




Textual Translation and Live Translation

Fernando Poyatos



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The total experience of nonverbal communication
in literature, theater and cinema

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To all those who love books and truly interact with them intimately when reading them, feeling them or just contemplating them.

To whoever knows how to enjoy the full experience of a staged play or a projected movie, well before and after the play or the movie.

To all those who dare to translate, and to those who read their translations and wish to reflect on them.

And to anyone who recognizes the connection between the three.

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Preface

My continued endeavor, for nearly forty years, to foster the interdisciplinary approach to the multifaceted field of nonverbal communication studies led me quite naturally to acknowledge the staged theater and the cinema as veritable translating instruments between languages and cultures, thus of vital importance for translators. But this broadening of the very concept of translation was logically preceded by my recognition of the spatial and temporal dimensions involved in our intellectual-sensorial experience of a book, that is, before, during and after reading it (perhaps containing pictorial illustrations as translating tools themselves); which leads us in turn to ponder the spectators' multiple interactions experienced before, during and after a theater performance or a film viewing, without disregarding the blind's reduced-interaction situations in each of the three media. This monograph, therefore, while being of special interest to all those involved in the theater, concerns readers (but also listeners) and spectators; and, intimately associated to both, translators, whose textual perception of the many instances of implicit paralanguage and kinesics requires their linguistic and nonverbal-cultural fluency. In addition, it emphasizes for the literary translator the challenging repertoires of sound- and movement-denoting words, particularly rich in the English language, as offered in two separate appendixes.

Acknowledgements

To those colleagues and students in different countries and universities who continue to encourage me to look into ever new aspects in my always interdisciplinary approach to nonverbal communication.

To those around the world who reach me by e-mail for stimulating comments and consultations.

To my University of New Brunswick, which now I continue to represent as professor emeritus.

To Isja Conen, editor of this volume, and those staff members who produced my previous seven books with John Benjamins.

Introduction

Translation: The growth of a concept

Although in a volume I edited ten years ago, bringing together a most stimulating group of specialists (Poyatos 1997a: 17–47, 249–282), and later in my own three-volume work (Poyatos 2002a, 2002b, 2002c), I included different thoughts on nonverbal communication and literary translation, I soon realized that there were many more areas in my own writings that explicitly suggested or implied quite a few other promising perspectives on nonverbal communication and translation.

It was, however, while lecturing at various departments of the University of Leipzig in the spring of 2004 that the idea of an independent monograph dealing with nonverbal communication and translation was impressed upon me by some faculty members and advanced students. Thus spurred by academic exchanges, sometimes as fruitful and unconstrained discussions over a satisfying meal or a mug of German beer, the contents of this book began to take shape on paper while flying back home, realizing that there were still many hidden and not so hidden topics generated by what for lack of a better term we refer to as nonverbal.

But those very incentives grew further as a lengthy lecture for a 2005 Congress on Semiotics and Mass Communication in Monterrey, soon afterwards as another lecture for a symposium on Children's and Youth's Literature at the University of Seville (Poyatos 2006a), and then while lecturing in 2006 for the University of Vigo on nonverbal communication in literature, theater and cinema. Thus did my thoughts on literary translation, the theater and the cinema began to blend, disclosing, on the one hand, the intimate connection and parallelism between the experience of our multifaceted interaction with books, our reading of them and their "textual translation"; on the other, our total experience of plays and films as truly visual and multisensory "live translation" channels themselves, involving another series of interactions that extend well before and beyond the actual performance or projection. Thus seen, the joint study of all three vehicles could only enrich and deepen our understanding of them, as it involves writers, printers, illustrators, theater and cinema directors, scenographers, players and spectators, all instrumental in the full realization not only of the 'reading act' but of the 'viewing act' as well.

The topics of this book

Chapter 1 broadens the scope of linguistics as well as literary studies and related fields by discussing our total interaction with books beyond the 'reading act,' in itself a series of sensorial and intellectual activities affected by the two dimensions of time and space and by a host of other conditioning factors, acknowledging the reduced sensory-intellectual interaction of readers impaired particularly by blindness, limb deficiency or paralysis.

Chapter 2 discusses the verbal and nonverbal components of a text, involving the writer, the typesetter and editor, as well as the translator and sometimes the illustrator; how we perceive the main verbal, paralinguistic and kinesic components and the rest of the bodily and environmental sign systems in narrative and theatrical texts; and, finally, the reader's mute or audible 'oralization' of an original or translated text as an intimate phonic restoration of a language previously quieted in the writer's creative stage, and the uncanny phenomenon of the 'phantom text.'

Chapter 3 focuses, first, on the perceptual aspects of verbal and nonverbal textual elements, among which the different punctuation systems affect culturally and historically the original language and its translations; and then on how the sensations and images evoked by the writer's text are recreated by readers of different periods and cultures causing an inevitable pluralization of characters and environments, which suggests how translators could assist their readers in their textual decoding, and how they should cope with certain untranslatables.

Chapter 4 links the reading of literary translation with our experience of plays or films as audible or audible-visual and multisensory translation channels themselves (often having undergone a linguistic translation), resulting in their staged production or filmed performance and projection; then pictorial illustrations are seen in terms of their desired qualities, representational requirements and writer-artist personal association; and, finally, film adaptations from literary works are regarded as their visual or audiovisual translations and live illustrations.

Chapter 5 discusses: the five stages in the creation and recreation of characters and environment by writers, readers (reading act) and spectators (viewing act); the chronemics of the spectator's total theater or cinema experience; the mutual interrelationships between spectator, performer, character, play or film and environment; a comparative discussion of silent films, sound films and today's DVDs; and, returning to the reduced interaction situations, the blind's experience of so-called 'blind movies.'

Chapter 6 outlines the field of paralanguage and its various categories of vocal phenomena, specifically applied to narrative literature and its translation, as well as to the theater and the cinema, each genre posing different problems and

translation challenges, not only linguistically, culturally and historically, but as regards the many 'untranslatables' and 'unstageables'.

Chapter 7 identifies further certain sound-related challenges for translators, namely: the paralinguistic repertoires according to the expressive possibilities of languages, shown here for English; bodily-elicited sounds referred to in novels and in stage directions and films scripts, but often unfeasible on the stage; sounds made by animals as well as by humans communicating with them; and our experience of the general environment's sounds in novels, plays and films, including film adaptations of plays.

Chapter 8 deals with: the various aspects of our perception of explicit or implicit kinesics as native or foreign readers as well as through translations, including the theater's frequent unstageable stage directions; the nature of stage naturalness and lack of it; and the perception of kinesics from silent films to sound films, particularly in their original versions.

Appendix One and *Appendix Two*, virtually exhaustive English inventories of sound-denoting words and movement-denoting words (with 394 and 490 basic entries, respectively, with derivatives and a total of 2161 examples) allow us to fully savor the richness and versatility of spoken and written English to refer to many acoustic and kinetic activities generated by human beings, animal species and anything around us with which we may interact in our daily existence, and ponder their challenging consequences for both translators and serious students of the English language.

As with my 2002 volumes, this study includes a large corpus of illustrating literary examples (almost 900, many of them new and always from my personal readings).

CHAPTER 1

The reading act, 1

Personal and environmental aspects of our sensory-intellectual interaction with the book

to love the bodies of books [...] The set up of the page, the feel and smell of the paper, the differing sounds that different papers make as you turn the leaves, became sensuous delights. (C.S. Lewis, *SJ*, X)

1.1 The original or translated book in our hands and the academic education of readers into the adventure of reading

1.1.1 One quiet summer afternoon, as I was working on this chapter, I took a break and went to a shopping center. It was rather still and, surprisingly enough, no popular music at full blast interfered with the quiet working of one's mind. Thoughts of myself and the books in my library kept turning in my mind, actually writing themselves down for when I went back to my computer. And then, behind me, this crystalline voice tries to call my attention and, with no preambles, as I turned around, a pretty miniskirted Canarian brunette asks me through slightly smiling face and eyes, "Do you like books?" – "Of course I do!" say I, almost embarrassingly poked in my self-pride. And, with no other words mediating, she adds, "Do you read books?" – "Not only do I read them, but write them" – "Oooh, you dooo?" – "Yes, in fact..." And, after inquiring her name, I tried to give Guaya at least a glimpse of what books mean to me, trying not to sound too academic or professorial. Needless to say that I did not join the book club she was being paid to promote.

Out of all the books in our library, any library, many are printed in their original language, some or many are translations. We probably do not know the original languages well enough to read those texts the way the native readers would, and the way their writers meant them to. And, while we could quite cynically assert that "Ignorance is bliss", or rather, that "What you don't know doesn't hurt you," the truth of the matter is that, unless the foreign reader is intimately acquainted not only with that language, but with the culture it expresses, he or

she will certainly miss a great deal. At any rate, what most readers do not realize is that their experience of an original text of, say, a novel, and that of a translated text of the same novel, are quite different on more accounts than they usually imagine. And that is so because they are facing not only an interlinguistic translation, but, in many respects, an intercultural one as well, since we are reading that text as members of a specific culture which is, in greater or lesser degree, different from that in the book's. And as such, as we go along, we are, whether we realize it or not, lending our reading certain cultural elements proportionate to our knowledge or ignorance of that source culture, as I discuss in the next chapter when comparing the reading act of the native reader versus that of the foreign reader, and the intercultural problems posed by the translated text. In addition, compounding this already problematic intercultural position, we are acting, more or less consciously, in a rather servile fashion with regard to the person who translated the original text, himself or herself rather powerless before so many 'untranslatables.'

In any event, there are a series of considerations concerning the experience of reading, and our interaction with the books themselves as objects, which we should apply to the principal subject of this monograph, translation, understood as broadly as it has been indicated in its introduction. But it should also be considered as a concern of linguistics, thus widening its scope as a field, since what each book, each text contains is a specific language in its written form, with all the visual representational characteristics and possibilities of that language. To begin with, one would not exaggerate in stating that the reading of, for instance, a novel, is always an adventure.

According to my *Webster's New World Dictionary, Third college Edition*, one of the connotations of the word "adventure" is: "a daring, hazardous undertaking." And the truth is that as soon as we set out to read a novel – much more so a translated novel – we are acting rather daringly and no doubt facing a myriad of unexpected hazards, of most of which, and that makes it even worse, we will never be aware. The scores of photographed covers in Guaya's book-club catalog were as many potential such adventures. Not always, little did she know, the most recommendable adventures, for there were a few pieces of sheer rubbish and, for the unaware, much covertly but positively dangerous stuff. Yet each one kept for its prospective reader an experience that would, first, create a new document, so to speak, in his or her usually poorly treated 'hard disk' of a brain, a document that would trigger all sort of experiences and associations, while generating new memories now stored for better or for worse.

1.1.2 While lecturing in 2005 at the University of Seville symposium on children's and youth's literature, mentioned in the introduction – as part of the celebrations of the fourth centenary of the publication of *Don Quixote* and the second of Christian Andersen's birth (Poyatos 2006 a) –, I could not help wondering not only about the translations (illustrated, too) of Cervante's novel and Andersen's tales to so many languages and the experience of their readers in each instance, that is to say, in each language and culture environment, but about their film adaptations as well.

But, regardless of whether a book is translated or read in its original language, I was reflecting with my audience on the need in the academic world to educate as readers children of different ages, young people and the general population, as well as university students of literature, precisely at a time in history in which this is tantamount to competing with the more negative aspects of audiovisual media. In fact, with so many literary studies of all types being pursued nowadays, it is amazing how scholars still seem to neglect what *reading* truly is, insisting, however, on addressing the esthetic appreciation of the poetic elements according to the established literary norms, along more or less trodden paths, or by way of intricate and minute semiotic vivisections of texts. I am referring, of course, to what earlier I began to study as the *reading act* (since much has been said regarding the 'speech act'),¹ from the moment we open a book and walk into another world very much like Alice through the looking-glass, recreating whatever its author chose to give us in its pages and, in reality, even more than he or she ever suspected. Without forgetting that on many occasions the language we find in its text is not that of its original, but the product of an interlinguistic (i.e. intercultural) translation, a severe blow that turns us into mere slaves of that person who translated more or less knowledgeably and more or less honestly.

That is why the responsibility of academic and nonacademic specialists in literature should be, first of all – beyond, or before, dealing with the traditional aspects of styles, techniques, etc. –, to educate as readers not only their students but the general population. That means to develop in them true *reading fluency*, analyzing the three basic aspects, or main stages, of the reading act: the book in its physical form, the reader's characteristics and personal circumstances, and the reading activity itself, each of which, as we shall see, bear different ramifications. And only then, after identifying these three basic and complex elements, shall we be ready to face other aspects of reading in a realistic fashion, that is, availing ourselves of the rich perspectives offered by interdisciplinary studies in nonverbal communication. That entails not only the characters' paralinguistic and kinesic

1. Interestingly enough, I discussed the reading act in the first of the two articles Nobel-laureate Camilo José Cela asked me to write for his literary journal, *El Extramundi y los Papeles de Iria Flavia* (Poyatos 1997b), and then in a later volume (Poyatos 2002c: Chapter 1).

repertoires (as, quite naively, I myself used to believe at first), but, as I realized when I delved more deeply into the more hidden levels of the texts, the processes of creation and recreation and the physical and circumstantial elements of the recreative experience of the reading act; in other words, the book itself and the reader's circumstances and environment.²

1.2 Our first interaction with the book, 1: Direct and synesthesis sensory perception

1.2.1 There is a first and complex multi-level stage that precedes the actual reading of, say, a novel, outlined in Figure 1.1, "Our interaction with books", of which we should be made aware in our training as readers. This is a training possible at every academic level, from elementary school to university, for, if children find themselves in their privileged *tabula rasa* stage, young adults and many adult but still mediocre (though seriously motivated) readers can certainly be retrained as formal students of literature or as the readers they already are. Whatever their individual case may be, we must all first reflect on the sensorial characteristics of books, which includes physical and chemical features.

Our first contact with a book – perhaps the only one if we never proceed to the actual reading or, at most, just glance through it – is a *visual* one. We spot a book on display in the window of a bookstore, on a table inside or in its shelves, or maybe in a public or private library. Without establishing any other physical contact, this means already the visual appreciation of its *size*, *dimensions* and *color*; not necessarily in this order, but depending on which of these three characteristics stands out among the others, for instance, a luxurious folio volume, a miniature edition, a soft-cover best seller with an attractive and colorful cover with embossed letters or an impressive dust jacket.

As for *color*, part of our visual interaction with the book is specifically through its covers, and then the paper of its pages. There are books with covers that cast an immediate spell on us, delaying our opening the book, yet increasing our expectancy as to the contents encased by them, such as those rich late 19th-century ones with relief boards, which I now and then take out of my shelves just to enjoy them in my hands, for instance: the 1883 Spanish translation, in two volumes, of

2. In fact, as my approach became more sophisticated, I could see applications of it by other researchers, particularly after one of my articles for *Semiotica* (Poyatos 1977); a later version was a chapter in Poyatos 1983; several contributions, besides my own two, in a volume by Poyatos (1992); in Spanish, mainly since my article for the excellent magazine *Revista de Occidente* (Poyatos 1972), and another one for a volume on the novel (Poyatos 1976).

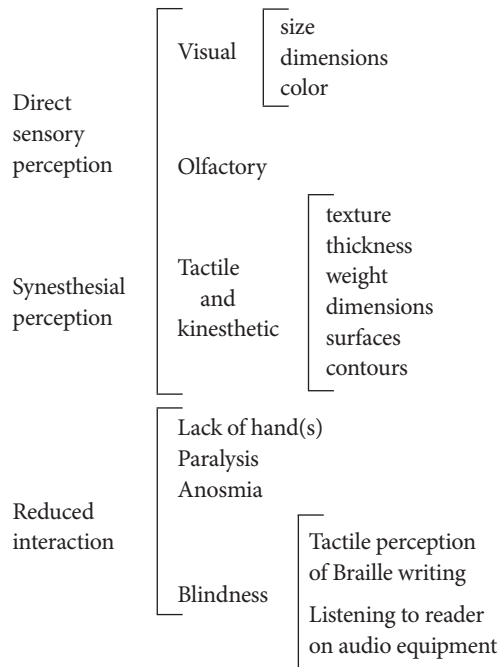


Figure 1.1 Our interaction with books

Bulwer-Lytton's then still recent (1834) *Dione: Last Days of Pompeii*, boasting a profusion of relief Greek-style decorative designs and figures in red, orange, black and gold; the also richly decorated in relief red, black and gold 1887 translation of a selection of Hoffmann's tales as *Cuentos fantásticos*, written in the first half of the 19th century; or the elegant gray-black-and-gold 1882 translation of Daudet's 1877 *Le Nabab*. Besides the decorated endpapers³ of all three, the paper of their leaves, with also decorated (or just dull red) outer edges, if somewhat faded, is not white, as in many present-day first editions, even light-gray in many cheaper pocket paperbacks – some much too white to envelop the words we read and through which we recreate the book's hidden world and sensations –, but of different shades of cream, now slightly darker along the edges; my copies of Daudet's novel and Hoffmann's tales even with acid stains betraying their old age.

