any critical attention and has not previously been translated into English. His novel *A fuego eterno condenados* (1994) was shaped by the political upheaval experienced by the country in events surrounding the violent coup d'état of 1973, which ushered in a period of military rule headed by General Augusto Pinochet Ugarte (1915–2006), lasting until he left office in 1990. The relevance of this background is explicitly discussed in a recent survey by Pérez Santiago (2007), which lists Rivera as part of a generation of "escritores de guerra" [writers of war], defined as being born between 1950 and 1964 and significant for having lived through the tumultuous events during the second half of the 20th century. In terms of literary influences, Rivera explicitly identifies himself as part of a generation of writers in Chile including Carlos Olivares (1950–), Antonio Skármeta (1940–) and Ariel Dorfman (1942–) whose work was influenced by Chilean authors such as Carlos Droguett (1912–96), Alberto Romero (1896–1981) and Manuel Rojas (1896–1973), who were actively writing at the time of the Latin American Boom (Rivera Vicencio 2014: question 1). To date, Rivera has

published four books, beginning with the collection of short stories, *La pradera ortopédica* (1986), one of which ('Malagueña') went on to form the basis of his first novel, *A fuego eterno condenados* (1994).[2] This was followed by a second novel, *Piedra azul* (2001), which received a grant from Chile's National Book Council, and, more recently, a second collection of short stories entitled *Santos de mi devoción* (2010a). Rivera's work has achieved national recognition in forums such as the Bata Short Story Prize, the University of Chile's Vicente Huidobro Prize and *Revista Amancay* journal, and the University of Valparaíso's Joaquín Edwards Bello prize; the author was also invited to participate in the first of the series of writers' workshops run by José Donoso (1924–93) in 1981 (Iturra 1982). His work has also been recognised outside Chile, with appearances as guest speaker at San Diego State University's Latin American Writers Programme in 2004 and the Buenos Aires Book Fair in 2008 (El Mercurio Online 2008), together with the publication of a chapter from *A fuego eterno condenados* in the Canadian anthology *Nouvelles du Chili: Anthologie de la nouvelle chilienne actuelle* (Rivera Vicencio 2009). The author is currently serving as General Secretary of the Chilean Society of Authors.

Rivera's first novel, which is the source text of the translation presented in Volume 2 of this thesis, is notable for the complex historical context in which it is situated and which has exerted a significant influence on the creative process in terms of both content and style. In terms of the former, a basic knowledge of the historical events surrounding the coup d'état suffered by Chile in 1973 is an essential prerequisite to understanding the novel's content and structure. The first part covers the period leading up to the dictatorship, culminating in the violent coup of 11 September 1973, when the Chilean Presidential Palace, La Moneda, was bombed by the national air force and the democratically elected president, Salvador Allende Gossens (1908–73) was ousted by a military junta

[2] For an English translation of 'Malagueña', see Rivera Vicencio (2010b).

headed by General Augusto Pinochet. The second part of the novel then goes on to deal with the repercussions of the ensuing dictatorship and life under military rule, both in terms of the marginalisation and repression felt by many sectors of society, including torture and forced disappearances, and the political project of transforming Chile into a neoliberal state. Finally, the third part of the novel charts Chile's transition to democracy and the standing down of Pinochet, marking the beginning of a period referred to by some scholars as the *postdictadura* [post-dictatorship] to emphasise the continuity of certain institutions and aspects of the political system established under military rule (Herlinghaus 2001; Beasley-Murray 2001).[3]

A number of sources have been consulted to help understand the historical context of Chile at the time. Sagredo Baeza (2014) and Ramón (2003) both provide good single-volume introductions to the history of Chile, and Moulian (1997) provides an excellent account of the events surrounding the coup from a sociological perspective.[4] However, many of the most valuable sources for building up an understanding of the historical context in which the events described in the novel take place have been audiovisual. In this respect, the extensive collection of material held at the Museum of Memory and Human Rights in Santiago has proved invaluable, providing access to a large number of documentaries and programmes dealing with the dictatorship, the most important being *La spirale* (1976), *El Willy y la Myriam* (1983), *Chela* (1986), *Estadio nacional* (2002), *Ecos del desierto* (2013) and *Janequeo 5707* (2013). Finally, the *Diccionario del uso del español de Chile* (Academia Chilena de la Lengua 2001)

[3] In addition to these three parts, there is also a Part 0 to the novel, which functions as a short prelude, linking the protagonist Nicomedes to a previous short story by the author ('Malagueña'). Only parts 0–2 are included in this thesis.

[4] It is worth noting that many of the central concerns of Moulian's study, and indeed the author's conception of events, are prefigured by Rivera's novel (e.g. the metaphor of the birth of the dictatorship [17], the justification of repression with the promise of a "great work" [24], the relationship between patria and matria [33], the idea of power emanating from a single source [193], and the use of prosthetics [370]).

and *Chilenismos con historia* (Velis-Meza 2008) have also been useful sources for definitions of vocabulary that is specific to Chile.

In terms of plot, the book is shaped by the dichotomy between the social realities of the period, characterised by the regime's repression and marginalisation, and the political transformation couched in the narrative of a "great work".[5] This dichotomy is represented by two narrative threads that encapsulate the two different spaces intertwined throughout the novel, one notable for its social realism, the other for its use of the grotesque to portray events and characters in the political sphere. The former thread is inhabited by the spectral figure of Nicomedes Froilán Mateluna (nicknamed Flaco), a young itinerant musician who awakes (or is reborn) ten years after the coup with the first protests against the regime at the start of the 1980s. Nicomedes was tortured (and possibly shot dead) in the days after Pinochet seized power and throughout the remaining parts of the novel the text plays on the ambiguity of a protagonist who at times appears to be both living and dead. The novel thus charts Nicomedes' pursuit of his lost wife Marta amid memories of her leaving him in his former life, and his friendship with his old acquaintance Farfán, now the neighbourhood drug dealer, whose underground network aids Nicomedes in his quest to find Marta. Ultimately, however, both are defeated by the effects of the political repression and marginalisation: Farfán murdered by government agents and Nicomedes' realising his impotency against the power of the totalitarian state. This space is complemented by the second thread of the novel, inhabited by grotesque characters such as *la gorda* (translated in the target text as "the plumper") and her minotaur offspring, with the birth of the minotaur at the end of the first part of the novel serving as an allegorical representation

[5] The term is explicitly used by Rivera (e.g. 1994: 113, 242) and Moulian also writes of how the "brutalidad represiva, ausente en la mayor parte de los golpes militares latinoamericanos, necesitaba ser justificada por la promesa de una gran obra" [repressive brutality, largely absent from Latin American military coups, had to be justified by the promise of a *great work*] (1997: 24, emphasis added).

of the coup and Pinochet seizing power. This second thread is characterised by the political transformation of Chile into a neoliberal state and the interplay between *patria* (the dictator–minotaur) and *matria* (the nation–plumper). As a labyrinth of power and isolation forms around the minotaur, in part three of the novel, he is ultimately overtaken by political plots and intrigue that lead to the demise of the regime and the beginning of the new post-dictatorship era.

Stylistically, the novel is notable for its at times oblique allegorical representations of events and their protagonists. In part, this can be attributed to the self-censorship practised by the author as a response to the dangers of writing such an overtly political novel at the time (Rivera Vicencio 2014: question 7). This aspect of the novel immediately raises the issue of how well an outsider to Chilean culture, unfamiliar with this historical landscape, will be able to relate to such references, making it inevitable that the translation must provide some of the context required to bridge this gap; however, this problem is largely solved using footnotes and is peripheral to the commentary provided in this thesis.

Instead, attention will focus on a second stylistic aspect, specifically the complexity of Rivera's prose. The text has a number of stylistic features that deliberately demand active participation on the part of the reader and constitute specific problems for the translator. These include the presence of culturally specific terms and language, a wide and varied range of vocabulary, the pliability of syntax, the presence of the different voices of the characters and narrator, the use of techniques such as free indirect discourse, and the lack of a linear narrative structure. The complexities of Rivera's prose are explicitly referred to in reviews of his work. Hence, Etcheverry, in a review of *A fuego eterno condenados* (1994) notes that "no es una obra de fácil lectura" [it is not an easily readable work] and highlights "la diferencia respecto al lenguaje narrativo

común" [the difference with respect to the standard narrative language], notable for how the author "utiliza múltiples registros, donde cabe como uno de los más importantes toda la riqueza, y si se quiere la abundancia del habla popular chilena" [uses multiple registers, which contain, as one of the most important, the full wealth, or perhaps abundance, of popular Chilean speech] (Etcheverry, undated: paras 1–2). Similarly, Gotschlich Reyes, writing of Rivera's earlier collection of short stories, describes how the author

> juega con imágenes literarias, lenguajes adicionados a modo de collages que surgen de la conciencia de los hablantes; múltiples voces superpuestas de diálogos, que en ocasiones no son sino reproducción de una sola voz que recuerda, ordena o dispersa mundos reales o previsibles experiencias ensoñadas
>
> [plays with literary images, languages added together to form collages that arise from the consciousness of the speakers; multiple superimposed voices of dialogues, which on occasions are no more than a single voice that remembers, orders and disperses real or foreseeable worlds that are dreamt up]
>
> Gotschlich Reyes (1987: final para.).

The author himself has explicitly acknowledged the intentionally demanding nature of his writing, whose allusions, imagery and wordplays present the reader with a series of puzzles to be resolved through a process of reflection, by, in his own words, "[closing] the book and [sitting] in the darkness meditating on an image, a wordplay, behind which another always lies in wait" (Rivera Vicencio 2014: questions 3 and 4).

The complex nature of Rivera's prose presents one of the greatest challenges for the translator, a challenge that is, moreover, twofold, since it is first necessary to understand these puzzles and detect the presence of stylistic features before attempting to represent their presence in the target language. In this respect, it seems inevitable that elements of such richly textured prose will be lost in the translation process, not least because of the presence of references whose subtlety means there is a danger they might be overlooked by the

translator, and others, such as irreproducible puns, for which, even if detected, correspondence in another language or cultural context would be simply impossible. In this respect, the translation of the text merits careful consideration so as to be done in such a way as to capture the complexity and experimental spirit of Rivera's work.

This thesis seeks to address this problem by first developing a Deleuzean theory of translation to provide a sound theoretical basis for the shift from traditional equivalence-based approaches, in which translation is conceived as a problem of finding correspondences between words and phrases in the source and target languages based on criteria of linguistic equivalence, to an approach to translation as a problem of difference, focusing on the gaps that separate the two cultures and on translation as the act of creating one of many possible representations of the source text in the target language. This conceptual shift will then be used to provide the foundations for the concept of texture, which will be developed in parallel to the analysis of the translation in an attempt to derive a conceptual framework and practical techniques and considerations for translating the type of prose found in experimental texts such as Rivera's novel.

1.3. Motivation & Objectives

This thesis sets out to demonstrate the potential of Deleuze's philosophy with respect to translation by developing a Deleuzean theory of translation from first principles in parallel with an extended practical translation exercise based on a text that presents a number of significant and relevant challenges to the translator. It is motivated by a desire to overcome the limitations of Venuti's research and expand on the partial and fragmented engagement with Deleuze's philosophy in the discipline of translation studies, both of which are documented in the following chapter. In doing so it seeks to contribute to better

understanding translation in terms of difference from both a theoretical and practical standpoint, and provide a structured way of thinking about language that can be used to capture stylistic complexity and reflect cultural differences in the translation of literary texts.

In specific terms, this thesis is structured around three specific research objectives:

(i) use the early work of Gilles Deleuze as a means to provide a theoretical framework to reformulate translation as a problem of difference;

(ii) use Deleuze's later work in collaboration with Guattari as the basis for a conceptual framework to develop the concept of "texture" that allows the translator to use language in a way that responds to the challenges of translation viewed as a problem of difference; and

(iii) use an extended translation exercise to identify, describe and apply techniques and considerations for implementing this theory on a practical level.

The first two of these three objectives relate to the theoretical framework, which is discussed in Chapter 3, whereas the third is concerned with the practical application of this framework, covered in Chapter 4 and the translation itself.

1.4. Method

The method employed for this research has two notable features: an iterative approach and a strong experimental component. In terms of the former, the translation and commentary format opens up a number of new research possibilities thanks to the ability to conduct theoretical research in parallel with an extended practical translation. The relationship between these two components

has been central to the method used for the execution of this research. Hence, a first draft of the translation was produced based on a very general idea of the possibilities suggested by Venuti and Deleuze. This translation was then used to guide a more detailed statement of the theoretical framework, which in turn fed back into the second draft of the translation. This was followed by further refinement of the theoretical framework and a final version of the translation. The major advantage of this approach is that it has created a space for dialogue between the translation and commentary components, allowing each to complement and inform the other.

This iterative method and the relationship it facilitates between theory and practice creates a symbiosis that results in (i) a theoretical framework that is not only tailored to support problems specific to the translation in question but also contains more general principles that can be applied to texts of a similar nature, and (ii) a translation based on an approach backed by a substantial theoretical framework.

The experimental nature of this work is manifest on two levels: method and outcomes. In terms of the former, at each iteration, the work can be seen as following the traditional schema of an experiment in the sense that it proposes a theory and tests how this behaves in practice. Hence, for each iteration in which the theory and translation are refined, a theory is developed, applied to the translation and evaluated to suggest further development and refinement. The hypothesis of such an experimental schema would be that applying a Deleuzean theory of translation to the text in question helps create a fuller, more dynamic representation in the target language by capturing the complexity of the source text and hinting at the cultural differences inherent to the translation and encouraging a more active reading process along the lines discussed in the following chapters.

Secondly, the research is also experimental in terms of its outcomes, specifically those referred to in objective three above (the final translation and series of techniques and considerations that arise from the work), insofar as these seek to be innovative and open up new possibilities for translation, promoting the active participation of the reader by both reflecting and encouraging reflection on the differences inherent to two versions of a given text. In this respect, it should be stressed that this is the first time the techniques discussed in Chapter 5 have been applied in this context. As such, while some may possibly seem crude or abstruse, the intention is to provide a basic toolkit whose further refinement based on future research and translations of other texts will allow the effects to become more sophisticated and their presence more subtle as more experience is gained in their use and their deployment becomes more intuitive.

There are two further points related to the execution of this research that must be clarified in this section: the first is regarding the intended readership of the target text and the second is regarding the relationship between the translator and the author. In terms of the former, in an attempt to leave the translation open to as wide a readership as possible, an effort has been made to avoid creating restrictions on the reader. Thus, only a willingness and enthusiasm to participate actively in the reading of what is in many aspects a challenging text are required, the intention being that the presence of footnotes to provide historical and cultural context will help make the text accessible to a more general readership. Nonetheless, it is possible to identify certain characteristics of readers to whom the text will best be suited. In this respect, it will most likely appeal to highly educated readers with an interest in Latin America and more specifically to an academic readership with an interest in Chile. In terms of spellings and usage, the translation works on the basis of a reader familiar with standard UK English, as defined in the online version

of the *Oxford English Dictionary*. Notwithstanding the above, the reader is largely absent from the analysis in Chapter 5 of this thesis and the emphasis is exclusively on the intention behind specific translation decisions, concentrating on developing the ideas discussed in Chapter 4 from the perspective of a practising translator. The lack of a reader-response perspective, largely due to space constraints and the existing conceptual density of this thesis, nonetheless suggests fruitful terrain for further research, not least because of a potential connection between the plurality inherent in reader interpretations and the Deleuzean concepts of the Virtual–Actual and the multiplicity discussed in Chapter 3.

Secondly, in terms of the relationship between the translator and the author, it should be placed on record that the cooperation and support of the author has been invaluable to understanding certain aspects of the source text. Answers provided in face-to-face interview sessions to queries identified during the various drafts of the translation have helped understand the historical context of the novel and its allegorical components, clarify some of the more obscure passages and references, identify the presence of song lyrics throughout the text and elucidate numerous language points. Furthermore, listening to Rivera read certain passages of his own work has also helped develop a sensitivity to the rhythm of his prose. However, it should be noted that the author's role in the translation has been confined to queries regarding the source text and he has had no direct influence on decisions related to the translation. Finally, it should also be noted that there were a small number of occasions in which minor typographical errors in the source text, such as extra line breaks and missing quotation marks, were identified during the translation process and these have been duly corrected in the target text.

1.5. Structure

Having covered the practical aspects of undertaking this research, this chapter will conclude with a brief outline of the structure of the remaining content of this thesis. The thesis has been produced in two volumes that contain the two different components. Volume 1 presents the theoretical commentary to the translation and Volume 2, the target and source texts of the translation itself. The remainder of this first volume will be structured as follows: the literature review in Chapter 2 will discuss the existing literature in translation studies and introduce Deleuze's work and the texts used in the following chapter; Chapter 3 will develop a Deleuzean theory of translation, starting with the theorisation of translation as simulacrum and ending with the presentation of the concept of texture as a means to capture heterogeneity (research objectives one and two); Chapter 4 will further develop the concept of texture with examples of specific techniques and concerns arising from the translation (research objective three); finally, Chapter 5 will present the conclusions of this research, discussing some of its limitations and the potential for further work.

Chapter 2

Literature Review

This chapter examines the relevant literature for the theoretical framework developed in Chapter 3 of this thesis. It begins with a section situating Lawrence Venuti's work within the discipline of translation studies and examining some of its most important concepts with respect to this research, alongside their strengths and weaknesses. The second section then considers the compatibility of Deleuze's work with some of the central ideas behind Venuti's approach to translation, as well as the discipline's previous engagement with the work of the former, examining how it can be used to restate translation as a problem of "difference" as part of a move away from the classical equivalence-based approach. The chapter closes by introducing Deleuze's most relevant works and identifying the concepts that will be used for the theoretical framework developed in the following chapter.

2.1. Venuti: From Equivalence to Difference

The work of Lawrence Venuti can be situated in the context of the "cultural turn" experienced by translation studies toward the end of the 20th century, which can be broadly characterised as a shift away from theoretical approaches

concerned with the problem of linguistic equivalence to a more descriptive approach informed by a growing awareness of extra-linguistic factors such as the historical, cultural and ideological concerns that shape the production of translated texts. Thus, Gentzler writes of a new paradigm, describing the definition of the "object of study as a verbal text within the network of literary and extra-literary signs in both the source and target cultures" (Gentzler in Bassnett and Lefevere 1998: xi). Coetaneous with this paradigm shift, Venuti's work has had a major impact on the discipline and his provocative and often controversial ideas have provided stimulus for academics and practising translators alike. Himself an active literary translator, Venuti's work straddles the tensions between the academic and the practitioner, the descriptive and the theoretical: it contains both a highly descriptive component with a strong interest in the political and ideological context in which translation takes place, as well as a more theoretical concern for the problem of how best to translate based on this newfound consciousness. His work, as we shall see, is also notable for its connections to Deleuze, connections which, as this thesis argues, are closely bound up with the shift to thinking of translation in terms of difference.

This section will proceed by working through Venuti's three book-length publications: *The Translator's Invisibility* (1995, 2nd ed. 2008), *The Scandals of Translation* (1998a) and *Translation Changes Everything* (2013), together with his introduction to the special issue of the journal *The Translator* (1998b), which is of relevance on account of its engagement with the concept of "the minor" as used in the work of Deleuze and Guattari (1975/1986; 1980/2004). In contrast to the approach taken by other scholars, such as Tymoczko (2000), the focus will be on abstracting away from the political concerns in which Venuti's writing is grounded in an attempt to isolate the shift from equivalence to difference that this thesis argues is present at a deeper level in his work. By providing a

critical analysis of the key ideas present in these texts it will be possible to use his work as a point of departure to develop a Deleuzean theory of translation, redressing the imbalance created by Venuti's focus on politics above aesthetics and prioritising translation as a process as opposed to a social or cultural phenomenon.

In this respect, it should be noted that translations can be political in terms of both form and content. In terms of the latter, clearly the content of the source text chosen for this thesis makes it highly political. However, in terms of the former, a conscious effort has been made to focus solely on the technical aspects of translation to develop an approach based on the theoretical framework in Chapter 3 of this thesis. This is not to say that these technical aspects cannot be used for political ends, merely that this thesis works on the premise that abstracting away this dimension makes it possible to better focus on technical considerations and not on the conscious imposition of a political agenda on the translation of a given text. In this sense, the issue is less a hierarchy of politics over aesthetics and more one of two complementary aspects, on some level reflecting the two modes of power discussed in Section 3.3.2 in Chapter 3.

