



UNIVERSIDAD DE CUENCA

Facultad de Filosofía, Letras y Ciencias de la Educación

Carrera de Lengua y Literatura Inglesa

**Herman Melville's short story "Bartleby, the scrivener: a story of Wall Street"
and the analysis of Jorge Luis Borges's translation.**

Trabajo de titulación previo a la
obtención del Título de Licenciada en
Ciencias de la Educación en Lengua y
Literatura Inglesa

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22/04/2019



Resumen

Este proyecto de investigación tiene como objetivo analizar la influencia de la cultura en una traducción. Para este proyecto dos textos fueron elegidos: *Bartleby*, de Herman Melville y su traducción hecha por Jorge Luis Borges. Para alcanzar la meta a través de un análisis comparativo, fueron establecidas cinco categorías de análisis: concisión, técnicas de traducción, estructura gramatical del inglés comparada con la del español en el estilo directo de los diálogos, registro y vocabulario. Los resultados corroboraron la idea de que no hay texto que pueda ser transferido de un idioma a otro de una manera exacta. Primero, los resultados mostraron que la traducción no fue leal al texto fuente en el número de palabras, párrafos y frases. Segundo, las técnicas usadas por el traductor provocaron cambios estructurales y culturales. Después, la estructura gramatical del estilo directo en los diálogos mostró un cambio necesario producido por la estructura del mismo idioma meta. Consecuentemente, este cambio llevó al análisis de la siguiente categoría: el registro, producido por los diálogos de estilo directo, cambió en la traducción. Finalmente, dos palabras específicas en la traducción, gracias a su origen, establecieron un cambio cultural en el texto traducido. El análisis de éstas categorías mostró cambios precisos en la estructura, expresiones, forma, personajes y, principalmente, cultura. Estos cambios muestran la influencia de la cultura del traductor en el texto.

Palabras clave: Cultura. Traducción. Borges. *Bartleby* el escribiente.



Abstract

This research project intends to analyze the influence of culture in a translation. Two texts were chosen: *Bartleby* by Herman Melville and its translation made by Jorge Luis Borges. To carry out the objective of the project through a comparative analysis of both texts, five categories of analysis were established: conciseness, translation techniques and grammatical structure of the English language compared to the grammatical structure of the Spanish language in the direct speeches, register, and vocabulary. The results corroborated the idea that there are no texts that can be transferred to a target text in the exact same form as it is in the source text. Firstly, results showed that the translation was not loyal to the source text in the number of words, paragraphs and phrases. Secondly, the techniques used by the translator provoked structural and cultural changes in the target text. Afterwards, the grammatical structure of the direct speeches showed a necessary change produced because of the language structure itself. Consequently, this change lead to the analysis of the next category: the register, produced by the use of the formal and informal language in the direct speeches which changed in the translation. Finally, two specific words from the target text established a cultural change in the text because of its origin. The analysis of these categories showed precise changes in the structure, expressions, form, characters, personalities and mainly culture. These changes can show the influence of the translator's culture on the text.

Key words: Culture. Translation. Borges. *Bartleby the scrivener*.



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Dedication

This work is dedicated to my daughter
who is my encouragement and my force,
to my life partner, who has always pushed
me to finish what I start and to my big
family, who have always been there for me.



Acknowledgements

I am grateful to my supervisor, Juan José Santillán, and to all my teachers, who have contributed to the development of this project.



Introduction

Translation is an indissoluble element of literature. It forms part of the life of the majority of readers because of the necessity to read a text that was previously written in an unknown language. However, there is a characteristic of translation to which not every reader pays attention: translation changes the source text. It makes a text become an intercultural text with both cultures playing a role in the story.

This project, therefore, was developed with the aim of understanding how culture influences a translation. To achieve this goal, the main objective of the project is to recognize the influence of the translator's culture on the source text and recognize the changes produced because of that influence.

The project consists of five chapters. In the first chapter, the problem that motivated this study is explained. Furthermore, the background and justification are presented in this chapter.

Chapter two relates to the literature review and theoretical framework of the project. This chapter is divided into two parts: some studies made about translation and some specific studies made about Borges's translation of 'Bartleby', and the theories related to translation itself and translation techniques.

In the third chapter, the methodology used to carry out the project is explained. This chapter mainly relates to the method applied in the project: content analysis, and the instrument used in the research--document revision. In this chapter is stated the five categories of analysis to be used in the study of the translation.

The results of the survey are presented in chapter four. This chapter features the findings of the study according to each one of the categories of analysis.

Finally, in chapter five, the conclusions and recommendations are described as the final achievement of the research project.



Chapter I

Problem Statement

As stated by Sakellariou: “the translator is, each time, confronted with a different text world [...]. While striving to interpret and understand the source text, the translator is already in the semiotic universe of the source culture” (Sakellariou, 2011, p.11). Therefore, it could be said that a translation is an interpretation of the text which leads one to understand that if a text could have different translations, the same text may have different interpretations. Nevertheless, neither the translator nor the reader thinks about it even though both appreciate the book from a different perspective. As an illustration of the translator’s outlook of the book, Marias (2007) explains that translation is an activity to which they are so accustomed that frequently they forget or lose sight of some of its essential and adapting aspects¹. On the other hand, most of the audience to which the book is directed does not notice it because they tend to be absorbed in the plot, content, or ideas of the text. For instance, when a reader has a Spanish text that was originally written in English, that reader could normally think that the text tells exactly what the original author wanted to tell rather than only being influenced by the translator’s words, opinions, ideas, or interpretations.

Furthermore, when a translator takes a text and decides to translate it into his own language, he has to choose among different options so that the text does not differ too much from the original one; to put it differently, the translator must be as loyal as possible to the original text. In spite of that intention, Marias (2007) asserts that a translated work is not exactly and cannot be exactly the work that the author wrote: the

¹ Javier Marías directs his speech to translators, being himself one of them.



extreme modification of the language change invalidates that possibility, stops it being the same work. However, the way a person translates a text is not really an issue; the problem – or the question – comes when one starts thinking that the target text states the same as the original one, if the read text is influencing the audience in the same way as the original one would do, or if it has more or less the same ideas than the prime one, in other words, if the translator's personality, time, history, context and, especially culture, affected the translation.

There are many writers who also have been their own translators. Calvo (2016) mentions some of them: Tagore, Julian Green, Ungaretti, Samuel Becket, and Nabokov, among others; and there are many others who were translators of other writers. Every writer and translator uses a different method or makes a different choice in order to express what the book tells. Just to give an example, Nabokov was a translator who always affirmed that the only way of being faithful to a text was making a literal translation, including all the necessary explanations of the real intention of the source text, if the language of the translation does not have the precise equivalent of what is said in the source language. On the other hand, in Borges's case, which is the issue of this project, he deals with this problem in a different way. Kristal (2002) emphasizes that "Borges was interested in translation as a means of enhancing work because the work mattered more to him than its author" (p. 16). For Borges, it did not matter if the text changed completely as long as was improved. Di Giovanni confirms this when he states that "one of the great luxuries of working with Borges is that he is interested only in making things better and not in defending a text" (as cited in Kristal, 2002, p.14). Under this circumstance, for Borges it was not important if the translated text did not say or express exactly the same as the original one. Therefore, all those possible changes produced in the translations must show something or a lot of aspects as features



about the translator. Given this, it is very important to establish the changes in Borges's translation – Melville's *Bartleby* –, in order to understand all the aspects that Borges believed were more important in order to enhance the text, and how those things indicate Borges's cultural approach.

Background

As is observed by Calvo, (2016) translation began as an occupation reserved for royalty and the erudite. Later, it was in the hands of poets and it was a modality of literary creation which shaped the Occidental canon. As shown above, for many years there have been translators solely because of the natural human practice of communication. It is a form in which different people can communicate across boundaries so that they can know each other, learn about their cultures, and even negotiate with them; but it has always been part of literature, and with the knowledge of the different literary creations a large group of writers started to emerge.

Even though translation has been an activity from antiquity, there are still many conflicting viewpoints. There are many categorized translation perspectives and methods, many authors who have written about it, and there are many others who have translated according to their own beliefs of what translation is; but there is not any consensus about the best translation methodology. Becchi (2018) explains that “in the existing theoretical studies, there are in this respect two radically different approaches: one theory propagates a maximal approximation of the target text to the source text, so that the translation has to be faithful, and the other suggests taking the target audience into consideration and adapt the text to the new context thereby giving more liberty to the translator” (p. 62).



According to Eco (2008), translation means understanding both the internal system of a language and the structure of a particular text in that language, and developing a replication of the textual system that, *according to a particular description*², might produce an analogous effect in the reader. That “particular description” mentioned by Eco is what may differ among translators. It could be the perspectives or methods used by the translators at the time of working with a text.

Some of those different perspectives and methods are used by significant writers and translators. In order to show the contrast between two perspectives, it is important to mention Nabokov, who maintains that the clumsiest literal translation is a thousand times better than the prettiest paraphrases. He stated that he wanted translations provided with footnotes that rise like skyscrapers until the top of the pages, until the minimum expression of the line of a text is left between the comment and eternity (as cited in Calvo, 2016, p. 76). Nabokov believed that a translation did not need to be an interpretation, but a literal migration of every single word from the original text, and that every little detail that could be lost in the target language needed to be explained with unending footnotes.

In contrast with Nabokov’s opinion, Waisman (2005) asseverates that “when Borges values literalness, it is for the kinds of aesthetic ‘pleasures’ it might provide, and not because it leads to a fidelity grounded in linguistic complementation” (p.61). Borges was a person who translated like a writer, a person who believed that translation is the opportunity to improve an original and make it better. Waisman (2005) emphasizes that Borges, with his stubbornness for writing for the good of literature, worked very hard to build, shape, and expand a context and a perspective that represented himself, his

² The italics are original from the quote.



culture, and his literature. Calvo (2016) affirms that in a time when literalness and the translator's invisibility and the tacit prohibition of 'taking liberties' with the text were being imposed, Borges attributed himself almost every liberty he could.

Justification

This project is interesting because analyzing a work of an important writer gives you a great notion of the writer's beliefs, thoughts, and culture, but in particular, it gives you a notion of history and literature. Over the course of time, literature has been changing and some of the changes have been done with translation. Jorge Luis Borges was one of those translators who altered many texts with a view to adapt the literature which had been written up to that time.