1.2.2 There is also a sort of recurrent retroactive attraction to the colors of those books we read in our childhood or adolescence, sometimes, as in my case, when

3. The folded sheet of which one half is pasted to the inside of each cover and the other to the first or last page of the book.

they have been irremediably lost. Such is my feeling toward my lost folio copies of Editorial Saturnino Calleja's series of the extraordinarily ingenious writer and illustrator Salvador Bartolozzi's: *Pinocho* (after the Italian Pinocchio, created by Carlo Collodi) and *Pinocho contra Chapete*, this perverse egg-shaped rival so appropriately added by the Spanish author-illustrator Bartolozzi (García Padrino 2002); or an also lost volume of the Grimm brothers' complete tales, by who knows what publisher. But it was only in the summer of 2005 when, while visiting with a cousin of mine, who knew of my longing for my lost *El muchacho moderno*, I, *El libro de los grandes inventos*, he decided to just give me his well-preserved copy as an enthusiastically welcome gift. I felt as if I were actually recovering my own copy of that wonderful 1935 book by Barcelona's Editorial Juventud. I had daydreamed of *El muchacho moderno* ever since I developed my love of books: its folio-size clothbound red covers, with a color plate, glued to the front one, of a big liner going under a huge metal bridge; thirty-seven articles, divided into sections devoted mostly to the railway, airplanes and automobiles, all profusely illustrated with wonderful pen drawings and some full-page color plates. That night I took it to bed with me to relive those same feelings of about sixty years earlier while looking at its illustrations and reading some of the stories about those awesome locomotives, steamships, hydroplanes, fighter planes, the Spanish-born *autogiro* (its inventor's early name for helicopter), racing automobiles, and gigantic steel mills. Here I was, after so many years, and after having read so many books in different fields, immersed again in my interaction with that particular book of my childhood, yet with a very different capability for such a task.

But, besides the stories themselves, the lover of books can enjoy the charm of attractive editions of children's books at any age. I do enjoy even more now (taking them in my hands, reading here and there or just admiring its early 20th-century pen and inks) the elegant 1956 encased seven volumes of Frank Baum's stories of Oz, dated between 1900 and 1919 (when he died) – the first one, *The Wizard of Oz*, illustrated by W.W. Denslow, the others by John R. Neill. It was published by The Reilly & Lee Co. of Chicago in 1956 to commemorate the first centenary of the death of both the writer and his first illustrator, and my dear friend Bob Mathy, a Columbus, Ohio bookseller, gave them to me in 1968, not long before he succumbed to suicide.⁴ As I was writing this paragraph, I opened the first volume, the

4. My copy of the set – whose box label reads: *The Treasure of Oz*, Weekly Reader Children's Book Club Education Center / Columbus, Ohio – is no doubt a collector's item, since part of the vertical text [enclosed here in brackets] that should have appeared on the spine of three of the volumes, as it does on the front cover, is missing: in the first one, it reads *The [Wizard] of Oz*; in the fourth, *The [Road] to Oz*, and, at the bottom [The Riley & Lee Co.]; in the sixth, *The [Tin Woodman] of Oz*, and [The Riley & Lee Co.]. What will become of this wonderful set I wish I knew.

original and most famous of the Oz books, and re-read the afterword by Edward Wagenknecht, of Boston University, born in the year of its publication, 1900, who reminisced on his childhood and acknowledged the impact that the Oz books had on him, advising young readers: “I hope it will teach you to value, and to employ wisely, the imagination God gave you, for this is absolutely indispensable if you would live a complete, happy life.”

1.2.3 Now if, passed that initial stage, we are attracted, consciously or unconsciously (beyond what its title may evoke to us), by our visual and synesthial perception of that book, approach it and take it in our hands, we then add to its visual characteristics and synesthial interpretation our personal appreciation of its smell, texture, weight, dimensions and color. Three more senses, therefore, come into play now.

There is a definite *smell* to that book because of the paper of its pages as well as its cover in cloth, leather, paper or plastic, which, coupled to its color, makes us to, more or less consciously, like it or dislike it.

By *touch* we appreciate further the texture and quality of its pages and the texture of its even or irregular surface of the covers. But the latter engages also, as with the whole book, together with tactile perception, one more sense, *kinesthesia* by which we also appreciate its *dimensions*, *weight* and *thickness*, as our hands hold it and explore its surfaces and contours, in itself a esthetic treat for the more sensitive readers.⁵ In fact, they are three features that usually accompany us for the duration of our reading, for it is not the same to handle and read a book in folio or quarto size as one in octavo, or a pocket-size one in small octavo,⁶ a light-weight one than a heavy one, a thick, massive volume than a thin one. As for its thickness particularly, while we may enjoy that thin book that we know encloses a little treasure whose reading may not last as long as we would like it to – as do any of the aforementioned Pinocchio publications, or my early 20th-century

5. What we commonly call *touch* is, in reality, a series of five dermal senses (each with its own receiving nerves) through which we perceive: tact proper, pressure, pain, heat and cold. As for the sense of *kinesthesia*, it is what allows us to perceive the position of our own body and its members in space and with respect to our substratum and whatever we come in contact with, through muscles, tendons, nerves and joints. This mode of direct perception is one of the most important and almost constant in everyday’s interaction with people (e.g., in a handshake, in the subtle tremor of a shiver, while dancing) and our objectual environment (e.g., enjoying a newly acquired object, driving a car).

6. Folio (about 12 by 15 inches), results from folding a large printer’s sheet of paper twice to form four leaves; quarto is the size of a printer’s sheet folded into four leaves (usually 9 by 12 inches); octavo is half that size (usually 6 by 9 inches).

editions of Constant's 1816 *Adolphe*, or Lamartine's 1849 *Raphael* –, the truth is that the very thickness of an impressive tome like Dickens' *Bleak House*, Mann's *Buddenbrooks* or Tolstoy's *Anna Karenina* (even in a pocket-book edition), starts to have its effect on us. From the beginning of our reading, it makes us anticipate the fascinating world that it seems to contain between its covers, peopled by persons whose experiences and mutual relationships such a book certainly makes us be in awe of.

Now all those physical features together should make a sensitive reader extremely fond of them in a book, as the famous and prolific Cambridge literature professor and Christian convert C. S. Lewis acknowledges concerning himself and his brother:

One other thing that Arthur taught me was to love the bodies of books. I had always respected them [...] to have thumb-marked or dog's-eared a book would have filled us with shame. But Arthur did not merely respect, he was enamored; and soon, I too. The set up of the page, the feel and smell of the paper, the differing sounds that different papers make as you turn the leaves, became sensuous delights. (Lewis, *SJ*, X)

1.3 Our first interaction with a book, 2: Synesthesial mental-sensory perception

Having pointed out the nature of our sensorial involvement with a book, we should hasten to consider, lest we should only think of our direct perception, that mainly visual contact carries, more or less consciously, another parallel type of perception on which depends in large measure our interaction with people, objects and whatever we manipulate or surrounds us: *synesthesia*. This rather neglected physiopsychological phenomenon consists in the physiological sensation on a part of the body other than the stimulated one; or put otherwise, the psychological process whereby one type of sensory stimulus produces a secondary subjective sensation from a different sense, from which derive poetic images like 'a soft color.' If I had needed to actually feel in my fingertips the smoothness of the glossy covers (or a young girl's facial complexion, for that matter) and the protuberances of their author's and title letters when, before buying it as a gift (with no personal interest in the book), I saw at the Montreal airport a Bantam Dell pocketbook edition of John Grisham's *The Client*; and if we needed to physically lift a large tome in our hands to discover its heaviness, our daily sensorial and intelligible experiences would be severely curtailed. For in reality I could feel that glossy smoothness and embossed letters of the pocket book, just as 'with our

PERCEPTION OF SENSIBLE SIGNS	BY THE READER	BY THE SPECTATOR	
	NOVEL	THEATER	CINEMA
VERBAL LANGUAGE	visually written	audiovisual	audiovisual
PARALANGUAGE	described and transcribed	limited audiovisual	almost totally audiovisual
KINESICS AND PHONOKINESICS	described, and evoked by language and paralanguage	limited audiovisual	total audiovisual
INTERNAL BODY SOUNDS	described	absent	audible
OTHER VISUAL BODILY SIGNS	described	absent	absent
OLFACTORY BODY SIGNS	described	absent	absent
OBJECTUAL AND ENVIRONMENTAL SOUNDS	described	real and by stage effects	real or by especial effect
VISUAL ENVIRONMENTAL SIGNS	described	by scenery	real and by scenery
TACTILE PERCEPTION	described	absent	absent
KINESTHETIC PERCEPTION	described	absent	absent
OLFACTORY PERCEPTION	described	absent	absent
GUSTATORY PERCEPTION	described	absent	absent

Figure 1.2 Sensory perception in the novel, the theater and the cinema

eyes' we can lift the heavy books by only looking at them; just as we can feel the coldness of a pop bottle when looking at its picture in an ad or TV commercial, or vision a baby's face by just hearing its disconsolate crying. Synesthesia, therefore, operates with great efficacy in daily interactions (mainly through vision, but not exclusively, although here we are concerned only with books), with people and with the environment, as well as through persuasive advertising techniques.

But the more sensitive readers of, for instance, a novel, will experience synesthesia during the actual reading, as we shall see later, not only more explicitly through the omniscient author's evocative descriptions and comments, but by the associations they establish themselves as they read and by the characters' own synesthesis sensations. For we as readers keep imagining those sensations and, therefore, experiencing them ourselves, thus amplifying the scope of the text even beyond what the writer foresaw or intended; the only limitations being, for instance, our own limitations imposed either by our degree of sensitiveness or, what is a dimension to be discussed later, by our being historically or physically removed from the characters' period or culture and environment.

At any rate, we should not neglect the fact that, as readers, our interaction with a new book begins already in that first multisensory and synesthesial contact at the bookstore, library or home, followed by what ensues if we take it in our hands.

To these pre-reading multiple experience of the book we sometimes had to add in the past, as described in 1.4.2, the often annoying imposed stage of the unopened pages of certain books, which made us run for a sharp table or kitchen knife or a paper-knife.

1.4 Contemporary editions and earlier editions: Leatherbound, clothbound, paperbound, and mended books

1.4.1 How fully we sighted readers interact with books, for we shall address the problem of the sightless ones, is something reflected also on our appreciation of different editions, old or recent, of the same work, as in my own approach to some of my Spanish translations, inherited, picked at a bookstore, borrowed or received as gifts. Some of us, if given to choose between two editions of the same 19th or early 20th-century novel, one contemporary of its author, perhaps even a first edition, and a freshly published one, would no doubt opt for the older ones. Those books – with their characteristic period features, including illustrations (discussed in Chapter 4), bring us much nearer to a society closer to the one that read their first editions, or, if we have those first editions, to their very first readers, as with my Musson Book Company clothbound 1933 *The Drift Fence*, by Zane Grey. Except that, inevitably, we need to intellectually enter that temporal and spatial locus, which certainly requires a special familiarity with those people, their historical circumstances and their esthetic preferences and mores, while those first readers *were* just part of it. In fact, while spending many summers in a village until my early youth and even later, I used to welcome a night blackout caused by a storm, for it contributed to my enjoyment of the novel that I would choose for such an occasion from my grandfather's or father's library. On nights like that "I lighted my candle, and went to bed" (Brontë, *TWF*, IV), as did the characters of the very book I was reading, which I thoroughly enjoyed, in all its sensorial aspects, by my yellowish bedside light, as its original readers did. Thus would I read my odorous hardbound octavo volume of Eugène Sue's 1842–1843 engaging *feuilleton*, *Les mystères de Paris*, one of the many undated titles in "Le livre populaire" series; a slightly smaller, but two-inches thick, 1862 Spanish version of Félix Deriège's also absorbing *Misterios de Roma*, first serialized in the *Diario Español*; and, to mention another one, my translation of the also octavo 1902 illustrated hardcover edition of George Sands' 1832 *Indiana*, by La Editorial Artística of Barcelona.

Allow me to say at this point that, while a knowledgeable and sensitive reader of the original manuscript of this book, referring to this particular section, deemed this “personal disclosure of the author’s taste [...] a bit overdone” (and later as robbing those pages of “scientific rigor”), my intention was precisely to spur in my readers (as if we were in fruitful and desirable but impossible co-presence) their own thoughts on similar experiences, considering that some would be quite young and others quite advanced in years. And so, I still would like to share with them how today, over half-a-century later, my eyes and hands still delight once in a while – as should their own with their own books – in my Spanish translation of Madrid’s publisher Saturnino Calleja’s 1917 two small-octavo white-and-gold-lettering hardcover volumes of Stendhal’s 1839 *La chartreuse de Parma*; or the 1895 translation in clothbound octavo with relief red-black-and-gold cover, by M. Maucci of Barcelona, of Chateaubriand’s 1801 *Atala* and other narratives; or the translation in two undated red clothbound volumes in large quarto and two-column text of his 1849–1850 *Mémoires d’Outre-Tombe* (whose Chateau de Combourg was “Partout silence, obscurité et visage de pierre”, I would read years later), by the Barcelona publisher Ramón Sopena; or my three sober 1913 volumes of Schiller’s plays, in relief brown-and-black hardcovers with gold spine, by Librería de Perlado of Madrid.

There is no doubt that those earlier editions, both translations and originals, with all their period features (including illustrations, bring us much nearer not only to a society closer to the ones who read their first original or translated editions, but to their first readers too, allowing us to relate much better to them as well as to the writer. In addition, we can experience the book itself the way both native and foreign readers did in the reading act of their respective editions, except that we need to intellectually enter that temporal and spatial locus, while they themselves were in it and were part of it.

But although the superior values of those older editions (because of the esthetic and intellectual reactions they generate), particularly the original ones – or as near as possible to it –, remain unquestionable, I also appreciate by now, for instance, my already aging quarto clothbound 1948 Harcourt, Brace & World edition of Sinclair Lewis’ *Main Street* (1920), the clothbound fifth 1926 Grosset & Dunlap printing of his *Mantrap* (1926), Zane Grey’s original 1929 Musson Book Company *Fighting Caravans*, and Grosset & Dunlap 1946 *The U.P. Trail* (1918), both elegantly clothbound. So do I the much more recent clothbound and illustrated English translations of Moscow Progress Publishers’ “Soviet Authors Library,” which I discovered in 1978 at the Russian Bookstore in downtown Calcutta.

And I even delight in those more modest early 20th-century paperbound translations, such as my 1923 Ivan Bunin’s 1910 *La aldea* (*Derevnya*, “The Village”), from the Spanish small-octavo en *rústica* (Spanish significant term for

this type of binding) series by Calpe (whose torn-off cover I recently glued near the spine as carefully as if I were tending a wounded living thing). Their pages, sewn in sets, not glued at the inner edges, are off-white and with the very readable type of larger editions, like the many (undated, as many other Spanish books of that period!) quarto translations in Valencia's Editorial Prometeo series "La novela literaria" (also clothbound), edited and generously prologued by the prolific naturalistic novelist Vicente Blasco Ibáñez during the late 1920s and 1930s, all with the author's photograph on the front cover. Of those, besides those from my grandfather's library, I could still find quite a few unread volumes as a student in Madrid in the early 1950s, at the "Librería Monserrat", then a haven for used books, on San Bernardo Street (named after the owner's daughter, Monserrat, a welcome bonus and, not to be neglected, even a conditioning factor in my reading of "her" books). Another softbound series was the original J. Ferenczi et Fils first quarto editions of "Le livre moderne illustré", of which now and then I enjoy looking through a 1934 edition of François Mauriac's 1930 *Ce qui était perdu*, "tiré sur papier Outhenin Chalandre" and illustrated with charming "bois originaux de Louise Le Vasseur," and another of 1935 of his 1927 *Thérèse Desqueyroux*, "tiré sur papier de luxe", in this one the wood engravings by L.-J. Soulas."

But I also enjoy late 1940s, 1950s and early 1960s American paperbound pocket-book editions – quite a discovery when I moved to the United States in 1960–, among which I particularly cherish my Washington Square Press 1961 Dos Passos' U.S.A. trilogy: *The 42nd Parallel* (1930), *1919* (1932), *The Big Money* (1936), in small-octavo.

Then there are unsewn paperbound translations, or originals, of the late first half of the 20th century and later, by Penguin, Washington Square Press, Pocket Book Library, Dell, Bantam, Fawcett, Random House, Vintage Books, Le Livre de Poche, Garnier-Flamarion, etc. However, despite their attractive appearance, to which bookstore window shoppers and browsers are initially drawn, they can be at times quite delicate and not endure being open too wide, as that can separate their poorly held-together pages (which can happen even to today's editions with dramatically suggestive embossed covers); besides, their glue also tends to crack at their inner edges with time and dryness, like that terribly disappointing 1961 quarto edition of Joyce's *Ulysses*, by Random House's Vintage Books, which finally starts disintegrating beyond any homemade remedy, while others similarly bound have withstood several decades surprisingly well.