2.1.1. Transparency and Foreignisation

Venuti's first major work, *The Translator's Invisibility* (1995, 2nd ed. 2008), introduces the central concern of much of his writing, from which the idea of his "foreignising" approach is born, namely the invisibility of the translator. For Venuti, the roots of the translator's invisibility lie in the prevailing standards of readability used to judge translated texts:

> A translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text—the

> appearance, in other words, that the translation is not in fact a translation, but the "original". (Venuti 2008: 1)[6]

As we shall see further on, this illusion of transparency, the idea of a copy that "faithfully" reflects the original, is bound up with the critique of representation advanced by Deleuze. However, for now let us follow the argument through to the logical conclusion of this enforcement of fluency, namely invisibility: "the more fluent the translation," concludes Venuti, "the more invisible the translator" (ibid.).

From this initial observation, he then goes on to trace a number of major ethical implications. The translator's invisibility, he argues, both perpetuates and is complicit in the "ethnocentric violence" inherent to the act of translation, in the worst case risking the wholesale "domestication" of the foreign, reducing it to the linguistic and cultural norms of the receiving culture. It is in this sense that, in a discussion of translations into the English language, Venuti can write of the "hegemonic English-language nations and the unequal cultural exchanges in which they engage their global others", refashioning translation as a political act that aims to "resist" or counteract such violence (ibid.: 15–16).

In search of an answer to these problems, Venuti returns to the distinction between two methods of translating made by Schleiermacher at the start of the 19th century. Hence, in Venuti's reading of his work:

> Schleiermacher allowed the translator to choose between a domesticating practice, an ethnocentric reduction of the foreign text to receiving cultural values, bringing the author back home, and a foreignizing practice, an ethnodeviant pressure on those values to register the linguistic and cultural differences of the foreign text, sending the reader abroad. (Venuti 2008: 15)

[6] In translation studies, Cronin has written at length on this matter (e.g. 2003: 134–5); however, it is perhaps also worth noting, as Marcus (2005) makes clear, the problem of enforced readability and fluency is not confined to translation and is faced by authors too. In this respect, it is perhaps worth considering whether it might be less the product of geopolitical power, as argued by Venuti, than of a capitalist mode of production that essentially views art as entertainment in a consumer-driven economy in which the ease with which texts can be consumed and hence the financial viability of their publication as a commercial activity ultimately trumps their cultural or artistic merit.

Yet, as other scholars have observed, most notably Pym (1995: 7), Venuti's decision to pit these two practices against each other (domesticating versus foreignising) is problematic, not least because it seems impossible for the categories to avoid conjuring up the traditional dichotomy of literal versus free, in all its many guises. Seeking to remedy this situation and eschewing a reductivist approach to his work, Venuti explicitly attempts to address this point in the second edition of his book with the clarification that the terms "indicate fundamentally *ethical* attitudes towards a foreign text and culture" (Venuti 2008: 19). However, this explanation in terms of ethics would appear to mask the fact that something more profound is taking place in the shift from literal versus free to Venuti's categories of domestication and foreignisation: simply put, translation is no longer to be thought of in terms of the construction of a relation of linguistic equivalence between two cultural contexts but instead in terms of the difference that separates them. Venuti argues that it is by emphasising this difference that the translator can represent the source culture in an ethical manner, avoiding the pitfalls of domestication (2008: 16); however, Pym's criticism nonetheless hits on the incompatibility between Schleiermacher's schema and the one developed by Venuti: one is concerned with a form of linguistic equivalence that seeks to copy the feeling of the foreign language in the target text (Schleiermacher 2000: 49), whereas the other is a product of difference and cultural factors viewed in terms of the ethical implications of the translator's role as a mediator between two cultures.[7] As the following chapter will show, by isolating the shift from equivalence to difference that underpins Venuti's argument, it becomes possible to develop the philosophical foundations with which to ground this new perspective.

Furthermore, the controversy surrounding the use of these terms is not helped by problems in their definition. As Tymoczko notes in her robust cri-

[7] See Venuti's reading of Antoine Berman's work on ethics (Venuti 1991).

tique of Venuti's work, "although [he] has developed an impressive number of terms ostensibly useful for analysing aspects of translation related to engagement, power and politics, he does not carefully define any of them" (2000: 34). Moreover, such a range of terminology, she argues, allows Venuti to "shift ground and alter the basis of his argument [...], without committing himself to the particularities, difficulties and implications of any one term, any one concept, or any one distinction", noting that "to become tools that can be widely used in translation research, they must be identifiable and applicable, and their presence must at the least be able to be detected and agreed upon by diverse researchers" (ibid.: 34–7). Tymoczko's concerns about the rigour of Venuti's scholarship and her suggestion that his work might lead "backward rather than forward" (ibid.: 39) aside, the descriptive nature of Venuti's research means that while his work is rich on insights into the political implications of translation, the structured treatment of the theoretical and practical aspects of such a foreignising approach is limited. Instead, the interested reader must make do with vague intentions such as "drawing on materials that are not currently dominant, namely the marginal and the nonstandard, the residual and the emergent" (Venuti 2008: 20) or statements such as:

> fluency is not simply to be abandoned, completely and irrevocably, but rather reinvented in innovative ways. The foreignizing translator seeks to expand the range of translation practices not to frustrate or impede reading, certainly not to incur a judgement of translationese, but to create new conditions of readability. (ibid.: 19)

Further insight can be gleaned from Venuti's accounts of his own translations (e.g. 2008: 237–64; 2010); however, in spite of all the promise the idea offers and notwithstanding the comprehensive treatment of its ethical implications and political potential, there is no systematic and structured discussion of just how foreignising translation might be implemented on a textual level.

2.1.2. Minority

Venuti revisits and further develops his critique of invisible or fluent translation strategies in *The Scandals of Translation* (1998a). However, more importantly for the purpose of this thesis, he also begins to engage with Deleuze's work via the latter's concept of the minor. In terms of the former, the book's opening remarks once again state the prevailing theme: the scandal that "asymmetries, iniquities, relations of domination and dependence exist in every act of translating, of putting the translated in the service of the translating culture" (ibid.: 4). The text is pervaded throughout by an acute sensitivity—perhaps even oversensitivity—to political power, and while Venuti addresses a wide range of concerns in the book, including the role translation plays in the construction of cultural identities, the translation of philosophy and the issues surrounding globalisation, all are viewed through the prism of domination and hegemony. Despite the fact that Venuti himself openly admits to possessing a political agenda, one which he describes as "broadly democratic" and "in opposition to the global hegemony of English", with a concern for counteracting how the "economic and political ascendancy of the United States has reduced foreign languages and cultures to minorities in relation to its language and culture" (ibid.: 10), such an open admission does little to stop this agenda imbuing his work with an undesirable propensity to proselytise, which, in its most extreme form, risks reducing the act of translation to a form of political activism.[8]

Of greater interest to this thesis, however, are the further developments of Venuti's idea of foreignising translation, most notably in the chapter on heterogeneity, in which he takes Deleuze and Guattari's distinction between minor and major language and uses it to refashion his foreignising approach to trans-

[8] A recent article by Bassnett entitled 'Respect for the Source' (2015) provides an interesting reflection on the limits of the extent to which a translator can use their own agenda to shape a text.

lation as "minoritising". In this instance, Deleuze and Guattari's work provides Venuti with a conceptual framework—albeit a tenuous one—through which the invisibility and fluency of domestication can now be presented as a product of the homogenising power exerted by "major" uses of language over the variation that characterises "minor" uses. "Any language", he explains, "is thus a site of power relationships because a language, at any historical moment, is a specific conjuncture of a major form holding sway over minor variables" (Venuti 1998b: 9–10). The ability to draw out these minor variables forms the basis of Venuti's restatement of foreignisation in terms of a "minoritising" approach, one he claims to ultimately manifest in a "heterogeneous discourse, opening up the standard dialect and literary canons to what is foreign to themselves", allowing the "heterogeneous discourse of minoritizing translation [to resist] this assimilationist ethic by signifying the linguistic and cultural differences of the text—within the major language" (ibid.: 11–12). Yet Venuti's engagement with Deleuze and Guattari is limited to the introduction of concepts that are neither systematically treated nor well defined. Moreover, they are mixed with ideas from the works of other authors, such as Jean-Jacques Lecercle's *The Violence of Language* (1990) and Frederic Jameson's *The Political Unconscious* (1981), without a substantial exploration of the links or compatibility between them. Such an approach is by no means conducive to reaching a satisfactory understanding of the relevance of Deleuze and Guattari's work to the problem of translation, since the complex and conceptually dense nature of their philosophy requires concepts to be carefully defined and worked through prior to use. In this respect, not only does Venuti do himself a disservice by failing to demonstrate a thorough understanding of Deleuze and Guattari's work, but he also does the reader a disservice by presenting the use of their ideas as straightforward and matter-of-fact. Indeed, as we shall see in Section 3.3.2 of the following chapter, a

careful reading of Deleuze and Guattari's work shows that the authors identify not one type of power at play in the minor–major dynamic, but two: the political power to which Venuti is drawn by his own political agenda and a form of creative potential that counterbalances it. Hence, by focusing almost exclusively on the former, when the latter does emerge, it does so in a reactionary manner, always subsidiary, defined by its attempt to resist the former and never in its own right.[9]

Also published in 1998, Venuti's introduction to a special issue of *The Translator* entitled 'Translation and Minority' (1998a) explores similar themes to *The Scandals of Translation*; however, the fact that Venuti only engages with a small subset of Deleuze and Guattari's work and does so in a relatively unstructured manner leaves his arguments open to criticism. Venuti begins by offering the following definition of minority in the first paragraph of his introduction:

> I understand 'minority' to mean a cultural or political position that is subordinate, whether the social context that so defines it is local, national or global. This position is occupied by languages and literatures that lack prestige or authority, the non-standard and the non-canonical, what is not spoken or read much by a hegemonic culture. Yet minorities also include the nations and social groups that are affiliated with these languages and literatures, the politically weak or underrepresented, the colonized and the disenfranchised, the exploited and the stigmatized. (Venuti 1998b: 135)

Given the context of the volume he is editing, the extensive scope of this definition could perhaps be excused were it not for the fact that in the following paragraph, Venuti then proceeds to talk about the "minor" use of language and "minor" cultures, risking the misleading impression that the two terms

[9] One might argue that the work of Foucault, which is also mentioned by Venuti, exhibits a greater concern for this kind of institutional power, whereas Deleuze, whose work can in some senses be viewed as an extension of Foucault's critique, was more concerned with unlocking the creative potential of what he calls *puissance* (discussed in Section 3.3.2 of the following chapter) than charting the dominance of the former.

can be used interchangeably.[10] Indeed nowhere in the text does Venuti address the distinction between the minor and minority, a point on which Deleuze and Guattari place specific emphasis: "a minor literature doesn't come from a minor language; it is rather that which a minority constructs within a major language" (1975/1986: 16). The minor, in this respect, is bound up with the realisation of creative potential, whereas minority is a political category denoting subordination as a result of power structures. The confusion is problematic, not least since the first article in the volume (Cronin 1998) begins by discussing the translation from English *into* Irish as a minority language, precisely the opposite of a becoming minor from within a major language, which in this instance might correspond to a minor practice of English by an Irish minority. Moreover, Venuti's claim that languages "often reveal their minor status through the impact that translation has made on them, measured through the volume of loan words and calque renderings from hegemonic languages" (1998b: 137) simply does not stand up to scrutiny, since what is the English language—or indeed any language for that matter, major or otherwise—if not an agglutination of loanwords that have been accumulated throughout the ages? Hence, the subtle but nonetheless significant distinction between the minor and minority, two concepts that are perhaps not so much incomparable as complementary, is lost, running the risk not just of confusion but also of fundamentally misunderstanding the more nuanced perspective obtained from a more careful reading of Deleuze and Guattari's work.

2.1.3. Instrumentalism versus Interpretation

Finally, Venuti's most recent book-length work, a collection of essays entitled *Translation Changes Everything* (2013), begins by offering a retrospective of his

[10] Venuti's use of these terms in this piece as a type of binary opposition is also criticised by Hopkinson (2003: para. 15).

earlier work published in the 1990s and provides a useful summary of his foreignising approach. Here, despite introducing new concepts from their work, serious engagement with Deleuze and Guattari is once again limited. Hence, Venuti claims that when the "discursive regime" of the receiving culture "involves a major language, such as English or French, 'major' in terms of its cultural authority or prestige in the global hierarchy of language, an experimental translation can produce a minoritizing effect", with minoritising here defined in terms of Deleuze and Guattari's concept of deterritorialisation/reterritorialisation (ibid.: 2).[11] Yet once again the reader is left without a clear understanding of these complex concepts and their relation to the problem of translation, an issue that the following chapter seeks to address. What is new, however, is the distinction drawn by Venuti between "instrumentalist" and "interpretive" modes of translation. Leaving aside the issue of whether this is an example of the "shifting of ground" criticised by Tymoczko (2000: 34), Venuti critiques translation theory's insistence on the invariant, or "unchanging essence inherent in or produced in the source text and freely accessible to the translator", which he claims characterises the approaches of Schleiermacher and more recently Berman (1999), advancing the claim that he has developed "a more rigorously conceived hermeneutic model that views translation as an interpretive act, as the inscription of one interpretive possibility among others" (Venuti 2013: 3–4). This new paradigm, which Sections 3.1 and 3.2 of the following chapter formulate in terms of the simulacrum and Deleuze's two domains of existence, the Virtual and the Actual, is in fact indicative of a shift that is taking

[11] The terms are used by Venuti to describe the effects of his "minoritizing" translation on the target language; however, as Parr's definition makes clear (Parr 2010: 69–72), the terms are highly technical and their definitions are complex insofar as they are bound up with other concepts from Deleuze's philosophy, such as lines of flight, assemblages and the rhizome. In this respect, they are not the sort of terms that can be referenced casually, without a fuller engagement with Deleuze and Guattari's work. Hopkinson has also criticised Venuti's use of deterritorialisation/reterritorialisation as part of a unidirectional "re-placement, a movement from major to minor" (2003: para. 16).

place at a much deeper level throughout Venuti's work as a whole and which is the central concern of this thesis: the shift from conceiving of translation as a problem of equivalence to conceiving of it as a problem of difference.

2.1.4. Critical Response

As noted at the start of this chapter, Venuti's work has been controversial and, on occasions, polemic. It has been widely criticised by the translation studies community and while some of the arguments made in this section have touched on such criticisms, a comprehensive treatment is beyond the scope of this thesis.[12] Let us conclude this section by noting that, in spite of all the issues identified by its critics, there is something of inherent value at the heart of Venuti's work, as acknowledged in Delabatista's judicious appraisal of *The Translator's Invisibility* to coincide with the 15th anniversary of its first publication:

> Venuti is an ambitious writer who is not afraid of raising the ethical and theoretical stakes. That may be why *The Translator's Invisibility* leaves me with this keen sense that the claims outstrip the evidence and that too many corners have been cut. But despite the many doubts and questions I have voiced, let us not forget all there is in this book that provokes thought, animates discussion and commands admiration. (2010: 133)

While Venuti's writing tends to view translation solely through the prism of political power, recognising the role of creative potential only insofar as it exists in the shadow of the former, and while, on occasions, he is all too ready to appropriate concepts from other authors (Deleuze and Guattari being a case in point) without a systematic and thorough consideration of their work, this thesis contends that one of the most valuable aspects of Venuti's work is the potential it suggests for the shift from translation as a problem of equivalence to one of difference, a shift embodied by—even if not fully articulated in—his work.

[12] The interested reader can find a comprehensive summary in Myskja (2013).

While the opening up of translation studies to a consciousness of the context in which translation as a phenomenon takes place facilitated an awareness of this difference, it was arguably Venuti—in part thanks to his concerns as a practising literary translator—who has taken the first steps in realising its potential from the perspective of the translator. Yet the descriptive nature of Venuti's research represents a limitation when it comes to addressing the issue of how to translate in this new paradigm on a practical level. As this thesis seeks to show, a more theoretical and less descriptive approach makes possible a firmer grounding of the problem and a more structured and systematic consideration of the practical issues.

2.2. Deleuze and Translation

Besides the work of Venuti, engagement with Deleuze's work in translation studies has been both limited and fragmentary, with discussions of his work largely confined to concepts such as the simulacrum and the minor, which are covered in the following chapter, together with deterritorialisation (see footnote 11, p. 29), and used to support specific arguments, as opposed to forming part of a comprehensive and structured engagement with his work. This section will begin by outlining some of the more substantial attempts, before going on to provide an introduction to Deleuze's work and identify the primary and secondary texts that have been used to develop the theoretical framework in the following chapter.

2.2.1. Previous Engagement with Deleuze in Translation Studies

Although Venuti focuses exclusively on Deleuze's work written in collaboration with Guattari, there are a number of articles by other scholars that also discuss

Deleuze's solo writings. Johnston (1992), for example, focuses on the concept of the simulacrum from Deleuze (1968/2004 and 1969/2004), beginning with a reading of Walter Benjamin's essay 'The Task of the Translator' and arguing that the "traditional view of translation as an imitation or copy of an original text in a second language proves inadequate", resting on a "falsely static view of language". In its place, Johnston proposes the idea of "translation as simulacrum [...] in the sense following the 'overturning of Platonism' elaborated by Gilles Deleuze" (ibid.: 43–8). However, the "[simulacra] of language" (ibid.: 51) discussed by Johnston by means of example are arguably better described as instances of polyglossia in which multiple languages are mixed by a given author, as opposed to examples of translation in the traditional sense of a translator producing a target text based on a source. In this respect, Johnston's paper is useful insofar as it suggests the relevance of the concept of the simulacrum to the problem of translation.

More recently, Kozin (2008) has also picked up on the idea of translation as the production of simulacra, this time from a semiotic standpoint, using a reading of Roman Jakobson and Jacques Derrida, to suggest the relevance of Deleuze's work to translation in terms of pragmatics and semiotic phenomenology. The paper also considers the concept of deterritorialisation/reterritorialisation from Deleuze's later works with Guattari. However, while Kozin concludes by claiming that the "pragmatic effects of translation as *simulacra* connect semiotic phenomenology to translation studies, encouraging specific explorations based on this method" (ibid.: 174), the complexity of his argument, which is based on the confluence of three major thinkers, each with complex and extensive bodies of work, means neither how to proceed nor the practical implications of his analysis with respect to the objectives of this thesis are immediately clear.

Another two studies worth mentioning with respect to Deleuze's earlier work, are an article by Nouss (2001), which discusses the concept of becoming, as explained in *Logic of Sense* (2004), showing how "Deleuze's concept of becoming gives us another insight in investigating the notion of translation as hybrid text and thus as a phenomenon of becoming" (ibid.: 231), and Godard (2000), who provides an interesting account of the translation of Deleuze's own work in a study of specific relevance to the translation of philosophical texts.

Another important concept that arises in previous engagement with Deleuze's work with respect to the problem of translation is the dynamic between the minor and the major, which has already been touched on in the discussion of Venuti's work above. Claramonte (2012) also picks up on this concept, considering it alongside others from Deleuze's work as part of an attempt to "pave the way toward a nomadology which will help us become nomads and immigrants in relation to our own language" (ibid.: 269). However, while the concept of nomadology is discussed in Section 3.3.2 of the following chapter, the paper, which is conceived under the umbrella of a research project on translation and political discourses (ibid.: 281), leans toward an ethical approach, which perhaps goes some way to explaining why, on a practical level, it is of limited relevance.

Finally, a short article by Hopkinson (2003) explores the potential for a more polyvalent conception of translation through a reading of Deleuze and Guattari's *A Thousand Plateaus*. Hopkinson reflects on the authors' shift from an episteme based on binaries and hierarchical thought to a looser, more pluralistic way of thinking based on the idea of multiplicity. The article closes with a brief meditation of the relevance of these considerations to the problem of intermedia translation in the visual arts but stops short of a theoretical formulation of translation in terms of Deleuze and Guattari's ideas.

From this albeit limited body of work, it is possible to conclude that a number of key ideas have already been identified for understanding the relationship between Deleuze's philosophy and translation studies. However, they are present in a fragmentary manner, scattered throughout specific articles by various authors and applied to heterogeneous areas of enquiry. Moreover, the authors of these studies tend on the whole more toward making the case for the use of Deleuze's work and suggesting how it might be used, as opposed to undertaking such an enterprise in its own right. Indeed, while the idea of simulacrum (Johnston 1992; Kozin 2008) constitutes an excellent starting point for a Deleuzean theory of translation conceived of as a problem of difference, as we shall see in the following chapter, by supplementing it with other concepts from Deleuze's earlier work, it becomes possible to better understand the relevance of Deleuze's metaphysics with respect to translation as a problem of difference and build a more robust foundation on which to develop a Deleuzean theory of translation. Likewise, while there have been a number of attempts to engage with Deleuze's later writings in collaboration with Guattari, these stop short of addressing the practicalities of implementing a Deleuzean theory of translation and leave the challenge of marrying concepts from these later texts with the metaphysical foundations derived from Deleuze's earlier works outstanding.