To have a sense of one of his translations gives people, the readers, a specific example of his way of working. It has great impact because, as mentioned above, when his words are analyzed, some of his most important aspects as writer, translator, and thinker arise within.

There has been a lot of research about Borges and translation, and in most of them there are some examples of the changes he did in texts, but it is very important to go to the source text and evaluate it in order to find and corroborate some of the things written about him. This research is original in the sense of analyzing the different choices Jorge Luis Borges made in his translation of Melville's "Bartleby, The Scrivener: A Story of Wall Street" and how his culture affected and influenced his choices.

It is hoped that readers will be benefited by this paper because they can have clear conclusions about his work, his position from the margin – Latin American literature –, and his development of a new translating perspective, and new literature.



In conclusion, this project is going to be focused on answering how culture and the perspectives of Borges made the translation different from the prime text. Culture plays an important role in this research because it is the principal component, consciously or unconsciously, of the translator's choices, and it is also the new view of the translated text, the same that readers are going to appreciate and interpret. Lots of people are going to take a text coming from another country, people, and context, and they are going to read it as part of their own culture, or they are just going to understand the author's culture through the eyes of the translator.

Research question

How do the changes found in Borges's translation show a cultural influence in the text under discussion?

Objectives

General objective.

To analyze the influence and importance of culture in Borges' translation of Herman Melville's short story "Bartleby, The Scrivener: A Story of Wall Street".

Specific objectives.

- To determine the translator's methods when translating Herman Melville's short story "Bartleby, The Scrivener: A Story of Wall Street".
- To establish content and structural changes produced in the translated text.
- To recognize the influence of culture in the target text according to the presented changes.



Chapter II

Literature Review

As mentioned before, the aim of this project is to analyze the influence and importance of culture in Borges's translation of Herman Melville's short story "Bartleby, The Scrivener: A Story of Wall Street". To do this, it is necessary to develop the study step by step through an analysis of translation in a specialized manner. This means going from general information to more specific data. In order to support the goal of this research and make it valid, studies about the topic will be reviewed. Basically, it is mandatory to understand what translation is, its importance, and its methods and strategies, together with the relationship between literature, translation, and culture. After that, coupled with the general information about translation, it is crucial to focus the attention on more specific aspects that directly concern this project: the literature from the center and from the periphery in relation with Melville's story and Borges's translation.

Translation studies and its relationship with culture.

Fernández (2012) explains in a detailed way two important translation aspects: 1) the literature dealing with cultural terms, and 2) the main translation procedures and strategies used to solve the problems involved in translating. Fernández (2012) also asserts that the results obtained in a study of 96 students' translation of 4 passages of



texts relied on cultural aspects in order to analyze the strategies used by the students in the translation process. First, the author cites that “language is an expression of the culture and individuality of its speakers” (p. 2) and groups some cultural terms established as categories by some authors. These terms are categorized so that they could be better understood at the moment of translation, in spite of all the difficulties that a translator can find in the text. Fernández (2012) synthesizes the following classifications: (1) Newmark’s classification: ecology, material culture, social culture, organizations, and gestures and habits; (2) Katan’s levels: environment, behavior, capabilities, strategies, and skills used in communication, values, beliefs, and identity; (3) Ku’s taxonomy: environment, cultural heritage, social culture, and linguistic culture; and (4) Fernández Guerra’s major types of *realia*: geographic and ethnographic terms, words/expressions referring to folklore, traditions, and mythology, names of everyday actions, objects, and events, and social and historical terms. After that, Fernández (2012) explains that “translating *realia* or cultural terms, such as the types mentioned above, causes many translation difficulties, but this does not mean that they cannot be translated” (p. 4). The author shows many procedures and strategies that a translator can choose to suit, in the best way possible, the source text (ST) with the target text (TT).

The ones mentioned by Fernandez (2012) in the study are the following:

- Adaptation – or cultural, dynamic, or functional equivalence – is the translator’s creation of a new situation in the target culture because the one expressed in the source culture is unknown for the implied readers.
- Borrowing, that is taking a word or expression straight from the source language (SL) without even translating it.
- Calque, which Fernández (2012) describes as a mere literal translation of a foreign word or phrase.



- Compensation is the action of balancing some elements that cannot be placed in the same position as it is put in the ST.
- Compression, or also called reduction, condensation, or omission where the translator synthesizes or suppresses information from the ST.
- Description, that is when the translator paraphrases the information of the source text in order to explain in a better way what is meant in the text.
- Equivalence, that is to express the same situation of the ST in a different way in the TT.
- Explication, or put it differently, expansion, amplification, or diffusion. In this procedure the translator expresses more information in the translation than in the ST – implicit in the original –, or translates the information using more words than in the original.
- Generalization, which is the use of hypernyms or general/neutral terms.
- Literal translation or word by word translation.
- Modulation, that is to use another phrase that is different from the one used in the ST, but that has the same meaning.
- Particularization, which is opposite to generalization, consists on the use of hyponyms or more concrete terms.
- Substitution, which is the procedure where linguistic elements are replaced by paralinguistic elements.
- Transposition, which involves a grammatical change or the replacement of a part of the text.
- Variation, that consists on the changes in tone, style, and social/geographical dialect of a part of the speech.



In the conclusion, the writer states that “translating culture-specific concepts seems indeed a very challenging task and the choice of certain strategies can reveal either the ‘subversiveness’ of the translator or the resistance and maintenance of the source culture” (Fernández, 2012, p. 23). In the study with the students, results show that most of them preferred to use borrowings, descriptions, and adaptations in their translations due to the objectives and the potential readers of the translation. The author concludes that borrowings could be done because of stylistic reasons, whereas transformation and adaptation may be used to obtain a fluent discourse and ensure easy readability.

In addition to a general view of the most preferred translation strategies and procedures, it is important to revise the general aspects of translation and culture. Literature tells more about a town, a community, and a group of people than just the story written on the paper. It tells the culture behind each word, which means that a single paper contributes to the knowledge of history about the society involved in the plot. This idea can be illustrated in any narrative text, for example, it can be showed in a single passage written by Pamuk (2002) in his book *Nieve*:

Comenzó entonces a escribir el poema empezándolo por la descripción de una caja de chocolatinas que su tío le había traído de Suiza cuando era niño. Sobre la caja, como ocurría con las paredes de las casas de té de Kars, había un paisaje suizo. (p. 150)

[He started to write the poem beginning with the description of a chocolate box that his uncle brought him from Switzerland when he was a child. Over the box, as it was seen in the walls of the houses in Kars, there was a Swiss landscape.]

In a single story, between the lines and immersed in the narration of the action of writing a poem, there is the image exposed of a tradition of the town where the story is



placed. The author, as it is demonstrated, is not talking about people's cultural customs, but about the character development in the plot. However, the text, one way or the other and in one or more words, concludes by telling the reader about the culture where the plot takes place.

Every piece of writing tells a plot and that plot needs to include the culture where it is based on. That is why literature always shows more than just what is expressed in words on paper.

When those writings become popular and people start reading them, the knowledge retained in the text expands through different boundaries but, to make that possible, translation is needed. Together with culture, comes *the place* where that culture is developed, given, or acquired. In literature, as in many other fields, there are two groups: the strong group and the weak one, or as it is called in literature the center and the periphery. The center is defined by Dube (n.d.) as the "control of society. Those in the center are able to tell their stories because they have the power to do so. The result of this is that history is then recorded from the perspectives of those in the center" (p. 2). In the same way, Dube (n.d.) defines the periphery as "those that are on the margins of society. Those people or groups that are side lined and oppressed can be described as the periphery. History, because of the control exerted by those in the center over it, usually excludes the stories of those in the periphery" (p. 2). This phenomenon has been forming during hundreds of years, as is illustrated by Calvo (2016) when he says that translation was a modality of literary creation which shaped the Occidental canon. From his point of view, Sakellariou (2011) explains, through a theoretical analysis, how translation is a field of interpreting texts and, thereby, an act of intercultural communication. He diagrams his argument by grouping concepts of culture, worldviews, translation and interpretation, and thick description. In the words

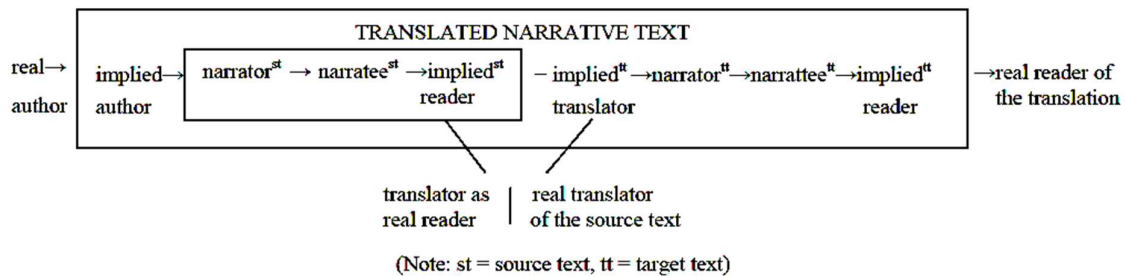


of Geertz, culture is a web of significance set by control mechanisms: plans, rules, instructions, etc., which plays a vital role in human life (as cited by Sakellariou, 2011). However, in reality there are many webs of significance, which means that there is cultural diversity. Additionally, Sakellariou (2011) states that the verbal nature of the human being implies a multiplicity of worldviews. These different viewpoints do not present the world as a different entity according to the different perspectives, but as a whole world-in-itself. These outlooks are used to represent broad or micro contexts of a particular social situation through texts produced in a given social environment. On the one hand, the existence of different languages and cultures constitutes the necessary condition for translation; while on the other hand, the texts are each time co-constituted through the interpretative act. It is here where translation takes place, meaning by translation the interpretation performed by the interpreter within his/her personal horizon. Sakellariou (2011) reports that “every translated text acquires its meaning in virtue of a pre-existing text; but [...] every translated text is constituted as a meaningful whole because, first of all, the translator moves towards a different sphere of social significations” (p.238). Within those social significations there are meaningful structures (dependent activities upon the intention of performing an activity of some other type) that can be designated by the so called: ‘thick description’, which, being involved in translation, is directed to the source and the target text, consisting of countless interpretative changes, or put differently, of a fusion of horizons. In the conclusion of the articles, the author remarks that “translation *is undoubtedly* an act of intercultural communication; *this* should be the unquestionable starting point for any modern research in translation” (Sakellariou, 2011, p. 243).