However, there are some handsome and durable softcover editions done in sewn-in and glued sets, such as the elegantly printed quarto series by Evergreen Books, of which I have a 1956 edition of Frank Norris' *The Pit: A Story of Chicago*, or my 1960 Penguin pocket-book edition of Jerome's *Three Men in a Boat*, with

pages in glued sets, although not sewn-in, like the French quarto translations in the *Classiques Garnier* series. In fact, a reasonably careful reader can enjoy for many years softcover editions like the ones I own of several Washington Square Press “Collateral Classics” series, charmingly enriched with a center “Reader’s Supplement” of illustrations, literary allusions and notes (e.g. 1968 *Gulliver’s Travels*, 1966 *The Vicar of Wakefield*, 1968 *Crime and Punishment*), of Dell English translations of Stendhal’s 1830 *Le rouge et le noir* (1963), Flaubert’s 1856–1857 *Madame Bovary* (1964), Dostoyevsky’s 1862 *The House of the Dead* (1959), or my Fawcett’s Sterne’s 1759 *Tristram Shandy* (1962), Pocket Book Library’s George Eliot’s 1859 *Adam Bede* (1956), etc.; while others, like some Norton critical editions (e.g. Tolstoy’s *Anna Karenina*, of 1970), or the Penguin Classics series (e.g. my 1950 *Don Quixote*), had its thinly glued pages easily separated in portions at the spine. It is certainly different for the sensitive book owner handling and reading those manageable, even pocketable, octavo volumes like the really clothbound 1958 *The Portable James Joyce*, by Viking Press.

Naturally, smell is usually more prominent in our experience of an old book, and even when its pages are dotted, very much like the skin of many elderly people, with blotches effected by paper acids or humidity, the more forcefully we feel drawn to it and, if not yet read, to what it may have in store for us. Such is the case of my 1859 472-page Spanish translation of Lesage’s classic picaresque novel, *Gil Blas de Santillana*, published in Paris by Vve. Baudey, Librería Europea in a hardcover quarto.

But, again, as a book in our hands, a clothbound, leather-spined 1900 Spanish translation of Flaubert’s *Madame Bovary* is undoubtedly more appealing than its Dell pocket-book English translation, as is my similar 1886 Spanish translation of Zola’s 1973 *Le ventre de Paris*, as compared to its 1975 Fasquelle pocketbook edition by Fasquell.

1.4.2 About two series mentioned above, “La Novela Literaria” and “Le livre moderne illustré,” I should not neglect mentioning a peculiar feature (not infrequent in other European publishers of the period) which actually added to the reader’s interaction with the book a fourth stage between its visual, olfactory, tactile and kinesthetic appreciation and the actual reading: their unopened pages. That means that pages were uncut, that is, not trimmed off by the binder, therefore having the component sections of the original large sheets just as when it was folded after being printed and sewn in. The expectant reader, then, not precisely delighted by this imposed pre-reading impediment to just leaf through, was forced to take a paper-knife, letter opener or ordinary knife and separate its pages at their top and fore-edges.

There is certainly a peculiar feeling to doing that today if we have kept some books with their unopened pages still intact, as I did five novels of “La novela literaria” (by French novelists René Boylesve, Francis de Miomandre and Henri Regnier). To take a knife, as I have done before writing these lines, with Boylesve’s 1921 Spanish version of his 1902 novel *La lección d’amour dans un parc*, eighty-four years after that translation was offered in bookstores to prospective readers (or about fifty since I could have read it but did not), and start severing the printer’s eight leaves of each folded large folio at their upper and outer edges (smelling its thick pages, by now spotted with small brownish acid stains), has certainly caused me to relive the feeling I used to experience when I would open the whole book or, more impatiently, just a section at a time while reading it, thus breaking its continuity, although without really exiting in my mind its fictional reality.

1.4.3 I just mentioned how sometimes we try to mend a damaged book. When we really care for books, it pains us to see one deteriorated by use, time or accident, and, even in our more mature years, we endeavor to glue its loosened pages, join separated hard covers to the spine, as I did recently with a charming 1946 Spanish illustrated hardcover translation of Selma Lagerlöf’s 1907 *Nils Holgerssons underbara resa*, and even cover the whole spine with transparent tape in an attempt to make both its boards embrace the whole book again, perhaps broken in two; this I had to do with a deceitfully handsome 1950 softbound Modern Library *David Copperfield*, as well as with a 1960 Dell pocket-book edition of Dreiser’s *Sister Carrie*. We may have read the book already, perhaps we kept it damaged like that for years and did nothing about it, until one day we just feel like taking it out of its shelf and in our hands, and then, as if we needed to preserve it for our own use many more years from now, but more thinking of those, whoever they may be, who will one day inherit it, we compulsively proceed to fix it as best we can and almost as zealously as we ask a doctor to mend our own self. Not that one should be overconcerned by these thoughts, nor obviously amassing books as if we would never have to part with them, for “God said to him, ‘You fool, this night your life will be demanded of you; and the things you have prepared, to whom will they belong?’” (Luke 12:20).

There is however one type of damage done to books at which a true lover and respecter of books cringe: underlining, annotating and scribbling. A sensitive reader would refuse to buy a used book that was underlined by a previous reader. In fact, it conveys such a lack of sensitiveness toward books that it automatically makes one despise the anonymous perpetrator of such an ignorant act. In the academic world we see books so ill-treated in our libraries, mostly by students who totally disregard their future readers, and they show different degrees of damage: lightly underlined, hyphenated, or marked at the margin in pencil, which is

annoying but not so offensive, and some of us even erase and felt better human beings for that; hard and cruel underlining, and all sorts of cropping, with a ballpoint pen, revealing the sort of person most of us would not want as friend, since they would at some point behave accordingly; and, not only underlining and cropping, but even senseless scribbling, done perhaps while musing, reflecting, or talking on a mobile phone. While it is true, as the aforementioned reader kindly suggested, that reading is a “dialogical act,” and that “books are interactive, not only objects for admiration,” I would gratefully reply that a reader who is sensitive enough to the book as an object would hardly ever alter its appearance in those ways.

1.5 The translator’s desired but neglected contribution to the book’s sensorial characteristics

Given the relevance of all those sensorial features in a book, it would seem only logical for translators to be given certain rights in its production process. We know that there can be editors quite ignorant of their own responsibility when it comes to entrusting to someone else the task of rendering a worthy literary work into their own language. When, through their own ignorance, they give no weight to the translator’s credentials for such an endeavor and the results happen to be bad, they cannot even appreciate the poor quality of what they are offering their reading public. A grave insult to the writer of the original text, and, although they may never know themselves, quite detrimental, in the eyes of the serious readers, to their own reputation as a publishing house and their very persons.

But let us assume that a translation is good. The editors can appreciate it and are proud to print the book. However, at what stage in its production do they cease to communicate with the translator? Most commonly, when he or she submits the translation. And yet, there are still all those physical characteristics to be taken care of:

- the dimensions of the book: quarto, small quarto?;
- the size of the font used;
- the color and texture of the paper, through which readers will, comfortably or uncomfortably, recreate the writer’s characters and their world;
- then there is the binding and general presentation of the book: softcover, hardcover, plain or illustrated cover, with plain letters or embossed letters, with or without some editorial blurbs from prestigious reviewers, a dustcover that seems to protect something valuable, and in whose flaps readers can read about the author, his or her other works, and some hints regarding the story, perhaps even other titles in the same series.

Does the translator have a say in connection with all those aspects? Do editors discuss with the translator how best to fit those physical characteristics to the nature and contents of book? Rarely, from what I know.

And, what is more, nothing is said in the book about the translator, except the name at the back of the title page, although he or she may have translated some other well-known authors and works, may be intimately familiar with the source culture, even know the author personally, with whom the work in question and its translation were discussed. This is what we read, for instance, in an introduction by Carlos Antonio Talavera Björnberg to the 1946 edition of his Spanish translation of Selma Lagerlöf's 1907 *Nils Holgerssons underbara resa*. There is so much a good translator of, for instance, a novel or play, could tell the readers which would whet their appetite for the book, make them more sensitive to it and help them to appreciate it at deeper levels.

But only serious readers of well-known or very controversial writers seem to care who translated them, the rest skipping the name, interested only in reading the book. And, since they read a translation because they do not know the original language well enough or not at all, they will never appreciate and enjoy a particularly skilful translation. They refer, rather, to 'how well' or 'how beautifully' that author writes, as if the 'beauty' they see in those pages were exclusively the writer's, totally oblivious to the fact that so very often the translator had to rack his or her brains to come out with the particular word, phrase or idiom that makes the reading of that work so exciting and absorbing. And, naturally, they would never discern the translator's inability to precisely render in the target language that 'something' that, for the source language reader, makes the reading experience of the original be what it really is. But, alas, it simply gets lost in the target language.

1.6 Our own book, the personally bound book, the dedicated book, the borrowed book, the lost book, the secondhand book

1.6.1 This multisensorial contact with a book we are about to read, or are already reading, is always more intimate if we really own it because someone gave it to us, or because we have purchased it, the latter adding to our feeling of ownership, particularly if we perhaps acquired it by indulging in a price that we could hardly afford at the time, as when I bought books in my student days. But its being part of our own library (whether made of crude shelves supported by bricks in a first home or professionally built), makes a great difference, for we can once in a while look at it and take it in our hands, conscious of that ownership, before

and after we read it, as those books are very much like silent companions in our gradually growing personally-created environment.

We see, therefore, how the intellectual activity of our reading is intimately linked to that of its material vehicle, the book, always subject to the personal sensitiveness of each reader, which can vary greatly. In fact, there are readers who do not care whether the book they are reading is from a public library, a friend or their own library, and once read they pass it on to someone without giving it a second thought, for they are interested only in “what happens” along its pages; and, while some may genuinely want to cause their recipients the pleasure they themselves experienced while owning it and reading it – an infrequent proof of true affection and sacrifice –, most of the times they do it simply because ‘they already read it’ and feel totally indifferent toward it – perhaps more of a virtue than we can imagine –, so they discard it like something useless. If they just give it to us, the more sensitive readers, saying, “I already read it, you can have it,” we accept it gladly, yet with compassion and at times even hurt by how poorly they treated it, although welcoming it quite willingly and compassionately into our shelves. However, as readers, our experience of our own book has been complete, it will always possess that special value, even if we put it back on its shelf, and we will not only continue to appreciate its physical characteristics, but will associate them to the intellectual experience of its first reading and to that world and its characters.

But, how can we ignore the difference between reading a book we own and a borrowed one? Some people could not care less whether they read a good novel taken from a public library, lent to them by a friend or purchased and kept as their own. Any of those people insensitive to books would feel regarding the owning of books as does Carol’s husband, Kennicott, in Sinclair Lewis’ *Main Street*:

Kennicott was at first uncomfortable over her disconcerting habit of buying them. A book was a book, and if you had several thousand of them right here in the library, free, why the dickens should you spend your good money?

(Lewis, *MS*, XXII)

However, if it is our own book and we appreciate owning it, we thankfully put it back on its shelf, whence we will occasionally bring it out to, knowing already the world and the people and the emotions it contains encased between its covers, reiterate our attachment to it, and even lament, if we lack any direct heirs, its unknown destiny. And many of us have to make the effort to recognize this as a common unrealistic attitude of attachment to our material possessions and to the environment we have shaped over the years with our own personal character, “for we have brought nothing into the world, so we cannot take anything out of it either” (1 Timothy 6: 7).

1.6.2 And yet, spurred by an instinctive sense of self-preservation, many of us have taken certain books to a binder (not too much nowadays, due to its high cost), either because they were damaged or because they were published in soft covers and, due to its literary importance, we felt we should enhance their appearance and proudly shelve them in our library for our personal enjoyment and occasional interaction with them. So did I, when I was just beginning my own library in the late 1950s, with my aforementioned half-bound small-octavo Spanish translations of Lamartine's *Raphael*, Constant's *Adolphe* or Senancour's 1804 *Obermann*, in paperbound editions of 1920, 1924 and 1930, respectively, with spine and outer corners in leather, and sides of cloth or (often marbled) paper.

That is also how so many book owners, unknown to us, have even left their initials, or an elaborate ex-libris, in books we inherited or purchased at secondhand bookstores or directly at an auction, where we witnessed, not without sadness, the insensitive treatment of so many objects once intimately associated to their owners' daily existence. I have a number of Zola's quarter-bound⁷ Spanish translations of the 1880s, with the gilt initials F.G. on their decorated leather spines, and, for instance, a quarter-bound, charmingly illustrated volume of Selma Lagerlöf's tales, with the initials M.LL. and a label on the end paper, "Biblioteca de Manuel Llop, N° 2.984." In either case, we know that only for a while can we enjoy these unsuspected intellectual inheritances, for they will inexorably pass on to some equally unsuspected successors. And, as with the others I myself inherited, that will be the fate of, for instance, my leather-bound small-octavo Imprenta Real de Madrid's 1789 edition of *Poesías de Don Luis de Góngora y Argote*, bearing the ex-libris seal and handwritten signature of its original owner, a "Don Juan Corminas, Presbítero Canónigo de Burgos", whose hands must have caressed the little book as mine do now and my colleague Laura Cerdán's did before when she purchased it for me at a Barcelona Sunday-morning book market.

Other books have still the personal touch of the owner's signature, as does my 1956 Viking Press *Portable D.H. Lawrence*: "L.H. Downs" (a colleague from the English Department at my Denison University, Ohio, in the early 1960s), and several of my clothbound Zane Grey's novels, like *The U.P. Trail*: "Wayne Brewer July 1962," or "Harold Gaunce" in quite a few of his other novels, which, like other literature books, I have been purchasing until recently at the Fredericton's great secondhand bookstore "The Owl's Nest," whose ex-libris, with a wise-looking owl, is also shown in some of their books.

It is certainly an intriguing mental quest to ponder on each of those previous owners we happen to succeed because they unknowingly pass their books on to

7. So called when the corners are not bound in leather like their spine.

us for different specific reasons we cannot always even guess: Sheer disinterest for books as personal possessions?, Need of money?, Careless lending? Perhaps their own death? So it is to imagine how each one of them interacted with those books, the circumstances in which their own reading acts took place, how they felt about what they read, and how similar or dissimilar to us they were.

1.6.3 But much of what we are saying applies also to those books we received with a personal dedication by either their authors themselves or those who gave them to us as presents. And, while not everybody who inherits such books will truly appreciate that added value, we the original recipients can open them and instantly, as a unique aspect of our interaction with books, will even imagine the voices of those sometimes very special givers. At times a dedication may poignantly evoke a relationship now severed, at times even deep feelings we can still vividly relive, on occasions even reflected in the book's story.

But dedications are always autobiographical, and at the same type biographical as far as we are concerned, for they express different attitudes toward us the recipients; while in turn may reveal our own feelings to those who some day will own those books, who might learn, confirm or conjecture regarding our relationships with those who wrote them. Thus will remain, for instance, my 1916 small octavo clothed edition by Macmillan of Francis Parkman's 1849 *The Oregon Trail*, which a sensitive book-seller, Borgon Tanner, presented me with on a winter "Saturday Market" in my Canadian adopted city of Fredericton and, who wrote with a fountain pen and sepia ink: *To Fernando Poyatos. A gentleman with a keen sense of humour, an astute observer of life, a traveler between two worlds. May you find interesting scenes, worthy scholars and a steady stipend in your future. Vaya con Dios, Borgon Tanner.* From "The Owl's Nest"'s owner, Bob, I have a large-folio 1975 hardbound Time-Life Books *Life Goes to the Movies: 1998 To a Very Special Friend, Fernando, Bob.*

From my friend Bob Mathy I have the 1964 encased clothbound facsimile edition of the original manuscript of *Alice in Wonderland* by the University of Ann Arbor. I also have all the novels by a dear and prematurely dead Luis Berenguer, Spanish National Literature Prize, with his peculiar drawings and offbeat dedications; an undated elegant and fully leatherbound copy of Butler's 1872 *The Way of All Flesh*, with undated words unhesitatingly penned down with a black marker: *Please - ! have my second copy - With all my love!*, and a name; and, my oldest one, the undated Spring Books *The Complete Works of William Shakespeare*, given to my wife and me as a wedding present and signed, in 1958, by my former Madrid English roommate, Gordon E. Baeza, who added: *I would be trebled twenty times*

myself... That only to stand high in your account I might in virtues, beauties, livings, friends, Exceed account. Merchant of Venice. Act III, Scene II.

It would be indeed an evocative and emotional endeavor to review one's own life by collecting all those books dedicated to us (or, for that matter, to anyone else). Perhaps as a really intimate project companion to our personal photo albums, as both pictures and dedications, and the books themselves, would eloquently tell us so many stories: newly-born personal attachments, intimate relationships punctuated by other books from, and photos of, or with, the same persons, feelings so well expressed in a few carefully chosen written words, just fitting the facial expressions and postures of our photos taken with that person; memorable occasions that we can intensely revive as we 'hear' those words written on the gift book and perhaps even see in our album the face that would silently speak them while writing the dedication.

In addition, our dedicated books will also revive the inevitability of relationships growing colder and colder as they make us pause and reflect on how after a while we just followed each other's path of life, or how poignantly we came to the severing of a relationship, never again documented in our photo album, and to that unexpected and utter mutual estrangement. To all of which perhaps even some letters would still attest. Things, in sum, which someone else's biographer could never, or hardly ever, have access to in any depth. And yet, if we ourselves pause in front of our library and let our eyes glance through our books, shelf after shelf, we can fathom our own existence like no one else could. It can be like raking back and forth the bottom of our own sea full of memories, associations and evocations that we bring out, related to the different periods of our lives, the more so when we can look back through many years, much more detailed than any photo album would ever reveal.