2.2.2. Primary and Secondary Texts

As mentioned in the discussion of Venuti's work at the start of this chapter, Deleuze's work is dense, complex and notable for its proliferation of concepts. Indeed, in *What Is Philosophy?* Deleuze and Guattari actually go so far as to define philosophy as "the art of forming, inventing and fabricating concepts"

(1994: 2). In a similar vein, Godard identifies one of the problems posed by the translation of Deleuze's work as:

> the extraordinary proliferation of neologisms that is a corollary to his understanding of philosophy as the creation of concepts. Critical here is the play of repetition and difference among Deleuze's texts in a web of intratextual echoes, the heterogeneous sense ('héterogénèse') emerging from the slow accumulation of resonances in which the repetition of terms in a continual variation between one association and another and from one book to another creates a 'plane of consistency' or 'abstract machine' of assemblage. (2000: 59)

Elsewhere, Smith and Protevi note how this play of repetition and difference has attracted "[unwarranted] claims of intentional obscurantism" (2013: para. 3). However, as Hughes points out in the specific case of the "synonyms" for problems and solutions (2009: 79), a crucial part of Deleuze's writing functions by emphasising different aspects of ideas and requiring the reader to play an active role to determine the relationships between them. This presents a considerable challenge for the purpose of this thesis as it is necessary to tame what is at first sight an extensive and unwieldy body of work in order to restrict the focus to a manageable number of texts and concepts that will necessarily lack the "heterogeneous sense" described by Godard above. Accordingly, this section will use the concepts identified in the discussion of Venuti's work and the survey of other existing literature in translation studies to trace the path through Deleuze's work followed in the next chapter, isolating the relevant aspects, presenting the key texts and, in doing so, providing the reader with a brief introduction to Deleuze's philosophy as used in this thesis.

Although, strictly speaking, Deleuze's earliest works are in fact a series of studies on other major philosophers including Nietzsche (1962/1983) and Bergson (1966/1988), in general terms his work can be divided into his metaphysical solo writings and his texts written in collaboration with Guattari, the latter notable for their "more pragmatic and empirical nature" (Protevi in Parr

2010: 84). This schema is reflected by the division between the first two research objectives outlined in the introduction to this thesis, whereby Deleuze's metaphysical writings are used to address the first objective of rethinking translation as a problem of difference and two of his later collaborative works are used to address the second objective of developing a conceptual framework whose practical application is discussed in Chapter 4.

As previously noted, there is a disjunction between Deleuze's solo texts and his work produced in collaboration with Guattari, between the metaphysical and the pragmatic.[13] This disjunction presents a significant challenge that has not yet been tackled by existing literature in translation studies and marrying these two complementary aspects of Deleuze's work in terms of their relationship to translation, a task that is explicitly addressed in the analysis of the translation examples in Chapter 4, makes it possible to provide a comprehensive Deleuzean theory of translation as a problem of difference that includes practical considerations regarding the use of language in its implementation.

Let us then consider the texts discussed in the following chapter of this thesis, beginning with the two works in which Deleuze starts to develop his philosophy on his own terms, specifically *Difference and Repetition* (1968/2004) and *Logic of Sense* (1969/2004).[14] The former, described in the *Stanford Encyclopedia of Philosophy* (Smith and Protevi 2013) as Deleuze's magnum opus, is notable for his critique of the Platonic schema of representation based on the model, the copy and the simulacra, the division of existence into two domains (the Virtual and the Actual), and the concept of the multiplicity, which form

[13] As Godard notes, Deleuze's work has been "slow to cross linguistic boundaries into English" (2000: 56) and this has meant some of his later writings with Guattari have appeared in translation before some of his major earlier works (e.g. *A Thousand Plateaus* was first published in French in 1980, with an English translation appearing in 1987, whereas *Difference and Repetition* was first published in French in 1968 but did not appear in English until 1994).

[14] To allow the reader to better follow the chronological progress of Deleuze's work and the development of his ideas, throughout this thesis, the years in references to his texts are provided in the form (XXXX/YYYY), where XXXX is the year of the original French publication and YYYY refers to the edition of the translations used for the purpose of this thesis.

an important part of the foundations of Deleuze's metaphysics and underpin much of his subsequent thought. These ideas will form the basis of the first part of the following chapter, which grounds the shift from translation as a problem of equivalence to translation as a problem of difference in Deleuze's philosophy. The chapter will show how Deleuze's ideas can be used to free translation from the constraints of the Platonic schema of representation and rethink it in terms of simulacra, before proceeding to formulate the dynamics of translation as a problem of difference in terms of the two domains of being identified above. While *Difference and Repetition* will form the primary reference for this part of the framework, another of Deleuze's major early works, *Logic of Sense* will also be referenced on account of its appendix 'The Simulacrum and Ancient Philosophy' (1969/2004: 291–316), which further elaborates on Deleuze's critique of Platonism.

The second part of the chapter will then move on to discuss Deleuze and Guattari's collaborative writings, specifically focusing on the study *Kafka: Toward a Minor Literature* (1975/1986) and *A Thousand Plateaus* (1980/2004), chosen on account of their explicit connections to the problem of literature and language. This is not to rule out the possibility of gaining other insights from readings of other major texts such as *Anti-Oedipus* (1972/1984) and *What is Philosophy?* (1991/1994)—and indeed this may perhaps constitute an interesting task for future research—but simply reflects the fact that, with their specific discussions of language, the two texts were felt the most relevant for the purpose of this thesis.

As the previous discussion of the existing literature makes clear, the concept of the minor in relation to language and literature, as introduced in the Kafka study (1975/1986) and further elaborated in the chapter 'November 20, 1923: Postulates of Linguistics' (1980/2004: 83–122), is directly relevant to

translation. The second part of the theoretical framework will thus begin by examining the concept of the minor as first discussed in the former and its further development in the latter, using the creative potential of the minor practice of language as a first step to describing a way of thinking about language that can be used by translators to emphasise difference. This will be further developed using the explicit connection in Deleuze and Guattari's work between the minor and the nomad, supplementing the reading of the aforementioned chapter with '1227: Treatise on Nomadology—The War Machine' (1980/2004: 387–467). Although the relevance is perhaps at first sight less obvious to the problem of translation, this text can nonetheless be used to ground the idea of the texture of prose that is presented in this thesis and forms the basis of the analysis in Chapter 4.

The preceding paragraphs thus chart the path to be taken through Deleuze's work and the main concepts used in the theoretical framework. It should, however, be noted that these texts have not been read in isolation and on a number of occasions, particularly with respect to Deleuze's earlier work, it has been necessary to recur to secondary sources to help contextualise and understand certain ideas. Hence, Hughes (2009) provides a clear and accessible account of the anatomy and workings of *Difference and Repetition*, while Williams (2008) provides a more challenging introduction to *Logic of Sense*. Furthermore, Patton (1996) and Martin (2010) have also been read as background material to help further understand Deleuze's work in a broader context. Finally, in terms of the problem of understanding specific concepts, Parr's *Deleuze Dictionary* (2010) has been an invaluable aid to understanding terminology on account of its ability to provide relatively concise explanations of complex concepts such as the multiplicity.

2.3. Conclusion

This chapter has examined a body of literature relevant to developing a Deleuzean theory of translation. It began by situating the work of Lawrence Venuti within translation studies, arguing that it is emblematic of the discipline's shift away from a linguistic approach to one in which a growing awareness of the context in which translation takes place gave rise to the production of new types of descriptive research. It has provided a critical examination of Venuti's work, arguing that, under an overtly political surface, a more profound transformation is taking place: the shift from translation as a problem of equivalence to a problem of difference. The first section of the chapter also discussed the engagement of Venuti's work with Deleuze, together with its limitations. The second section of the chapter then proceeded to discuss other examples of the use of Deleuze's work in translation studies, before moving on to identify the texts and concepts that will be used for the theoretical framework in Chapter 3 of this thesis, adumbrating how these will be used first to reframe translation as a problem of difference and then to develop the conceptual framework for the idea of "texture" used in the analysis in Chapter 4 and the target text in Volume 2.

Chapter 3

A Deleuzean Theory of Translation

This chapter provides an in-depth treatment of the ideas from Deleuze's work outlined in the previous chapter, examining how they can be applied to translation to form a coherent theoretical framework for literary texts. The chapter is structured in two conceptually different parts, which address the first and second research objectives of this thesis, respectively. The first part (Sections 3.1 and 3.2) begins by applying Deleuze's metaphysical philosophy as a means to ground translation as a problem of difference: Section 3.1 explores his critique of the Platonic distinction between simulacra and copies in relation to the problem of translation, while Section 3.2 formulates translation as the act of "actualising" the Problem constituted by the source text (Deleuze 1968/2004; 1969/2004). The second part of the chapter (Section 3.3) then examines the application of some of Deleuze's more pragmatic writings in collaboration with Guattari (Deleuze and Guattari 1975/1986; 1980/2004) to language and translation, focusing on the concept of the "the minor", which is used to derive the notion of the texture of language used as the basis for the practical analysis in the following chapter.

Before proceeding, however, it is worth noting that due to the conceptually dense nature of Deleuze's philosophy, in which it is often necessary to draw on supplementary concepts to provide a thorough explanation of major ideas,

and in spite of focusing on specific sections of the texts in question, this chapter itself has an unavoidable conceptual density. In part, this also reflects the way Deleuze's work functions by resonances and associations between terms that seek to create a thought process that leads readers toward the underlying concepts (Godard 2000: 59; Smith and Protevi 2013) as opposed to providing clear and concise definitions. This style of writing is closely bound up with the concepts discussed in the first two sections of this chapter, since Deleuze's writing itself functions as a sort of simulacrum, a mode of representation that is closely bound up with the Virtual existence of Ideas.

3.1. Translation as Simulacrum

The critique of representation in terms of the correspondence between an idea and its image is a fundamental aspect of Deleuze's work and is closely bound up with his aim of thinking of difference on its own terms. Indeed, as early as *Difference and Repetition* (Deleuze's first "original" work in which he begins to develop his own philosophy as opposed to working within the bounds of other philosophers' ideas), he argues that representation is characterised by what he calls "four iron collars"—identity, opposition, analogy and resemblance—and advocates the need to free ourselves from them and begin to think in terms of difference itself, as opposed to similitude (1968/2004: 154, 330). One of the clearest and most concise expositions of this idea, and one that, as we shall see, is of direct relevance to translation, is his discussion of the Platonic distinction between copies and simulacra.[15]

As part of a broader critique of Platonism, Deleuze describes the tripartite schema that grounds Platonic thought at the most fundamental level, one which

[15] An article by Johnston (1992) briefly discusses translation in similar terms based on a reading of Walter Benjamin's essay 'The Task of the Translator' (Benjamin 1996), specifically mentioning the ideas from Deleuze discussed in this section.

has perdured throughout the Western philosophical tradition for millennia.[16] The schema begins with the model, which, Deleuze argues, "is supposed to enjoy an originary superior identity"; this is followed by the copy, judged as a "good" image of the model based on criterion of resemblance; finally, there is the simulacrum, essentially regarded as an inferior copy or imitation (Deleuze 1968/2004: 154). In the case of copies, Deleuze argues that "difference is understood only in terms of the comparative play of two similitudes: the exemplary similitude of an identical original and the imitative similitude of a more or less accurate copy" (ibid.). However, seeking to tap the potential of the difference that lies at the heart of the simulacrum, Deleuze challenges the notion that these are "simply copies of copies, degraded *îcones* involving infinitely relaxed relations of resemblance", describing, in contrast, how they

> have an externalised resemblance and live on difference instead. If they produce an external effect of resemblance, this takes the form of an illusion, not an internal principle; it is itself constructed on the basis of a disparity, having interiorised the dissimilitude of its constituent series and the divergence of its points of view to the point where it shows several things or tells several stories at once. (Deleuze 1968/2004: ibid.)

The key word here is "effect": simulacra do not function through resemblance itself and are not grounded in a claim to be an accurate copy of a privileged, originary model; instead they feed on the impossibility of the existence of such a copy and the difference by which this impossibility is constituted.

Deleuze revisits this argument in greater depth in an essay entitled 'Plato and the Simulacrum', published as an appendix to *Logic of Sense* (1969/2004: 289–320). Simulacra, he explains, "[produce] an *effect* of resemblance", which is "an effect of the whole, completely external and produced by totally different means than those at work within the model" (ibid.: 295). Once again, "the simulacrum is built upon a disparity or upon a difference" and "includes the

[16] For the interested reader, the relevant ideas from Plato can be found in the *Sophist*. For a prose translation, see Plato (1993).

differential point of view; and the observer becomes part of the simulacrum itself, which is transformed and deformed by his point of view" (ibid.: 295–6). Deleuze is thus arguing for a much more dynamic mode of representation, which acknowledges both the existence of difference in the creation of simulacra and the difference created by the observer's own point of view.

There is an intuitive correspondence between this critique of the tripartite Platonic schema and the developments in the discipline of translation studies outlined in the previous chapter. In the classical approach that dominated the discipline's early years, epitomised by research such as Catford (1965), Jakobson (1959), and Vinay and Darbelnet (1958), the notion of "equivalence" between source and target texts was paramount: in terms of the Platonic schema described above, the source text served as a model to be copied by the target, whose status was judged based on the prevailing canons of equivalence, be they dynamic, formal or otherwise. However, the "cultural turn" experienced by the discipline toward the end of the 20th century heralded a shift away from this linguistic focus and equivalence-based approach, opening up a new space characterised by an emphasis on the context in which translation takes place. The study of hitherto extraneous cultural factors resulted in a growing awareness of how they condition the production and reception of translations, together with the acceptance of the source text as the site of multiple and potentially divergent interpretations. Hence, the purpose of translation was no longer the creation of copies but became instead the creation of simulacra based on the difference between two given cultural contexts (Deleuze 1968/2004: 154).

As mentioned in the analysis of Venuti's work in Section 2.1 of the previous chapter, this is precisely the shift that underpins his "foreignising" approach to translation and subsequent reformations, such as "minoritising" and "interpretive" (Venuti 1995; 1998a; 2013). By isolating and clearly articulating this

shift, it is possible to provide the basis for a more rigorously conceived theoretical framework, which will make it possible to develop the ideas present in Venuti's work in a more structured manner. Hence, to theorise translation as the production of simulacra is to lay the foundations of a theory based not on similitude but difference, an essential starting point for exploring the possibilities of a paradigm shift in which the task of the translator becomes the creation of the *effect* of resemblance described above and not the subordination of difference in the creation of "accurate" copies measured in terms of equivalence.

Instead of seeking to tame difference through the study of equivalence, the central concern of this thesis lies in empowering the translator to realise its creative potential through a more dynamic approach that is able to capture the multiple perspectives involved in the making of translations and thus tell multiple stories in the sense described above (Deleuze 1968/2004: 154). In this respect, let us conclude this section by recalling Barthes's claim that a text is "made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation" (1977: 142–8). Barthes was of course referring to the work of a single author: by composing two "creators" of a text, the act of translation serves to exponentially increase the complexity of these elements and the relations between them. Nonetheless, as the creator of simulacra, the translator's work involves understanding these relations as best they can (although their grasp will always be partial, perhaps in both senses of the word) and representing them to create an *effect* of resemblance with respect to the source text, allowing readers of the target to glimpse the multiple points of view and the different strands captured in the translation.

3.2. Source Text as Virtual Problem and Target as Actual Solution

If we are to accept the idea of translations as simulacra created by the translator, the next step is to examine the status of the source/target texts and the relationship between them in greater depth. This chapter will address these points by working through a number of key concepts from *Difference and Repetition* (Deleuze 1968/2004) based around the distinction between the two domains of existence in Deleuze's philosophy (the Virtual and the Actual) and focusing on the chapter 'Ideas and the Synthesis of Difference' (ibid.: 214–79), supplemented by the book's conclusion. The section will argue that the translation of the source text constitutes a Problem in the Virtual and the target text one of the many possible Solutions in the Actual, making the act of translation the actualisation of this Virtual Problem. This conceptualisation builds on the discussion of the simulacrum in the previous section to fully address the requirements of the first research objective of this thesis, namely providing the theoretical framework necessary to rethink translation as a problem of difference. It thus lays the foundations that underpin the theory of translation discussed in subsequent sections of this chapter and will form the basis of the conclusion to the analysis of the target text in the following chapter.

3.2.1. Source Text as Virtual Problem

Deleuze's concept of the Virtual, rooted in the philosophy of Henri Bergson (see Deleuze 1966/1988), is a continuous space of becoming, which, together with its counterpart, the Actual, constitute the two domains of existence. The Virtual can be thought of as a domain of ideal structures, removed from specific cases or instances and with the potential to engender them. Deleuze provides the

concept of colour as an example: colour, he explains, is something Virtual with the capability to become a "qualitatively distinct" colour "incarnated in different extensities" (ibid.: 306). In a similar manner, the colour green could in turn be regarded as Virtual, insofar as it too has the potential to become qualitatively distinct. Another example given by Deleuze is language as a "virtual system of reciprocal connections between 'phonemes' which is incarnated in the Actual terms and relations of diverse languages" (ibid.: 242). Colour and language thus function as systems or superstructures that permit the actualisation of specific colours and languages. It is in this sense that Deleuze is able to write of white light and even a sort of "white language": in the case of the former, colour, he explains, "is like white light which perplicates in itself the genetic elements and relations of all the colours, but is actualised in the diverse colours with their respective spaces"; white language, on the other hand, "contains in its virtuality all the phonemes and relations destined to be actualised in diverse languages and in the distinctive parts of a given language" (ibid.: 258).

How then are we to refer to these abstract systems such as colour and language? As Hughes notes, part of the difficulty in understanding Deleuze's work is the use of elaborate systems of near-synonyms. Hence, entities such as colour and language are variously referred to as Ideas, Problems, Sense and Learning (2009: 79), all of which correspond to the domain of the Virtual. Yet while Hughes is right to establish a correspondence between this series of terms, as we shall see, to describe them as exercises in synonymy risks oversimplification insofar as they are used to emphasise different aspects of the dynamic structure that lies at the heart of Virtual existence. This dynamic structure is the multiplicity.

The multiplicity, a term rooted in the work of the German mathematician Bernhard Riemann and the philosophy of Bergson (see Deleuze 1966/1988

and Roffe in Parr 2010: 181), is described by Roffe in Parr's *Deleuze Dictionary* as "arguably Deleuze's most important concept" (Roffe in Parr 2010: 181). Indeed, in many senses, the multiplicity is the essence of the force of difference and plurality that plays such an important role in Deleuze's philosophy and is crucial to his project of thinking in terms of difference. In Deleuze's own words, the multiplicity does not "designate a combination of the many and the one, but rather an organisation belonging to the many as such, which has no need whatsoever of unity in order to form a system" (Deleuze 1986: 230). Hence, according to Roffe's definition, it is the many in the full force of its potentiality, untamed by attempts at imposing unity, "a complex structure that does not reference a prior unity"; moreover, multiplicities "are not parts of a greater whole that have been fragmented, and they cannot be considered manifold expressions of a single concept or transcendent unity" (Roffe in Parr 2010: 181). Returning to our original examples from Deleuze, the multiplicity of colour is colour in its infinite potential, just as the linguistic multiplicity is the infinite potential of an ideal conceptualisation of language. The former might be conceived as the system of primary colours, whose relationships are then incarnated in individual colours, whereas the latter, as we have seen, can be conceived as the system of phonemes, whose relationships are embodied in the combinations that make up words and, at a more advanced stage, grammatical rules. Thus, we can begin to see how, in the words of Deleuze, multiplicities are "constituted by the virtual coexistence of relations between genetic or differential elements of a particular order" (1968/2004: 306).[17] These differen*t*ial multiplicities form the basis of existence in the Virtual, determining the structure at the heart of what are variously referred to by Deleuze as Ideas, Problems, Sense and Learning.

[17] Here the term differen*t*ial is not to be confused with differen*c*ial and is proper to the dynamic, continuous difference of the Virtual, in contrast to the static, discrete and "differen*c*iated" difference of the Actual, which is covered in the next part of this section.