Borges and translation

In spite of the reception that Borges’s translation work had among the readers, every translator is not visible in the eyes of the readers. In fact, Borges’s job as a translator is often underestimated due to the lack of knowledge that the reader has about the translator of the TT. However, nowadays, the importance of the voice and the presence that the translator has in the text is vastly studied, which gives a relevant perspective to Borges’s case. Zhang (2016) examines the true participation of the translator and how his/her voice is part of the translated text. The voice in the narration is described as the presence of the author, perceived through the act of narration. At the same time, Herman stated that “the translated narrative discourse always contains more than one voice ... as an index of the Translator’s discursive presence” (as cited by Zhang, 2016, p. 178). In this manner, the author proposes the existence of two voices in the final text: the author’s and the translator’s. Zhang (2016) cites Chatman’s scheme of



the existing participants in an original text: author, implied author, narrator, narratee, implied reader, and reader. In this case, the voice of the narration is that of the author and implied author. On the other hand, when that text is translated, more participants start being part of the process. Zhang (2016) cites O’Sullivan’s chart to point out the effective participation of the implicated people in the translation process:

Figure 1: Scheme of the translated narrative text and all its agencies (as cited in Zhang, 2016, p. 180).



Nevertheless, the relationship between these two voices existing in the target text is not the same. Zhang (2016) emphasizes that “the voice of the source language author is retained in the target text, and the translator’s is thus ‘suppressed (in deference to author)’ or else the translator’s voice comes to dominate” (p. 181). However, when the real reader of the translation thinks about the voice of the text, he thinks immediately about the real author and not about the translator’s voice. In Borges’s case, he masters the text and makes it his own, which makes the reader think that the target text belongs equally to the author as to the translator.

As an overview, the author compares the translator’s voice with its point of view and style. Zhang (2016) explains that some researchers, such as Bosseaux and Munday, think that the translator’s point of view is seen as the translator’s voice in the text. This means that the choices made by the translator affects the novel’s point of view, what makes the novel different from the original one, so, the TT has something else that the ST did not have, and that is the translator’s perspective, or as mentioned before, the translator’s voice. According to the style the text presents, the researchers state that the real author’s style is always present in the text, while the translator’s style can be described as the choices he or she makes in the translation process. The style is sometimes taken as the voice of the narration. After that, the author of the article arrives to the conclusion that the translator is always going to be part of the target text, in spite of his/her invisibility. “In any literary work, the author can to some extent choose his disguises; he can never choose to disappear [...] It is the same with the translator” (Zhang, 2016, p. 184).

A number of key issues start from the above presented point. From this, it is relevant to say that Borges’ writings, as they are his main contribution, have been studied repeatedly in order to be understood. However, there are other studies directed



to focus their attention on Borges's other form of creation: translation. The most well-known and important report about this field is the one made by Kristal (2002). This study explains the way Borges worked with translations. Those explanations are examined and described with examples. Five important methods that Borges used in his job are analyzed by Kristal (2002): 1) Borges used to remove what he thought was redundant, superfluous, or inconsequential aspects of the original text. 2) He removed textual distractions to highlight what he considered to be more relevant. 3) Borges often added major or minor nuances. 4) He sometimes rewrote a work based on the light of another (as when he stated that *Bartleby* is a Kafkaesque text). 5) He sometimes included literal translations of a work in his own works. Kristal explores the work Borges did with the translations he worked on, but principally, the study states the importance he gave to translation and what that activity meant for Borges and for the literature he created.

Another study about Borges's work as a writer and translator is the one written by Arrojo (2004). In this text, the author explains the relationship between the two forms of creation that Borges had: writing and translating. In order to accomplish that goal, Arrojo (2004) presents arguments about two authors that influenced Borges and, together with them, the texts Borges wrote in relation to these authors. With those arguments under analysis, the author emphasizes the importance and meaning that Borges gave to the translation field. Arrojo (2004) analyzes '*Pierre Menard, author of Quixote*', and she states that this text shows the importance that Borges gave to translation. In this story, Borges tries to reproduce some excerpts written by Cervantes, pleading that those pages were written by Pierre Menard. "The general theme of 'Pierre Menard,' that is, a radical revision of the relationship generally established between the original and its reproduction, is actually something that the young Borges



was stimulated to reflect upon on the basis of his own experience” (Arrojo, 2004, p. 38). According to Arrojo, as this text was written in Borges’s early years, it could represent more than just the story in the pages. For Arrojo (2004) “Menard’s ‘methods’ for reproducing Don Quixote [...] could be viewed as an ironical criticism of the call for faithfulness and invisibility typically associated with traditional translation theories and practices” (2004, p. 32). As explained by Kristal (2002) “translation, as opposed to a copy, suggests a transformation that may surpass the original” (p. 22). Borges tried to fight against the belief that the translation, the reproduction of a text in other language, was less or inferior to the original text. Pierre Menard is the writer that starts at the same level as Cervantes. “Translation is generally viewed, in Borges’s terms, as a form of rewriting which is not in any sense neutral or secondary to the original” (Arrojo, 2004, p. 31). On the other hand, the author of the article reviews the poem “*Himno del Mar*” (Hymn of the Sea) which is related to Walt Whitman and his book *Leaves of Grass*. Arrojo (2004) points out that the poem, written also in Borges’s early years, has a complete influence by the writer Walt Whitman. His writing of the poem shows the period when Borges was shaping his own writing style with the influence that Whitman had over Borges during his entire life. Some years later, the translation of the book *Leaves of Grass* made by Borges was published. Arrojo (2004) interprets this fact as “emotionally and intellectually situated between (at least) two languages, two cultures and two traditions” (p. 41). The author explains that Borges rose in the culture of the English language and continued his life in a Latin American framework, a situation that influenced his way of perceiving the world and his way of transmitting that perception through his texts. However, there was something else that joined that experience of belonging to two different places, cultures and literature. Arrojo (2004) expresses this in these words: “Borges was bound to be influenced by foreign literature and to turn



translation into an essential vehicle that would allow him to move between the languages that made up his personal history”. (p. 41)

‘Bartleby’ translation analysis

Finally, the focal point of this text: Herman Melville’s story: "Bartleby, The Scrivener: A Story of Wall Street." This text tells the story about an elderly lawyer that hires a peculiar scrivener into his law firm on Wall Street. Bartleby, the new scrivener, has a different form of working and constantly and evermore slightly starts refusing his responsibilities in the office by saying: “I would prefer not to”. The boss, the narrator, cannot say anything against his imposition because he feels something strange for the scrivener: sorrow and compassion. Those feelings that fight against the “normal” actions that should be taken in society are constantly coming to his mind. As time goes by, Bartleby’s reluctance to perform the labors in his job becomes bigger until he stops doing anything. A lawyer on Wall Street cannot keep an employee that does not do anything, so he has to fire him, but he cannot. Bartleby stays in that office will not leave. At the end, after some resolutions taken by the boss, Bartleby starts lapsing until his death.

It is not an overstatement to say that this single story teaches a lot about American Culture, about how people respond to some actions inside a society, what they expect from others, and their feeling about what people think about them. It is interesting to know how those lessons are translated into another language and how they are taught in another culture.

Some articles about how Borges translated this story are recorded. Two of them are going to be used in this project: the first one is a text done by Costa (1998). This



article registers a few changes in Borges translation of *Bartleby* by Melville. The author states that translation has been part of Borges work since the beginning and that the translated texts that passed through his hands have more than just his signature on it, they have his style. The same comment is mentioned by Piglia when he says that in *The Wild Palms*, translated by Borges, there is found something that is difficultly found in translations: a complaint between Borges's and Faulkner's prose (as cited by Calvo, 2016, p. 50). The paper mentions some important changes in Borges' translation of *Bartleby* such as: 1) The conciseness of the text. According to Costa (1998), Borges reduced the number of words used in the text: from 14,491 in English to 12,541 in Spanish. 2) Increasing the register or, to put the matter in another way, removing overly visible dialectical features of the text. Borges, in his way, as it is appreciated by Costa (1998), considered it more important to emphasize other aspects of the text hidden in the original by the dialect shown in the original; for that reason, he changed the register. 3) Reducing or simplifying the register. Costa (1998) explains that, at the beginning of the story, the voice of authority and the educated foreign words (in Latin) shown in the English version are simply eliminated in Borges's translation. 4) The rewriting, a strategy used by Borges where he does not translate the text in the same way as other translators but he takes the text, reads it and meditates about it, and after that, acts with liberty to recreate in the best way the ideas represented in the story. 5) The musicality of the prose. Costa (1998) states that it is incredible how Borges reproduced in Spanish certain sonorous patterns showed in English. In conclusion, those points presented in the article, demonstrated by a content analysis of the story, shows that there are Borgesian changes that can be found in the translation.

The second study reviewed here is the one made by Leone (2011). This article shows an extensive analysis of the narrator in Borges's translation of *Bartleby* and how



he – the lawyer – changes in comparison to the original one. Some aspects of the personality of Borges’ characters are mentioned as some of the changes presented in the target text are exposed.

The author of the article reports that there is a complete influence of Borges’s voice in the translation due to the similarities found in the analysis of the way Borges created his characters and how the characters expressed themselves in the stories, along with the personality of the narrator of *Bartleby*. As an example, the author, Leone (2011) explains that “Melville’s self-deluding, self-justifying lawyer becomes straightforward and sincere in Borges’s translation, free from the ironic treatment he received in the English” (p. 1).

To conclude, the translator summarizes some other changes produced in the text like the reduction of some parts of the text and use of adjectives in the descriptions of the places instead of using a lot of adjectives to describe the personality of the characters as well as the specialization of some parts of the text in order to give a more precise view to the reader.