1.6.4 But, what about those books we may own which are dedicated to someone else? They hint at relationships between mostly two persons. It would also make a fascinating, but most of the times very difficult, piece of research, tracing the origin and relationships in dedicated books. Like my E.P. Dutton & Co. 1927 octavo leatherbound English translation of Ibsen's *Peer Gynt*, signed, perhaps given by, "Alva Bangay. Feb. 1930" (and then given to me by someone whose signature does not reveal a first name), and the 1933 clothbound first edition of Zane Grey's *The Drift Fence*, on whose inner leave of its front endpaper one reads, in five lines: *Season Greetings - Xmas 1938 - Norman - from - Mother*, to which I, trying to imagine who those Canadians were and where they lived, added: "...and then Fernando Poyatos in Aug. 1997." Or like another exciting Zane Grey novel, the 1945 clothbound edition of his 1909 *The Last Trail*, given to me in the early

1990s by a dear and lonely Canadian widow Mary Urquhart, a farmer, in which we read: *Oscar from Aunt Mary*, and then, in my own handwriting, *From Mary Urquhart to Fernando, 1995*. How easily can I imagine young Oscar Urquhart (dead of a heart attack in his fifties), the big, good-natured son of my dear friends of many years, farmers Frank and Mary Urquhart, seeing himself as Jonathan the borderman, who, rescuing the heroine after a mighty struggle with a savage Indian, “He lifted Helen as if she were a child, leaped the brook, and plunged into the thicket.”

1.6.5 As for borrowing and lending, these are two activities that undoubtedly require specific types of readers. With books we just borrow, read and, hopefully, return to their owners, the sensitive reader’s interaction with them is quite limited. In fact, we would hardly seek that interaction, since there is no way to enjoy any sense of ownership, nor would they afford us any future pleasure, as do books that remain in our library. Besides, as with an ephemeral acquaintance, a book that does not belong to us cannot be treated with the familiarity and intimacy that allows us to make light marks on its margins for future reference. Our own books are important components of our home environment, to which they impart a unique character, reflecting our own personal literary preferences, while borrowed books are worse than passing guests, for they are not even given a place of their own and are looked at but as strangers which most of us just wish to return to their owners as soon as we are through with them.

Lending may or may not respond to another person’s wanting to borrow from us, but it is always a risky affair for the serious book owner to part with a piece of his library. And yet, how difficult it is to restrain one’s compulsive desire to share with someone we like the experience of a good book, even ask the person to take it and read it. We have just finished reading it ourselves, or read it a long time ago, but would love someone else to feel what we felt in order to have that one more thing in common; or simply to allow someone who has little access to books, but loves them, enjoy this book and that book from our library, perhaps even to fill that person’s long hours in a hospital or rest home or senior-citizen home. That is how I fed the hunger for books of an avid reader like the late Camelia, a widowed elderly resident at a Spanish senior-citizen home, who enjoyed anything and especially novels set in Madrid, her hometown, and love stories, so I would bring her good love stories (for instance, an undated red hardcover translation of Dumas’ 1852 *La dame aux camélias*) to avoid her laying her hands on the cheaper stuff she might get from other residents; and now I keep acting like a lending library for another woman, María, who is particularly fond of good travel books (so I lent her the three volumes of Blasco Ibáñez’s 1925 *La vuelta al mundo de un*

novelista and Lagerlöf's *Nils Holgerssons*) and also of historical novels (and I lent her elegant illustrated translations of Sienkevicz' *Quo vadis?*, Cardinal Wiseman's 1854 historical novel *Fabiola*, etc.). One day I visited Camelia in the hospital when she had lapsed into coma, and, while praying for her, I felt quite rewarded knowing how she had enjoyed my books in her loneliness, instead of sitting hour and after hour in front of her TV set, like most of her residencemates. She had enjoyed rather the company of so many of 'my' personae and had lived in her imagination in all those environments I had led her into.

1.6.6 But, again, lending a book is always running the risk of never seeing it again, for different reasons, and, in the final analysis, the result could be as that of having it stolen. Isn't that how we should call the lent book never returned to its owner? Or should we leniently call it unintentional stealing? At least until such time as our borrower simply decides to never return it to its rightful owner. In any case, that is why I still lament the loss of my beautiful 1949 small-quarto leather-bound Spanish translation of Charles Davillier and Gustave Doré's *Viaje por España* of the 1840s, with all of Doré's hundreds of illustrations, plus a substantial note section and a lengthy review of Doré's work for other literary pieces. It is now for me only a memory of double-page foldouts and whole-page and smaller illustrations with which the typically romantic Doré followed his companion Baron Davillier's text with his incomparable and realistic cultural observations while travelling throughout a country their countryman Merimée, and so many more famous travelers, would also visit during the 19th century. And that was also why once I could never find my best English edited edition of Saint Augustine's *Confessions*, and a few others, whose current owners (one I remember, to no avail, the other I do not) I hope enjoy them as much as I would.

1.6.7 Finally, a truly exhilarating, rightful sense of ownership is that of the sensitive reader when discovering a book in a second hand bookstore. First, we browse in its shelves, even rummage, squatting and uncomfortably turning our necks up and down piles of them stacked on the floor here and there. Most of us stay clear of any book that shows notes or underlining, tolerating only a handwritten or stamped ex-libris or a signature, as we already search with an anticipated sense of private ownership, much easier to experience in a cleanly preserved book. But some of those stores, can be overwhelming in their size and density, as is the aforementioned Fredericton's reader's haven known as "The Owl's Nest." Sometimes one may be looking for something specific, others it is the unexpected finding that causes a special feeling. That is how I came across my (mine as soon as I took them avidly in my hands) two (oddly undated) handsome large-quarto

volumes of *The Complete Sherlock Holmes*, in black hard covers with red cloth spine and black label and A. Conan Doyle's white signature repeated on its brown endpapers; or quite a few hardbound (really clothbound) volumes of Zane Grey, to which recently I added five more when Bob, the bookstore's book-loving and jolly owner, decided to give me free access to the especial padlocked room where he kept the set they had just told me could not be broken. I am sure any book searcher will identify with me in situations like that. So, after rescuing them from the great but impersonal environment of the secondhand bookstore, as soon as we put them in our own library they look different. I put, for instance, those two Conan Doyle volumes roughly chronologically between the novels of Hardy and Conrad, in the English bookcase, and Zane Grey between Theodore Dreiser and Sinclair Lewis, in the American one.

1.7 The love of books, the choices we face as they accompany us through life, their unknown end, and the marks of our reading

1.7.1 Until now, we have reflected on our personal, intimate experience of our own books, or rather, of those we happen to own now, the ones that surround us lining our own walls (or, rather, those that happen to constitute our present abode and are now our own walls as well), resting on our desk or coffee table, perhaps in different rooms, as our personal library expanded through the years. When we ourselves pause, as I do sometimes, and just contemplate the shelves of our library, letting our eyes slowly glide over so many titles.

We have considered so far but the more sensitive book owners. However, independently of how we feel about books, many of us have changed homes, perhaps several times throughout our lives, at which times I have envied those who never had but one home, and invariably thought of their books and paintings all together. When planning to do so, many of us we have not hesitated to pack every single book and then relocate it in exactly the same spot with relation to the rest of the library, probably in the same bookcases, shelving it with its companions. In my own case, that meant putting creative literature not alphabetically but by nationalities and then chronologically, so that at a glance I can see, for instance, all those generations of writers, from Chaucer through Shakespeare, Defoe and Sterne to Dickens, Huxley and Edmund Wilson, on my English literature bookcase, and from the early 19th-century realists and Hawthorne, Henry James and Zane Grey to E.L. Doctorow, on my American one. It is a good feeling when after a while, if we were fortunate enough to find a suitable new space for them, it seems (precisely because we once more see ourselves in the company of our books, each in its own place) as if we had never moved, and so we once again

resume our interaction with them, occasionally taking this or that book in our hands, even leafing through it, glancing at its illustrations, and sort of recreating its peak passages and remembering this or that character.

But books as companions in a home are such an intimate thing that sometimes the true book lover suffers having to keep them in an unsuitable neighborhood environment, where, for instance, it would be unthinkable to find anyone interested in books, at least in real literature, and so they seem to form a sort of intellectual oasis none of our visitors would ever feel drawn to approach.

1.7.2 However, sometimes we may have to confront, for different reasons, the excruciating situation of having to part with a number of books, because we have given them away, or sold them (perhaps forced to it, much against our will and feelings), even yielding – if not logically out of moral reasons – to a sudden and incomprehensibly urge to destroy some of them. As I write these lines, a very dear friend from Canada just e-mailed me words of frustration over his difficult decision to discard about four-hundred books as he moves from a 220 square-meter house to a 110 square-meter apartment. He moved several times, even from the States to Canada, but always providing greater spaces for himself and his books – no problem, life was young, they would always be together, he and those books, along with classical music records and all sorts of memorabilia. Exactly as I did over the years, every time building some new shelves or ordering another bookcase in order to accommodate my books more dignifiedly, by this meaning not necessarily in professional mahogany bookcases, but the ones I myself would feelingly build for them, as a father would build his baby's cradle. But this time my friend is not young anymore: probably his last move. Who will get those books when he is gone, he really does not know. But, in the meantime, every time we book lovers move to a new place, particularly where we are strangers, creating for our books a new place where we can already look at them and confirm our own existence by their company, becomes a paramount and always rewarding task:

In an unfamiliar region it is always necessary for the stranger to begin at once to construct the familiar, with a photograph perhaps, or a row of books if they are all that he has brought with him from the past. (Greene, *BC*, II, I)

One can certainly sympathize with Spanish Nobel-laureate poet Juan Ramón Jiménez, when he laments:

My life was a jump, permanent shipwreck. Moguer, Puerto de Santa María, Moguer,⁸ Sevilla, Moguer, Madrid, Moguer, Francia, Madrid, Moguer, Madrid, America... And in America, New York, Puerto Rico, Maryland, Puerto Rico./ And in each trip, hauling the house, moving everything and losing so much. Things, homes, books, books, books and, above all, manuscripts, manuscripts, manuscripts... And in every place starting all over again...

(Jiménez 2005: Vol. II, 197, trans. mine)

1.7.3 Another way of experiencing those silent friends, the books – but not a recommendable or enjoyable one –, is when we are forced (or think we are) to live a sort of bigamous, or rather, two-timing or alternate existence with them: two homes. For many years, until I retired in Spain, I had to have books in my Canadian home – actually, at home and in my university office, for me a second home too – and in my Spanish home. Sort of a schizophrenic feeling and attitude toward them: even my creative literature was for years strangely divided, since I had to quote it so often while I wrote my research during summers and sabbaticals. But even other cherished books were in the wrong way when I needed them, and even looked for them in Canada when they were in Spain, or vice versa, quite a frustrating experience. Even now, although I keep all my creative literature and criticism in the flat where we live the greater part of the year, many other books, like most of my research ones, find space only in our house in the country, only minutes away. In other words, I never experienced the joy of seeing all my books together in just one place. Neither did my father nor his father, both literature professors, spending long summers in a different place, where they kept only creative literature, perhaps because that was when they would have more time for leisure reading.

1.7.4 Much worse is, of course, when we lose our books to fire, to natural disaster or, as many have experienced, to the ravages of war, like so many who had to flee with literally their clothes on their backs or just a few belongings, leaving behind home and all that gave them a feeling of security and permanence, certainly enhanced by books. How many, for instance, during the different European wars, had to live that experience, perhaps carrying two or three volumes heart-breakingly salvaged in a desperate attempt to cling to them, later regarded with that bittersweet feeling of being alive. I remember when, as a seven-year-old, I walked into my grandfather's study in our summer-home a year after the Spanish Civil War. The Republicans had used the big house as a war hospital, burnt almost

8. His hometown, in the southwestern province of Huelva, not far from where Columbus embarked on his first voyage.

all its furniture, doors and windows, and stolen its paintings, but they had not been interested in the books, not even to steal some, and there they were, dusty but untouched, and obviously unread. Grandfather could walk into his studio, sit at his old oilcloth-top desk, contemplate his bookcases, crammed with the books his city library could not contain, and thank God for having spared the family and giving him back his books. Thanks to which I now own some of them, their value increased by over half-a-century.

1.7.5 Of course, on occasions, after some deliberation, we may have decided to take a few of our books and destroy them. Not that I did not go through such drastic a measure without pain, but I took them to my garden incinerator, for, despite my own wide permissiveness as far as literary creation is concerned, added to my love of books, there were a few, both inherited and personally purchased and kept for many years, which, as I matured, I saw as definitely much too openly contrary to God's law or to my own good taste, or both. Indifferent to my own implacable treatment of them I could not be, and certainly did not watch as the flames consumed some nice leather or cloth bindings and, with them, hundreds of characters, situations, landscape descriptions and omniscient reflections and comments. For I would not commit them to being crushed by the garbage truck, mixed with food leftovers and discarded objects and then thrown in a nauseatingly stinking city dump overflowed by crows or seagulls, nor would I want others to have what I did not want to keep myself.

And thus, as right now I lift my eyes from my computer and gaze at the hundreds of books lining the walls of my study, and after all that was said regarding our interaction with books of translations or originals texts, and our attachment to certain books and their external characteristics, to older editions, to the dedicated books, and our extended coexistence with them, even acknowledging the absence of the lost ones, brings me inevitably to the unavoidable realization, pointed out earlier: that we cannot take them with us on our final move. For "One generation passes away, and another generation comes" (Ecclesiastes 1:4), since "As for man, his days are like grass" (Psalm 13:15).

Thus, just as that charming leatherbound Góngora book of poems left the hands of the 18th-century canon from Burgos to land on my hands and abide in my library for a while, all our books, regardless of how much we may value them and how intimately we interacted with them and mingled with their re-created characters in their own world, will some day cease to be ours and will end up in places unknown to most of us.

1.7.6 But there can be also something quite specific and revealing – somehow apart from the truly damaged book mentioned earlier, which anyone who inherits or borrows will immediately associate with a certain personality, certain tastes and specific intellectual traits, much more so if they know the original reader, or knew him or her. It happens to us when we open a book who belongs, or belonged, to a relative or friend, for instance, novels: those notations, underlined words or phrases, light marginal lines spanning a whole paragraph, etc. Again, the way it is done may reflect much about the person who did it, apart from how much or how little that person cared for those books as personal property to be handed down to other some day. Sometimes we have done it ourselves for different reasons in order to retain certain phrases we just don't want to forget and expect to come back to. Which sometimes we do quite unintentionally, while browsing in our own library, when leafing through a book we have not touched for a long time, and discover things we do or do not remember, and quite often wonder what exactly made us mark certain passages or phrases. How interesting and revealing it could be to collect all those enhanced words of our past readings. For, just as our photo albums, they would often make us revisit our past, taking us back to feelings we experienced at given stages of our lives or specific moments, sometimes making us relive situations long forgotten and even prompting again associations that we had then and that now may suddenly seem just as fresh or, on the other hand, utterly inconceivable.

But, of all books that people read all over the world, most of them translated into their own language – and most devotedly and painstakingly so, it being the translation *par excellence* –, no other is more marked than the Bible; not when motivated simply by scholarly or intellectual interest, but when cherished as the unique Word of God and life's beacon and, in a specific copy of it and above any other editions one may own, as the most intimately personal object a Christian can ever possess. In fact, it is the one book that many took with them when they could not carry any other in extreme circumstances of survival, whether war, natural disaster or fire. It is also the book for whose possession many risked, and even lost, their lives, and for which many others risked theirs as well when trying to take it to them. Thus, if there is a book that literate people feel the urge to mark, it is the Bible, and those who make it a daily reading, as years go by and cling to that one copy (and, when needed, hasten to mend it) keep leaving notes around the margins of its pages as well as underlined words, phrases and whole verses, which, although impossible to establish their chronology, would eloquently speak of its owner to anyone who would inherit it or chance upon it.

1.8 Three instances of reduced interaction with books: Limb deficiency, paralysis, anosmia

1.8.1 Having outlined our sensory and emotional involvement with books, it would be rather insensitive of us not to acknowledge that there are readers who, as with so many other things we just take for granted, cannot appreciate some of those characteristics we have been discussing, due to three possible physical handicaps that subject them to what elsewhere I have studied as reduced interaction, although I failed then to refer to our specific interaction with books (Poyatos 2002a: 361–369, 388–389).

We have so far assumed that our hypothetical readers in these comments possess their own two hands, when in fact there are some who either congenitally or through a traumatic experience suffer from *limb deficiency*, lacking one of them or both, thus being unable to experience the physical and intellectual dimension of this initial stage of our interaction with books and throughout their reading act. While the conventional and socially conspicuous split hook would only provide these limb-deficient readers with prehension of a weak pinch force, those more fortunate ones who have been equipped with a sophisticated myoelectric prosthesis, controlled by the residual muscle in the reader's stump (infinitely better, both physically and psychologically), can reach for the book, grasp it and take it in their hands. However, beyond prehension, they still lack the finer cutaneous and kinesthetic sensations (except for its general dimensions) provided by our proprioceptor nerves, missing, therefore (although still visually assisted by synesthesia), their own direct appreciation of finer physical characteristics like embossed cover letters and the general feel of the book.⁹

But even a rheumatic or arthritic hand, let alone a hand affected by advanced Parkinson disease or multiple sclerosis, is at some point limited in its interactions, from a handshake to proper contact with surrounding objects, such as books:

Kate [because of her arthritis] pulled the light chain with her gloved hand, holding it deep in the crotch between her thumb and forefinger as though her hand were artificial. (Steinbeck, *EE*, XXXIX, II)

However, our proprioceptor nerves can still transmit to our brain the finer tactile sensations of a book, something an artificial limb could never do.