The task then is to consider how this Virtual domain of existence relates to translation. We have previously seen how colour and language can be regarded as Virtual entities able to engender specific colours and languages. It is in a similar way that in the context of translation the source text constitutes the site from which multiple target texts can arise insofar as it forms the basis of a "sub-representative" (Deleuze 1968/2004: 241) idea from which a given translation is created. Thus, the system of potential correspondences between the differen*t*ial elements of source and target, of which there are potentially an infinite number, constitutes the Virtual multiplicity at the heart of the act of translation. In this sense, it is possible to view translation as a Problem in the Virtual, whereby the translator is tasked with the composition of a correspondence in a highly complex system of both linguistic and cultural components and the interrelationships between them (cf. Gentzler in Bassnett and Lefevere 1998: xi). Consider the following illuminating passage, in which Deleuze remarks on the process of learning a foreign language: "learning [...] a foreign language means composing the singular points of one's own [...] language with those of another shape or element" (1968/2004: 241). A similar process is involved in the translation of the source text insofar as translators are tasked with creating a composition of its elements, ranging from words and culturally-specific artefacts and concepts all the way through to whole historical contexts and dialects, with the available resources in their own languages and cultural contexts to give the source text a new existence.

3.2.2. Target Text as Actual Solution

Let us now shift our attention from source to target and consider the second domain of existence at the heart of Deleuze's philosophy, namely the Actual. The Virtual, as we have seen in the previous section is the site of what Deleuze

calls a "sub-representative problematic instance" (1968/2004: 241), a domain of continuous difference and becoming insofar as "ideas contain all the varieties of differential relations and all the distributions of singular points coexisting in diverse orders 'perplicated' in one another" (ibid.: 257). The Actual, in contrast, moves from the continuous to the discrete, to specific instances or cases of the Virtual. In the words of Deleuze:

> when the virtual content of an Idea is actualised, the varieties of relation are incarnated in distinct species while the singular points which correspond to the values of one variety are incarnated in the distinct parts characteristic of this or that species. (ibid.: 257–8)

Hence, in the Virtual domain, relationships are dynamic and full of potential ("differen*t*ial", according to Deleuze), whereas in the Actual, this potential is incarnated and the relationships become solidified or static (in Deleuzean parlance, "differen*c*iated"). In terms of the two simple examples discussed at the start of this section, the Virtual Idea of colour is "actualised" in a specific colour with a specific spatial extensity: from all the potential colours permitted by the elements and relations of the multiplicity, a specific colour is chosen and incarnated in space. In the case of language, from the Virtual system constituted by the linguistic multiplicity, a series of elements and relations are chosen to define a specific language, incarnated in its specific vocabulary and grammatical rules.

This means that while the Virtual was the domain of the ideal, of Ideas, Problems, Sense and Learning, the Actual is the domain of the specific and the concrete, of Representations, Solutions, Propositions and Knowledge. Deleuze himself provides a useful explanation of the connection between these terms while also making clear the loss inherent in moving from the Virtual to the Actual:

> representation and knowledge are modelled entirely upon propositions of consciousness which designate cases of solution, but those propositions

> by themselves give a completely inaccurate notion of the instance which engenders them as cases, and which they resolve or conclude (1968/2004: 241).

In other words, the underlying reality, the Virtual multiplicity, with its differen*t*ial relations, is always by necessity more complex, rich and dynamic than its efflorescences in the Actual. In the process of actualisation, the plenitude of the Virtual Idea–Problem, with its infinite, infinitesimally different potential Representation–Solutions, is sacrificed in the creation of a single Actual existence.

Yet is not the use of the word "representation" problematic? Did not this chapter open with a discussion of Deleuze's critique of representation? In this respect, it is necessary to clarify that what Deleuze in fact sought to overturn in his critique of Plato was the classical notion of representation grounded in the exegetic interpretation of a privileged originary model and the creation of a "faithful" copy judged in terms of resemblance. In place of this Representation-as-copy, he proposes Representation-as-simulacrum, feeding on difference to evoke an "effect" of resemblance as part of a much more dynamic and plural process of representation. By definition of its existence in the Actual, representation is, and can only ever be, partial, determined by the "relations between asymmetrical elements which direct the course of the actualisation of Ideas and determine the cases of solution for problems" (ibid.: 305). While Representation-as-copy seeks to ignore the difference inherent to this process, the key point is that Representation-as-simulacrum is acutely aware of its partial nature and the differen*t*ial relationships from which it is begotten.

It is in the sense outlined in the preceding paragraphs that a target text can thus be thought of as a Solution in the Actual to the Problem in the Virtual constituted by the translation of the source text. The act of translation forces a choice of one specific representation from the differen*t*ial continuum of the

multiplicity in a creative process grounded in an awareness that a translation is only ever one of many possible translations that can only partially capture the richness of the Virtual multiplicity. Thus, translation is no longer a problem of linguistic equivalence, seeking to provide a faithful copy of the source text in the target language, but one of the representation of the differen*t*ial relations between the source and target cultures.

To summarise, this section has sought to address the first research objective of this thesis by grounding translation as a problem of difference using Deleuze's philosophy. It has gone from translation-as-copy, conceived in terms of linguistic equivalence, to a richer framework of translation-as-simulacrum, which is able to accommodate contemporary approaches to translation as a problem of difference and which view translation primarily as a cultural matter, albeit embodied through the medium of language. Theorising translation as the act of creating a Solution in the Actual to the Problem in the Virtual posed by the translation of the source text provides a means of both accommodating the highly complex relationships between source and target texts and acknowledging the partial nature of a translation insofar as it is only one of many possible representations of the source text in the target language. Viewed thus, translation is a creative act in which the translator is responsible for the composition of linguistic and cultural elements between the source and target languages. The following section will use Deleuze's more pragmatic philosophy to develop a way of thinking about language that reflects this theoretical view of translation and can be used by the translator to represent something of these differen*t*ial relations.

3.3. Texture and Translation as the Creation of Simulacra

As has been previously observed in this thesis, Deleuze's solo work is characterised by being abstract and metaphysical, a quality that has been used in the preceding sections to address the first research objective and determine the theoretical structure for subsequent parts of the thesis. There remains, however, a gap to be bridged between the abstract ideas set out above and their application to the act of translation itself on a more practical level in terms of the conceptual framework required by the second research objective of this thesis. Accordingly, this section will work through a number of concepts from two of Deleuze's more pragmatic works written in collaboration with Guattari, specifically *Kafka: Toward a Minor Literature* (1975/1986) and *A Thousand Plateaus* (1980/2004), to introduce and develop a certain way of thinking about language that allows it to be described in terms of its "texture", a concept that will be used to bring together the ideas in this section and form the basis for the analysis in the following chapter. Texture will thus become a means to develop an approach to translation as the creation of simulacra in an attempt to reflect the differen*t*ial relations of the multiplicity that lies at the heart of the Virtual translation Problem.

Thematically, the section will focus largely on the concept of "minor language", extended via the concept of the nomad, developing the idea of texture as a product of a minor or nomadic practice of language. Structurally, it will begin with a discussion of the idea of the "minor" as introduced in the Kafka study (1975/1986), before going on to consider the concept in greater depth via a reading of the chapters 'November 20, 1923: Postulates on Linguistics' and

'1227: Treatise on Nomadology – The War Machine' from *A Thousand Plateaus* (1980/2004: 83–122, 387–467).

3.3.1. Minor Language: A First Approximation

Deleuze and Guattari's study of Kafka's work provides an initial, albeit indirect, approximation to the idea of minor language via the slightly different concept of a minor literature. The relationship between the two is explained by the authors at the start of the text in a quotation referenced earlier in Section 2.1.2 of the previous chapter: "a minor literature doesn't come from a minor language; it is rather that which a minority constructs within a major language" (1975/1986: 16). They argue that Kafka's German, as we shall see in the following paragraph, is a case in point. The authors define a minor literature in terms of three dimensions: language, politics and collective assemblage (ibid.: 18); however, for the purpose of the task in hand, this section will focus specifically on the first of these as it constitutes the locus of the creative potential explored throughout the remainder of this section.

A key point here is that minor and major languages are not conceived as two separate entities. Instead, Deleuze and Guattari emphasise the becoming minor from *within* a major language itself. This distinction between minor from without and minor from within is fundamental to their study. Indeed, in Chapter 3, the authors discuss how Kafka's prose typifies this phenomenon: it was, they argue, his particular circumstances as a Czech Jew writing in German that defined the peculiarities of the language in which he wrote. This factor is a key aspect of the status of his work as a minor literature insofar as it is exemplary of the "minor practice of major language from within" (1975/1986: 18). Deleuze and Guattari consider how "the situation of the German language in Prague—a withered vocabulary, an incorrect syntax—[contributes] to such a utilization",

citing a passage by Klaus Wagenbach that describes the peculiar characteristics of Kafka's German:

> the incorrect use of prepositions; the abuse of the pronominal; the employment of malleable verbs (such as *Giben*, which is used for the series 'put, sit, place, take away' and which thereby becomes intensive); the multiplication and succession of adverbs; the use of pain-filled connotations; the importance of the accent as a tension internal to the word; the distribution of consonants and vowels as part of an internal discordance. (ibid.: 23)

Thus, there is here a suggestion that it is possible to map the specific features that make Kafka's prose stand out as a peculiar, or "minor", usage of the German language in terms of deviations from the flat, major usage of German as a first approximation to the sort of texture mentioned in the introduction to this section.

Applying these considerations to the problem of translation, the analysis of Kafka's language suggests the potential of exploring the creation of similarly peculiar and noteworthy usages through the minor practice of the target language as a means to develop the more dynamic sort of representation described in the first two sections of this chapter. In the words of Deleuze and Guattari, such an approach would seek to

> make use of the polylingualism of one's own language, to make a minor or intensive use of it, to oppose the oppressed quality of this language to its oppressive quality, to find points of nonculture or underdevelopment, linguistic Third World zones by which language can escape. (ibid.: 26–7)

The idea is one that is touched on, albeit superficially, in various parts of Venuti's work, most notably where he advocates "drawing on materials that are not currently dominant, namely the marginal and the nonstandard, the residual and the emergent" as part of his foreignising approach (Venuti 2008: 20). The aim of the remainder of this section, however, is to provide a more rigorous formulation of the kind of minor practice that is required, clearly and systemat-

ically articulating a conceptual framework for creating and implementing these effects at the textual level.

3.3.2. Minor Language and Nomad Science

The concept of the minor and its specific relationship to language is taken up again and explored in greater depth by Deleuze and Guattari in the chapter of *A Thousand Plateaus* entitled 'November 20, 1923: Postulates of Linguistics' (1980/2004: 83–122). In contrast to the Kafka study, which deals with the slightly more complex issue of a minor literature, this text specifically focuses on language and the minor–major dynamic, both in terms of understanding the forces of power at play in this context and in suggesting the creative potential inherent to the dynamic itself. Before tackling this text, however, it is necessary to briefly consider the paradox of becoming and how this relates to minor language.

3.3.2.1. Becoming Minor: *Pouvoir* and *Puissance*

For Deleuze and Guattari, the minor practice of language is a type of becoming, at the heart of which lies a paradox of power. To better understand this assertion, let us turn briefly to one of Deleuze's earlier works, *The Logic of Sense* (1969/2004), in which he draws out the paradoxical implications of a seemingly innocent phrase such as "Alice becomes larger" to show how its utterance marks an event whereby Alice becomes at once both larger and smaller. In the words of Deleuze:

> she becomes larger than she was. By the same token, however, she becomes smaller than she is now. Certainly, she is not bigger and smaller at the same time. She is larger now; she was smaller before. But it is at the same moment that one becomes larger than one was and smaller than one becomes. (ibid.: 3)

In his elaboration of this phenomenon, Deleuze describes the "simultaneity of a becoming" that paradoxically seems to affirm "both senses or directions at the same time" (ibid.). This is the same paradox at play in the minor and major modes of language: as language becomes minor, it also affirms the major status of the container language against which it works.

It is this interplay between the major and the minor to which Deleuze and Guattari turn their attention in the chapter introduced above. The authors draw out the minor and major forces via an analysis of the linguistic theories of Noam Chomsky and William Labov, whom, they argue, represent the major and minor modes of language, respectively.[18] Thus, on the one hand, there is Chomsky and his generative grammars, asking, in the words of Deleuze and Guattari, "only that one carve from this aggregate [of language] a homogenous or standard system as a basis for abstraction or idealization, making possible a scientific study of principles" (1980/2004: 103). Such a strategy constitutes a scientific or major treatment of language, seeking to order its heterogeneity and prescribe norms and laws for its use. Thus, in any given language, there are grammars and dictionaries, as well as institutes and committees that stand behind them, that attempt to codify its uses and facilitate its standardisation and study. While it may be the case that in many instances, such artefacts are closely aligned with political power structures, such as establishments and states, the issue, as Deleuze and Guattari's remarks on "Black English" show, is considerably more subtle, since "even a linguist who studies Black English or the English of the ghettos is obliged to extract a standard system guaranteeing the constancy and homogeneity of the object under study" (ibid.).

In this case then, we can see how a colloquial subset of a major language, arguably a minor practice from within, can become standardised, and, in a certain sense, itself becomes major, since it is now possible to talk of minor

[18] The interested reader may wish to consult Chomsky (1957) and Labov (1972).

usages and deviations from this distinct subset. This is just one illustration of how the complexity and subtlety of power forces at play in Deleuze and Guattari's ideas on language mean they cannot be reduced to a crude equation of the sort major = political power.

On the other hand, however, there is Labov and his insistence on variation and heterogeneity, for whom, according to Deleuze and Guattari:

> It is the variation itself that is systematic, in the sense in which musicians say that 'the theme is the variation'. Labov sees variation as a de jure component affecting each system from within, sending it cascading or leaping on its own power and forbidding one to close it off, to make it homogenous in principle. (ibid.: 103)

As such, working against the systematic structures imposed by Chomsky's generative grammar, Deleuze and Guattari pit Labov's celebration of the variation that forever destabilises and escapes such structures. Working to undermine attempts to codify and structure language, the authors see Labov's ideas as affirming the impossibility of hermetically capturing and describing a given language, since language itself abounds with deviations and exceptions that will always escape such a system to the extent that this principle of deviation becomes itself a sort of constant. Thus, the homogenous structures of major language are constantly threatened by the heterogeneity of minor languages that work against it. As an example of such variation, Deleuze and Guattari enumerate some of the various languages that might be used by the same person during a single day:

> In the course of a single day, an individual repeatedly passes from language to language. He successively speaks as "father to son" and as a boss; to his lover, he speaks an infantilized language; while sleeping he is plunged into an oniric discourse, then abruptly returns to a professional language when the telephone rings. (1980/2004: 104)

Furthermore, they view these as de facto languages on the grounds of the infinitesimal differences of phonology, syntax and semantics that may arise be-

tween them, thus using Labov's insistence on variation as a means to overturn the sort of major linguistics epitomised by Chomsky in favour of a conceptualisation of language based instead on a "line of continuous variation running through it" (ibid.).

These are, however, not binary categorisations, but two sides of the same coin: the issue is not whether language is major or minor, but instead of how it is used:

> There are not, therefore, two kinds of languages but two possible treatments of the same language. Either the variables are treated in such a way as to extract from them constants and constant relations or in such a way as to place them in continuous variation. (ibid.: 114)

It is here that the paradox of becoming alluded to at the start of this subsection rears its head: the use of language in a minor mode—a becoming minor of language—at once reveals the homogenising effects of the structures it works against, and hence also constitutes a becoming major; conversely the practice of language in its major mode reveals a becoming minor through the infinitesimal variations that escape and defy its major codification.

At its heart, the issue is one of the duality of power that runs through much of Deleuze and Guattari's thought and is also related to the critique of representation in the earlier works discussed in the first part of this chapter. In the preliminary notes on his translation of *A Thousand Plateaus*, Brian Massumi is kind enough to draw the reader's attention to the word "power", used in his translation to denote two conceptually different words in the French, namely *pouvoir* and *puissance*.[19] The former, he explains, pertains to the Actual and is used "in a sense very close to Foucault's, as an instituted and reproducible relation of force"; whereas the latter pertains to the domain of the Virtual

[19] Although this ambiguity can be resolved by translating the latter term as "potency", an approach that is now widely accepted by scholars of Deleuze's work, the French term *puissance* is used here to avoid confusion with respect to Massumi's translation, which is used in this thesis.

and represents the creative potential referred to in Section 3.2 of this chapter, described by Massumi as a "capacity for existence" (Massumi in Deleuze and Guattari: xviii). Yet despite Massumi's acknowledgement of this distinction, his decision to render both terms as "power", largely relying on context and adding the French terms in parenthesis "where confusion might arise" (ibid.) runs the risk of, in the best case, blurring a key distinction between these two fundamental concepts, and, in the worst, of outright conflation. This distinction between *pouvoir* and *puissance* is crucial to understanding Deleuze and Guattari's conception of language in terms of the restrictive, ordering *pouvoir* of the major (Chomsky and the quest for stable and homogenising structures), and the creative *puissance* of the minor mode (Labov's insistence on incessant, heterogeneous variation).

3.3.2.2. The *Puissance* of Minor Language

The question that remains to be addressed is what does this minor practice of language, marked by the positive, creative force of *puissance*, look like and how might such a force be unlocked. We have already seen some specific examples in the discussion of Deleuze and Guattari's Kafka study in the previous section and the following chapter will provide an in-depth analysis of an attempt to put this minor use of language into practice via the translation component of this thesis. For the remainder of this chapter, however, let us attempt to further flesh out the idea of a minor language.

"It was Proust", write Deleuze and Guattari, "who said that 'masterpieces are written in a kind of foreign language"' (1980/2004: 109). Indeed, one of the hallmarks of some of the most enjoyable literary writing is the ability of authors to reinvent a language and shape from it their own (here we could cite Joyce's *Finnegans Wake* as an extreme and particularly outlandish example). Literary

language can thus be characterised by an ability to take the vast, smooth space of language and form from it a unique and unusual voice in an act that is closely bound up with, although not irreducible to, stylistics (see ibid.: 104, 108). Hence, Deleuze and Guattari write of being

> a foreigner, but in one's own tongue, not only when speaking a language other than one's own. To be bilingual, multilingual, but in one and the same language, without even a dialect or patois. To be a bastard, a half-breed, but through a purification of race. That is when style becomes a language. That is when language becomes intensive, a pure continuum of values and intensities. (ibid.)

Such an ability to reinvent language, to bring forth hitherto unseen and uncommon combinations and usages, is closely bound up with its minor practice. In the specific case of translation, the issue lies in developing the means to use language as a sort of surrogate to facilitate the introduction of aspects of the foreign culture and thus represent the differen*t*ial relations at the heart of the Virtual Problem. In this respect, it is worth pointing out that one of the most fertile sites for the translator to labour is the gap between what readers of a translation expect based on preconceived correspondences and what they meet on the page, a disruptive potential with the power to force them to actively create their own image of the source culture and not merely project it on to their own.

Venuti has expressed the problem in similar terms (2008: 237–64), drawing on the quote above as part of his limited engagement with Deleuze's work. However, as this chapter seeks to show, a more substantial engagement with Deleuze has the potential to lay the foundations for a rich and powerful framework with which to approach the problem of translation. Furthermore, in contrast to Venuti, this thesis argues that the issue is not necessarily so much about resisting a major language, since, in the end, as Deleuze and Guattari note, the nature of the major is such that it will always tend to capture and

absorb becomings minor (ibid.: 116). Instead, the importance of the minor lies in its creative potential as a means to imbue language with new expressive capabilities. It is arguably in this respect that the approach developed in this thesis differs most strongly from Venuti, whose work is grounded more in resisting the *pouvoir* of the major, as exemplified by his concept of "resistancy" (e.g. 2008: 18–19) and the political context in which he frames his work. In contrast, the focus of this thesis is on finding ways to realise the creative *puissance* of becoming minor.

3.3.2.3. The Nomad: Applied Nomad Science

This chapter has already covered a considerable range of Deleuze's work and introduced a large number of concepts. There remains, however, one final concept that is of crucial importance and acts as a confluence of many of the ideas discussed so far: the nomad. The term first appears in Deleuze's work as early as *Difference and Repetition* (1968/2004) in his critique of Platonic representation, in which he writes of how "nomadic distributions" replace the "sedentary distributions of representation" (1968/2004: 348). The term reappears in a question posed in the Kafka study with respect to minor literature:

> How many people today live in a language that is not their own? [...] This is the problem [...] how to tear a minor literature away from its own language, allowing it to challenge the language and making it follow a sober revolutionary path. How to become a *nomad* and an immigrant and a gypsy in relation to one's own language? (1975/1986: 19, emphasis added)

The concept can thus be used to link the two aspects of Deleuze's philosophy examined in this chapter, explicitly connecting the shift to viewing translations as simulacra and the *puissance* of minor language that provides the basis for a practical implementation.