Conclusion

The data pyramid constructed in this paper will allow the project to accomplish the expected results. Some changes in the translation of Borges of the short story ‘*Bartleby*’ will be found thanks to the previous information collected. The consolidation of the general information of translation plus the translators’ experiences reviewed and the information about the influence of culture on translation through an intercultural exchange plus the specific information about Borges and his joint endeavor as writer-translator, will provide the necessary basis to see the desired outcomes: how the



changes that Borges believed were necessary to make in the text afford an approach to Argentinian culture-Borges's culture.

Theoretical Framework

Translation: meaning and importance

Martin and Nakayama (2010) emphasize that “no one can learn all of the languages in the world, that we must rely on translation and interpretation—two distinct but important means of communicating across language differences” (p. 243). In other words, translation is clearly needed for communication around the world. As an illustration, most people in South America know just their mother tongue (according to the personal experience that one can have). In North America, most people know just English, and this can be appreciated because of the sufficient power they have with their own language. Corral (2011) explains why it is so difficult for South American literature -and any other literature different from the one written in English- to be read by American readers, and it is mostly because the editorial companies in the United States do not require these books to be translated, and if the libraries in the United States have South American books, they have them in their original language. It is, in fact, enough for their readers to have just the American literature available and it is what most people read, just books in English because they do not know or even read in another language. This is the way the center of literature has developed and continued, but this is another point to mention later.

In addition to the knowledge people have of languages according to the place they live, we can say that there are millions of languages in the world and nobody has the capacity to know all of them. In Europe, for example, the majority of people know



three, four, five, or more languages. This is on account of the continual contact of traders, families, visitors, etc. coming from different places with different languages that are known in countries from this ancient continent. However, even if those kinds of people know some languages, they do not know them all. So, how do Chinese, Nigerians, Pakistanis, Georgians, etc. communicate or read other authors who have a different mother tongue? The principal method used to communicate across boundaries is translation. According to Casanova (2006) translation is the big institution of specific consecration in the literature universe. It is poorly appreciated due to its apparent neutralism; however, it is the principal way to access universal literature.

In spite of that, according to Calvo (2016), translation generates low interest in the population because it is a hard and unattractive work. People do not pay attention to this part of the process of literature, but it is very necessary. Calvo (2016) remarks that it is impossible to write the same book in two languages. If that were possible, translation would not exist. The books would pass through a mechanical machine, like Google, and that would be it. However, translation is extremely necessary because it is not just a technique where a person takes a text and looks for the corresponding meaning of each word and translates it. As it is expressed by Presas (2000), “the translator must achieve *sufficient*³ mastery of his or her working languages” (p. 21). Translation is a practice where the person in charge needs to have the necessary knowledge of both languages in order to be able to express the same content from the ST in the TT.

Translation has always been a difficult term to define. There are many definitions of translation, and most of them vary according to the perspective that the

³ The italics are original from the quote.



translator has about the final outcome of the text. In general words, the American Heritage Dictionary (2018) defines translation as the action of expressing in different, often simpler words. This definition is very simple and even mistaken. Newmark announces “that semantic translation differs from literal translation in that it ‘respects context, interprets and even explains (metaphors, for instance)’” (as cited in Munday, 2016, p.72). A translation is, of course, the action of expressing something in a different way, because a translation is the understanding of one language, interpreting a text, and the change of the language into another, maintaining the text almost equally. On the other hand, Kristal (2002) thinks that “a translator rewrites a sequence of words with a different sequence of words” (p.2). It can be simpler or more difficult sequences of words as long as they represent the same content in both texts.

Nabokov (2009), to give another example of what translation means, expresses that translation is a difficult process that not everybody can perform. He explains that sometimes to manipulate bigger or lesser foreign works can require a third person in the sham. He believed that the translator was a person that could deteriorate the text because of the changes he would make to it.

Another great definition is the one given by Marías (2009) who states that the translator’s job does not consist just on promoting the comprehension of a text but on incorporating that text in his language. Marías’ idea of translation is joined by Borges’s idea (as cited in Waisman, 2005) in that language is not just a representation of a culture but the representation of a whole universe. Waisman (2005) cites Borges when he expresses that, according to the dictionaries, languages are repertoires of synonyms, when they are really not. Bilingual dictionaries, on the other hand, make you believe that each word in a language has its referent in another language, but this is a mistake because it is not taken into account that a language is a way to feel the universe, to



perceive the universe. From this point, it can be understood that the text needs to be entirely part of that target language and not just to use the language to say what was in the ST.

Beyond these definitions, Borges formulated a definition of translation:

“translation is a long experimental game of chance played with omissions and emphasis” (as cited in Kristal, 2002, p. 18). In this definition, Borges points out that a translation does not have necessarily the same structure as the original, but it can have even some changes in the text. Borges explains that “a bad literal translation can produce curious and even ridiculous effects and a recreation can be more faithful to an original than a literal translation” (as cited in Kristal, 2002, p.21). Borges had a different point of view of translation, not used by everybody, but it is the one that followed with his beliefs of improving literature with every little production. For Borges, to take any text and polish it was a step in the process of creating new literature. His idea of this job was well expressed in Waisman’s (2004) words which clarifies that the position that writing and translating are synonymous acts of creation.

The translators’ perspectives.

The meanings given to the term ‘translation’ vary according to the different perspectives that each author/translator has of the task. According to the American Heritage dictionary (2018) the term *perspective* is an understanding of how aspects of a subject relate to each other and to the whole. With this in mind, it is important to review the perspectives that some authors – writers and translators – have of the field in order to contrast them to Borges’s perspective.



Vladimir Nabokov.

In the first place, Nabokov (2009) explains that the worst level of vileness is achieved when a masterpiece is taken and is laminated and kneaded; it is embellished vilely to shape a determined audience. According to him, the worst crime in literature was to change a masterpiece so that an audience can read it, when, for him, the audience has to do everything to be able to read the text as it was first written.

For instance, Nabokov (2009) stated that there are, in general terms, three types of translators: the scholar who wants the world to appreciate the works that he appreciates; the well-intentioned translator that works on it piecemeal; and the professional writer that relaxes in the company of a foreign colleague.

As stated above, Nabokov (2009) did not like translation because of its changes. That is why he practiced the auto translation with some of his books. This practice is different from a mere translation because here the writer has the power to decide on the changes to make in the TT without ‘damaging’ its content. Calvo (2016) mentions that when Nabokov translated his Russian novel into English he tended to intensify sexual elements, added puns, humor, and grotesque elements; he added details, made the characters more ingenious, added irony and narrative distance. All the changes produced in the TT are done to emphasize its pathetic and despicable aspects. Calvo (2016) says that each time that Nabokov auto translated, he rewrote and added as much as he wanted. The change in the style is, partly, a result of the necessity of rebranding himself after adopting a new literary language.

Octavio Paz

Javier Marías (2007) cites Paz’s words when he says that the term *representing* means being the image of a thing; its perfect imitation. Paz asseverates that



representation requires, not just the remainder and affinity with the represented thing, but the concurrence and, especially, the similarity. For Paz, translation was a poetic process where the election of the correct word was the main goal. Finding the perfect sequence of words that corresponds to the ones written in the original resembles the original content and is even similar to the original one. This is a perfect practice of what translation must be.

T. S. Eliot

Kristal (2002) points out that “Eliot dismisses the need of those literary critics who stress the individuality of a writer as a “prejudice” that should be overcome to see literature as a collective enterprise, where the old speaks through the new and the new reorients the significance of the old” (p. 10). In this way, Eliot expressed that literature is a whole world by itself and that the writers who develop it are just the means of creation in the process and not the most important feature of a text. For Eliot, the text can live alone after being written and reborn each time it is read, but the author of the text does not change what the original text is by itself.

For instance, this idea is the one that Borges admired and followed. Kristal (2002) interprets that “[Borges’s] views on translation can be read as a compliment to Eliot’s ideas on the depersonalization of literature” (p. 10).

Jorge Luis Borges

Likewise, Borges’s perspective of a text was different from most of the writers of those times and nowadays. He always puts the text above everything else and for him the text was always the focal point of his creations. Kristal (2002) states that “Borges was interested in translation as a means of enhancing a work because the work mattered



more to him than its author” (p. 16). He was able to change as much as possible to make the text better. Kristal (2002) expressed that Borges thought it was always possible to enrich the text and that every text, no matter which one or how many corrections the text has passed through, is a draft that can be improved. The aforementioned ‘text’ is related to the texts Borges wrote and also to the ones he translated. Kristal (2002) states that “a good translator, according to him [*Borges*]⁴, might choose to treat the original as a good writer treats a draft of a work in progress” (p. 2)

“According to Borges, translators should be willing to cut, add, and transform for the sake of the work. The process can be as endless in a translation as in the creation of an original” (Kristal, 2002, p. 2-3). This is the reason why Borges thought it was correct to make the necessary changes in an original to express in the best way possible the same in the target language (TL). Kristal (2002) illustrates that “Borges thinks it is legitimate to “mutilate” an original if one has good reasons to do so” (p. 28).

Finally, the position of Borges as a translator in relation with the position of the original author never troubled him. “Borges was certain that a translation could enrich or surpass an original and that one of the most fertile of all literary experiences is a comparative survey of the versions of a work” (Kristal, 2002, p. 2). Most people tend to think that the translation is going to be below the original, but in this case it was different. For Borges, the translation and the original were in the same level and the translation even had the possibility of becoming better. As a result, “Borges expressed his hope ‘that someday a translation will be considered as something in itself’” (Kristal, 2002, p. 23).

⁴ The specification of the person in the quote is made by the researcher.



Culture and translation

Thinking about a translation in depth, it is used to connect two different people with different languages, and of course, with different cultures – inasmuch as language is one of the expressions of culture. But it is hard to understand how a person is capable of understanding something completely new, strange, and distinct. In that sense, we are like children when we face new situations we do not know, situations we are not used to seeing or living. We are like children because we are facing new cultures, the ones that become more known with time and with reading allow us to connect superficially. However, we continue having our main context, events, routines, the ones that are constantly fighting against the new information that comes to our minds--contrasting the contexts. To illustrate, we can think about what happens when an occidental woman listens to an oriental woman giving her testimony of life. Maybe that occidental woman is going to think that the other is suffering a lot from her lack of freedom; maybe the other woman is a sad person who is treated like a slave. Now, let's imagine the other side: the oriental woman would think that the occidental one is disrespected and treated like an object by men. Consequently, each one of the perspectives is different because their cultures are different.