9. For a formal discussion of this myoelectric limbs, designed by the University of New Brunswick Biomedical Engineering Institute, see McDonnell (1992).

1.8.2 More dramatically limiting than limb deficiency is, of course, any type of *paralysis* which renders the reader totally unable to hold a book in his or her hands. That person, as the one affected by multiple sclerosis, can certainly perceive all the visual characteristics of a book: colors, the pages and the fonts used in them, even smell it, besides any synesthetic associations (e.g. the hardness of its covers, the weight betrayed by its size), instantly transmitted to their brain thanks to previous experiences as well persons. But pleasures so common to the general reader, such as holding a book in their hands, turning its leaves or closing it and touching its binding, are of course beyond the possibilities of, for instance, a quadriplegic person, or someone in an advanced stage of multiple sclerosis, their only direct interaction with a book being limited to having it placed in front of them at reading distance. This is now the problem faced, and very acutely so, among other people I know well, by my dear Canadian friend of Fredericton, New Brunswick, Barrington Smith, whose progressive limitations and loss of manual dexterity due to his multiple sclerosis of the last thirty years I have been witnessing as it deteriorated in the last ten or fifteen, until I was deprived of a mutual warm embrace. Recently I discussed with Barrie the thoughts offered in this chapter, asking him to described how his own sensorial interaction with books gradually diminished as his motor abilities were severely affected. The progression of his disease is such that at this writing, January 2007, he has been reduced to the use of one hand only, and only the index finger on that hand. This makes it impossible for him to use his computer to communicate any longer. Quite providentially, his enjoyment of books remains undiminished, since his disease has not affected his mind at all. Not so his ability to handle books, since all he can do at this point is to have a book lay on a lap desk while sitting on his wheelchair. His loving wife, Mae, puts a rubber thimble on his good index finger, which he uses to turn pages, not without difficulty, due to the limited range of motion in his hand and finger. In fact, the only way for him to carry out what for an unimpeded reader is such a simple operation, is if the pages of the book lie flat, which is not so easy with most books, certainly not ordinary soft cover books, and even quite a few hard cover books with glued rather than sewn-in pages, unless they are of significant size. Consequently, someone must open the first hundred pages or so for Barrie and crease them flat so he can handle and read the book, which he usually does for a few uninterrupted hours. Therefore, Barrie can still feel the pressure of the book and page on his good hand and fingers, yet cannot sense the texture of the page. He has gross feeling but not fine, and his rubber thimble can sometimes fall off without him noticing.

However, as far as Barrie's sensory experience of books, about which I had never thought of asking him before, he now has explained to me that it was never

been sensual in the way I, for instance, appreciate its smell, layout, texture of covers and pages, and so on. The attraction of books is for him “more psychological or spiritual,” as he puts it, “hearing the voices of authors and sensing their spirit and intellect in the writing.” He would certainly read and re-read a passage “for its beauty of expression,” and he undoubtedly enjoys having those books around. Yet, the fact that he never consciously enjoyed a sensorial type of interaction with his books does not mean that he did not always take much care not to crease, dog-ear, or deface them in any way, as with underlining or highlighting. Actually, as Bev Bramble (from my university’s Instructional Designer Centre for Enhanced Teaching & Learning), who visits Barrie regularly, wrote to me: “Of frequent anxiety for him is the fear that the laboured manner in which he turns pages may result in creasing the pages.”

1.8.3 The other physico-intellectual limitation that affects our interaction with books is *anosmia*, or lack of the sense of olfaction. Among the many interactive limitations anosmia can impose on us is no doubt the olfactory enjoyment of books we have just discussed, for the sensitive person a source of frustration second only to being unable to perceive a child’s natural odor, a woman’s perfume or a man’s aftershave, food and drink, the welcoming smell of home cooking or morning coffee, an outdoor market, freshly-mowed grass, a craftsman’s shop, our photographic darkroom, newspapers and magazines of different origins; and, of course, books. I, like many other book lovers, delight in the specific ‘fragrance,’ not just ‘smell,’ of some of my books, something I can be aware of while reading or when I purposely take a book from my library in order to smell it, particularly when it can instantly conjure up that latent world in which I was immersed when I was reading it, as sensitive to it as when “He [Peter] was aware of her [Christine’s] closeness and a faint, fragrant perfume” (Hailey, *H*, “Monday Evening,” 6).

And if the intimate smell of the clothes and environment of a deceased beloved person can make us feel his or her presence so deeply, and if the perfume of a woman, or the smell of childhood places, will make us feel so close to them when separated by time or distance, whatever has been said concerning the smell of books will be lacking for the anosmia sufferer. I should know, for I have intermittently, much less now, suffered from it for over twenty years, with the resulting nonverbal curtailment in my frequent travels to other cultures.

1.9 A major reader's limitation: Blindness and the Braille and audio reader's experiences: From the blind book to the DAISY book

1.9.1 But the various handicaps just outlined can certainly be regarded as minor when we consider the greatest of all the impediments a person can encounter in his or her interaction with written texts: blindness. We shall return to it when addressing the other aspects of the reading act, particularly when actual direct reading is replaced by listening to someone else's reading aloud, and later on to consider what constitutes the "listening act" of blind theater or cinema spectators. Without elaborating on it, there are many blind readers who, unable to interact visually with books, must either have them read to them or they read them themselves by tactually following a Braille edition. Another method attempted was that of ordinary letters in relief, which always proved too large for a fingertip, while the six-points or raised dots that compose each letter in different combinations are easily sensed, that is: one point for an A, two points vertically from each other for a B, two horizontally arranged for a C, etc.

In May 2005 I visited José Manuel Calderón, now in his late seventies, blind since the age of four, to discuss precisely his own interaction with his Braille books, his reading act. "Well, my interaction," he explained, "is only tactile." Comparing him to other less experienced readers, I could tell he was a fast one, his speed along a Braille page being just that of a totally unhesitating sighted reader, that is, 300 to 400 words per minute: José Manuel's two half-open hands glide smoothly along each line, the left index fingertip sensing the raised dots of each letter, while the right guides him kinesthetically; until, about a little after the middle of the line, the left fingertip goes over to the next line while the right finishes reading the previous line (other blind readers read only with their left index finger, guided by the right one, then both fingers changing lines). As with other blind readers, his only interaction with his Braille books, apart from his fingertip reading of the raised dots, consists of his identifying on his bookcases his bulky mainly folio (a few quarto)-size volumes, or his folio-size unillustrated magazines, all in heavy paper. Curiously enough, being so used to not seeing, he thought that not being able to smell or taste "must be much worse than blindness."

Browsing the following day at the ONCE¹⁰ Braille library in Algeciras, I realized that we sighted readers, for whom full sensory perception of books is important, would do well to appreciate what involves reading in Braille, for instance, *Don Quixote*, in seventeen volumes of 160 to 180 pages each, the seven 140–150-

10. The powerful Spanish National Blind Organization, attending to all social, labor and intellectual needs of their members, thousands of the more modest ones being employed as street lottery vendors.

page volumes of *Crime and Punishment* (against my single Washington Square 574-page pocketbook edition, and a 664-page Norton critical edition)), with about 1218 characters per page, each volume measuring 25.5 × 32 centimeters and about 3.5 centimeters in thickness.

A Braille library looks certainly dull and cold to the sighted person's eyes, used to inkprint libraries, since the Braille one looks more like a shelved collection of large bound legal documents. Besides, there are no enticing features in those plain-color hardcover volumes, for the only attractiveness for Braille readers is for their fingers to tactually feel a normal arrangement of the average 1218 characters on each two-sided leave of a book. On each two-page leave, a Braille printing machine marks the lines of one page between the lines of the other, so that only the raised dots count to the reader's fingertips.

1.9.2 It is interesting to consider what aspects of the sighted person's reading act Braille readers can experience and which they cannot.

Braille readers can do the following in their reading act:

- they can go back, although the process is much slower, for, as another blind person confirmed, they need to 'comb the page down' from its beginning;
- as we shall see when discussing the reading of a novel in Braille, they can oralize the written words, although much more slowly, and therefore much less naturally, than sighted readers with an inkprint text.

Things Braille readers cannot do in their reading act:

- they cannot appreciate the visual aspects of letters, that is, enjoy the sound-evoking image of individual works at a glance, nor the esthetic values of their typographical style;
- they cannot momentarily glance back at the top of the page or the previous page;
- as has been suggested above, regardless of their reading speed, they can hardly synchronize the words and sentences – which they must compose letter by letter with their fingertips – with their corresponding paralanguage and kinesics. However, sighted persons, who use their macular vision to glide over each line, are perfectly able to attach whatever voice effects they wish to imagine as well as the gestures, manners and postures which, if they are not described by the writer, they can also imagine as they read along according to their own native culture.

1.9.3 But many blind persons avoid the trouble of reading by touch (for which they must either own those bulky volumes or carry them home from a Braille library) and prefer listening to a book read to them through an audio machine, which, in addition, frees their hands for any other simultaneous task, such as cooking or getting dressed. There is of course one risk for the sightless listening person: the reader's delivery in a style they may not like, due mainly to his or her intonation and paralinguistic features. Some may complain about the voice timbre of the reader. "For me," explained José Manuel, "the kind of timbre I hear is like the color of something for you." Or, as he told me too, it might happen that the reader's voice is, for instance, somewhat harsh, which doesn't make his listening pleasant, or maybe the man or the woman reads monotonously, or rather theatrically. This, of course, as José Manuel agreed, depends on the reader's personal sensitiveness.

When I referred to the writer's descriptions of the physical world and sensory experiences, someone born-blind like José Manuel explained: "Don't forget that what a novelist writes about colors means nothing to me, I cannot imagine what *you* understand by *color*. I can imagine, though, shapes, and textures of things because I touched many things before, or smells I'm familiar with, or tastes, of course. But no colors, no sir!"

1.9.4 Having established these basic premises regarding the blind's audio reading, I decided to listen to a novel read for blind persons, and I chose from the Spanish ONCE audio library a translation of Charlotte Brontë's *Shirley*. The actual experience was not much different from what I had imagined, as was not when trying to imagine what it must be like to listen to a "blind movie", which is discussed in Chapter 5.

It was a woman reader whose voice timbre was rather manly but pleasant, and whose name is identified at the beginning. First, she reads the name of the translator, the publisher's name and date of the inkprint edition she is reading from, and tells us that its audio version covers 748 pages in 5 cassette tapes. She also reads the titles of the novel's thirty-seven chapters as they appear in its table of contents. This Spanish edition contains quite a few explanatory footnotes that certainly help the ordinary reader, but which the listener can skip by controlling the audio player. Now this particular woman is certainly not the best reader. I could imagine how many blind listeners would become weary of her rather monotonous delivery when she reads the author's paragraphs, once in a while saying, "Asterisk" (meaning footnote), reading the footnote, and then saying, "End of asterisk"). As for dialogues, she minimally differentiates the characters' voice

timbre, and minimally also tries to add any intonation features and practically no paralinguistic features, even when it would be quite easy for the sighted reader to imagine in the target language. In fact, her rather tedious voice reminded me right away of the uninflected way typical of some Spanish movie actors precisely when they pretend to sound natural. In addition, paragraphs were hardly differentiated by momentary pauses. I found her reading style, in general, quite tiresome because of the evenness of her delivery, and I certainly would not bear even a whole chapter of *Shirley* read like that.

But, irrespectively of the quality of the reading, I could immediately confirm certain aspects of it that are available to “blind readers” in their “listening act,” and those they just cannot match the sighted’s reading act. These things the blind-book listener can do:

- they can control their listening, much as sighted readers can during their reading act, by pausing the audio machine in order to imagine a situation or passage or make any mental associations;
- they can play back that passage or phrase and re-listen to it just as any of us sighted readers will stop or read something again; although that mechanical activity can never be as virtually instantaneous as the sighted reader’s eye-brain combination as he or she goes back on the actual visual inkprint text, and they probably will not be prone to re-listen as often as they might re-read.

Things the blind-book listeners cannot do:

- they cannot savor the visual characteristics of a word or a phrase, when as part of the reading act, it sometimes stands out more vividly because of how they appear to our eyes, that is, their visual characteristics;
- since they are not reading that text themselves, but depend on someone else’s voice, they cannot appreciate how a single word or a sentence or phrase would read to their own ears, mentally or even sotto-voce;
- consequently, they cannot oralize a text that someone else is turning into his or her own voice, and therefore appreciate the sound of it as they would if they were reading it themselves;
- they cannot mark or annotate a book as any sighted reader may wish to do for further reference, returning at will to those memory-refreshing devices which over time even reflect something about us or someone else.

In conclusion, a Braille book is for blind readers something that exists only as a solid object of a standard size, whose sole reality, apart from that rather dull physical feature, is what their fingers convey directly to their brain. Yet the Braille

reader's experience can certainly be called reading, since he or she follows the raised characters with the fingertips. However, the so-called 'blind book' is merely an imagined object that does not even offer to them the standard physical characteristics of a Braille-printed edition, and from which one derives only a listening experience, which is definitely not reading, but listening, confirmed – against what a visually-impaired person claimed as 'reading' – by any dictionary definition, for instance, my *Webster*: "to get the meaning of (something written, printed, embossed, etc.) by using the eyes, or for Braille, the finger tips, to interpret its characters or signs."

1.9.5 Today there is also available what has come to be known as the "DAISY book," that is, a Digital Talking Book (DAISY), quite useful for the print-impaired or visually impaired person. It combines in a single structured format the features of a written text and of the audio recordings of that text, thus affording the option of reading and listening a written text independently or simultaneously. As the audio is played, the corresponding text is highlighted, which provides a cognitive link between the spoken word and the text. Besides, since DAISY files are digital and fully navigable, users can scan forward and backward and even bookmark words or paragraphs much (but not quite, for it is not a book one easily shelves and picks up) like normal readers can with on a hard copy book.

1.10 The reader's conditioning environment

Returning to the ordinary reader, we have considered the sensory stages in our interaction with a book as preliminary to the actual reading act, which are never devoid of an intellectual dimension, for those physical characteristics are mentally evaluated by us and elicit all sort of associations. But, as a background to all that may happen in those stages, as well as along the actual reading, we must also be cognizant of the reader's total conditioning background, as suggested in Figure 1.1, which in the context of translation means of course the very specific case of the foreign reader.

The objectual or artifactual environment can influence not only our interpersonal communicative behaviors, but our own interaction with a book. When we set out to read, for instance, a novel, we find ourselves in a concrete place whose characteristics can consciously or unconsciously affect our reception and recreation of that narrative: a public library, a park bench, with people walking by who seem to momentarily blend with the fictional world, as does the presence of nature, a noisy cafeteria (where some of us, nevertheless, can attain that

typical ‘public privacy’), a night flight, a train or bus that takes us to or brings us back from a desired or undesired place, after a satisfying meal, or while savoring a cup of coffee by a fireplace (perhaps with a storm raging outside), cozily in bed (our own or at an hotel where we brought our book); or, as I already reminisced, by the light of a candle on a candleholder or kerosene lamp during a blackout or while camping. But one could very well be in an uncomfortably cold place, or with poor lighting, or molested by irritating noises within the building.

On the other hand, our permanent or circumstantial environment can be closer to or farther removed from the one in the story. It would certainly not be the same for an American youth to read a wartime narrative like *The Red Badge of Courage* in his backyard than during a peace-keeping mission or an actual battlefield; or a fast-pace, jet-set type of story like *The Great Gatsby* in that same battlefield or comfortably seated while basking in the sun, perhaps even by a swimming pool like the one in the story. Parts of Graham Greene’s *Stamboul Train* I read at home, other parts in my sleeper on a night express train, where the emptiness of its corridor seemed to conjure up his characters on a similar car, except that the engine was not a steam one and there was none of the “lurching” of the old train (which I had certainly experienced many years ago). But I could certainly identify with the characters’ feelings much better than I would have in my own living room or bedroom: “in the rushing reverberating express, noise [much milder these days] was so regular that it was the equivalent of silence, movement was so continuous that after a while the mind accepted it as stillness” (I, II), a few times on my night trip “A whistle blew, and the train trembled into movement. The stations lamps sailed by [...] into darkness” (I, II), and finally, “Morning light came through the slit in the blind” (II, I).