Moreover, Deleuze and Guattari themselves also explicitly link the concepts of minor language and the nomad, arguing for the "existence and per-

petuation of a 'nomad' or 'minor' science" (1980/2004: 398). In this sense, for the purposes of this thesis, the nomad continues where the *puissance* of minor language leaves off: while Deleuze and Guattari's discussion of the distinction between minor and major language focuses largely on the two forces present in the becoming minor of language in terms of the relationship between the variation emphasised by *puissance* and the search for constants emphasised by *pouvoir*, their 'Treatise on Nomadology' devotes an entire chapter to discussing a science described variously as "eccentric", "nomad" and "minor" (1980/2004: 387–467). This "nomad science" will be used to provide a framework for the realisation of the *puissance* described in the previous sections based on the notion of the texture of prose that applies the principles of this nomad (or minor) science to language.

The question thus arises of just what is meant by the nomad in Deleuze and Guattari's work. Essentially, it is a spatial or territorial conceptualisation of the idea of difference and continuous variation that lies at the heart of Deleuze's philosophy, arising in contradistinction to the sedentary: while sedentary societies are permanent settlements, a centre for the formation of state power and its unifying force, nomadic societies are in a state of continuous movement. In the former, it is journeys that are subordinated to the points between which travellers displace, whereas for the latter, it is the journeys themselves, or movement, that takes priority:

> the water point is reached only in order to be left behind; every point is a relay and exists only as a relay. A path is always between two points, but the in-between has taken on all the consistency and enjoys both an autonomy and a direction of its own. The life of the nomad is the intermezzo. (1980/2004: 419)

In addition to typifying the continuous becoming central to Deleuze's philosophy and thus providing a spatial and territorial means to understand his thought, the nomad can also be applied to the minor and major modes of

language. Thus, sedentary space, "striated, by walls, enclosures, and roads between enclosures" reflects the structures and constants that typify the major mode of language, in contradistinction to nomadic space, which "is smooth, marked only by 'traits' that are effaced and displaced with the trajectory" (ibid.: 420), reflecting the pure and continuous variation of the minor.

Deleuze and Guattari's 'Treatise on Nomadology' is long and contains many ideas; however, the main principles of the nomad science are neatly summarised toward the start. They are listed below, introduced via a quotation from the text and discussed briefly in terms of their connection to minor language (unless otherwise stated, all quotes are taken from ibid.: 398–9):

(i) Flux: "[nomad science] uses a hydraulic model, rather than being a theory of solids treating fluids as a special case". This point determines how we are to conceive of language in terms of the minor and major modes discussed in this section. Hence, language is not to be conceived as the search for constants and stable structures, which Deleuze and Guattari attribute to the work of Chomsky, but rather we must emphasise the "line of continuous variation running through it" (ibid.: 104): language as inherently unstable and incessantly changing.

(ii) Heterogeneity: "the model in question is one of becoming and heterogeneity, as opposed to the stable, the eternal, the identical, the constant". In terms of language, this principle relates to the elements of which it is constituted, emphasising heterogeneity over uniformity and standardisation. More specifically, while the previous principle is based on theorising language in terms of variation as opposed to constants, this principle emphasises the use of a wide range of elements such as vocabulary and syntactic structures, less in terms of their relation to a "standard" major language, which would risk falling back to thinking of difference in terms

of similitude, or the lack thereof, but in terms of the internal continuum of difference present in their combination. The "becoming" of which the authors write is a direct consequence of the presence of this heterogeneity, which works to effect change on language and its powers of expression.

(iii) Pliability: "the difference between a *smooth* (vectorial, projective, or topological) space and a *striated* (metric) space". This principle relates to the agency of the translator to work with language. Instead of a rigid structure, language is viewed as a smooth, pliable surface, a sort of *carte blanche* to be worked by the translator for their own specific end, allowing them to obtain a certain degree of freedom from the striations constituted by major linguistic norms, such as grammar, conventions of use and reader expectations.

(iv) Problematicity: "the model is problematic, rather than theorematic". This principle implies viewing language as a tool that can be developed for solving specific tasks or problems. The macro problem is that of the composition faced by the translator in the process of actualising the Virtual Problem posed by the translation of the source text; however, the text itself may also contain many micro problems, such as dialects, that require the development of specific languages. Hence, instead of a solution conforming to prescribed linguistic structures, the writer-translator is encouraged to experiment and create a unique language, as a bespoke tool to solve specific problems related to the translation of the source text.

Together, these four principles constitute the basis of a way of thinking about language that forms the second part of the Deleuzean theory of translation developed in this thesis and used in the translation examined in the analysis in the following chapter. The principles extend the minor–major modes of thinking about language with concrete considerations regarding its conceptualisation

and use. Let us then end this section by briefly considering how these principles come together to determine the concept of the texture of prose.

3.4. Texture

The concept of texture developed in this thesis provides a visual and tactile metaphor to bring together the most important points of the discussion of Deleuze's philosophy in this chapter and forms the cornerstone of the conceptual framework used for the analysis of the translation in the following chapter. The concept is partly inspired by Venuti's critique of fluency and the translator's invisibility, as well as the concomitant idea of a form of homogeneous prose that must be as flat as possible to create easily digestible and thus saleable books (see the discussion in Section 2.1.1 of Chapter 2 of this thesis). However, unlike Venuti's concept of foreignising translation, which would appear to be "minoritising" only insofar as it works against the power structures that determine the major mode of language, the texture proposed by this thesis is defined not in terms of its "resistance" to this ordering power but in terms of providing the translator with a conceptual framework to realise the creative potential of the minor, thus emphasising translation as a creative and not an ethico-political activity (cf. Venuti 2008: 19).[20]

The concept of texture is developed in the following chapter of this thesis in terms of three dimensions of a text, term chosen as part of a visual metaphor based on the geometry of the plane. Under this schema, the simplest dimension (lexical) can be thought of as corresponding to points, the second (syntax) to lines, and the third (voice) to areas. Hence, in a similar way to the examples provided in Figure 3.1, the text can thus be conceived of as a three-dimensional

[20] Recall Massumi's comparison of *pouvoir* with Foucault's "instituted and reproducible relation of force" in contrast to the creative potential of *puissance* (Deleuze and Guattari 1980/2004: xviii).

surface whose texture is determined in terms of these dimensions. The goal of the analysis in the following chapter is to use this three-dimensional schema, together with the concepts from Deleuze's work discussed in this chapter to explore ways in which the translator can sculpt the surface in such a way that the reader will "rub up against" or become aware of this texture. The analysis will seek to explore how this makes it possible to capture the differential relations of the multiplicity that constitutes the Virtual translation Problem, incorporating the differential point of view described by Deleuze in his discussion of the simulacrum (1980/2004: 295–6) and create the effect of equivalence discussed in Sections 3.1 and 3.2 of this chapter. This framework thus seeks to allow the translator to create a text that encourages a more active reading process with the potential to be "transformed and deformed by [the reader's] point of view" (ibid.).

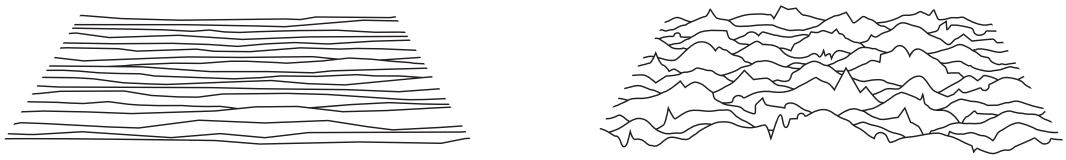

Figure 3.1: A visual representation of two extremes of texture

Before concluding this section, let us briefly consider how the four principles of the applied nomad science of language discussed above relate to texture as a minor practice of language. The first, flux, insofar as it concerns the mutability of language, is a precondition for texture: viewing language as unstable and changeable, not static, it acknowledges its innate potential to assume different forms and textures. This precondition is closely related to the third principle of pliability, which emphasises the translator's role in shaping the language of the target text. In this respect, let us recall that pliability concerns the difference between a smooth and striated space (Deleuze and

Guattari 1980/2004: 399). Striations, as Bonata and Protevi explain, "[result] from stratification, the overcoding, centralization, hierarchization, binarization and segmentation of the free movements of signs, particles, bodies, territories, spaces, and so on" (2006: 151–2). In terms of texture, the effects of the major mode of language result in striations that determine a rigid, brittle and highly structured surface and restrict the pliability of language. Attaining a degree of freedom from such striations by emphasising the variation of language instead of its constants and structures (see the discussion in Section 3.2 of this chapter) is consonant with viewing language as a smooth surface that can be moulded and shaped in different ways to create the sort of texture proposed in this thesis. In terms of the third principle, heterogeneity, the ability to attain a degree of freedom from the striations of the major mode of language makes it possible to increase the heterogeneity of the text in terms of the three dimensions mentioned above, resulting in a more textured surface. Hence, heterogeneity provides a means to create features that escape from the striated and more planar surface of a homogenising major use of language. This is exemplified in the visual representations in Figure 3.1, in which the first example has a flatter and more homogenous surface and in which the striations of the major mode of language are represented by straight lines. Finally, in terms of the fourth principle, the approach is problematic insofar as the translator must pay specific attention to the individual circumstances in which language is used, using these to fashion solutions or tools to address the specific translation problems that occur in localised areas of the surface of a given text.

It is in the sense outlined above that the concept of texture seeks to provide the translator with the means to embody the creative *puissance* at the heart of the minor mode of language and capture the complex differential relations of the Problem in the Virtual constituted by the translation. The concept is

further developed in the practical analysis in the following chapter; however, for now, let us summarise by stating that, in terms of the texture-based approach developed in this chapter, a significant part of the translator's craft lies in finding the form of texture appropriate for the text in question based on the texture of the source text and the aims and objectives for the translation, working the smooth, pliable space identified above and forming from it the contours and textures of a minor practice of language to create the effect of resemblance described at the start of this chapter: translation judged not as a copy based on narrow cannons of equivalence, but as a dynamic simulacrum judged by its ability to simulate the source text and culture through the texture of prose in the target text.

3.5. Conclusion

This chapter has examined the relevance of Deleuze's work to translation, considering a number of key concepts from his philosophy. Despite the breadth and depth of Deleuze's work, the chapter has attempted to provide as systematic and in-depth a reading as possible, starting at the metaphysical level to address the first research objective of this thesis, namely providing a theoretical framework to conceive of translation as a problem of difference, before considering the issue at the level of language and the text itself, addressing the second research objective to provide a conceptual framework for translation as a problem of difference through the texture of prose, a concept that brings together the discussion of Deleuze and Guattari's work in a three-dimensional model.

The chapter began by using Deleuze's critique of representation as a starting point to address the first research objective and theorise in Deleuzean terms the shift from translation as a "faithful" copy of a model, judged on criteria of

equivalence, to translation as simulacra, whereby the target text seeks to create an effect of resemblance, capturing the differential relations involved in its production. This formed the basis of a more in-depth analysis using Deleuze's distinction between the Virtual and the Actual, arguing that the translation of the source text forms a Problem in the Virtual, grounded in the multiplicity of potential correspondences between the elements of the source text and the target language. The act of translation "actualises" this problem by creating a specific solution in the domain of the Actual, capturing or differen*c*iating one specific instance of the differen*t*ial relationship between source and target via the medium of the target language. This provides a way of rethinking translation beyond the narrow correspondence constituted by equivalence, opening up a much more dynamic space characterised by the possibility of multiple translations and richer ways of representing the source text and culture. The implications of this reframing were then examined, developing a way of thinking about language via Deleuze and Guattari's concept of minor language and identifying the dynamic at play between the structuring force and constants of the major and the variation and heterogeneity of the minor based on the interplay of two forms of power, *pouvoir* and *puissance*. These concepts were used to address the second research objective by developing the idea of a minor practice of language via the four principles of Deleuze and Guattari's nomad science, emphasising the creative potential of translation and outlining the idea of the texture of prose in terms of three dimensions (lexical, syntactic and voice), which will form the basis for the practical analysis in the following chapter.

Chapter 4

Texture in Three Dimensions

This chapter sets out to address the third research objective of this thesis by analysing some of the ways in which texture is present in the target text, showing how the problems that arise in the translation of the source text give rise to techniques and considerations that can inform and shape the theory of translation developed in the previous chapter. It will begin by defining the scope and limitations of the analysis and reviewing the concept of texture as introduced in Section 3.4 of the previous chapter. It will then proceed to examine the presence of texture in the target text as a minor practice of language in terms of the three dimensions described in the previous chapter (lexical, syntactic and voice) and the principles of flux, heterogeneity, pliability and problematicity. In terms of the lexical dimension, it will first consider the heterogeneity resulting from the presence of exogenous vocabulary via the retention of terms from the source language in the target text, and secondly the creation of heterogeneity using endogenous vocabulary through broad and varied usage of the target language. In terms of syntax, it will look at the use of contractions and phrase structure. Finally, in terms of voice areas, it will examine heterogeneity by considering the presence of different voice areas in the source text and how these might be replicated in the target. The analysis of these three dimensions will seek

to show how the aspects of the translation discussed in this chapter apply the four principles of the minor nomad science that were used to define texture in Section 3.4 of the previous chapter. Finally, the chapter will conclude by examining how this texture relates to the schema developed in the first part of the previous chapter, discussing how the target text constitutes a Solution in the Actual to the Virtual translation Problem, arguing that this Solution—one of many possible Solutions—is based on the "effect" of resemblance as discussed in Sections 3.1 and 3.2 of the previous chapter and is able to capture the differential relations of the multiplicity that constitutes the Virtual Problem.

As made clear in the introduction to this thesis, this research is experimental, both in terms of its method and outcomes. Accordingly, the focus of this chapter is on exploring the potential of the ideas from Deleuze's work discussed in the previous chapter from the perspective of the translator via an extended translation exercise. Working with a translation of this length has a number of advantages: it makes it possible to consider techniques that can be used sparingly throughout the text; it provides sufficient space for techniques that are reliant on their repeated usage; and, finally, it provides sufficient scope to consider the different areas of the text constituted by character and narrative voices. It should also be noted that the techniques advocated in this chapter are not necessarily new; rather, the emphasis is on their use as part of a coherent approach to translation based on Deleuze's philosophy and their cumulative effect across the text in terms of the three dimensions mentioned above to increase awareness of texture and the differential relations of the Virtual translation Problem.

Another point that must be clear is that this approach relies on the willingness of the reader to engage with the text, and thus their understanding and acceptance of the approach used for the translation. This issue of the reader is

not explicitly addressed in this chapter, since, as mentioned above, the emphasis is on the translator and exploring the practical applications of the theoretical considerations discussed in the previous chapter. However, it is worth noting that in a published version of the translation, a translator's introduction would be required at the start of the text, setting out the rationale of the approach, its aims and how the translation seeks to achieve them, providing a highly condensed and simplified summary of the main arguments in this thesis.

Before beginning the analysis, however, let us briefly review the idea of texture from the previous chapter. Recall that the concept of texture was used to synthesise Deleuze and Guattari's ideas regarding the minor practice of language and the minor/nomad science as discussed in Section 3.3 of the previous chapter. It was argued that the creation of texture in the target text constitutes a minor practice of language based on variation that can be understood in terms of the four principles of Deleuze and Guattari's nomad science:

(i) Flux: language as unstable and changing (e.g. the capacity of words to change meaning based on usage).

(ii) Heterogeneity: language as composed of many different elements (e.g. the presence of a wide range of vocabulary or different syntactic structures).

(iii) Pliability: language that can be shaped by the translator (e.g. creating a specific subset of the language to represent dialect).

(iv) Problematicity: Language used to develop tools to address specific problems (e.g. the use of free indirect discourse to solve the problem of combining multiple points of view).

The analysis will show how these four principles can be used to create texture in the target text as stimulus to encourage a more active reading process, capturing

the differential relations involved in the translation process and thus encouraging the reader to construct their own image of the source text and its culture along the lines of Deleuze's comments regarding how the simulacrum "includes the differential point of view; and the observer becomes part of the simulacrum itself, which is transformed and deformed by his point of view" (1969/2004: 295–6). Recall also that the term dimension was chosen to permit a visual metaphor that makes it possible to think of language as a three-dimensional geometric surface: points can be thought of as the simplest unit (lexical); lines as slightly more complex combinations of words (syntactic); and areas as distinct sections of prose that form parts of the surface of the overall work (voice).[21]

4.1. Lexicon

This section analyses lexicon, or words, as the first and most basic dimension of texture, focusing on two specific aspects of the translation: the presence of exogenous vocabulary from the source language in the target text as a means to capture specific cultural elements, or realia, from the source culture; and internal difference within the target language itself in terms of the variety of endogenous vocabulary that is employed. Supported by specific examples from the target text, the analysis will show how these two aspects relate to the four principles of texture described above and capture the differential relations of the translation Problem, helping create stimuli to encourage a more active reading process.

[21] The referencing in this chapter refers to the line numbers of the respective texts and uses the abbreviations ST and TT for the source and target text, respectively.

4.1.1. Exogenous Vocabulary

From the outset of the translation, it became clear that the source text contained a number of significant specific cultural elements that lack a corresponding term in the target language. A decision was thus taken at an early stage in the work to address this problem by compiling a short glossary of words from the source language that lack a corresponding term in the target for inclusion at the end of the target text. This option was chosen above other strategies such as explication and footnotes since, as this section seeks to show, it provides an opportunity to create texture in the target text through the inclusion of exogenous vocabulary. Glossary words are marked in the target text using an asterisk for the convenience of the reader.

The selection criteria used for the terms in the glossary was words denoting specific cultural elements that would be unfamiliar to the reader, with no neat one-to-one correspondence in the target language and judged to be of significance based on personal experience and knowledge of the target culture in the specific context of the source text. Table 4.1 supplements the final definitions provided at the end of the target text in Volume 2 of this thesis (p. 361–2) with more detailed information regarding the choice of terms, their definition and etymological information where appropriate.

Let us consider how the inclusion of these exogenous terms via the glossary relates to the four principles of texture. In terms of flux, the approach views language as inherently unstable and thus able to accept the introduction of new terms and the redefinition others, allowing the translator to take advantage of the principle of pliability to shape the target language to address the specific problem of culturally specific artefacts. Instead of seeking to conform to existing patterns of usage (e.g. the existing definition of *bolero* in *OED*), the translator is encouraged to actively intervene in the lexicon of the target language by modify-

Term & Line nos (ST/TT)	Observations
Araucania, Auca: *1125/931, 1392/1136, 1649/1341, 5648/4936, 5745/5023*	Although *Araucanian* is defined in *OED* as "a member of the Mapuche Indian people of central Chile and Argentina", the two terms are nonetheless included here to provide the reader with concise definitions since they may be unfamiliar with the terms or find them confusing. Note the Quechan origin of *Auca* (*RAE*), from which the term *Araucania* is possibly derived (Galdames 1941: 6).
bolero: *834/702, 906/760, 1603/1304, 1998/1629, 3224/2638, 5204/4551, 5375/4691, 5399/4712, 5579/4880*	Although the term is defined in *OED* as a "lively Spanish dance", the boleros referenced in Rivera's work belong to a different tradition and are more in keeping with the *RAE* definition of the term as a slow song with melancholy lyrics, originally from Cuba and popular in the Caribbean. Hence, the term is redefined in the glossary to address this issue. (See also *cueca*, *cumbia*, *merengue*.)
boliche: *5103/4466, 5383/4699, 5436/4741*	Defined in *DUECh* as a modest and small establishment selling food and drink, a *boliche* is neither a bar nor a restaurant. It is hard to think of an analogue in British culture; moreover, to do so would risk projecting this culturally specific concept onto a specific concept in the target text. (See also *peña*.)
cacerolazo: *3549*/2900*	Defined in *DUECh* as a form of popular protest using pots and pans, *cacerolazos* were particularly significant as a sign of resistance around the time of the dictatorship.
cazuela: *5405/4718, 5585/4885*	A traditional watery broth made with vegetables including potatoes and corn, and normally including a cut of meat, such as a chicken leg.
chilomba: *1236/3735*	Portmanteau term (Chile + Colombia) used by the author to refer to marijuana of Chilean–Colombian origin (see *chilombiano* in *DUECh*).
cueca: *12/19, 1129/934, 1441/1177, 1601/1303, 3162*/2586*	Defined in *OED* in extremely general terms as a "South American dance", the glossary entry provides the reader with more specific information to reflect the cultural importance of the *cueca* as Chile's national dance. (See also *bolero*, *cumbia*, *merengue*.)
cumbia: *2328/1906*	A lively, popular genre of Latin American music. Unlike *bolero*, *cueca* and *merengue*, the term is not present in *OED*. As such, a definition is required to ensure consistency with the approach used for other genres of music. (See also *bolero*, *cueca*, *merengue*.)
huemul: *2510/2057, 2531/2073*	Defined in *OED* as "a small Andean deer of the species Hippocamelus bicolor or H. antisensis, having the antlers simply forked". The term is of Mapuche origin (*DUECh*). Believed to be unique to Chile (although it is also present in southern Argentina), the huemul was included in Chile's coat of arms (Amunátegui 1810: 591–2). *OED* prefers the spelling "guemul" although the original spelling is retained in the interest of heterogeneity. Of Mapuche origin (*RAE*).