Then, the translators' job is to get used to a context -by reading about it, traveling to those places, knowing their people, seeing their dress, and/or understanding their manners- so that he or she can interpret most accurately what the author wanted to say, and can transmit it to the other culture understandably. However, we do not even know if that is possible. There are some authors that think the opposite, like Benjamin (as cited in Waisman, 2005) which states that translation has an impossible goal. To him, translation shows the instability between meaning and language: there is no way of knowing how far an original is from the “pure language” until the translator shows his



translation failure, and in that way reveals the distance that separates them. However, there are many more opinions about it. According to Borges (as cited in Waisman, 2005) time and translation improve the texts, and for all Latin America, inasmuch as it is a peripheral condition, it is fundamental to find the precise way so that the text *wins*. In any case, it is established that culture plays the main role in the interpretation that one can give to a text and over that interpretation, culture influences the way those ideas are transmitted.

Intercultural and cross cultural communication.

Translation is a mixture of both forms of perceiving a culture: intercultural and cross-cultural communication. On the one hand, “intercultural communication is the sending and receiving of messages across languages and cultures. It is also negotiating understanding of meaning in human experiences across social systems and societies” (Arendt, 2009, p. 2). Meanwhile cross cultural communication is the comparison and contrast between two cultural groups.

Translation becomes part of both groups: intercultural communication and cross cultural communication. On the one hand, it relates to intercultural communication because when a text is translated a negotiation between what is told in the original and the language of the TT takes part in the process. It is impossible to tell a story from another culture without even making changes in the expressions, idioms, vocabulary from the TL. If a text did not have any change, the result of such a text would be unintelligible. However, with the difference between what is told and how it is told, an intercultural exchange becomes part of the translation. Calvo mentions Flavia Company’s thoughts that each language that we adopt treats us as babies again. They let



us be with other people. This shows that language does not just let us express but also constructs, organizes, and directs us.

On the other hand, a translation is also a cross cultural communication because in the process of translating the context of the text, a comparison between both cultures will appear in order to be able to translate the ideas and express them according to the connotations of the TL.

The culture from the margin and from the center

Together with culture, comes *the place* where that culture is developed, given, or acquired. In literature, as in many other fields, there are two groups: the strong group and the weak one, what are called in literature the center and the periphery, which are defined above (chapter II, Literature Review). If we take a look at The Classics of Literature, we see just creations from the north (Europe & North America), and most of them from Europe. Correspondingly with this point, there is the Nobel Prize in Literature which has been given, most of the time, to writers from the center. In the year 2017, the prize was given to Kazuo Ishiguro, a writer who was born in Japan but moved to England when he was five; in the year 2016, Bob Dylan, a singer and song writer from the United States won it; in the year 2015 Svetlana Alexievich won the prize, a female writer from the periphery, but two years before, the prize was given to Patrick Modiano and Alice Munro, two writers who come from France and Canada respectively – both places and writers being part of the center. As one can appreciate, in the last five years, the Nobel Prize in Literature, the most acclaimed prize and the one that dictates which writers form part of the recognized literature, has selected as its majority, writers from the center and not from the periphery.



However, translation changes this fact somehow, even though it is not capable of changing the geographical center yet. With translation, people from the periphery can transmit their ideas to the center – if people from the center decides to translate them –, or the center can transmit their ideas to the periphery – which is the most required and developed activity –. Waisman (2004) explains that with these words:

In the United States or in occidental Europe, a fluid translation that omits from the text all those marks that show its “foreign” condition can be interpreted as part of the cultural imperialism: a domestication that reinforces the imbalance of power among countries. But the ethics and esthetic of the peripheral translation are much more different from the one in the center. To use a raw metaphor, it is not the same that the king steals a servant than that a servant steals from the king nor are the consequences the same. The techniques which, in the center improves the cultural imperialism, in the periphery work as a form of resistance.

Waisman (2005) maintains that, in the periphery, the innovation is never a mere technique issue, neither bad translating a ludic mistake. [...] there is a challenge in the originality value and the traditions of the center: a change in the cultural and political maps.

Borges and translation

As was mentioned above, Borges had a particular way of translating and with those translations he made creations from an existing text. For that reason, Kristal (2002) states that:

Borges committed no injustice to himself by foregrounding his translations. Indeed, translation played a major role in every one of his literary endeavors, and it was his conviction that some of the most cherished pleasures of literature



become available only after a work has passed through many hands and undergone many changes. In his presentation of himself as a translator, one senses the reserved pride of a powerful literary mind able to appropriate and transform what is presumably already present without seemingly changing anything.” (p. 13)

The same Borges said the following: “I do not write, I rewrite. My memory produces my sentences. I have read so much and I have heard so much. I admit it: I repeat myself. I confirm it: I plagiarize. [...] There are no longer any original ideas” (Kristal, 2002, p. 135).

Borges followed some strategies when translating. According to Kristal (2002) “Borges’s translations of novels tend to be literal even as he adjusts the nuances of the original” (p. 40). In the same manner, this author expresses that Borges did with the text what he wanted, as long as the changes produced would help to enhance the text.

“Borges’s penchant for cutting redundancies, to substitute synonyms for word repetition, and to compress are still evident in the longer translations. Some also include other slight modifications in content, not just style, that are decidedly Borgesian” (Kristal, 2002, p. 41). For instance, this lead the reader of a Borges’s translation to think that the text is more than the original author’s, or the translator’s: Borges. Costa (1998) indicates that his lesson seems to be that it is possible to produce one’s own style even if the writer is reproducing a text, which indicates that all the text that passed through Borges’s hands are text that has his sign on them. For example, Piglia remarks that in the *Wild Palm* translation made by Borges there is found ‘something’ that is not usually found in translations: a fight between Borges’s and Faulkner’s prose (as cited in Calvo, 1998).



In the case of the translation of *Bartleby* made by Borges, Kristal (2002) interprets that “Borges admired Kafka’s ability to situate, in realistic settings, the inexplicable behavior of his characters. It was through the filter of the inexplicable in an ostensible realistic setting that Borges then reinterpreted Melville’s ‘*Bartleby*’ as a Kafkaesque tale” (Kristal, 2002, p. 129). Even if the short story was written before Kafka existed, Borges found a connection between these two writers. He changed the translation so that this could follow his appreciation of the connection of the story with Kafka’s style.

Chapter III

Methodology

Approach

An overview of the methodology used in this project is developed in this chapter. It explains the main features of the research approach, the instrument used to



collect information, the short stories that are analyzed, and the procedure followed to carry out the research.

In this study, the technique used was based on the research question, the objectives, and the instrument to collect data, as it is shown in the chart below:

Chart 1: Methodology table according to the research question.

Research Question	Objectives	Instrument	Method
How do the changes found in Borges's translation show a cultural influence in the text under discussion?	- To determine the translator's methods when translating Herman Melville's short story "Bartleby, The Scrivener: A Story of Wall Street".	Document Revision: Melville, H. (1856). Bartleby: The Scrivener. A Story of Wall Street. [PDF file].	Content Analysis
	- To establish content and structural changes produced in the translated text.	Melville, H. (1980). Bartleby el escribiente. (J. L. Borges, Trans.). Spain, Bruguera.	
	- To recognize the influence of culture in the target text according to the presented changes.		

Note: This table is a summary of everything that is described below.

The qualitative method was used in this project to analyze a text. The main goal of the project was to recognize the influence and importance of the translator's culture on the translation. The only necessary instrument to collect the data was document revision which is the use of the both texts: the ST and the TT.

The qualitative method is defined by Mackey and Gass (2005) as the "research that is based on descriptive data that does not make (regular) use of statistical



procedures” (p. 162). This approach is mainly used in this paper because of the findings of descriptive data in the analysis of the texts. Mackey and Gass (2005) explain the features of this approach, some of which are extensively attached to this project. These are, for example, rich description, natural and holistic representation, and emic perspective.

The data being analyzed is part of a natural setting and a socio cultural context – as is every literature master piece. This main feature of every text is the guide of this research. Taking this into consideration, a detailed and careful description of the important cultural aspects found in the text was needed.

Finally, this study takes an emic perspective rather than an etic one because it is related to the internal elements of the data and its functioning rather than an external scheme.

As Smith (2000) emphasizes, “[s]ometimes qualitative material can best reveal innermost thoughts, frames of reference, reactions to situations, and cultural conventions” (p. 313). These aspects of qualitative analysis are part of the main goal of this research because most of the disclosures found in the text were recognized thanks to these aspects of the ST and the TT. Smith (2000) states that “language both facilitates and reveals the development of persons and cultures” (p. 313). This thought can be attached to the fact that the language itself is an expression of culture. For that reason, language guides the reader to understand, specifically, the culture. In the case of a translation, both cultures play an important role in the ST and the TT. In the translation, the SC plays the role of telling the story itself, and the TC plays the role of reaching the people who are going to read the text. To demonstrate how in Borges’s translation of the short story ‘Bartleby, the Scrivener’ a cultural influence was found. It was necessary



to understand and find the important features implicit in the text such as the ones mentioned above, especially the cultural conventions – the main quest of this research.

Research Design

In this part is provided an overview of the technique used in order to achieve the main goal of this research: to recognize the influence of culture in the translated text according to the presented changes. So that those changes could be found, a comparative analysis was used. As it is explained by Mills, van de Bunt, and de Bruijn (2006) “the underlying goal of comparative analysis is to search for similarity and variance” (p. 621). With this purpose in mind, a comparison between a sample of the two texts in consideration – ‘Bartleby’ original English text and ‘Bartleby’ Spanish translation by Borges – was developed.

It is also important to mention that another important method was used: content analysis, which is defined by Berelson as “a technique used to extract desired information from a body of material [...] by systematically and objectively identifying specified characteristics of the material” (as cited in Smith, 2000, p. 314).

The same method is likewise defined by Smith (2000) as a process that “may reveal properties of texts that might go unnoticed by a reader” (p. 315). In a general review of the text, a reader may think that both texts express equal content in two different languages but, while applying this technique “unexpected information may be brought to light” (Smith, 2000, p. 315).