I am in the habit of always taking a book where I expect I shall to have to wait for more than just a few minutes for someone or something, whether the doctor’s outer office, a station or airport, or while my wife browses around a department store. I also take a book, perhaps a novel, when I travel, alternating its reading with any other material. This travel experience I find particularly interesting: on a train or airplane, alternating with my conversing with my seatmate, without failing to identify the nature of his or her own book; at airports, sometimes different airports on the same trip. For me airports, like any kind of railway or bus stations, are always like field-trip experiences, and I can be there for hours, “observing the manners and dispositions of the people,” as did Gulliver when he was ashore as a seaman (Swift, *GT*, I), working or reading, perfectly isolated in my own bubble, or as intermittently as I choose to. So, this means that, after probably starting my novel at home, I am taking with me (while changing locations) its characters and their whole world and personal circumstances; and, further, that once in a while I interrupt my interaction with them to look at someone or something, to again

resume it, perhaps at a different place, boarding a plane or train, to finally go back to my book in my hotel room, until I fall asleep.

Making *Gulliver's Travels* a point in case, it was for me a bedtime reading for a while, that is, totally free from any other activities, but one day I also took it to the ophthalmologist's office when I went for a cataract operation, so I was interrupted several times by the nurse who had to put some drops in my eye, then I resumed my reading for a while after the operation; but two days later, after again following Gulliver's adventures and plights in my own home, I took it to the barbershop (where I had to strain myself to counteract an awful radio station), and then, in the afternoon, while accompanying an elderly lady on an ambulance a hundred kilometers away, I was in the Empire of Blefusco, yet through wooded areas and beautiful fields spotted with savagely doomed Spanish fighting bulls.

1.11 The reader's own circumstances

Together with the book itself and the characteristics of our physical locus, our personal circumstances complete the conditioning background of the recreative reading experience. We are being vessels for the reception and mental processing of that literary reality, that world and its characters, contained in that book, and there are mainly two important factors that definitely affect that reception, whether we acknowledge it or not.

First is our momentary or lasting physiological state of cold, heat, pain or physical exertion, which can affect our reading. But also perhaps our own medical state, influencing us negatively or positively. Negatively when we are just ill, perhaps bogged down by a lingering illness or even a temporary bad cold or flu, as I still remember about Maugham's *Of Human Bondage*, which I read during a feverish bout of flu. But positively as we recuperate and start feeling like our own selves again, perhaps knowing that we are being discharged from hospital and returning to normal life, or at least our own home.

Then it is also our emotional state and mood at the time of reading, that is, how we are feeling as we set out to read, say, a specific novel. It is definitely not the same to be in a state of anxiety, unhappiness, despondency, gloom or distress than rather optimistic and even exultant; which may have even been elicited our choosing this or that novel, just as a state of even mild depression, self-pity or dejection might condition the way we perceive the characters and their circumstances, perhaps coinciding or clashing with them. In fact, even between beginning and end, we may go through different moods and states of mind, whether imposed by circumstances beyond our control or provoked by ourselves, and that reading could never be in each case what would have been

otherwise. I myself can vividly remember the way I sought, as a child or young adolescent, specific readings, depending on how I was feeling that day. Even when more than actual reading it would be just looking at art books or illustrations of children's story books. The following sensitive reminiscing described in Thomas Wolfe's *Look Homeward, Angel*, sums up quite accurately a little boy's personal interaction with books as we read about his own mental, emotional and environmental circumstances surrounding his experience with books and their illustrations:

[After the death of a son] The old gusto surged back in their lives [...] Secure and conscious now in the guarded and sufficient strength of home, he [Gant] lay with well-lined belly before the roasting vitality of the fire, poring insatiably over great volumes in the bookcase, exulting in the musty odor of the leaves, and in the pungent smell of their hot hides [...] Their numberless pages were illustrated with hundreds of drawings, engravings, wood-cuts. (Wolfe, *LHA*, VI)

1.12 Conclusion

Before discussing the nonverbal components of original and translated literary texts, we have established how, depending on our individual sensitiveness, our experience of books go far beyond reading them. It involves, in fact, not only a complex process that starts with our first and subsequent sensorial-intellectual interactions with them as objects, but also the intimate relationship we can have with each of our books (something that should not be foreign to the translator's own interests, since the translated texts are part of those books readers will interact with), whether inherited or bought new or secondhand, acquired as a gift, bearing meaningful dedications evoking positive or negative experiences, associated to many circumstances in our past, even lost and forever missed, etc. But, besides, acknowledging these deeper personal levels involving us and possibly others, as well as the positive or negative influence on our reading of our own conditioning circumstances and environment, we have carefully acknowledged something very much neglected in nonverbal communication studies: those readers subject to reduced sensory-intellectual interaction situations like limb deficiency, various types of paralysis and, above all, blindness, a major impediment which will be addressed again when dealing with the total nonverbal experience of theater and cinema spectators.

1.13 Topics for discussion or research

1. The many potential reader's 'adventures' contained in a book-club or book fair.
2. The sensory and intellectual implications in present-day competition between printed books and the audiovisual media.
3. Direct and synesthesial interaction with the books in a personal library.
4. The story of books: physical, temporal and emotional aspects of a personal library.
5. The deeper levels of the used-books searcher's experience.
6. Ex-libris, dedications and marginal notes: the personal stories behind.
7. The possible intervention of translators in the translated book's editions.
8. On moving, war and death: drama, tragedy and adventures of books as intimate life's companions.
9. The Bible as the most adventurous book on earth through persecution and wars.
10. The possible and the impossible in reduced sensory and intellectual interaction with books: limb deficiency, paralysis, anosmia.
11. Books in the blind reader's life: possibilities and limitations.
12. Sighted readers and visually-impaired listeners: a comparative study of the sighted reading experience and the DAISY book experience.
13. The reader's personal, circumstantial and environmental conditioning background.

CHAPTER 2

The reading act, 2

The verbal and nonverbal components in the translated text and the reader's oralization of it

we experience in the muscles and nerves directing the expressive gestures of our own bodies, upon reading similar descriptions [...] And, by means of this sympathetic experience involuntarily going on in our own bodies [...] we enter into their internal world. We begin to live with them and in them.

(Merezhkovsky 1912 [1970]: 804)

2.1 A first approximation to the nonverbal components of the translated literary text

2.1.1 So far we have discussed the direct, sensorial reader-book interaction as a first multi-level stage of the reading act, the circumstantial and environmental aspects of this interaction, and the later projection of that experience on ourselves and on whoever may come across the same book. We have seen that while some of those experiences often take place quite unconsciously regardless of the reader, others depend much on his or her sensitiveness.

Now that we know, therefore, what happens before we initiate the actual reading, we should identify the elements that make up the text, both the original and the translated one. That text is offered to the original-language or foreign-language readers by the team formed by writer, publisher or editor, and very often, yet limitedly, its translator, and on occasions with the important contribution and influence of the illustrator. We are dealing now, in other words, with the verbal and even more nonverbal elements that, directly or indirectly through words, are explicitly or implicitly present in the text. Later we shall see also the processes whereby those elements travel from the writer's creative end to that of recreation by the reader and, in the context of this monograph, through the translator's own rendering.

If we continue to pay especial attention to narrative literature, the first step, then, would be to identify the verbal and nonverbal elements contained in a translated novel. Should we make a vivisection of many of the novels avidly devoured

by the average reading public – often without perceiving too far beyond their ‘plot,’ ‘style’ and ‘technique’ (concepts as variable as the readers’ formal preparation and sensibility) – we would find the components (or most of them) identified in Figure 2.1, ‘The Verbal and nonverbal components of a narrative text.’ The diagram suggests the perceptual accessibility by which readers carry out their recreation of the characters and their world through the different stages that mediate between the writer and themselves, discussed later, along which recreation some of the textual physical characteristics seen earlier, mostly those controlled by the publisher, will still affect the reading act. But in so many instances that text has had its most crucial mediator: the translator.

A word on the appearance of this diagram, to be kept in mind throughout this chapter, will be in order, for a certain journal editor recently, by arbitrarily simplifying a very similar one, deleted the overlapping of the different boxes and just put them one below the other, thus concealing its main purpose. As we discuss each element, however, the close interrelationship and intermingling among them will be apparent. To begin with what we could regard as the main block: around, but also fused with, the essential nucleus of the verbal exchanges between the characters, the speakers exhibit, as in real life, their characteristic paralinguistic, kinesic and proxemic behaviors, plus other possible intersomatic exchanges. For this reason, the mutually overlapping of the various boxes in the diagram simply indicate the intricate reality of verbal-nonverbal interpersonal communication.

2.1.2 Before discussing each of the components shown in the diagram, we should look at some texts in their original language, in both the novel and the theater, considering already (as we should do with other examples throughout each chapter) how a translator would render them into another language for readers of a different culture.

The first example is from the passage in Chapter 6 of Dickens’ *Martin Chuzzlewit* (1844),¹ for which, for variety’s sake, rather than making a count of nonverbal components, textual selections are shown chronologically, using abbreviations for paralanguage (*p*), kinesics (*k*), proxemics (*px*), food (*f*), object-adaptor (*oa*), body-adaptor (*ba*). Martin and Mr. Pinch are ready to eat “two chaotic heaps of the remains of last night’s pleasure,” among other more identifiable items, “several entire captain’s biscuits” (*ba*), left by Miss Charity Pecksniff – only “in consideration of the inconvenience of carrying them with her in the coach” on which they just left –, which Martin “beheld with infinite contempt(*k*),” and, “stirring the fire into a blaze(*oa/k*) (to the great destruction of Mr Pecksniff’s coals),” [he] sat(*k*)

1. Pages 147–148 and 150, 149 being its illustration, in the octavo Penguin edition of 1968.

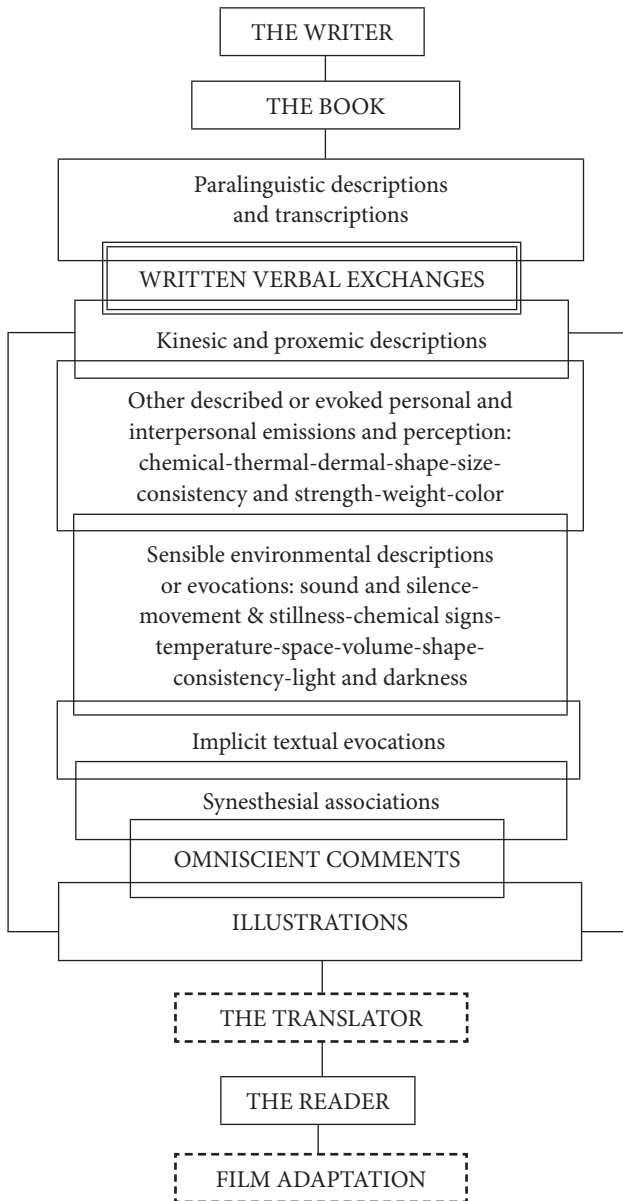


Figure 2.1 The verbal and nonverbal components of a narrative text

moodily(*k*) down before it,” while Mr Pecksniff “took up his position on Miss Mercy Pecksniff’s stool(/*ba/k*), and setting his glass down upon the hearth-rug(*k*) and putting his plate (*oa*) upon his knees,(*k*) began to enjoy himself,” after which we witness the “unspeakable relish which he swallowed the thin wine (*ba*) by

drops (*k*), and smacked his lips (*p*) [...] the look (*k*) with which he paused sometimes, with the glass in his hand (*ba*), proposing silent toasts to himself (*k*); and the anxious shade that came upon his contented face (*k*) when [...] his glance (*k*) encountered the dull brow (*k*) of his companion.” But Martin, “unable to restrain himself, at last laughed loud and long (*pg*),” at which, “‘That’s right,’ said Tom, nodding approvingly (*v/k*). ‘Cheer up! (*v/p*)’ At which encouragement young Martin laughed again (*p*); and said, as soon as he had breath and gravity enough (*k/p*): [...]” During the ensuing dialogue “rejoined Martin, drawing his chair still nearer to the fire, (*px*) and spreading his feet out on the fender (*k/oa*) [...] ‘I’m not in your way, am I?’ inquired Martin, glancing down at Mr Pinch (*v/k*), who was by this time looking at the fire over his leg (*k*)./ ‘Not at all!’ cried Tom. (*v/p*)” And when Martin tells Tom Pecksniff that he had no parents for many years, “‘Neither have I,’ said Tom, touching the young man’s hand (*v/k*) with his own and timidly withdrawing it again,” (*k*) then Martin, “stirring the fire again, (*k*) and speaking in his rapid, off-hand way (*p*) [...] Mr Pinch was just then looking thoughtfully at the bars. (*k*) But on his companion pausing in this place, (*p*) he started, (*k*) and said ‘Oh! of course,’ (*v/p*) and composed himself to listen again.” (*k*) After which Martin speaks of his grandfather, who reared him, and, following an observation by Tom, “Well, sir,’ resumed Martin (*v*), stirring the fire once more (*oa/k*), and drawing his chair (*ba*) still closer to it,” (*k/px*) still speaking about his grandfather and, at a point, “he stammered here (*p*), and was rather at a loss./ Mr Pinch being about the worst man in the world to help anybody out of a difficulty of this sort, said nothing./ ‘Well, as you understand me,’ resumed Martin, quickly, (*v/p*) ‘I needn’t hunt for the precise expression I want. Now I come to the cream of my story, and the occasion of my being here. I am in love, Pinch.’” (*v*)

But there would be in this passage a substantial difference for any reader, native or foreign, and an advantage too, if read in an edition containing the illustrations by ‘Phiz’ (mentioned again below), who happened to include this scene, with all the nonverbal characteristics of the Pecksniffs’ parlor, in which Martin and Tom converse and eat those “fragments of yesterday’s feast.”

The second example is the last passage from Chapter 15 of Emily Brontë’s *Wuthering Heights* (1847), after Heathcliff has forced his way to Catherine’s bedside (she will die of childbirth that very night), starting when “They were silent—their faces hid against each other, and washed in each other’s tears.” Narrated by the housekeeper Nelly, the emotional and anguished *lexico-morphologico-syntactical* exchanges among herself, Heathcliff and Catherine – for her husband, Edgard Linton, utters no words when he comes in and Heathcliff “stopped all demonstrations, at once, by placing the lifeless-looking form in his arms” – are intensely steeped in, and enveloped by, nonverbal elements. Besides 10 *paralinguistic*

transcriptions (8 [!], and 2 italicized words: “Heathcliff *could* weep,” and “[I] *must*”), *paralinguistic descriptions* are 9: Heathcliff “groaned a curse”; “‘Now he [Linton] is here,’ I exclaimed”; “‘For one hour [Heathcliff would leave], he pleaded, earnestly”; “‘No!’ she [Katherine] shrieked”; “she clung fast [to Heathcliff], gasping”; “cried Heathcliff”; “‘Are you going to listen to her ravings?’ I said, passionately”; “I cried out”; “she [Katherine] sighed, and moaned”. *Kinesic descriptions*, 19: “their faces hid against each other”; “[Heathcliff] strained Catherine closer – she never moved”; “[Linton] ‘sauntered slowly up’”; “‘I must go, Cathy,’ said Heathcliff, seeking to extricate himself from his companion’s arms”; “[Katherine] holding him as firmly as her strength allowed”; “she clung fast”; “there was mad resolution in her face”; “[Heathcliff] sinking back into his seat”; “they were fast again”; “I wrung my hands”; “[Linton] hastened his step”; “Catherine’s arms had fallen relaxed, and her head hung down”; “[Linton] sprang to his unbidden guest” [...] with astonishment and rage; “Heathcliff placing the lifeless-looking form in his arms”; “[Heathcliff] sat down”; “[Heathcliff] sent a rapid glance [toward the bedroom]”). *Proxemic shifts*, 5: “[Heathcliff] strained Catherine closer”; “[Heathcliff] seeking to extricate himself [from Catherine’s arms]”; “[Katherine] holding him as firmly as her strength allowed”; “[Heathcliff] sinking back into his seat”; “[Linton] sprang to his unbidden guest”; [Heathcliff] walked into the parlor”; “Heathcliff delivered the house of his luckless presence.” *Chemical reactions*, 2: “their faces [...] washed by each other’s tears”; “the cold sweat ran from my forehead”. *Dermal reaction*, 1: “[Linton] blanched with astonishment and rage.” *Object-mediated sounds*, 2 directly evoked: “I heard my master mounting the steps,” and then indirectly: “hastened his step”. The *natural environment* outside the house is evoked twice: “I could distinguish, by the shine of the westering sun up the valley”; [Linton] sauntered slowly up, probably enjoying the lovely afternoon that breathed as soft as summer”. To this are added the rest of the *comments by the omniscient author*, made by first-person narrator, on the characters and the situation at hand.