Term & Line nos (ST/TT)	Observations
malón: *5744/5022*	Described in *DUECh* as a Mapuche term for a surprise raid into Spanish territory to obtain resources during the time of conquest. See Sagredo Baeza (2014: 70) for further historical context. Instead of simply translating the term as "raid" the glossary entry is used to provide the reader with additional information.
Mapuche: *1122/928, 3342/2730, 5978/5212*	The reader is referred to the definition under *Araucania, Auca*.
maté: *3768/3347*	Defined in *OED* as "a bitter infusion made from maté leaves, drunk as a stimulant for its high caffeine content", the description is extended in the glossary to reflect the importance of drinking maté as a social activity in Chile. Accent added to avoid confusion regarding pronunciation.
merengue: *1454/1186, 1468/1197*	Defined in *OED* as "an energetic kind of dance music originating in the Dominican Republic but also popular in other parts of the Caribbean and elsewhere". The definition has been elaborated on slightly in keeping with the approach for the other musical genres. (See also *bolero*, *cueca*, *cumbia*).
patético: *4556/4000*	Slang term used by the author to refer to adherents to the Frente Patriótico Manuel Rodríguez, a militant far-left organisation active at the time of the coup and behind an assassination attempt on General Pinochet in 1986 (see Verdugo and Hertz 1991).
peña: *2014/1643, 2022/1649*	Described in *DUECh* as a "rustic establishment serving food and drink, where folk music can be heard and people can dance". Again, as with *boliche*, it is hard to think of an Anglophone analogue. (See also *boliche*.)
picador: *3862/3176*	Reference to the Spanish bullfighting tradition, defined in *OED* as "a person mounted on horseback who goads the bull with a lance, aiming to pierce the neck muscles in order to reduce its strength". The definition is included in the glossary as it may be unfamiliar to readers.
pisco: *2858*/2335*	Although the term does not occur until Part 3 of the source text, it is inserted into Part 2 of the target to support the conceptualisation of the term "liquor" (see Table 4.3). From the Quechua *pishku* (*RAE*).
sopaipilla: *3768/3347*	A type of savoury snack made from mashed gourd that is popular in Chile and dates back to colonial times. See the description of traditional Chilean food in Sagredo Baeza (2014: 88). The term is included due to its untranslatability and as an opportunity to provide additional information to the reader.

Table 4.1: Glossary words (*OED* = *Oxford English Dictionary*, online ed.; *RAE* = *Real Academic Española*, online ed.; *DUECh* = *Diccionario de uso del español en Chile*, 2010 printed ed.; * Term introduced in the target text)

ing patterns of usage and definitions (e.g. *bolero* and *huemul*), and adding terms (e.g. *cumbia*), primarily with a view to communicating additional information about the source culture in the target text.

In terms of heterogeneity, the exogenous vocabulary represents a form of lexical heterogeneity in the target text, with the presence of these words helping increase the spread of the language used by introducing a spectrum of difference that ranges from the linguistic border areas of words that already have some degree of acceptance in the target language (e.g. *bolero* and *picador*), all the way through to terms that are entirely foreign to it (e.g. *malón* and *sopaipilla*). Furthermore, as the etymological information included in Table 4.1 shows, beneath the surface of the subset of words that make up the glossary, there is a further layer of internal difference with respect to the Spanish language as used in Chile. Hence, glossary entries range from *picador*, rooted in the Spanish bullfighting tradition, through terms from indigenous South American languages such as Mapudungun (e.g. *malón* and *huemul*) and Quechua (e.g. *Auca* and *pisco*), all the way to slang terms such as *chilomba* and *patético*, arising from modern colloquial usage in Chile. While this internal heterogeneity will likely remain hidden to all but specialist readers, since the etymological information is not included in the glossary itself, it is nonetheless illustrative of a further level of internal difference present within this small subset of vocabulary embedded in the target text.

The texture created by the glossary in the source text is also supplemented by the retention of Spanish-language titles such as *Señor* and *Señora* (e.g. ST: 2037; TT: 1662)[22] and the retention of Spanish-language words in street and place names (cf. "Avenida La Paz" from the target text with "La Paz Avenue" [ST: 1103; TT: 914]), leaving it up to the reader to deduce the links between the

[22] Note that as part of this approach to titles, a decision was taken to simplify *Don* and *Doña* to *Señor* and *Señora* to avoid the risk of confusion arising from two words that perform what is essentially the same function (e.g. ST: 4581; TT: 4026).

Source	Target
"Well," dijo, "and how?" (425)	"Well," he began in his best English, "and how?" (358)
"Ou Ye'a. Remate... Remate... " (431)	"Oh yeah." mumbled the charlatan in clumsy English. "Auck-shun... Auck-shun..." (364)

Table 4.2: Signalling the use of English in the target text

source and target culture. Finally, as shown in the examples in Table 4.2, there are a number of occasions in which the use of English by certain characters in the source text is signalled in the target. While, this may not at first sight appear to be an instance of exogenous vocabulary in the target text, it nonetheless fulfils this function in an indirect manner by signalling to the reader the presence of exogenous vocabulary in the source and, hence, at the same time the target text's status as a translation. Moreover, there is arguably a semantic component to such usage, since the use of English in the exchange between the devil and the charlatan in chapter three of the novel, for example, could be interpreted as signalling the presence of external influence in Chile's affairs in the run up to the coup d'état.[23]

The ultimate purpose of the texture produced by the presence of endogenous vocabulary is to contribute to creating the effect of resemblance that characterises the simulacrum, heightening readers' awareness of the source culture via definitions that encourage them to actively conceptualise it. Hence, while on an individual basis, the definitions provided by the glossary may appear to suggest fixed or static meanings, it should be noted that there are cases in which they serve to highlight how the meaning of words are contingent to their context and may need redefined in certain circumstances (e.g. *bolero*). Furthermore, considered cumulatively, over the course of the text as a whole,

[23] US involvement in the coup is now well documented (Kornbluh 2003).

this additional information about the source culture provides stimulus to allow readers to conceptualise it and build up their own image. It is in this sense that the presence of exogenous vocabulary in the target text helps reflect the differential relations between cultural elements in the Virtual translation Problem while also acknowledging the observer's role as part of the simulacrum.

4.1.2. Endogenous Vocabulary

Let us now consider two further examples of texture at the lexical level, this time focusing on the use of vocabulary that is endogenous to the target language itself. To do so, two techniques will be considered: (i) Conceptualising Terms, which seek to use unusual translations to prompt the reader into defining or redefining terms during the process of reading, and thus conceptualising content based on the context in which terms are used; and (ii) Ostentatious Vocabulary, which seeks to increase lexical variety in the target text through the inclusion of obscure and unusual elements of vocabulary. It should be noted that while both aspects are examples of Venuti's general idea of "drawing on materials that are not currently dominant, namely the marginal and the nonstandard, the residual and the emergent" (2008: 20), they are discussed here in a more structured manner as specific techniques used to implement the Deleuzean theoretical framework developed in this thesis.

4.1.2.1. Conceptualising Terms

The idea behind so-called conceptualising terms is rooted in Deleuze and Guattari's claim that

> a minor, or revolutionary literature begins by expressing itself and doesn't conceptualize until afterward [...] when a form is broken, one must reconstruct the content that will necessarily be part of a rupture in the order of things". (1975/1986: 28)

Hence, the usual process, which moves from content to expression, insofar as "content is presented in a given form of the content" and "one must find, discover, or see the form of expression that goes with it" (ibid), is reversed: instead, we begin with the expression and conceptualise the content. The intention of conceptualising terms is thus to replicate this process on a lexical level in the target text through the use of unexpected translations and terms that lack clearly defined semantic content in a given context. The translation seeks to use the ambiguity of conceptualising terms to stimulate a process of reflection that attempts to fill this semantic gap by moving from form to content and conceptualising meaning in the way outlined above. In the target text, the technique works based on a selection of specific terms, which, instead of forming a series of neat one-to-one source–target correspondences, introduces disjunctions or lexical puzzles that are to be resolved by the reader.

As the examples of conceptualising terms in Table 4.3 suggests, while the glossary is used to represent specific aspects of the source culture, the use of this technique is better suited for more general terms where there is sufficient context to allow their conceptualisation and also for the replication of wordplays that may be present in the source. It should be noted that in more complex cases (e.g. "scheme" and "plumper") this process of conceptualisation works cumulatively, through the repeated occurrence of the term throughout the text as a whole, whereas in more straightforward cases (e.g. "chestnut" and "black kiss") the effect is confined to one of a small number of specific instances.

One of the more complex and most significant examples of this approach in the target text, on account of its repeated presence throughout Part 2 of the novel, is the use of the term "scheme" to refer to the poor housing estates, or *poblaciones*, on the outskirts of Santiago. The term "scheme", an abbreviation of "housing scheme", is a colloquial Scottish term, defined in *OED* as "a

Source	Target	Observations
beso negro (1291)	black kiss (1059)	Literal translation of *beso negro* (cf. "rimming" as a more "standard" translation) to prompt conceptualisation of a sex act.
canutos (249)	canutites (215)	Calque of "canutos", which when read in conjunction with the footnote prompts conceptualisation of protestant faith in Chile (see Velis-Meza 2011: 22).
castaño (4953)	chestnut (4333)	Prompt conceptualisation of the colour of Marta's hair.
Cortex de Queda (5554)	Cerebral curfew (4860)	Play on *toque de queda* (curfew) to prompt conceptualisation of the psychological effects of repression of free thought during dictatorship.
febrero (3752)	late-February + end of summer (3083)	For readers in the northern hemisphere, the disjunction between the date and the season requires them to conceptualise the seasons in the southern hemisphere
gorda, la (831)	plumper, the *(697)*	Used throughout the novel to prompt conceptualisation of the grotesque character *la gorda*.
Lenguali (1484)	Linguali (1210)	Portmanteau of *lengua* (tongue via the Latinate English term "lingual") and Mercali (scale used to measure earthquake) to prompt conceptualisation of oral sex + orgasm + earthquake.
patos malos (4252)	rogues (3749)	Archaic term whose generality allows sufficient scope to conceptualise the petty criminals of the housing schemes in the social-realist thread of the novel.
población/pobla (4366)	scheme (3845)	Used throughout Part 2 of the novel to prompt conceptualisation of the *poblaciones* (poor housing estates inhabited by the characters in the social-realist thread of the novel).
pradera (152)	prairie (133)	Geographical reference, probably to the large flat plain in central Chile (see Sagredo Baeza: 88). Possibly used as a synecdoche for the Chilean nation.
trago (2857)	liquor (2334)	Term from US English to prompt conceptualisation of alcoholic drinks in Chilean culture by suggesting new application of term to a context in which liquor primarily relates to drinks such as wine and *pisco* (a grape brandy regarded as Chile's national spirit).

Table 4.3: Conceptualising terms in the target text

housing development on the outskirts of a city, usually in a deprived area; a council estate". The translation plays on the marginality of this term based on one of two cases. In the first case, which is relatively straightforward, the reader is unfamiliar with the term and hence it will create a semantic gap for conceptualisation along the lines described above. In the second case, where the reader is already familiar with this use of the word, the translation relies on the novelty of its use in the context of Chile to create a discordance that prompts the re-conceptualisation of the word. In both cases, the surrounding context—in this case the descriptions of the schemes and the activities that take place there—is important in supporting the conceptualisation of the term. What makes this example significant is the role played by the *poblaciones* in Part 2 of the novel as a setting for much of the action involving Nicomedes and Farfán, thus providing ample context for the process of conceptualisation to take place over a series of repetitions of the term.[24]

Another major example of the use of conceptualising terms in the target text is the term "plumper" as a translation for one of the main characters in the politco-grotesque thread of the book. Here the translation of what, at first sight, appears to be a relatively straightforward name (*la gorda*) is in fact highly complicated because of the morphology of the Spanish language and the lack of gender markers for nouns in English. The noun *gorda*, which is formed from the Spanish adjective for fat (*gordo*) with the female gender marker "a" is a composition of two concepts: fat and female. However, to render the term as "the fat lady" risks introducing a concept of "ladyness" that would be contrary to the crude nature of the character and descriptions of events in the grotesque thread of the novel, which at times verge on the pornographic; similarly, a term such as "fatty", which is gender neutral in English, risks the

[24] In Section 4.3 of this chapter, we will also see how this process of conceptualisation is linked to character and narrative voice areas.

loss of the gender component. These considerations led to the choice of the term "plumper", which is bound up with fetishistic sexual practices and thus fits the grotesque and sexualised personification of the motherland in the source text. Here, as in the previous example, the conceptualisation process works with ample context to support the conceptualisation of the character as a grotesque and allegorical representation of the Chilean *matria* (nation), most notably in the author's allegorical representations of Chile's national history (Chapter 5) and the plumper's incestuous relationship with the minotaur (Chapter 16).

Less complex examples of conceptualising terms include the following: "chestnut", a literal translation yielding a poetic adjective that prompts the reader to imagine the appearance of one of the main characters via the colour of her hair; "rogues", whose light archaism and generality leaves ample room to conceptualise the petty criminals that inhabit the housing schemes; and "liquor", a term from US English used widely throughout the text to refer to alcohol, whose slangy feel and connotations with urban subcultures, such as hip-hop, are consonant with the situations in which the word appears in the novel, while the incongruity of a culture in which liquor refers to wine and *pisco* aims to leaves space for the (re)conceptualisation of the term in the context of the target text.

It should be noted here that the focus is once again on the cumulative effect of these conceptualising terms throughout the text as a whole, using elements from a patchwork of different Englishes, encompassing elements taken from dialects and country variants such as British and American English, as well as neologisms inspired by the author's use of the source language. While it may be the case that the reader may not necessarily be able to connect with all the terms, explaining the approach to readers in the translator's introduction can go some way to ameliorating this problem, helping ensure that the cumulative effect

of conceptualising terms as prompts to actively conceptualise elements of the source text emphasises the differential relationships present in the multiplicity at the heart of the translation Problem.

In terms of the principles by which texture is defined, conceptualising terms adopt a problematic view by seeking to develop a specific form of expression to address the problem of more general aspects of the source culture and encourage the reader to think about its relationship to the target. They do so by using the flux and pliability of language, seeking to capitalise on its mutability and the translator's ability to create specific instances whereby the reader's point of view shapes and deforms the meaning of the translation simulacra. Finally, the technique also serves to introduce a significant stratum of internal heterogeneity into the language used in the target text through the endogenous vocabulary of unexpected translations (e.g. "scheme" and "the plumper") and neologisms (e.g. "canutites" and "linguali").

4.1.2.2. Ostentatious Vocabulary

The second technique used to create lexical texture in the target text through the endogenous vocabulary of the target language is the use of ostentatious vocabulary. The technique seeks to make use of infrequently used or literary vocabulary to enrich the lexicon of the target text, particularly when such vocabulary forms part of the source text and there is common ancestry between the source and target languages, as is the case with Latinate words in Spanish and English. Most readers of translated literature will be familiar with the sensation of encountering new vocabulary in their own language while reading a translation. From personal experience, working in a combination such as Spanish and English, this would often appear to be a case of the translator rediscovering sediments of language left behind by historic events that have

shaped the development of the source and target languages, which, even if they have not evolved in parallel, nonetheless share significant evolutionary influences. This technique aims to use such instances to expand the range of endogenous vocabulary used in the target text, drawing on the type of shared ancestry mentioned above, reinforced by the translator's own range of vocabulary to introduce new or unusual words to readers.

As the examples listed in Table 4.4 show, there may only be a small number of instances when ostentatious terms can be used: in the first case, the use of literal translations for words with shared etymology (e.g. *torvo* and *overo*) may only arise occasionally, if at all; in the second, it is left to the translator to judge when ostentatious vocabulary may be used in other circumstances. This means that there is a certain element of serendipity involved in the use of this technique, whereby words may "suggest themselves" to the translator in certain contexts. The technique is also highly contingent on the language employed by the author in the source text, since if the author's range of vocabulary is limited, it may be inappropriate for the translator to use a disproportionately large range in the target text. However, in the case of Rivera's novel, the breadth of vocabulary and literary nature of the text lend themselves well to such an approach insofar as readers can reasonably expect to find obscure words arising in both the source and target texts.

An important aspect for consideration when using this technique is differences between the usage of the terms between the source and target languages. In this respect, there are two issues of which the translator must be aware. The first, and perhaps most important, is the presence of false cognates between the two languages, which have the potential to introduce undesirable shifts in meaning. Such shifts may range from the wholly erroneous and unacceptable (e.g. the classic Spanish–English false cognate of *embarazada* translated

Source	Target
*austral** (5979)	austral (5213)
*ergo*** (185)	ergo (163)
granate (3835)	claret (3154)
insensato (3857)	asinine (3420)
*ipso facto*** (1533)	ipso facto (1247)
*marasmo** (3266)	marasmum (2669)
*overo** (6260)	overo (5432)
*torvo** (5143)	torvid (4499)
*turbio** (355)	turbid (302)

* Latinate terms with shared ancestry per *OED*.
** These terms may be regarded as either exogenous or endogenous to the target language: the former, in the sense that the terms are Latin words; the latter (the interpretation of this thesis), in the sense that they are well established in the target language (according to *OED* the terms date back to the 16th century).

Table 4.4: Ostentatious vocabulary in the target text

as "embarrassed" instead of "pregnant"), all the way through to more subtle shifts in which the degree of difference may be small, verging on negligible. This is arguably the case with the example of *ipso facto* in the table, where there is a slight discrepancy between the *RAE* definition ("por el hecho mismo, inmediatamente, en el acto"), which explicitly mentions "immediately", and the *OED* definition ("by that very fact; by the fact itself"); hence, the former would appear to explicitly include the temporal succession of events, whereas the latter refers merely to factual succession. The second issue relates to differing patterns of usage in the source and target language. By means of example, based on personal experience, the word *turbio* is relatively more common in Chile than the usage of the word "turbid" in English ("cloudy" or "murky" perhaps being more common translations), whereas *torvo*, would appear to be equally rare in Chilean Spanish and much more a product of the author's range of vocabulary.

Relating these terms to texture, the use of ostentatious vocabulary seeks to address the problem of endogenous lexical range in the target text. In doing so, it takes advantage of the flux of language over time insofar as terms enter a language and then fall into disuse, leaving behind sediments that can be used by the translator to create endogenous heterogeneity in the lexical dimension of the target text. There is also an element of pliability involved insofar as the translator is helping to shape current patterns of usage by making use of infrequently used terms. However, it is worth noting that while the other two examples of lexical texture (the presence of creating exogenous vocabulary and conceptualising terms) have a strong semantic component, with the ability to add extra meaning by providing stimulus to help the reader build up an image of the source culture, this is not the case with ostentatious vocabulary. Instead, the emphasis is on preserving the internal difference of the source text and helping signal the target text's status as a translation by transpassing elements of the author's lexical range in the source text into the target. In this sense, despite lacking or having a weaker semantic component, the use of ostentatious vocabulary nonetheless aims to represent the differential relations at the heart of the translation simulacrum by suggesting to the reader linguistic kinship and differences between the source and target language.