In this study, the important feature to take into consideration was culture and how it is shown in the text. That is why content analysis allowed the writer to achieve in the best way possible the goals of this study. Smith (2000) comments that “this technique has been used to describe and compare cultures” (p. 315). This purpose,



among other ones described by the researcher, emphasizes the step to achieve the main goal of the study, and at the same time, addresses the research question proposed in the paper, which inquires the way in which the changes found in Borges's translation show a cultural influence in the text under discussion.

Data Used in the Research: *Bartleby, the Scrivener* by Melville and Its Translation by Borges

In this research two texts were used: the short story 'Bartleby, the Scrivener' (ST) and its translation made by Borges (TT), which is the principal material used in the project, in addition to the previous worthwhile studies referred to in the second chapter of this text.

This study was focused on the relationship between a book and its translation and how that translation changes according to the cultural influence of the translator. To achieve this objective, the use of the book and the translation is essential.

"Bartleby", whose original and complete name is "Bartleby, the Scrivener: A Story of Wall Street" is a short story written by Herman Melville and printed first in the year 1853 and then in the year 1856. Fava (1992) summarizes this short story by stating that:

Melville portrays a bitter, covert satire of American business success. A lawyer hires a scrivener, Bartleby. At first, Bartleby does an extraordinary quantity of writing, yielding the impression of a remarkable achievement for the lawyer's office. Yet, later he kindly denies any work not strictly related to copying: 'I would prefer not to'. The tale articulates the struggle between the lawyer and Bartleby and ends with the firing and subsequent imprisonment of Bartleby. (p. 81)



Borges believed that translation can help to preserve and improve the good literature. This idea shows that the texts that he chose to translate must have been good pieces of work and hence literature that must be preserved. Borges expresses that this short story –Bartleby– is too important because it is considered an English masterpiece and it brings back the presence of its author who is a considered sacred in America (Borges, 1980).

On the other hand, Borges’s translation was published in the year 1980, more than a hundred years after the first publication of the original text. As Borges (1980) explains in his prologue to the short story, Herman Melville was forgotten for some years after his death, “Melville murió en 1891, pero su gloria es nueva” [Melville died in 1891, but his glory is recent] (p. 10). For 20 years, as Borges (1980) states, nothing was written about Melville, but then he started being taken into consideration in the American maritime narrative. After approximately 40 years after his death, he was considered an American tradition.

Melville was taken into the Spanish culture by the hands of Jorge Luis Borges and other translators. However, despite the fact that the short story had had lots of translations in recent years, the one that Borges did is more important than the others for of two reasons.

The first one is that Borges created his personal library, and with this, he created a canon of his own, in which his translations were also a part. Therefore, most of Latin-American readers consider this library as something that must be read. To sum up this idea, people read what Borges chose, and Melville’s works are part of that influence.

The second one is that Borges not only translated Melville’s text but he gave a different outlook to it. Borges, according to Kristal (2002), improved the texts he translated.



Data Collection

The qualitative technique used in this paper is document research or revision. According to Bowen (2009) “[D]ocument analysis is a systematic procedure for reviewing or evaluating documents—both printed and electronic” (p. 27). Corbin and Strauss explain that this kind of analysis “requires that data be examined and interpreted in order to elicit meaning, gain understanding, and develop empirical knowledge” (as cited in Bowen, 2009, p. 27).

Therefore, an in-depth revision of the aspects of the story was developed. The comparative analysis of those aspects in both texts – ST and TT– evinced the change in the culture.

In the research both the ST and the TT, were not analyzed completely because all the findings were evident in the outset of the research. This is why only a sample was used: in the ST from the first page to the page 7, and in the TT from the first page to page 37. The content analysis technique was employed only in the previously mentioned sample; this being enough to achieve the goal of this project.

In order to carry out the goals of the project, document revision analysis was used together with charts made for this analysis in order to organize the information. The changes found in both texts are compared in charts in order to understand the differences more fully.

Data Analysis

The process of content analysis was applied in order to understand the difference between both texts according to five categories of analysis. The categories of analysis that are taken into consideration in this project are: conciseness, translation techniques, grammatical structure, register, and finally vocabulary.



Conciseness. It is generally analyzed by Costa (1998). He contrasts a large difference in the TT from the ST. It means using fewer words in the translation than those that are used in the original text.

Translation Techniques. It is important to explain the most noticeable translation techniques that Borges used to tell the story in a natural manner. These translation techniques are important in the analysis because they can explain changes made in the cultural part of the plot.

Grammatical Structure of the English Language Compared to the Grammatical Structure of the Spanish Language in the Direct Speeches. Without a doubt, it is useful to analyze, generally, the manner of the grammatical structure of the English language used by Melville, and the Spanish one used by Borges. In this sense, the next category of analysis would be better understood. Both languages have, in some ways, different structures, but each structure shows the form in which the characters express themselves. This change in the structure, being something extremely difficult to translate, makes a remarkable change to the target text.

Register. Another category also analyzed by Costa (1998), is taken into consideration. According to the American Heritage Dictionary (2018), *register* is a variety or level of language used in a specific social setting. The language used by the characters in a narrative text shows the status, personality, beliefs, etc., of the characters. In the process of changing the language in the translation, this aspect of a story might vary according to the perspective that the translator has of the characters. In this research, it is important to emphasize how Borges changes the register of the characters according to his own point of view of how the characters should be.

Finally, the vocabulary used in both languages expresses a lot about the culture of that language. Borges himself stated that each word is a whole universe in itself (as



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cited by Waisman, 2005). A single word used in a sentence can lead the reader to a setting from a different culture. This process of selecting the most appropriate words in a translation can even be unconscious; meaning that the translator can be combining aspects of both cultures in a sentence because of the fact that the whole sentence expresses the idea of the original author about the story and a single word in a sentence can relate that idea to the target culture of the target readers.



Chapter IV

Results

In this chapter the analysis of the short story "Bartleby, The Scrivener: A Story of Wall Street" and its translation through the established categories of analysis and its results are presented. The previously mentioned categories: conciseness, translation techniques, comparison of the grammatical structures of the direct speeches, register, and vocabulary were chosen according to the previous content analysis of the ST and the TT in order to achieve the main goal of this project.

Analysis of Each Category and Their Respective Results

In this part, the analysis of each category mentioned above with its respective result is developed. The organization of the categories of analysis are presented in such a way that the connection between the findings in each category with the literature reviewed and the main goal of the project could be evinced. In the same way, this organization allows to join each finding in each category to the following one. The order presented below is established so that the reader could have a better understanding of the findings of the project, and also, so that the results could be explained more clearly.

Conciseness

This category of analysis was taken from Costa's (1998) study, where he analyzes that Borges's translation has fewer words than the original text. Costa (1998) analyzes just one part of the conciseness that the text can suffer: the difference in the number of words used in both texts. Whereas in this project, the analysis of the



conciseness, with which Borges works in his translation, is developed in a deeper way in order to see just the number of words counts: the difference in the amount of paragraphs and main phrases between the ST and the TT.

Chart 2: Conciseness in the translation

	Source text	Target text
# of words	14,491	12,541
# of paragraphs	115	121
# of direct speeches	126	129
# of phrases: “I would prefer not to” and its translation: “Preferiría no hacerlo” (and its variants)	21	22

Note: this chart shows the difference in the number of words, paragraphs, and phrases between the ST and the TT.

Costa (1998) explains that in the original Melville short story there are 14,491 words and that Borges’s translation has only 12,541. Costa (1998) states that it is known that literary quality can be reached through an extreme economy of words as well as the well-managed abundance of words. In Borges’s case, the economy of words is well developed. However, this is not the only change that appears in the translations. Borges worked changing some of the features of the text, such as the use of more punctuation marks, or the division of a paragraph in English into two in Spanish.

Firstly, in the ST, Melville uses 115 paragraphs. Whereas in the translation, Borges uses 121 paragraphs. Secondly, in Melville’s “Bartleby”, there are 126 direct speeches, while in the TT, there are 129. Finally, there is a difference in the main phrase mentioned by the main character in both texts: ‘I would prefer not to’ in English, and



‘Preferiría no hacerlo’ in Spanish. This phrase is one of the main features of the story because it shows the characteristics in the personality of Bartleby, and how he started changing during the story. Consequently, in the ST, there are 21 direct speeches: “I would prefer not to”, while in Borges’s translation, there are 22 phrases: “*preferiría no hacerlo*” (both – in English and in Spanish – with its respective variants).

According to the previous analysis, it can be shown that there is no conciseness in the number of paragraphs, direct speeches, and phrases: “*preferiría no hacerlo*” used by Borges in his translation.

Discussion

Kristal (2002) explains that “[a] translator—like a writer correcting a draft—often cuts, adds and reorganizes a text to produce a work that improves on rougher sketches” (p. 14-15). Following this explanation and according to the previous examination of both texts, it can be stated that Borges arbitrarily reorganized the paragraphs and sentences of the translated text. He often made one sentence in the translation, when in the ST there were two. On the other hand, he also separated a sentence to convey the idea in two sentences.

The number of paragraphs, direct speeches, and phrases increases because Borges did not use the same punctuation that is used in the ST; he separated some of paragraphs and dialogues, and added some phrases where he thought that they were needed.

The organization of the dialogues also deviate, along with the rest of the changes of the TT. There are some parts where direct speech is used but Borges decided to



change it and used the reported speech, or the dialogue inside the paragraphs; or vice versa.

This difference in the ST and the TT does not really represent a difference in the culture of both languages. The different use of the punctuation marks; the increase of a certain number of paragraphs, dialogue sentences, and phrases; and the conciseness of words do not show any difference in the cultural aspects at the moment of reading the text. Both stories express, according to the number of words, paragraphs, and speeches above mentioned, an equal representation of the story.

Translation techniques.

The translation techniques that are considered in this section were taken from Fernandez's (2012) study.

At the moment of examining a translation, one of the main features to be analyzed is the translation techniques that the translator used. The research by Hatim and Mason (1990) supports that “[the] translating activity is undoubtedly highly diverse. But dwelling on these demarcations would mask the important similarities that exist between all types of translating” (p. 1). These techniques can give the reader an idea of how the translator works, his preferences, and his way of relating the text to the implied reader. All these features are part of a culture that is expressed through the words of the writer, and in this case, through the words of the translator. The use of translation techniques allows the writer to connect both cultures or even emphasize the target one.