A third example is the peak scene in Chapter 1 of Stephen Crane’s masterpiece, *Maggie: A Girl of the Streets* (1893), the fistfight between Jimmie and his friend Pete, in which we find, instead of verbal dialogue, only an exchange of nonverbal behaviors complemented by other nonverbal elements, all within the *omniscient narrator’s descriptions*: 4 *paralinguistic descriptions* (“hoarse whispering of oaths,” “[their] breaths [...] whizzing,” “low, laboured hisses, that sounded like a desire to kill,” “gibbered like a wounded maniac”); 8 *kinesic descriptions* (“Their lips curled back and stretched tightly over the gums in ghoulish grins,” “Their eyes glittered with murderous fire,” “arms were swinging with marvellous rapidity,” “Feet scraped to and fro,” “The rage of fear shone in all their eyes,” “their blood-coloured fists whirled,” “He wriggled instantly to his feet,” “hurled it [a glass] at Pete’s head”); 5 *descriptions of sounds* (two caused by *alter-adaptors*, two

by *object-adaptors* and one *object-mediated*): “[feet] with a loud scratching sound upon the floor;” “Blows left crimson blotches,” “a blow from Pete’s hand struck the ally,” “he crashed to the floor,” “[the glass] burst like a bomb”); 2 *dermal and chromatic reactions*: “[the combatants] flushed to flame-coloured anger,” “the pallor of warriors”; and 1 *chromatic* description (“their blood-coloured fists”).

A fourth example is from Dos Passos’ second volume of his USA trilogy, *Nineteen Nineteen* (1932), the passage within the section called “Eveline,” in the chapter entitled “Newsreel XXIII,” where the dreamy Eveline Hutchins, from Chicago, is sailing from Antwerp back to America with her mother in the *Kroonland*, her encounter with Dirk McArthur, and the ensuing emotional denouement. Besides the italicized abbreviations used in the Dickens example, the following are used here: kinesthetic (*kn*),² audible (*aud*), visual (*vis*), environmental (*env*), olfactory (*olf*), tactile (*tct*). The text takes two pages, with a small sketch of the steamer at sea and a whole-page one right behind the scene it illustrates, both combining perfectly to evoke verbally and nonverbally all the sensory and emotional involvement of the situation. “Eveline thought it was the happiest moment of her life when she felt the deck tremble under her feet (*kn*) as the steamer left the dock and the long rumble of the whistle in her ears (*aud*)” (the little sketched ship follows). She went alone “to the diningsaloon the first night out,” where “she noticed that the young man opposite her was an American and goodlooking. He had blue eyes and crisp untidy tow hair (*vis*). It was too wonderful when he turned out to be from Chicago [...] It was a balmy crossing for April (*env*)[...] One moonlight night (*env*)[...] they climbed up to the crow’snest. This was an adventure. Eveline didn’t want to show she was scared. There was no watch and they were alone, a little giddy in the snug canvas socket (*px*) that smelt a little of sailors’ pipes (*olf*). When Dirk put his arm around her shoulder (*k/kin*)Eveline’s head began to reel. She oughtn’t to let him. ‘Gee, you’re a good sport, Eveline,’ he said in a breathing voice (*v/p*)[...] Without quite meaning to she turned her face towards his (*k*). Their cheeks touched and his mouth slid around and kissed her hard on her mouth. (*k/kn*) She pushed him away with a jerk. (*k/px*)/ ‘Hey, you’re not trying to throw me overboard, are you?’ (*v/p*)[...] She kissed him scarcely on the chin (*k*). ‘Say, Eveline, I like you so much. You’re the swellest girl!’ (*v/p*) She smiled at him (*k*) and suddenly he was hugging her tight (*k/kn*).” After some more smooching, (*k/kn*) “He started down first. Letting herself down through the opening in the bottom of the crow’snest she began to get dizzy. She was falling. His arms tightened around

2. *Kinesthesia* is the powerful sense (powerfully present in literature, whether verbally suggested or evoked) operating through our limbs, muscles, tendons and joints, to make us aware of our position in space and the experience of distance, size and dimensions of the people and objects we become physically in contact with, although it can also be evoked synesthetically.

her (*kn*)./ ‘That’s all right, girly, your foot slipped,’ he said gruffly in her ear. (*v/p*) ‘I’ve got you.’ (*v/p/k/kn*) (the illustration of the two in the crow’s nest follows)/ Her head was swimming, she couldn’t seem to make her arms and legs work; she could hear her little moaning voice, ‘Don’t drop me, Dirk, don’t drop me.’ (*v/p*) When they finally got down the ladder to the deck, Dirk leaned against the mast and let out a long breath, ‘Whee... (*p*) you certainly gave me a scare, young lady.’ (*v/p*) [...]/ She couldn’t sleep that night, but lay awake in her bunk listening to the distant rhythm of the engines (*env*) and the creaking of the ship (*env*) and the seethe of churned seas (*env*) that came in through the open porthole. She could still feel the soft brush of his cheek (*tct*) and the sudden tightening muscles of his arms around her shoulder (*kn*). She knew now she was terribly in love.”

In all four passages, when rendered into a different language, the more sensitive foreign readers will capture also the paralinguistic and kinesic elements, even if not described, that, at least in their respective cultures, correspond to each other. In other words, we ‘hear’ certain voice features when ‘seeing’ those gestures, and conversely, ‘see’ certain gestures or postures when ‘hearing’ the voices. The reader will also ‘hear’ certain sounds which in the text naturally do not sound as on an audiotape, but depend solely on the evoking word or words chosen by the writer, sometimes not so easy for the translator (as will be seen when discussing sounds), as with the ‘seethe’ of the sea in the last example.

2.1.3 There are times when a translator might hastily think of a word which would not precisely and specifically evoke what the original one does. Now those examples – used only as a basis for discussing the various aspects of nonverbal communication in a translated novel – come from realistic novels, granted, and others could have more or fewer nonverbal elements, depending on the writer’s style and technique. For this reason, that relationship between verbal and nonverbal elements constitutes a rather neglected touchstone for the analysis of a novel. Naturally, although someone like Hemingway hardly ever describes his characters’ nonverbal behaviors, the native American reader would not fail to imagine them correctly in many instances, while the average foreign readers of their translated text, subject to their unfamiliarity with the source culture, will sometimes carry out a defective recreation as they will attach to those characters their own native nonverbal repertoires; and as for words, referring to nonhuman environmental or artifactual sounds, we can only trust the honesty and skill of the translator.

Indeed, the reader’s sensory participation can be more varied than in the four examples given, as will be seen in the next sections. But even in them we recognize also other kinds of bodily or environmentally generated signs, either explicitly described (i.e. ‘written’) or implicitly (‘between the words or lines’)

incorporated into the text. For instance, in the Dickens passage, most readers will picture Tom Pinch as he “began to enjoy himself” (although the text does not describe how he manifests it), his facial expression as he tries to cheer Martin up, or Martin’s confession of his being in love, just as in the realistic illustration by ‘Phiz’, the best of Dickens’ illustrators, one can feel the glow and warmth of the fire and the general atmosphere of the room; as well, when reading the emotional encounter of Heathcliff and Catherine, each sensitive reader will add to what the text says other details about the four persons involved and about the room and the environment surrounding the house; just as the reading of the physically and emotionally violent character of Crane’s scene will always evoke audible and visual images beyond even the many already provided by the naturalist writer; and in Dos Passos’ unusual scene, depending not only on the reader’s sensitiveness but on his or her knowledge of a ship’s environment and one’s sensory involvement in it, we can imagine, besides undescribed personal nonverbal behaviors of Eveline and Dirk, additional sounds, sights and smells that would surround them. But, of course, irrespectively of the reader’s skills in bringing those texts to life, the translators’s ability in choosing always the optimal rendering of the writer’s words and even their syntactical arrangement, when more than one possibility is available, will definitely facilitate our interpretation and the elicitation of further images and associations.

2.1.4 Although the theater is discussed amply in the following chapters, an example from a play should be added just to acknowledge the presence of the nonverbal elements in a theatrical text. There are playwrights (e.g. Tennessee Williams, O’Neill, Arthur Miller) in whom, due to their naturalist-realistic tendency, we are bound to experience more sensorial involvement than in most others, not only as regards the stage settings and the personal interactions themselves, but in what the playwright tells us in stage directions. This scene is purposely chosen from Miller’s 1955 *A View From the Bridge*, structurally a short full-length play with some expressionistic devices where (like Wilder in the 1938 *Our Town*, Brecht in his 1943 *The Good Woman of Setzuan*, and others) he breaks the audience barrier, as we see in the character-narrator Alfieri. Omitting most of the other eloquent details of the scenery, here is mainly the opening interaction between seventeen-year-old Catherine and her adopted father and uncle, Eddie, a longshoreman on the New York docks, who is in love with her. The reader is invited, following the discussion of the previous examples, to carefully experience the multisensory involvement that we are engaged in through all the implicit and explicit verbal and nonverbal components of this text:

As the curtain rises, LOUIS and MIKE, longshoremen, are pitching coins against the building at left. A distant foghorn blows. Enter ALFIERI, a lawyer in his fifties turning grey; he is portly, good-humored, and thoughtful. The two pitchers nod to him as he passes. He crosses the stage to his desk, removes his hat, run his fingers through his hair, and grinning, speaks to the audience./ ALFIERI. [...] You see how uneasily they nod to me? That's because I'm a lawyer. In this neighborhood to meet a lawyer or a priest on the street is unlucky. We're only thought of in connection with disasters [...] This is the slum that faces the bay on the seaward side of Brooklyn Bridge [...] [EDDIE has appeared and has been pitching coins with the men and is highlighted among them. He is forty – a husky, slightly overweight longshoreman.] This one's name is Eddie Carbone, a longshoreman working the docks from Brooklyn Bridge to the breakwater where the open sea begins./ [ALFIERI walks into darkness] [...] [Catherine enters from kitchen, crosses down to window, looks out.] [...] [EDDIE goes into the house, as light rises in the apartment.]/ CATHERINE: Hi!, Eddie!/[EDDIE is pleased and therefore shy about it; he hangs up his cap and jacket.] EDDIE: Where you goin' all dressed up?/ CATHERINE [Running her hands over her skirt] I just got it. You like it?/ EDDIE: Yeah, it's nice. And what happened to your hair?/ CATHERINE: You like it? I fixed it different [...]/ EDDIE: Beautiful. Turn around, lemme see it in the back [She turns for him] Oh, if your mother was alive to see you now! [...]/ CATHERINE: You like it, huh?/ EDDIE: You look like one of them girls who went to college [...] Listen, you've been givin' me the willies the way you walk down the street, I mean it [...] you're walkin' wavy./ CATHERINE: I'm walking wavy?/ EDDIE: Now don't aggravate me, Katie, you're walkin' wavy!! I don't like the looks they're givin' you in the candy store. And with them new high heels on the sidewalk – clack, clack, clack. The heads are turnin' like windmills. (Miller, VB, I)

2.2 The personal and interpersonal nonverbal elements in the literary text

Limiting ourselves mostly to written narrative, without attempting at this time a comparative perspective with respect to the theater performance and to the projected film, as I have suggested elsewhere (Poyatos 2002c: Fig. 1.1), we should now offer a more detailed discussion of all the possible nonverbal components of a narrative text as shown in the diagram, beginning with those involved in the sensible characteristics of people and their interactions.

Written verbal exchanges

The verbal exchanges between people in a narrative text must be acknowledged, and centrally located in the diagram, as the main communicative channel, since

words, when they occur, elicit their accompanying nonverbal elements. But those exchanges evoke always the nonverbal behaviors (voice qualities, gestures, tears, etc.) that we know accompany words in specific situations, although the reader of the original text and the reader of its translation will most of the time differ considerably in their perception, given their different cultures. It is obvious, then, the extreme care with which those words should be translated, striving to cause similar evocations through their chosen target-language equivalents. The following is the last scene in 1925 *Farewell to Arms*, when Catherine has just died and Frederick and the doctor talk, where, as is typical of Hemingway, the characters' verbal interventions succeed each other with virtually no references to any environmental elements, except, in this case, for the rain and the mention of turning the light off, the only two concrete images offered to the readers, any other, like the hospital's atmosphere, Catherine's body, or Frederick's tone of voice, left entirely to their varying imaginations:

Outside the room, in the hall, I spoke to the doctor, "is there anything I can do to-night?" "No. There is nothing to do. Can I take you to your hotel?" "No, thank you. I am going to stay here a while." "I know there is nothing to say. I cannot tell you –" "No," I said. "There is nothing to say." "Good-night," he said. "I cannot take you to your hotel?" "No, thank you." "It was the only thing to do," he said. "The operation proved –" "I do not want to talk about it," I said. "I would like to take you to your hotel." "No, thank you." He went down the hall. I went to the door of the room. "You can't come in now," one of the nurses said. "Yes I can," I said. "You can't come in yet." "You get out," I said. "The other one too." But after I had got them out and shut the door and turned off the light it wasn't any good. It was like saying good-bye to a statue. After a while I went out and left the hospital and walked back to the hotel in the rain.

But the written representation of verbal exchanges in literature must be regarded as the great hiding dam of real-life speech, behind which, irrespectively of the writer's comments, the way people truly speak, how they sound, that is, how they say what they say, remains almost totally inaccessible to the readers, certainly to their ears, and only partially imaginable for those who, being linguistically and culturally fluent in the original speech, waste those skills on a translation. This fundamental problem of translated literature, which of course involves the basic speech structure, language-paralanguage-kinesics, will be dealt with in the next chapter when discussing 'untranslatables.'

Paralinguistic behaviors

Mostly attached to words are the characters' paralinguistic behaviors, above all described (in the example below, "harsh," "haughtily," "impetuously," "bitterly," "with scorching contempt," "convulsed"), but also more or less properly transcribed through punctuation (here only one [?]), besides which each reader may imagine additional paralinguistic features. A faithful translation, therefore, it is of the essence when it comes to certain audible and visual signs, although describing paralinguistic it is more difficult than describing, for instance, a gesture or posture, for it does not require a careful choice of sound-evocative words. Here we find a rich series of paralinguistic emissions, which nevertheless the more sensitive reader will not imagine in isolation, but accompanied by at least their corresponding facial kinesics:

"Do you call this acting the part of a man and a gentleman, sir?" Tom said, in a voice of harsh scorn [...] / "What do you mean?" answered Philip, haughtily [...] / "I deny that, interrupted Philip, impetuously. [...] / "It is manly of you to talk in this way to *me*," said Philip, bitterly, his whole frame shaken by violent emotions [...] / "I should be very sorry to understand your feelings," said Tom, with scorching contempt [...] / "Tom, I will not bear it – I will listen no longer," Maggie burst out, in a convulsed voice. (Eliot, *MF*, V, V)

Kinesic and proxemic behaviors

Kinesic and proxemic behaviors (the latter always associated to movement) can only be described, of course, although the textual punctuation (an exclamation mark, suspension points, etc.) may indirectly suggest mostly the facial expressions corresponding to certain voice characteristics. The first example given here involves both kinesics and its resulting eloquent object-adaptor behavior,³ the handling of the cup, in reality an instance of audible kinesics, or phonokinesics, which requires an accurate translation of 'chink' which would denote exactly the same sound:

the Colonel took up his cup, saw there was nothing in it, and put it down firmly with a little chink. (Woolf, *Y*, 1880)

As for the other two examples, the first, introduced by a tone-setting paralinguistic behavior, paints a detailed facial portrait, while the second evokes a specific paralinguistic which can be heard – an important and frequent, though not

3. For a detailed discussion of nonverbal categories, see Poyatos 2002a: Chapter 6.

precisely desirable, textual characteristic – only after reading the kinesic description, perhaps making us re-read the initial verbal exclamation. In both instances, their translation would demand a rhythmic succession of the descriptive words:

“Oh, Mr. Witla!” She [Suzanne] said gaily, holding out her smooth white arm on a level with her eyes and dropping her hand gracefully. Her red lips parted, showing even white teeth, arching into a radiant smile. Her eyes were quite wide [...], with an innocent, surprised look in them, which was wholly unconscious with her. (Dreiser, *G*, II, IV)

“You look wonderful” [...]/ “I’ll look different tonight,” she [Aileen] answered./ She had swung herself with a slight, swaggering stride into the dining-room and disappeared. (Dreiser, *F*, XVII)

As for *proxemic behavior*, not only verbally described but implicit in certain interactive situations – with some intercultural differences not always grasped by foreign readers –, we see it most significantly in the second example in Aileen’s leaving, and even more conspicuously in this one:

[Laura and Mariam were close against each other] I held her away from me in astonishment [...] ‘Don’t be angry with me, Mariam,’ she said, mistaking my silence./ I only answered by drawing her close to me again. I was afraid of crying if I spoke. (Collins, *WW*, 186–187)

Other personal and interpersonal activities and nonactivities

Sometimes, still within the interpersonal exchanges, there are also verbal descriptions of other personal and interpersonal activities and nonactivities. And not only explicit verbal descriptions, but what is so important and crucial in the reading act, verbal evocations, for which reason there will be instances when the translator’s accurate or inaccurate choice of words will preserve or obliterate that evocation. Succinctly outlined, these exchanges are, as in real life:

Chemical reactions (whether normal or pathological), which can be perceived:

visually:

He felt horribly lonely [...] He folded his arms and began to cry – not aloud; he sobbed without making any sound, and his tears left scorched marks.