4.2. Syntax

The second dimension of texture to be considered in the analysis of the target text is syntax, which works not in terms of words themselves, but in terms of the structures used to form phases from them. This section considers elements of syntactic texture that are present in the source text and recreated in the target as part of the Deleuzean theory developed in this thesis. Before beginning the analysis, however, it is worth recalling the pressures, both internal and

external, that are often faced by translators that tend to result in the flattening of syntactic texture in the act of translation.[25] Internally, there is, perhaps largely on a subconscious level, a compulsion to create a text that reads seamlessly; in this respect, the process of drafting and redrafting a translation may often entail working to systematically suppress and efface any syntactic irregularities and quirks that may have been present in the source text so as to produce a translation worthy of the accolade of "reading like it was written in the target language". Externally, this compulsion is compounded by expectations on the receiving end, whereby many publishers, editors and reviewers expect fluent, easily digestible and ultimately saleable books, restricting room for the kind of syntactic experiments and texture that are present in many literary source texts. In this respect, syntactic irregularities in the target text seem equally likely, if not more so, to be attributed to a lack of skill on the part of the translator than the author's creativity in terms of syntax.[26]

Syntactic texture reflects the flux inherent to language: over time, patterns of usage come and go and syntactic structures are modified, imbuing languages with a latent potential for syntactic heterogeneity that is often used by authors in literary writing. The translation approach developed in this thesis seeks to replicate these effects in the target text by considering how the translator can use the pliability of the target language to ensure the range of syntactic structures captures, albeit partially, the heterogeneity present in the source text. In a similar way to the lexical dimension of texture discussed in the previous section, the presence of syntactic texture can help readers think more

[25] The phenomenon of fluency has been well documented in translation studies by Venuti (2008: 13–20) and Cronin (2003: 134–5). For a more specific example in a Latin American context, see Munday's comments on the restructuring of Alejandro Carpentier's prose in Hariet de Onis' translation of *Los Pasos Perdidos* (*The Lost Steps*, 1956), breaking up and considerably reducing the length of the original paragraphs, "simplifying the cohesive patterns and making the text much easier for the reader to digest" (2008: 80).

[26] An interesting example in this respect is discussed by Parks (2014: 10–11), where a source text by D.H. Lawrence is judged by readers to be a translation on account of its stylistic peculiarities.

critically about the text they are reading and thus its status as a translation. However, it is also worth noting that texture appears to be weaker in this dimension: while lexical heterogeneity, as we have seen in the case of the glossary and conceptualising terms, can be used as a means to stimulate readers to reflect on the differences between the source and target cultural contexts, this potential is much reduced when working in the dimension of syntax. In the examples discussed in this section, we shall see how syntactic texture is limited to replicating the differential relations internal to the source text by recreating its syntactic diversity, notwithstanding the fact that frustrating expectations of fluency, per the comments in the previous paragraph, has the potential to remind the reader that the translation simulacrum is based on an effect of resemblance and not resemblance itself.

The syntactic dimension of texture is relevant in the translation of Rivera's novel insofar as the author's prose contains a number of important syntactic features, including contractions, phrase structure and mismatched verb conjugations. As an example, let us consider the use of syntactic structures as part of colloquial language. A significant proportion of the dialogue in the novel occurs in colloquial voices used to represent dialect and informal register, largely in exchanges between the characters that inhabit the spaces in the social-realist thread of the novel, but also, on some notable occasions, in the politico-grotesque thread. In terms of the source text, three syntactic structures characterise colloquial speech: the first, the use of contractions, is limited, reflecting the fact that this feature is comparatively rarer in the Spanish language than in English; the second is the presence of the verb inflections *ái* and *ís*, corresponding to the colloquial second person singular subject pronoun *vos* used in informal spoken dialect in Chile; thirdly, there are mismatched verb conjugations whereby colloquial Chilean Spanish occasionally uses the first-person

Phrase	Line no.
Contractions	
m'hijito	546
ven p'áca	721
no tengo ná	2703
venga pacá	3721
n'a m'hija	4843
aí/ís Verb inflections	
estaí	282
sabís	593
querís	698
vos te creís	1282
no huevís	3639
no seai iluso	4104
si vos le ofrecís mierda	4108
tenís	4121
vai	4128
Mismatched verb conjugations	
putas que soy inteligente	4097
vos soy	4119

Table 4.5: Three features of syntactic texture in colloquial speech in the source text

singular conjugation of the verb *ser* (to be) with the second person singular subject pronoun in informal and intimate situations, such as conversations in dialect between close friends. Specific examples of these features in the source text are provided in Table 4.5.

It should be noted that unlike the case of texture in the lexical dimension, where a word-for-word correspondence between source and target text is often possible (e.g. Tables 4.1, 4.3 and 4.4), the added complexity of the syntactic dimension will often rule out the possibility of side-by-side comparison. Although there are large-scale structural elements, such as paragraph breaks and

Phrase	Line no.
how d'you like it now	262
y'know	502
d'you	1316
what the hell's going on	1357
d'you	2071
c'mon then	2990
c'me 'ere	3056

Table 4.6: The use of contractions in the target text

sentences, which, generally speaking, are relatively trivial to carry over from source to target language, it is not always possible to treat small-scale syntactic structures using side-by-side comparisons. This point is particularly relevant when one syntactic feature is compensated using another, such as the use of contractions to compensate for the verb inflections in Table 4.5, where the nature of such compensation means that this may not necessarily occur at the same point in the text.

Instinctively, when translating into English, the translator might first seek to solve the problem of colloquial register in the lexical dimension, borrowing slang vocabulary from a specific dialect or patois. However, the intensive use of such a technique risks transposing the characters' identities onto pre-existing archetypes in the target culture and "localising" both characters and dialogue. By means of example, in the translation, the term "ain't" as a variation of "is not" is largely avoided due to its connotations with US English. In contrast to this more lexical approach, the approach used in the target text has attempted to maintain the lexicon of colloquial speech relatively neutral, using, for example, cuss-words such as "damn", which are common across many variants of the English language, and relying primarily on syntax, specifically contractions, to replicate the colloquial register of the source text (examples are provided in

Phrase	Line no.
Damn you's smart	3617
You's got to set yourself up a business	3620
You's gonna be rich	3646
You's gonna pay me back	3650

Table 4.7: Mismatched verb constructions in dialogue between Farfán and Rucio (ST: 4095–135)

Table 4.6). The fact that contractions are more widely used in the target text reflects their usage to compensate for the relatively weak morphology of English with respect to Spanish, specifically in terms of the verb inflections identified above. In this respect it is worth noting that while the amalgamation of these two syntactic features from the source text constitutes a loss of heterogeneity in syntactic texture, this is compensated by the increased frequency of the former.

Finally, in terms of the third feature identified in Table 4.5 (mismatched verb conjugations), which only arises on one specific occasion in the source text, the examples in Table 4.7 show how these have been replicated in the target text by using the third person singular of the verb "to be" with the second person singular subject pronoun, a structure used in some informal dialects of English in a similar way to the *tú/vos soy* construction in the source text, consciously avoiding the construction "ain't" in light of the concerns about localising dialogue above.

The colloquial syntactic patterns in the examples considered above are important insofar as they communicate certain aspects of the characters' personalities or socio-economic circumstances: while contractions are used to communicate informality, the use of mismatched verb conjugations, which occurs in the context of a conversation between Farfán and Cárdenas, when the former is trying to persuade the latter to become part of his distribution network, is bound up with the criminal underworld that forms an important

Phrase	Line no.
a los cuatro y como de veinte	301
escudriñando zorra afuera, Chile adentro	799
se acercó doña	2042
en lo que haya sido que estuviera trabajando	2163
que entrar no se podía	5763

Table 4.8: The creative use of syntax in the source text

part of the social-realist thread of the novel. This shows how the syntactic texture in the target text can help capture the internal difference that is present in the source text from different patterns of speech.

The examples discussed above show the use of syntactic texture for what is arguably a functional purpose. There are, however, other occasions in the source text when syntactic texture performs a purely stylistic role. In this respect, the examples in Table 4.8 show instances in which the author of the source text has used the pliability of the source language to rhetorical or stylistic ends. While the subject of stylistics and phrase structure is one that could be discussed at some length, this thesis does not have the scope to embark upon a comparative analysis of the syntactic structures of the source and target language. Instead, the examples in the table are limited to showing the presence of variations in phrase structure as an example of syntactic texture in the source text, while Table 4.9 shows how this texture is also present in the target.

Insofar as these examples are purely stylistic, they are of relatively limited interest in terms of translation as simulacrum: while they nonetheless serve to ensure a fuller representation of the narrator's voice, preserving syntactic texture and avoiding the problem of syntax flattening mentioned at the beginning of this section, their power in terms of creating the effect of resemblance desired of the translation simulacrum is limited. Hence, as mentioned previously in

Phrase	Line no.
others were those that awaited his eyes	40
from whence	845
he knows not what time, he knows not when, he knows not with whom	3328
this one he could not recollect	3423
fools we are not	5078

Table 4.9: Creative phrase structure in the target text

this section, the contribution of syntactic texture is based on the ability to create a simulacrum that represents the internal difference of the source text, with the potential of syntax in terms of the differential point of view limited to creating a sufficient degree of texture so as to defy expectations of fluency and stimulate reflection on the target text's status as a translation. The question thus arises, and is briefly raised in the conclusion to this thesis, as to whether there are more creative ways of using syntactic texture that might strengthen the role of the observer, or reader, in the translation simulacrum, and whether these might become clear from the translation of a different text. However, as we shall see in the following section, an awareness of syntactic texture is nonetheless important insofar as the three dimensions of texture discussed in this thesis are not to be viewed as isolated aspects but form part of a complex and interwoven whole.

4.3. Voice

The third and final dimension in which texture will be examined in this chapter is that of voice. Recall that in the geometric analogy of texture in Section 3.4 of the previous chapter, just as lines are made up of points, the syntactic structures in the second dimension of the text (phrases) also contain elements of the

first dimension (words); similarly, just as areas are defined by the contours of lines, so too is the third dimension (voice) defined in terms of elements of the second (syntactic) and, by implication, the first (lexical). The issue thus arises of how we are to define these areas that exist on the surface of the text. In this respect, the discussion of Deleuze and Guattari's distinction between the emphasis on constants and variation from Section 3.3 of the previous chapter is instructive. Recall the quote discussed in Section 3.3.2 regarding the various types of "languages" that might be used by a given person in a given day:

> In the course of a single day, an individual repeatedly passes from language to language. He successively speaks as "father to son" and as a boss; to his lover, he speaks an infantilized language; while sleeping he is plunged into an oniric discourse, then abruptly returns to a professional language when the telephone rings. (1980/2004: 104)

The objection, which is both anticipated and addressed by Deleuze and Guattari, that these are not "de facto" languages is, for the present purpose, unimportant: it matters not whether these variations are called languages, dialects, sub-languages or any other term that might be coined to describe them, what matters is the "continuous line of variation" running through them, or rather the differences that set each apart from the other (ibid). For the purpose of this section, these different "languages" will be referred to as "voice areas", defined as blocks of prose written in the different language variants that constitute the different voices of the narrator and characters throughout the source text, primarily distinguished in terms of the other two dimensions of lexicon and syntax.

In terms of the four principles that determine texture, the flux of language is apparent in the "line of continuous variation" (ibid) that makes it possible to form the different voice areas, or rather the inherent capacity of language to be reinvented and redefined to suit specific needs in terms of narrative and character voices. Hence, the translation entails fashioning different voice areas,

moulding and shaping them to fit the profiles and personalities of individual characters and distinct parts of the narration based on the flux that makes this possible and on the principle of pliability that allows the translator to actively shape and form the voice areas. The end result of the process for both author and translator alike is the presence of a number of different voice areas throughout the text: a patchwork of heterogeneous zones on its surface that reflect a diversity of voices and whose contours are determined by the specific lexical and syntactic choices made in their creation. Under this approach, language is not viewed in terms of a prescriptive or theorematic model (Deleuze and Guattari: 1980/2004: 399), in which solutions are prescribed for specific problems, but the translator is encouraged to use it creatively and develop specific tools to address specific problems of expression, as shown by the examples considered in this section.

With respect to the overall effect in terms of the translation simulacrum, the situation is similar to the previous two dimensions discussed in this chapter insofar as voice areas have the potential to serve two functions in the target text: firstly, they help preserve the complexity of the differential relations of the Virtual translation Problem by reflecting internal difference within the source text; secondly, the texture they create can stimulate reflection by the reader and encourage them to play a more active role in building up an image of the source text and culture based on the creative use of language by the translator.

The presence of voice areas is of particular relevance in Rivera's novel, which contains a large number of different areas for different characters and narrative voices, as well as different techniques used to incorporate them into the text. This makes the problem for the translator twofold: first, identifying these voice areas, and second, recreating them in the target text. Let us now consider some specific examples, focusing on character voice areas, narrative

voice areas and the use of free indirect discourse to represent multiple points of view and combine multiple voice areas in a single passage of text.

4.3.1. Direct Speech and Character Voice Areas

In the most obvious cases, a literary text such as a novel will contain a number of syntactic markers like line breaks and quotation marks that delimit transitions between the voice areas of individual characters and the narrator. These markers make the task of identifying the boundaries of different areas relatively straightforward and allow the translator to focus instead on recreating the voices of individual characters. In this respect, in a similar way to how an author might try to "enter into" or "get inside" the minds of their characters (e.g. Morley 2007: 166–68), it can be instructive to try to understand the personality traits that determine their voices and stylistic identities, even imagining them speaking in English to build up an idea of how they might express themselves in different situations.

By means of example, as the extracts from the minotaur's speech in Table 4.10 show, the aggressive and despotic traits of the character are manifest in both the lexical and syntactic dimensions of the target text through the use of cuss-words, most notably the appendage "dammit", which becomes almost a form of punctuating his sentences, and the use of contractions, resulting in a

Target	Source
enough of your criticisms, dammit (1883)	*se acabó la crítica, mierda* (2305)
go to hell (2110)	*váyase a la punta del cerro* (2579)
I told that idiot to shut his mouth before I burst his skull (3049)	*cállese le dije al huevon antes que le vuele los sesos* (3712)
c'me 'ere dammit (3056)	*venga pacá* (3721)
hard-headed son of a bitch (3220)	*duro de cabeza el conche su madre* (3917)

Table 4.10: Phrases showing features of the minotaur's voice area

Target	Source
you guys unload the gear (3521)	*ustedes descargan la mercadería* (3681)
you's smart pal (3635)	*vos soy muy capaz huevón* (4119)
I'll pick up the tab (3718)	*yo pago* (4215)
there must be something big going down (4607)	*estos andan en la pesada* (5274)
the gear's to be stashed underground (4664)	*la merca me la ponen bajo tierra* (5342)
we lay low or shit hits the fan (4668)	*nos sumergimos o nos vuelen la raja* (5347)
It's nothing, my friend, just a hunch (4730)	*Nada mi amigo. Puras intuiciones.* (5423)

Table 4.11: Phrases from Farfán's voice area

way of speaking that is notable for its bluntness, crudity and aggression. These features seek to replicate the features that define areas of the minotaur's voice in the source text (e.g. the pronunciation of *señor* as *iñor* and contractions such as *pacá* for *para acá*), contributing to the author's depiction of the minotaur as coarse and barbaric.

In another example, the speech of Farfán, the neighbourhood drug dealer in the social-realist thread of the novel, is characterised by his links with the criminal underworld and the air of intrigue that surrounds his persona. Hence, like in the example above, his speech is also colloquial, yet this time wily, without the latent aggression that characterises the minotaur. The examples in Table 4.11 show how an effort has been made to give the character's speech a slangy, colloquial feel, often using purposefully vague phrases that allude obliquely to illicit activities.

The examples discussed above refer to general traits that determine the voice areas of specific characters throughout the novel as a whole, although it is also important to note that localised voice areas may arise at specific points in the text, whereby the speech of the characters takes on particular

linguistic features depending on specific contexts.[27] One of the most interesting examples of this phenomenon can be found in the speech given by the plumper in Chapter 5 (ST: 1381–433; TT: 1128–69), which mixes histrionic political rhetoric and features of archaic language. In practical terms, the most striking feature of this voice area is the use of the second person plural pronoun *Vosotros* and the corresponding *áis/éis* inflections, a feature that is all the more noteworthy because the second person plural is not commonly used in Chilean Spanish. The resulting connotations are of the archaic language of Spain, Chile's former colonial master. The features of this voice area are recreated in the target text by drawing on the archaic subject pronoun "ye", which was historically used in the English language for the second person plural. Yet once again, we come up against the problem of the relatively poor morphology of English with respect to the verb inflections available in Spanish (previously mentioned in Section 4.2 of this chapter): limiting the voice area in the target text to the use of "ye" would render it less visible in the target, with a concomitant loss of texture. To overcome this obstacle, the translation invents an archaic-sounding verb inflection based on the archaic third person singular inflection "eth". Examples of this archaic speech are shown in Table 4.12.

One of the reasons this example is so significant is that the irregularity of the resulting texture in the target text has the potential to stimulate reflection on the purpose of these archaic speech patterns, which are quite clearly an "effect" of resemblance created by the translator. By seeking to replicate the archaic speech of Old-Europe in contrast to modern practices of the English language,

[27] In this respect, it should be noted that such localised voice areas are here analysed as discrete categories, whereas the complexity of characters' personalities means that such difference may prove in practice to be continuous. The issue is very much one of granulometry, whereby one approach can emphasise the "line of continuous variation" throughout a character's language (Deleuze and Guattari: 1980/2004: 104) by focusing on extremely small changes in voice areas and emphasising more subtle differences, whereas the other, used here to facilitate analysis, focuses on large-scale changes, defining a small number of discrete areas with significant distinguishing features.

Target	Source
it was not ye (1128)	*no eráis vosotros* (1382)
here lieth your illusions (1130)	*aquí yacen vuestras ilusiones* (1383)
my grandchildren will ne'er forgive ye (1140)	*mis nietos no los perdonan* (1396)
if ye do nothing more (1141)	*si no hacéis más* (1399)
ye lapseth into social sodomy (1143)	*qué habéis caído en la social sodomía* (1400)
here I standeth before ye (1156)	*yo aquí* (1424)
to stitch what cometh undone (1162)	*para coser lo descocido* (1425)
I standeth before ye to announce (1163)	*vengo para anunciar* (1426)

Table 4.12: Archaic speech using the Spanish second person plural

the translation has the potential to evoke a pre-colonial era, hence representing a differential point of view that ultimately seeks to hint at the genesis of Chile as a modern nation and its historic subordination to Spain as a colony. In this respect, it is interesting to note how the reader's cultural background may serve to transform the translation simulacrum, since their relationship to the English language will determine how they perceive this speech. It is not unreasonable to conjecture that for readers from outside the United Kingdom (and indeed for some within), the language may have a more direct inference to colonialism, since these patterns of speech may also represent the language of a former colonial power.

4.3.2. Narrator Voice Areas

In addition to character voice areas, the source text also contains different areas for the narrator's voice. However, in contrast to character voice areas, such areas are not normally demarcated using direct speech, with transitions instead signalled by structural elements of the text, such as chapters and the empty lines used by the author for switching between the different threads of the narration. It is nonetheless interesting to note that the source text does contain one instance

in which direct quotation is used to signal different narrative voice areas. The example in question occurs in Chapter 0, when quotation marks are used to distinguish between the narrator's voice in the present work and extracts from one of the author's earlier short stories, 'Malagueña' (Rivera Vicencio 2010), an earlier sketch of the novel's protagonist, Flaco Nicomedes. In this instance, direct quotes from the narrative of this earlier story are interspersed with a metatextual commentary given by the current narrative voice. It is worth noting that this is an exceptional case insofar as it only occurs at one point in the novel. Nonetheless, it is indicative of the often complex texture of Rivera's prose and the fact that a source text can contain multiple narrative voice areas. While these different voice areas may be made explicit in this case, both by the presence of quotation marks and the fact that one of the areas clearly corresponds to another published work, it suggests the translator must be attentive to localised narrative voice areas occurring at different points in the novel.

By means of example, consider the narrator's voice in Chapter 2, which gives the impression of a voice-over narrating events in a historical prologue at the start of a film. As the examples in Table 4.13 show, the repeated use of the first-person plural serves to create a certain intimacy between the narrator and the reader, drawing the latter in to the narrative and giving the impression of the narrator's personal involvement with events as a means to indicate the author's position in the source culture. This voice area is not present elsewhere in the text, where the narrator adopts the conventional third person singular point of view, which creates a greater distance between the narrator and events. In this instance, the role of the translation is relatively straightforward insofar as it is limited to transferring this point of view over into the target text; however, it is nonetheless indicative of the differential relations and points of view involved

Target	Source
we played an equal part (147)	*la pusimos por partes iguales* (167)
and that's to say nothing of us (152)	*qué decir de nosotros* (173)
we ended up the same (161)	*terminamos iguales* (183)
it wasn't easy for the devil to penetrate our hearts (171)	*no llegó fácil a nuestros corazones* (195)
when we still thought he was playing with words (178)	*cuando creímos que seguía jugando con las palabras* (204)
with Bieckert he reached our hearts (185)	*al corazón nos llegó con Bieckert* (212)

Table 4.13: Narrative use of the second person plural by the narrator in Chapter 2

in the translation, capturing the relationship between the narrator and the source culture.