The techniques taken into account are explained in the following chart, the same which shows those used by Borges (in the analyzed sample of the translation) and the ones that were not used.



Chart 3: Translation techniques used by Borges in ‘Bartleby’ short story

Translation techniques	Target text
Adaptation	√
Borrowing	√
Calque	X
Compensation	√
Compression	√
Description	√
Equivalence	√
Explication	√
Generalization	X
Literal translation	X
Modulation	√
Particularization	√
Substitution	X
Transposition	√
Variation	√

Note: this chart shows which strategies were used by Borges in his translation.

Kristal (2002) classified Borges’s translation methods into five different variations. Some of them are directly referred to in the translation techniques mentioned above and the others are connected to the personal priorities that Borges gave to translations. This classification shows that Borges used to remove what he thought was redundant, superfluous, or inconsequential in the original text. This form of working with the texts, often used in Borges’s translations, can be characterized as the



compression technique. This technique, also called reduction, condensation, or omission, synthesizes or suppresses information from the ST. For example, in the ST, Melville (1856) wrote: “In truth they were nicknames, mutually conferred upon each other by my three clerks” (p. 2), while in Borges translation, he decides to omit one part of the sentence, writing just: “Eran en realidad sobrenombres, mutuamente conferidos por mis empleados” (Melville, 1980, p. 19). In this part, Borges omits the repetition of saying that there were three employees and he just names them. This method is joined with the second aspect stated by Kristal (2002), which is that Borges removed textual distractions to highlight what he considered to be more relevant.

The other aspect of Kristal’s (2002) classification is that Borges often added major or minor nuances. This method can be understood as the *explicitation technique*. This technique, also known as expansion, amplification, or diffusion is the procedure where the translator expresses more information in the translation than in the ST – things more implicit than in the original. The usage of this technique can be demonstrated in the following phrase: “Soy, en primer lugar, un hombre que desde la juventud ha sentido profundamente que la vida más fácil es la mejor” (Melville, 1980, p. 16), while in the ST, Melville (1856) writes: “I am a man who, from his youth upwards, has been filled with a profound conviction that the easiest way of life is the best” (p. 1). In this passage, it can be seen that Borges deliberately added the words “in the first place”, words that weren’t in the ST. Afterwards, another aspect explained by Kristal (2002) is that Borges sometimes rewrote a work based on another, such as when he stated that *Bartleby* is a Kafkaesque text. This means that Borges based some of his translations on other authors different from the original authors of the translated text. This method is not related to a translation technique because it is a general outlook of the translation itself where, based on an idea about the text, the translation takes form.



Lastly, Kristal (2002) states that Borges sometimes included literal translations of a work in his own works. This, which is not really part of Borges work as a translator, forms part of his works as a writer.

In addition to Kristal's classification of Borges's methods, a deep contrastive analysis of the texts of *Bartleby* shows other techniques used by Borges. Firstly, the *adaptation technique* is repeatedly used. In this technique, the translator writes something in the TT different from the ST because the source culture does not have an equivalent of that translated part. To illustrate, Melville (1856) writes: "Are you moon-struck?" (p. 7), and Borges translates it to: "Está loco" (Melville, 1980, p. 33). In this part, the necessity to make the reader understand the text makes the translator look for an equivalent of the idioms or cultural expression in the TL. When this technique is used, the target culture starts being part of the ST in one way or the other: if an idiom – an expression from the ST – is translated with an understandable expression for the implied readers, then that translated expression must be, in the majority of the cases, an expression from the target culture.

Thereafter, the *borrowing technique* is used by Borges. This means that a word or expression is taken straight from the source language (SL) without even translating it. It is shown when Borges relates to the employees' names or nicknames: Turkey, Nippers, and Ginger (Nut). Borges just omits the second part in the name of the third employee, but he uses the same names in English without translating them or even explaining them. In this case, it can be deduced that Borges used this translation technique in this part either because he did not think that the explanation of the nicknames was important and it must be the reader the one who has to know or look for the meaning of the nicknames, or because according to him the literal translation of the nicknames would have injured the literary masterpiece.



Successively, *compensation technique* is also used by Borges in his translation. As stated by Fernández (2012), it is the action of balancing some elements that cannot be placed in the same position as it is put in the ST. This change can be illustrated in the following passage. In the ST: “I have a good reason to believe, however, that one individual who called upon him at my chambers, and who, with a grand air, insisted was his client, was none other than a dun” (Melville, 1856, p. 4), while in the TT: “Tengo buenas razones para creer, sin embargo, que un individuo que lo visitaba en mis oficinas, y a quien pomposamente insistía en llamar mi cliente⁵, era solo un acreedor” (Melville, 1980, p. 25). In this case, the form of the possessive noun in the translation changed to give to the TT a more sonorous rhythm. Here, Borges even italicized the changed so that it can be understood correctly.

In addition to the above mentioned techniques, there is the *description technique*, which is when the translator paraphrases the information of the source text in order to explain more clearly what is meant in the text. It is little used by Borges, but it can be shown in the next example. In the ST, Melville (1856) writes: “Copying law papers being proverbially a dry, husky sort of business, my two scribes were fain to moisten their mouths very often with Spitzenbergs” (p. 5), while in the translation, Borges writes: “Ya que la copia de expedientes es tarea proverbialmente seca, mis dos amanuenses solían humedecer sus gargantas con helados⁵” (Melville, 1980, p. 28). Here, Borges did not put the name of the ice cream because they are not known in the source culture, which is why he only described what Spitzenbergs meant.

In the same way, the *equivalence technique* is used in Borges’s translation. This technique is the one used to express the same situation of the ST in a different way in

⁵ The underlining of the text in both quotes was performed by the researcher in order to show the change in the translation.



the TT. As an example, there is a phrase that, in the ST, is written as: “The good old office, now extinct in the State of New York, of a Master in Chancery, had been conferred upon me” (Melville, 1856, p. 1), in the TT Borges expresses this part with these words: “Había sido nombrado para el cargo, ahora suprimido en el Estado de Nueva York, de agregado a la Suprema Corte” (Melville, 1980, p. 17). The TT is in a different order than the ST, but at the end, demonstrates a similar content or idea as the original one. Likewise, transposition can be also mentioned as a technique used by Borges, similar to the one stated above. For instance, in the ST there is a phrase that is presented as: “So I made up my mind to let him stay” (Melville, 1856, p. 3) and in the TT Borges writes: “Comprendí que estaba resuelto a no irse” (Melville, 1980, p. 23). Here, there is a grammatical transposition of the person who makes the action in the sentence. In the original text the lawyer is the one that lets the scrivener stay in the office, while in the translation the scrivener is the one that decides to stay there and not move.

Hereunder, *modulation technique* has to be mentioned as well. This, widely used by Borges in his translation of *Bartleby*, can be explained as Borges’ desire to make the text better. It is to use another phrase that is different from the one used in the ST, but that has the same meaning. For example, in a phrase in the original text, it is written: “in short” (Melville, 1856, p. 3), and Borges decided to translate it as: “en una palabra” (Melville, 1980, p. 22). Consequently, both sentences have the same meaning understood by the context, but both are different in its structure and vocabulary.

Finally, the last technique found through the analysis of both texts is the *particularization technique*, which is the opposite of generalization. It consists of the use of hyponyms or more concrete terms. This technique, more than a decision on the part of the translator, is used because of the language itself. So, for example Melville



(1856) wrote “singular set of men” (p. 1) and Borges translated it as ‘gremio’. That happened because there is not a single word in English to express the same in one word as it is expressed in Spanish.

Discussion

This category of analysis, based on Fernández’ (2012) study gave the reader a wide understanding of all the changes that can be found in Borges’s translation. In the same way, it is necessary to relate Fernández’ (2012) study to the analysis previously explained. In the study, it is shown that most of the students who were part of it, preferred to use borrowings, descriptions, and adaptations. On the other hand, in this research and according to the sample of the texts examined, Borges’s most commonly used translation techniques were adaptation, compression, and modulation. Fernández (2012) concludes that borrowings could be used for stylistic reasons whereas transformation and adaptation may be used to obtain a fluent discourse and ensure easy comprehension. These results prove that not all the techniques will be used in the same way by every translator and that a translator, obviously, can have his or her own preferences at the moment of translating. In Borges’s case, it can be inferred that his intention at the moment of the translation was to enhance the text and make it better without so many repetitions and reiterations. In the attempt to do so, his culture was evinced as something important in the TT.

Comparison of the grammatical structures of the direct speeches.

Chart 4: Grammatical structures used in the ST and the TT

	Source text	Target text
Example	“All is over with him, by this time, thought I at last , when through	“Ya he concluido con él, pensaba , al fin, cuando pasó otra semana sin más noticias”.



	another week no further intelligence reached me”.	
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Note: in this chart there is an example of the grammar change in the direct speech.

Most of the directed speeches are used in a formal manner in the English language whereas in the Spanish language that structure is eliminated because of the implicit subject that is used in SC. If the subject had been kept in the translation, the text would sound like a reiteration.

Discussion

In this instance, the mandatory change in the translation creates a change in the form of the character. The way the narrator expresses themselves in a text shows a lot about the character’s personality.

As in this case the narrator is part of the story – the lawyer –, the voice of the story changes somehow because the character’s personality changes. In the original text, the fact that the subject and verb are used to show how the narrator expressed his idea in the direct speech, demonstrates that the narrator is an extremely educated person. Whereas in the translation, as the subject is not used and just a verb explains how the narrator expressed his idea in the direct speech, it demonstrates just what the narrator thought but that word did not give the reader a clue about his personality; so, it can be said that this clarification about the narrator is lost in the translation.

Register

This category of analysis is directly related to the previous one: the structure of the direct speeches. As it was explained above, the personality and the register of the character changes just because in the Spanish translation the polite language used to



express the lawyer's way of communication is lost, while in the English text that politeness persists in every described form of speaking or communicating with others.

Discussion

Leone (2011) states that “Melville’s self-deluding, self-justifying lawyer becomes straightforward and sincere in Borges’s translation, free from the ironic treatment he received in the English” (p. 1). In consequence, it can be stated that the character changes in a manner that starts being different in the translation. That change in the character’s personality involves a different and important aspect in this research: culture. A person’s personality shows many features about the culture that involves him or her; if the personality changes, that person starts being a different one, and in a way he or she can form a different culture. In the case of this research, the TT shows a character that is politer and more indecisive than the one in the translation. This personality could be attached to many people that are from the United States. Whereas, the opposite personality – an educated person, but direct and decisive – is a personality that can be matched with any kind of person from the Latin American region.