Another example is the localised narrator voice area that occurs in Chapter 13, when the character of Farfán is first introduced. Here the character voice area of Farfán discussed above is complemented by a distinctive narrative voice area that also alludes to the character's illicit activities. As the examples in Table 4.11 show, the narrative has a fluid, colloquial feel that reflects the language of the characters of the schemes, important insofar as it helps provide the context for the conceptualisation of this term (recall the term "scheme" was one of the conceptualising terms that appeared in Table 4.3 in Section 4.1.2). Lexical choices, such as "weed", "tabs" and "snitches" evoke the criminal underworld to which Farfán and his organisation belong, together with allusive phrases such as "cutting directly to the chase" and the use of the passive voice in "tabs were already being kept" that hint at illicit activities.

As both these examples show, the fact that the narrator's voice can change throughout the course of a text requires the translator to pay careful attention to this issue, especially given that such changes can be subtle. This awareness in turn helps the translator preserve the texture of the narrative voice areas in the

Target	Source
running weed (3443)	*movía marihuana* (3886)
leaving snitches gasping for breath (3444)	*dejaba boqueando a los delatores tendidos en la calle* (3888)
getting with loose girls (3456)	*una mujer vaga* (3904)
tabs were already being kept (3463)	*ya se controlaba* (3911)
cutting directly to the source (3476)	*conseguía en flete* (3924)

Table 4.14: The narrative voice area used to introduce Farfán

source text, an important part of preserving internal difference, and which can also be used to remind the reader of the translation's status as a simulacrum and capture the position of the translation with respect to the source culture.

4.3.3. Free Indirect Discourse

Finally, there is the presence of free indirect discourse, a complex technique used by the author to interweave different voice areas as part of a single block of text, resulting in many small, but intensive changes in perspective that can give a section of prose an almost jagged texture as it shifts repeatedly between different voices. The biggest challenge in this respect is the unweaving of this block of text, separating out the different voice areas and reconstituting them in the target, mixing voices in a similar way.

Consider, for example, the following extract from a longer passage in Chapter 14, which mixes disjointed fragments of a conversation between Nicomedes and Marta with the latter's thoughts and the voice of a radio presenter:

> *...ya voy, aguántate, te estay poniendo maricón, no debió haberle dicho, espérame un rato, un pueblo orgulloso de su pasado, de las heroicas gestas, de sus soldados, respetuoso de la lay, el orden y el derecho, apaga esa huevá, bueno, o cámbiala, no hay más, son todas la misma, hace rato que la estoy cambiando, apágala entonces Flaco, el civil, el paisano no sabe, no sueña el enorme orgullo...* (ST: 4752–8)

> ...I'm coming, hold on, don't be a little wimp, she shouldn't have told him, wait a minute, people proud of their past, of heroic deeds, of their soldiers, law abiding, law and order, turn that crap off will you, or change the channel, there's nothing else, they're all the same, I've been trying to find something for ages, switch it off then Flaco, the civilian, the countryman, knows nothing, he dreams not of the great glory... (TT: 4166–71)

Four distinct voice areas can be identified in this extract: the speech uttered by Marta as she scolds Nicomedes ("I'm coming, hold on, don't be a little wimp ... wait a minute ... turn that crap off will you, or change the channel ... switch it off then Flaco"); the narrator's description of Marta's internal feelings of remorse ("she shouldn't have told him"); Nicomedes' responses to Marta ("there's nothing else, they're all the same, I've been trying to find something for ages"); and finally, the propagandistic discourse of the radio presenter ("people proud of their past, of heroic deeds, of their soldiers, law abiding, law and order ... the civilian, the countryman, knows nothing, he dreams not of the great glory").

A similar technique is also used in Chapter 6 (ST: 1791–1804; TT: 1456–65), where fragments from adverts playing on the radio are mixed in the course of a single passage to give an effect of confusion. Here the brand names "Armac" and "Resplandor" have been retained to remind the reader of the source culture. Also notable is the term "Forget-me-sí" which recreates the pun on *Parque del Olvido* (literally "Park of Forgetting", from *Parque del Recuerdo*, or "Park of Remembrance") based on the flower name "forget-me-not" and the Spanish word for yes (*sí*). The intention is that this exogenous vocabulary can be used to signal the target text's status as a translation.

4.3.4. Voice Areas and Texture

This final section of this chapter has explored the importance of the third dimension of texture constituted by the areas of the text corresponding to the

different voices of the characters and narrators while also noting that the three dimensions cannot be conceived of independently, but must be regarded as a complex combination of lexical and syntactic elements and voices that define texture in three dimensions. It has explored some of the different ways in which different voice areas are present in the source text in terms of the structural elements used to demarcate them. In the case of character voice areas, which are normally bounded by the use of direct speech, the section has sought to show how an understanding of the personality traits of individual characters can help shape the language used by the translator based on lexical and syntactic choices. In the case of narrative voice areas, it has shown how the narrator's voice can change throughout the course of a given text, stressing the importance of reflecting such changes in the translation. Finally, it has considered the more complex case of free indirect discourse, in which various voices are interwoven into the narrative in the course of a single passage, highlighting the difficulty of unpicking the different voices and reconstituting the free indirect discourse in the target text.

Another important aim of this section has been to show how texture at voice level plays an important role in capturing the differential relations at the heart of the Virtual translation Problem. The translator's awareness of the various voice areas constituted by the multiple narrative and character viewpoints interwoven in the source text to create a single coherent whole is essential to prevent them being "flattened out" or "smoothed over" and thus to represent in the target text the different voices and worldviews present in the source. As in the previous sections of this chapter, which dealt with the lexical and syntactic dimensions of texture, the texture created by the presence of voice areas contributes to the translation simulacrum in two ways. Firstly, it builds the heterogeneous patchwork of voice areas in to the fabric of the target text,

representing the complex system of internal difference that is present in the source. Secondly, we have also seen, most notably in the case of the speech given by the plumper in Chapter 5, how the heterogeneity of this texture can serve as stimulus to signal the status of the target text as a translation and encourage reflection on its relationship to the source text and culture by capturing multiple points of view and allowing the translation–simulacrum to be "transformed and deformed by [the reader's own] point of view" (Deleuze 1969/2004: 296).

4.4. Conclusion

This chapter has explored practical examples of an approach to translation as simulacrum using a three-dimensional model of texture as a minor practice of language based on the four principles of Deleuze and Guattari's minor/nomad science (flux, pliability, heterogeneity and problematicity). It began by outlining the scope of the analysis and reviewing the concept of texture as discussed in the previous chapter. Section 4.1 then considered the first and most basic dimension of texture (lexical), focusing on the presence of exogenous vocabulary in the target text and the use of endogenous vocabulary as a means to cultivate heterogeneity and provide stimulus for a more active reading process that encourages the reader to reflect on the status of the translation and develop their own image of the source culture. Section 4.2 then looked at the preservation of syntactic texture in the target language, considering ways this can be replicated to preserve the internal difference that exists in the source text. Finally, Section 4.3 considered the presence of texture in terms of character and narrative voice areas and free indirect discourse, showing how this third dimension combines elements of the other two to create heterogeneous areas of prose on the surface of the text.

The specific techniques used in the target text, such as glossaries for realia and the use of conceptualising terms and ostentatious vocabulary, as attempts to develop more structured instances of Venuti's idea of using marginal and nonstandard elements to reinvent fluency (Venuti 2008: 18–20), or the idea of compensation in the syntactic dimension, are not new. However, this analysis has sought to show how the problems arising in the translation of the source text contribute to developing a structured approach to translation under the theoretical framework proposed in Sections 3.1 and 3.2 of the previous chapter using the conceptual framework developed in Section 3.3, with the aim of providing a strong and powerful apparatus for approaching the translation of complex literary texts. By taking advantage of the flux of language and applying the principle of pliability to address the specific problems posed by a given text, the translator is able to cultivate a heterogeneous discourse that reflects the internal difference within the source text and captures the differential relations between the two cultural contexts of the source and target texts.

The chapter noted a number of differences between the various dimensions. Hence, while the lexical dimension was strong in terms of its ability to introduce semantic information regarding the source culture into the target text (e.g. using the glossary and conceptualising terms), the syntactic dimension was found to be relatively weak in this respect, since it was largely limited to representing internal difference in the target text. Nonetheless, it is important to emphasise that it is the combination and cumulative effect of texture in all three dimensions across the surface of the target text that allows the translator to create a texture-rich simulacrum that reflects the differential relations of the Virtual translation Problem.

There are, of course, instances in the target text in which there is a loss of texture. This is inevitable and an inherent part of any translation process. In a

certain sense, it reflects the loss inherent in the process of actualisation described in Section 3.2 of the previous chapter, whereby the dynamic differen*t*ial relations of the multiplicity of the translation Problem are incarnated into a specific translation Solution in which they are solidified or differen*c*iated (Deleuze 1968/2004: 241).

Yet at the same time, this loss, this sacrificing of the continuous difference of the Virtual, also entails a birth in the sense described by Barthes (1977). This analysis has sought to show—albeit in an incipient manner that may be refined and developed in future translations and further research—that there are ways the texture created by the translation can go beyond merely reproducing the existing differential relations internal to the source text to help stimulate a more active reading process, encouraging the reader to build up their own image of the source culture. The ultimate aim of the texture created in the translation is not merely to provide a faithful representation of the source text but to create a three-dimensional simulacrum such that the reader is aware of the target text's status as one of many possible translations, aware that it is not built on resemblance per se, but on an effect of resemblance, one in which the reader is encouraged to bring their own perspective to the work. It is in this sense that the completion of the translator's work heralds the birth of the reader as the former's Solution in the Actual becomes a Problem in the Virtual for the latter.

Chapter 5

Conclusion

Based on the three research objectives of (i) using Deleuze's ideas to theorise translation in terms of difference, (ii) developing a conceptual framework based on his later work with Guattari to apply this theoretical foundation via the texture of language, and (iii) identifying practical techniques and considerations for this approach through an extended translation exercise, this thesis has sought to develop from first principles a Deleuzean theory of translation based on the texture of literary language. It began in Chapter 2 by using the work of Lawrence Venuti as a means to describe the shift from translation as a problem of equivalence to translation as a problem of difference, providing a critical analysis of Venuti's work and his approach, described variously as foreignising, minoritising, resistant and interpretive. It has argued that isolating the shift from equivalence to difference exemplified in Venuti's work and abstracting away the political context in which it is grounded provides a basis for further developing his ideas with a view to building a theory of translation based on a creative approach to language that seeks to reflect the difference inherent to the problem of translation.

Chapter 3 of the thesis then proceeded to address the first two research objectives via an in-depth treatment of a number of relevant concepts from Del-

euze's work. In terms of the first of the two objectives, it began in Section 3.1 by arguing that the shift from translation as a problem of equivalence to translation as a problem of difference can be described using the tripartite Platonic schema of the Model, the Copy and the Simulacrum, whereby the act of translation goes from being the creation of copies judged on criteria of equivalence to the creation of simulacra that seek to provide a representation of the source text based on an "effect" of resemblance and capturing the differential points of view present in the creation of the target text.

In terms of the second, Section 3.2 then proceeded to examine the status of the source and target texts in greater depth in terms of their existence in the domains of the Virtual and the Actual. In Deleuzean terms, it argued that the translation of the source text into the target language constitutes a Problem in the Virtual determined by the differential relations of the multiplicity constituted by the relationships between linguistic and cultural elements in the source and target texts and cultures. The translator is thus responsible for actualising this Problem in the Virtual into one of many specific Solutions in the Actual. Section 3.3 of the chapter then addressed the second research objective by exploring a number of more pragmatic concepts from Deleuze's collaborative writings with Guattari, examining the dual forces of *pouvoir* and *puissance* as represented by the minor and major modes of language. The section closed by examining how the four principles of Deleuze and Guattari's nomadic science (flux, heterogeneity, pliability and problematicity) can be used to capture the *puissance* that characterises minor language, proposing the idea of the texture of literary prose in terms of three dimensions (lexical, syntactic and voice) as a means to apply these principles to translation.

Chapter 4 then addressed the third objective of this research, considering how such texture is present in the extended translation exercise in Volume 2 of

this thesis. It examined how the presence of texture in the target text captures the differential relations of the Virtual multiplicity that constitutes the translation Problem and argued that such texture can be used to contribute to the creation of a more dynamic Solution in the Actual that takes the form of a simulacrum. Based on a geometric metaphor in which words correspond to points, phrases to lines and voice areas to areas on a surface, the chapter explored a three-dimensional approach to texture in translation.

In the first (lexical) dimension, it looked at the use of heterogeneity in terms of exogenous and endogenous vocabulary in the target text as a means to provide stimulus (e.g. using of a glossary and conceptualising words) to encourage the reader to form their own image of the source culture. In terms of the second (syntactic) dimension, it noted how the presence of syntactic heterogeneity in the source text can be recreated in the target as a means to more fully capture the differential relations of the translation Problem, while acknowledging the limitations with respect to the previous dimension insofar as syntactic texture seems restricted to encouraging reflection on the translation's status as such. Finally, in terms of the third dimension, it noted that this contains elements of both lexical and syntactic texture and that these can be used to create areas on the surface of the text that correspond to voice zones. It examined the presence of both character and narrative voice zones, as well as the use of techniques such as direct speech and free indirect discourse to interweave them in the text, arguing that texture at the voice area level also captures the differential relations in the translation, representing multiple points of view per the discussion of the simulacrum in Section 3.1, Chapter 3, and is thus also able to encourage more active involvement with the text.

5.1. Contributions

This research makes three main contributions. Firstly, it has filled a gap in the existing translation studies literature by providing a thorough and structured discussion of Deleuze's work and its relationship to translation, bringing together both his solo and collaborative writings in a single theoretical framework. As noted in Section 2.2.1 of the Literature Review, previous engagement with Deleuze's work in the discipline has been fragmentary and limited, occasionally, as was observed with Venuti's work, with less than satisfactory coverage of his ideas. Having noted the potential for a more in-depth engagement in Section 1.1 of the Introduction, this thesis has worked through some of Deleuze's most important texts to develop a way of thinking about translation and language based on the difference between the source and target texts.

Secondly, the research has built on some of the ideas contained in Venuti's work: by abstracting away the political context in which it is framed and isolating the shift from thinking of translation in terms of equivalence to thinking of it in terms of difference, this thesis has sought to emphasise translation not as a minor practice of language insofar as it resists the ordering power of the major, but as a minor practice in its own right and thus as a creative and not political act. However, it should be noted that these two perspectives are not contradictory but instead complement each other: a fuller understanding of Deleuze's work using Venuti's ideas as a starting point has made it possible to develop a robust and powerful conceptual framework for thinking about the creative use of language use to produce translation simulacra based on an effect of resemblance that reflects the difference inherent to the cultural context in which the production of translations occurs.

Thirdly, and finally, this research has made it possible to complete an extended translation of a complex, overlooked and interesting work of literature. It is hoped that future publication of Rivera's novel will help enrich the English-speaking world's consciousness of Chile and the tumultuous political events experienced by the country during the second half of the 20th century.

5.2. Limitations

As noted at the outset of this thesis, this research has pursued an experimental approach focused on developing and exploring new ideas. Let us briefly take a more critical look at some of the limitations of the ideas explored in this thesis as a means to identify areas for further refinement in future research and translations. In this respect, one of the most significant areas that suggests room for improvement is the distinction between the ability of the translation simulacrum to preserve the internal difference of the source text and its ability to go beyond this and reflect the differential relations between source and target as a way to stimulate reflection by the reader and prompt the conceptualisation of the source culture. In this respect, while all three dimensions of the framework discussed in Chapters 3 and 4 of this thesis can be used to replicate the internal difference of the source text without problems, a number of weaknesses were identified with respect to reflecting source–target relations. Hence, while certain aspects of the translation, particularly the glossary and conceptualising terms, were noted as being useful in this respect, prompting reflection on the status of the target text as a translation and thus incorporating the differential point of view per Deleuze's discussion of the simulacrum (1969/2004: 295–6), it was noted, particularly in terms of the syntactic dimension examined in Section 4.2 of Chapter 4, that there were certain weaknesses in this respect. While the example of the localised voice area of the plumper discussed in Section 4.3.1 uses

syntax via an invented verb inflection ("eth") and an archaic subject pronoun ("ye") to suggest the situation of the source culture as a former colony, it would nonetheless be interesting to explore further ways in which syntactic structures can be used to capture differential relations between the source and target in a more dynamic way that is able to more explicitly reflect the cultural contexts of both source and translation.

A second point to be addressed concerns losses and shifts in texture during the translation process. As noted in the conclusion to the previous chapter, losses in the translation process are unavoidable. However, in this respect, it is perhaps more instructive to think of texture in qualitative and not quantitative terms. To say there is less texture in the source text is relatively unhelpful insofar as what is required is an understanding of how the texture in the target will necessarily differ from that of the source due to its status as a simulacrum based on an *effect* of resemblance. Here we might recall the example of the use of contractions given in Section 4.2 of the previous chapter whereby a loss in the heterogeneity of texture is compensated by an increase in frequency, or the example of the plumper's speech given in Section 4.3.2 of the previous chapter where the invention of a new verb inflection serves to increase heterogeneity. Both examples show that texture cannot be thought of in simple quantitative terms, such as less and more, nor transposed onto binary categorisations, such as the variants of literal vs free that have characterised much writing on translation to date, but that a more sophisticated understanding is required. In this sense, the conceptual framework of texture, via the principles of flux, heterogeneity, pliability and problematicity provides a way of thinking about language that makes it possible to creatively address translation as a problem of difference. The type of texture they create in a given translation simulacrum will necessarily reflect a balance between representing the differential relations

of the translation Problem and making the text accessible to readers in another culture and language.

A third and final limitation to be mentioned concerns the three-dimensional model of texture. While the fundamental premise of the three dimensions may be sound—words (points) make up phrases (lines), which in turn make up blocks of text (areas)—a more in-depth consideration of how these dimensions fit together may prove fruitful, perhaps via an examination of aspects such as style and register, considering how existing research in this area can be related to the theoretical schema developed in this work.

5.3. Further research

In terms of future research and in addition to the limitations mentioned above, while this thesis has sought to focus exclusively on Deleuze in order to treat his work in the depth it requires, the relevance of the work of other authors should also be noted, three of which will be mentioned briefly. Firstly, the work of Mikhail Bakhtin, originally read as part of this research but not used in this thesis due to the conceptual density created by the presence of Deleuze's work. Bakhtin's concepts of polyglossia and heteroglossia (Bakhtin 1981) are of direct relevance to the lexical dimension of texture and his ideas on polyphony and the dialogic novel via his study of Dostoyevsky's work (Bakhtin 1984) are also of interest due to its potential to further illuminate the third dimension of texture (voice). Secondly, there is Michel Serres' (1974) study on translation, which is not currently available in English. Serres was a poststructuralist philosopher and contemporary of Deleuze, and Deleuze and Guattari's *A Thousand Plateaus* explicitly references Serres' work, giving strong grounds to believe that it might prove useful in further developing the ideas contained in this thesis. Finally, there is the work of Jean-Jacques Lecercle, which is cited by both Venuti and

Deleuze. In particular, the study *Deleuze and Language* (2002) has the potential to offer additional insights into the minor practice of language discussed in *A Thousand Plateaus* (Deleuze and Guattari 1980/2004) and thus develop the idea of texture discussed in Chapter 4 of this thesis.

As all the above suggests, while this thesis has used Venuti's work as a point of departure to take the first steps toward developing a Deleuzean theory of translation, identifying and exploring the main concepts from Deleuze's work that are relevant to such an enterprise, it also opens up a number of promising possibilities for future work, both theoretical and practical. In terms of the theoretical component, this research provides a strong foundation for exploring how Deleuze's thought can be applied to literary translation, a foundation that may in the future be supplemented by examining related work by other authors. Most notably, writers such as Bakhtin and Lecercle suggest ways in which the idea of texture can be further developed, particularly in terms of how language can be used to create texture. In terms of the practical component, the theoretical framework developed in this thesis provides a solid base for future literary translation work, which in turn has the potential to serve as a basis for refinement of the techniques and considerations discussed in this thesis and also to present new translation problems that may suggest additional ideas regarding practical techniques that can be used to further develop the idea of texture.

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