Vocabulary

In the analyzed sample of the translation and the original texts, there were found two words that show a direct relation to the source culture. This means that in the translation there were some words that made the text become a Latin American text. The first one, the word ‘hornalla’, comes from the phrase: “it blazed like a grate full of Christmas coals” (Melville, 1856, p. 2) and its translation: “resplandecía como una hornalla de carbones de Navidad” (Melville, 1980, pg. 19). This word is defined by the Real Academia Española (2014) as a ‘dispositivo metálico que difunde el fuego o el



calor de una cocina'. [a metallic device that spreads the fire or heat of a cooker]. This word, as it is also mentioned in the definition by the Real Academia Española (2014), comes from Argentina, the Dominican Republic, and from Uruguay.

The second found word is 'barullento'. The word comes from the English passage: "not only would he be reckless and sadly given to making blots in the afternoon, but some days he went further, and was rather noisy" (Melville, 1856, p. 2)., and the translation of the same text: "En las tardes, no solo porpendía a echar manchas: a veces iba más lejos, y se ponía barullento" (Melville, 1980, p.20). This word does not have a definition in the Real Academia de la lengua Española (RAE). It is defined by Babylon Dictionary as 'lunfardo' [noisy and rowdy], and the same dictionary gives the origin of the word: Argentina.

Discussion

It is important to mention that Borges expressed that a word is not just a word, but a whole universe (as cited in Waisman, 2005). When a reader takes a book and reads it, he or she is not going to find just the story inside it, but a set of words that, separately or altogether, express a lot about the culture that involves them.

In a narrative text, there are always a lot of factors that contribute to that performance of culture, which is literature: the story itself, some information given by the writer that could be directly related to culture, the language used to tell the story, the personality of the characters, the words used, etc. All these factors play together so that at the end everything routes in the same direction. However, there is a problem when one of those factors, in this case the words, goes to the opposite side that is a different culture from the source one. When that happens, it can be expressed that the text (the



translated one) becomes an intercultural text. The text is mixed with different cultures in order to explain just one culture – the prime one.

Nonetheless, when there is a word in the text that expresses something different from the other aspects considered in a narration, that text has a double culture. This is the instance of the translation. First the translator, of course, is not using the same language as the source culture of the text; and second, the translator decides to use words that belongs specifically from the target culture.

Most of these changes are not noticeable to the eyes of common readers, but they, consciously or unconsciously, are reading and learning about a culture that is mixed: the source culture and the target culture.

In this part, as shown above, it can be seen that Borges decided to use words that are understood mostly by Argentinian people – because those words have an Argentinian meaning – as if the translation would have been directed only to that country and not to other Spanish speaking countries, or just maybe because he wanted to nationalize the text with little points that not everybody would notice. It is for this reason that the translation is a continuous mixture of both cultures involved.

To sum up, all the categories of analysis developed in this chapter demonstrated that there is a wide change in the translated text. Some of those changes were arbitrary while some others weren't.

On the one hand, the changes in the structure and register could have been mandatory because of the change in the language. In both these cases, the language structure was the one that directed the changes in the TT. In the first one, the structure of the direct speeches, there was a change because in Spanish the subject is not mentioned so the structure given in the ST is lost. The second one, the register, as was analyzed in this research, was directly related to the first aspect mentioned above:



structure. As the structure that shows a polite character in the ST is lost, the character in the TT is going to be different: a lawyer that in the ST was well educated, in the TT becomes direct and open.

On the other hand, the other categories analyzed in this chapter – conciseness, translation techniques, and vocabulary – show an arbitrary change decided on by Borges because of the different choices made by him. Firstly, the translated text became more concise because Borges decided to cut or omit a lot of words and phrases. In this case, this did not represent any change in the culture of the TT. Secondly, Borges made use of a lot of translation techniques that contributed to all the changes that there are in the text. The most oft used techniques were adaptation, compression, and modulation. Some of these techniques had a result which made an emphasis in the cultural aspects of the ST, the ones that showed how the Argentinian culture influenced in the final text translated. Finally, the last important aspect analyzed in this research, that helped to achieve the main goal of this project, is vocabulary. In this part were not found a lot of words, but in the studied sample, there were found two words that have an Argentinian origin: *hornalla* and *barullento*. As it was analyzed above, those words express a different culture from the source culture of the text. This means that the culture influenced the translation and converted the ST into a different text.



Chapter V

Conclusion and Recommendation

Conclusion

There are two important features in the analysis of these texts. The first one is the autonomy of the translator with a text, and the second one is the place that gives birth to the source text and the place that receives the translated text. In literature, as in many other areas of knowledge, trading, and culture, there are two big groups that divide the world: the center and the periphery.

Zhang (2016) cites Bosseaux and Munday when they say that the translator affects the novel's point of view, what makes the novel different from the original one, and that the translator's style can be described as the choices he or she makes in the translation process. The style is sometimes taken as the voice of the narration. This voice becomes an important part of the target text and Borges started being part of that text that he translated. It can even be said that the text belongs to both authors: Herman Melville and Jorge Luis Borges.

As was mentioned previously in chapter II, the center is defined by Dube (n.d.) as the "control of society" (p.2). In regards to literature, the center is the one that is part of a developed country or part of the canon of a place. Writers that come from the center are the ones that can tell a story that will probably be heard. In the same way, Dube (n.d.) defines the periphery as "those that are on the margins of society" (p. 2). In this case, the ones that belong to the periphery are those who have to fight strongly to be heard because, in the majority of the cases, they are the writers that are not part of a developed country or part of a canon.



However, translation is the route that people from the periphery can take to be heard; or at least, that is what Borges achieved. He was part of the peripheral group of literature, being a writer from a Latin American country – a country different from more noticeable countries in the world. However, he was able to make his words part of the center. One of those ways was translation. He took a text that was from the center, in this case from the United States – a developed country that has mostly been the center of the world in almost every aspect – and transformed that text to a text of his own, because of the decisions made about the words and structure that he used in his translation.

Having said that, it is mandatory to relate the above described results to the following quote: “translation *is undoubtedly* an act of intercultural communication; *this* should be the unquestionable starting point for any modern research in translation” (Sakellariou, 2011, p. 243). This quote emphasizes the action of mixing aspects of the source culture and the target culture in the translation. Every text that passes from one language to another is going to be modified and in that modification some changes will occur.

In the case of this research, the results corroborated the idea that there are no texts that can be transferred to a target text in the exact same form as it is in the source one.

Firstly, results revealed that the translation was not loyal to the source text in the number of words, paragraphs, and phrases. The changes about conciseness showed that Borges decided to cut and omit some words and phrases. He also changed the form of the paragraphs and some of the speeches. When there was a long paragraph, for example, Borges decided to divide it; and when there was a dialogue inside a paragraph he decided to put it in a different line and make it a direct speech alone.



Secondly, the techniques used by the translator provoked structural and cultural changes in the target text. The most widely used translation techniques by Borges are adaptation, compression, and modulation. With these translation techniques he changed some parts of the text, but most of those changes show more of a structural difference than a cultural influence. However, there were necessary changes in the words, phrases, and idiomatic expressions of the text that had to be different in the translation because of the comprehension of the text in the target culture.

Afterwards, the grammatical structure of the direct speeches presented a required change produced because of the language structure itself. The TT had to change in this part because, in the target language, the subject is used implicitly, so the structure used in the ST is lost in the TT.

This aspect leads to the next studied aspect: register. The characters' personality changes because the form in which these characters express their ideas is lost in the Spanish structure. This aspect contributes to a change in the culture. As it was explained above, the personality of the peoples of a place shows a lot about the culture of that place. If the personality changes, the culture also changes.

Finally, two specific words from the target text established a cultural change in the text because of its origin. In this part, the most important part of the research, there were found two words that come from Argentina: *hornalla* and *barullento*. These words show a direct influence of culture in the translation. Borges decided to use these words in the translation, and with this, he combined into the text both cultures, the one of the story – American culture – and the one of the translation – Argentinian culture.

Kristal (2002) stated that Borges's penchant for enhancing the texts that he translated by cutting redundancies, substituting synonyms for word repetition, and compressing are still evident in the longer translations, and the changes produced



include other modifications in content, not just style, that are decidedly Borgesian. As it can be seen, these are arbitrary decisions taken by Borges in order to make the text better, and to transform the text from being an American culture text into an intercultural text.

Recommendation

The results shown in this project can lead teachers and readers to think that the most reasonable way of reading a book is the reading done from the same source text (the reader should know the source language to develop this activity). This means that, as far as possible, it is considerably better to read a book in its original language – as long as the intention of reading a book was to read THAT book precisely because of the prime author or the literature written in that language. That is why English teachers should encourage their students to read every English book in its original language.

Although readers might think that they are reading the same book in a translation, that is never going to be true because a translation always contains features that are from the target culture. This little but significant aspect of translations makes the texts become new ones, different from the original texts.

On the other hand, if the intention of reading a book is *reading in itself*, then the only aspect to take into account would be if the book to be read and its translator are good ones. As in the case of the short story analyzed in this project: the short story – a classic one – and its translator – Jorge Luis Borges – are excellent alternatives for reading a book. In his case, Borges did not make any negative changes in the text. On the contrary, Borges always tried to improve the source text, arguing that every text is always a draft and no text is completely finished (as cited by Kristal, 2002). Jorge Luis



Borges is such a huge writer and translator that reading one of his texts only gives the reader different perspectives and cultural aspects of the same source story.

However, if the intention of reading a book is teaching the content, culture, or structure of the book, and the book that must be read is a translation, teachers have a big responsibility. They must explain the importance of focusing on the changes that one can find in a modified text – a translation. Teachers have to make certain that their students pay attention to the cultural differences in a translation. With this purpose, teachers should dominate both languages, so that they would be able to explain the texts.

In that case, the most important learning that one can get from the results of this research is that the only thing that matters is that a person, at the moment of reading, would pay special attention to the features of the text which tell the differences among the involved cultures.



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