(Schreiner, *AF*, I, I)

olfactorily (body odors) and gustatorily (tears, sweat, saliva, different discharges):

My strongest impression of the Kosloff [ballet] studio was, beside the sunlight on the floor and the white walls, the smell of sweat, the salty smell of clean sweat, the musty smell of old sweat and unwashed dresses, the smell of kitchen soup and sweat on the fresh dresses. Every dance studio smells of this – moist flesh, moist hair, hot glue in the shoes, hot socks and fee, and soap. (de Mille, *DP*, VII)

dermally:

his cheek touched hers, and it was cold and full of weeping. (Wharton, *EF*, IX)

Thermal activities, dermally perceived:

The sensation of her warm body in his embrace, the feeling of her smooth, round arm, through the thinness of her sleeve, pressing against his cheek, thrilled Anixter. (Norris, *O*, II, II)

Dermal characteristics and activities, perceived:

visually:

I want you [...] to stay here a little, till that shocking colour is somewhat abated, and your eyes have recovered something of their natural expression [...]./ Of course, such a remark had no effect in reducing the 'shocking colour'; on the contrary, I felt my face glow with redoubled fires, kindled by a complication of emotions, of which indignant, swelling anger was the chief. (Brontë, *TWF*, XVII)

dermally, through the skin receptors of touch, pressure, pain, heat and cold:

Philip felt the eyes of his fellow students rest on him [...] he could not help blushing. He felt the sweat start up in the palm of his hands. (Maugham, *OHB*, 381)

Body shape, whole or parts of it, perceived visually and kinesthetically:

the principal, a plump, soft, foppish young man [...] who wore always a carnation in his coat [...] he was accustomed to hold delicately between his fingers, sniffing it with sensitive nostrils and lidded eyes. (Wolfe, *LHA*, VIII)

kinesthetically:

all shaking hands with Martin. Such variety of hands, the thick, the thin, the short, the long, the fat, the lean [...]! (Dickens, *MC*, XXII)

Body size, whole or parts of it, perceived visually and kinesthetically, as in the previous example:

They [Helen's eyes] were unusually large. (Grey, *LT*, II)

a tall, bold-figured girl of thirteen years. (Wolfe, *LHA*, VIII)

Body consistency and strength, perceived visually, dermally and kinesthetically:

all shaking hands with Martin. Such variety of hands [...] such diversities of grasp, the tight, the loose [...]!
(Dickens, *MC*, XXII)

There was a great similarity in their handshakes, but a potent difference in their hands. Lowden's was coarse and calloused and the grip was strong and friendly. Shaw's hand was slim and soft, almost like a girl's, but he had a grip as if his hand were steel covered with velvet.
(Grey, *WU*, II)

His lips touched her cheek first of all, then found her mouth [...] this almost excruciating pleasure that, from her lips, invaded her whole body and took possession of her mind.
(Huxley, *EG*, XXXIII)

Body weight, whole or parts of it, perceived dermally and kinesthetically:

all shaking hands with Martin. Such variety of hands [...] the fat, the lean [...]!
(Dickens, *MC*, XXII)

Often the sensations would creep into my mind that I had felt when she leaped solidly from the wagon into my arms, propelling me headlong to the ground. I remembered the feel of her as we lay there an instant, and then when I scrambled to my feet lifting her with me, how she leaned against me holding to me and gazing into my eyes.
(Grey, *WU*, VI)

Color of skin, hair, eyes and teeth, perceived visually:

His face [Sir Percival's] turned so pale again that even his lips lost their color.
(Collins, *WW*, 191)

The following description by Wolfe seems to verbally encompass a multiplicity of sensations: proxemic, tactile, olfactorily (synesthesially), consistency (kinesthetically), thermal, and shape (kinesthetically):

she [the school teacher] would [...] sit beside him, so that a few fine strands of carrot-colored hair brushed his nostrils, and so that he might feel the firm warmth of her white-waisted arms, and the swell of her tight-skirted thighs.
(Wolfe, *LHA*, IX)

2.3 The more hidden interrelationships of verbal language, paralinguistics and kinesics in the target reader's experience

2.3.1 Before proceeding with the textual nonverbal components, we should briefly reflect on how in our own language we can communicate with words accompanied by an almost imperceptible amount of paralinguistics or kinesics, with

a gesture and without emitting any sound, or with only throat-clearing and a neutral facial expression; a rather false concept, since that absence of expression communicates already by itself, which suggests the presence of deeper levels in interaction which have not been duly studied, although they are intimately related to language. Thus, all three systems in the basic structure of speech can occur singly or combined in ten different realizations, which most of the time are not described as such, and therefore escapes the reader. And this happens even more in the translated text, for at least those partial single-channel descriptions (e.g. paralinguistic, kinesics) may evoke the whole combination to the sensitive native reader, but not to the foreign reader of the translated text, there being consequently an often insurmountable cultural barrier in direct proportion to how different the two cultures are to each other.

The translator, therefore, if he or she possesses the required verbal-nonverbal fluency in the source language and culture, would do well to keep in mind the following possible realizations, singly or in combination, of verbal, paralinguistic and kinesic signs.

Verbal language, in a rather neutral way, not conspicuously qualified by any meaningful paralinguistic or kinesics, other than what the reader may consider fitting (always prone to a slight or marked cultural difference), as in:

“And what does the boy say?” said my aunt. “Are you ready to go, David?”
(Dickens, *DC*, XIV)

Verbal language-paralinguistic, when the specific meaning is conveyed primarily by the verbal part, despite the definitely meaningful voice characteristics, as in these examples, in the second of which most of the words that are “hissed” are certainly not the easiest for the translator to render in the target language:

“Then curse him; and curse him! said Bolwood, breaking into a whispered fury.
(Hardy, *FMC*, XXXI)

“Goodnight Miss Oglethorpe,” said Mr. Fallik creakily [“a tall man with grey eyes and eyebrows”] and if you can’t be good be careful”. (Dos Passos, *MT II*, IV)

Verbal language-kinesics, that is, verbal expressions which are always accompanied by the corresponding kinesic equivalent, either because there is a verbal reference to the gesture or because the speaker of the source culture typically accompanies specific verbal expressions with fixed kinesic co-behaviors as emblematic constructs or as those ‘most native’ speech-accompanying behaviors we call ‘speech markers,’ in either case unsuspected by the foreign reader. That would happen, for instance, when not verbally described, with nodding as an English deictic referring to someone or something, which the average Spanish-speaking

reader would imagine as just the opposite, a chin-pointing gesture, thus a case of *textual hidden difference*. At any rate, the greater importance of words in this combination is seen, for instance, in:

She [Sophy] stood up with a smiling head-shake. “Oh, it’s not so often that people try to give me any pleasure [...]”. (Wharton, *R*, VII)

Verbal language-paralanguage-kinesics is the most conspicuous construct, as the three cosystems are behaviorally balanced and thus, in the first place, it can represent the best examples of a speaker’s ‘nativeness,’ for instance: the emphatic ‘Oh, no!’ drawling both words + half-closing eyes, dropping shoulders and turning to one side as though avoiding seeing, or thinking of, the cause of the failure, or the French ‘Oh, là, là!’ with drawling + eyebrow raise, rounded lips, wide-open eyes and shaking a horizontal hand up and down parallel to the chest or shoulder. But, apart from those idiomatic constructs, there are also those simply balanced combinations of all three channels of speech, even, in the second example, including a kinesically-based act:

‘Halloa!’ returned Starbuck, turning round not a single inch as he spoke; still earnestly but whisperingly urging his crew; his face set like a flint from Stubb’s. (Melville, *MD*, XLVIII)

Lyman [...] was shaking with fury [...]./ “Ruffians,” he shouted from the threshold, “ruffians, bullies [...]”/ He went out slamming the door. (Norris, *O*, II, IV)

Paralanguage can occur by itself in the segmental vocal or narial utterances called ‘alternants’ (e.g. a hiss, a click, ‘Hum!’) and the so-called differentiators (i.e. laughter, crying, yawning, which can co-occur with words and also by themselves). In this case, paralanguage is not conspicuously and semantically accompanied by kinesics (whose total absence, at any rate, is very rare), and thus the message conveyed depends entirely on voice, as in a beckoning ‘Pss!’ English emphatic negation ‘Uh-uh!’ a sardonic laugh, disconsolate weeping, etc:

Tom jumped down from the bough, and threw a stone with a “hoigh!” as a friendly attention to Yap. (Eliot, *MF*, I, VI)

“Ugh!” came a low, guttural voice from the bushes [...] and an Indian entered the glade”. (Grey, *LT*, X)

Sauni [a Sawi man] leaned his head back and moaned, “Woooooouooo,” expressing sympathy for Mahaem, because of the shock that was in store for him. (Richardson, *PC*, V)

Paralanguage-verbal language is a combination in which the paralinguistic component of an expression is much more conspicuous and meaningful than the

verbal part, as in a drawled, almost whispered, ironic ‘Oh, I seeee...!’ with rather sustained pitch, or the low-pitched ‘Naaa!’ of dismissal or negation:

“Did you take part in the ‘dig?’” asked Clarissa in a sporty voice that she somehow felt necessary for the colloquialism. (Wilson, *ASA*, I, I)

“Oh, God – oh, God,” he groaned. The glow of passion he had felt for her had melted to an aching tenderness. (Wharton, *EF*, VII)

This is, in fact, a type of combination where the translator must be specially careful in rendering into the target language the more problematic paralinguistic descriptions, so that the reader can feel exactly as the character in the following example:

Something in the tone, even more than in the words, went straight to my heart. It was only after pausing a little first that I was able to go on. (Collins, *M*, ‘Third Narrative,’ VII)

Paralanguage-kinesics, where the more important part is still the paralinguistic one, as in:

‘Ho!’ cries Mr Smallweed, rubbing his hands with an artful chuckle. (Dickens, *BH*, XXVI)

As in other possible combinations, both sign systems can be balanced to communicate the same message, as in:

“Joe Harland [...] settled himself in his chair [as a night watchman] and stretched his arms out and yawned”. (Dos Passos *MT*, II, III)

Kinesics alone constitutes, both in real life and, for the majority of readers, in textual verbal descriptions – since in general they are more quickly interpreted than descriptions of paralanguage – the most conspicuous and popular nonverbal occurrences of communication, and constitute the essence of what, for instance, we regard as British, American or Japanese style in conversation.

her eyes turned appealingly and yet savagely toward him and she emphasized it all with her hands, which she clinched and unclined in a dramatic way. (Dreiser, *AT*, II, XXXVIII)

“What a bunch of creeps.” She spat the word out and turned her back on him and strutted huffily off with a wiggle of hips down the hotel corridor. (Dos Passos, *M*, XIII)

his thoughts [Dodsworth] blundered and writhed while he [devastated by his wife leaving him] ambled after her through the station. (Lewis, *D*, XXIX)

In many instances those kinesic behaviors are responsible for the almost intangible visual 'foreign accent' we observe in the speakers of other cultures; something which native readers can easily imagine, while the foreign ones will inevitably lend those characters the kinesic repertoires of their own target culture, something as unavoidable in a translated text as verbal translation itself. On the other hand, verbal kinesic descriptions by themselves can express as much as words could, and often even what otherwise would be ineffable, there being no fitting words in a language lexicon, as in:

Her hand [Hepzibah's], tremulous with the shrinking purpose which directed it, had smitten so feebly upon the door that the sound could hardly have gone inward. She knocked again [...] She had struck with the entire force of her heart's vibration, communicating, by some subtle magnetism, her own terror to the summons [...] She knocked a third time, three regular strokes, gentle, but perfectly distinct, and with meaning in them; for, modulate it with what cautious art we will, the hand cannot help playing some tune of what we feel, upon the senseless wood. (Hawthorne, *HSG*, XVI)

"Because I want to stay near the man I love." she [Suzanne] finally volunteered quietly [to her mother]./ Mrs. Dale's hand, which had been elevated to a position of gesticulation before her, dropped limp, involuntarily, to her side. Her mouth opened the least bit. She stared in a surprised, anguished, semi-foolish look. (Dreiser, *G*, III, XIII)

Kinesics-paralanguage appear jointly by themselves in constructs in which often the paralinguistic part can be absent without detriment to its semantic content. This happens, for instance, in one of the most North-American emblematic gestures: an oblique sharp tilt of the head (with or without thrusting the fist in front of the chest) when accompanied by a lateral-palatal click + eye wink, meaning 'Well done!,' 'You got it!,' 'That a boy!'

This combination – in which paralanguage can also be transcribed through devices like underlining – occurs very often:

"You did get kicked out! You did! [...] "You *did!* Oh, *Holden!*" She [Pheobe] had her hand on her mouth and all. She was very emotional. (Salinger, *CR*, XXI)

Again, both kinesics and paralanguage can be perfectly balanced to perform a specific function in communication:

So he had recourse to the usual means of gaining time for such cases made and provided; he said "ahem," and coughed several times, took out his pocket-handkerchief, and began to wipe his glasses. (Beecher Stowe, *UTC*, IX)

Kinesics-verbal language can be combined in expressions whose visual behavior is semantically more important than the verbal itself, as in a slow, hateful head-shaking of negation preceding, simultaneous to or lingering after ‘no’:

‘[...] Shall we walk on?’/ The suppressed misery in his face, silenced me. I answered his question by a sign. We walked on. (Collins, *M*, ‘Second narrative,’ IX)

Yves slowly lit a cigarette, and then, puffing a cloud of smoke into Gerald’s face in a carefully insolent manner, “Rather a strange meeting that of yours with Mrs. Portway, wasn’t it?” (Wilson, *ASA*, II, II)

2.3.2 In addition to those realizations of the three speech components, we should bear in mind that, as in real life, the characters’ nonverbal behaviors in the original text may be affecting not only what they have said in words, are saying or will say, but even other nonverbal behaviors (Poyatos 2002a:56–60). To what an extent that is preserved in translation, deserves the ‘verbal’ translator’s special attention, for instance:

- *adding information*, if the gesture or the paralinguistic that precedes, accompanies or follows the verbal message expresses something in addition to what those words say by themselves:

There was a strained silence; then she said, with a voice that had too much of a sob in it for him not to suspect the truth. (Dreiser, *JG*, V)

- *supporting* what is said verbally, simultaneously to the words:

In the momentary firmness of the hand that was never still – a firmness inspired by the utterance of these last words, and dying away with them – I saw the confirmation of her earnest tones. (Dickens, *BH*, LX)

- *duplicating* what has been said verbally, something not always conspicuous:

Major Petkovitch called, ‘Hello. Hello. Hello,’ in an irritated voice and then slammed down the receiver. (Greene, *ST*, IV, I)

- *emphasizing* the words:

“I reckoned so,” mused Hays, eyeing his cigar and flicking off the ashes with a slow finger. Then he veered his gaze to the brightening embers in the fire. (Grey, *RR*, I)

- *weakening* what is said verbally, which may vary between the two cultures:

“[...] I would let you make the kind of pictures you want to make.” His voice trailed off as if he regretted the timing of the proposition. (Mailer, *DP*, XVI)

- *contradicting* it, as it might happen with a smile described in a Japanese narrative, in which, due to their complex rules with respect to smiling, it may accompany the character's affirmative words by way of totally contradicting the verbal message.

She [Bathsheba] allowed a very small smile to creep for the first time over her serious face in saying this, and the white row of upper teeth, and keenly-cut lips [...] suggested an idea of heartlessness, which was immediately contradicted by the pleasant eyes. (Hardy, *FMC*, XX)

- *masking* words and even their paralinguistic qualifiers, when those words are expressing a given but undesired emotion, as in:

'Quite,' said Philip, nodding, and laughed with an affectation of amusement that was meant to cover the embarrassment he expressed he felt at Rampion's references to physical disability [since he had a game leg himself]. (Huxley, *PCP*, XXXIV)

But it can also mask another nonverbal behavior:

He brought out the charge in a tone of forced composure, but his lips were white and he grasped the door-knob to hide the tremor of his hand. (Wharton, *R*, XXIV)⁴

- *anticipate* words by expressing something nonverbally first, even kinesthetically, as in the second example:

Gerty's colour rose, and her blush was for a moment her only answer. Then she made it more explicit by saying: "I am thinking of the fact that [...]" (Wharton, *HM*, II, VIII);

He caught her hand, and she felt in his the vibration of feeling that had not yet risen to his lips. 'Lily, can't I help you?' he exclaimed. (Wharton, *HM*, II, XII)

- *verbal deficiency* is, of course, a not infrequent reasons for certain speakers to try to express something kinesically and even paralinguistically, although, as in the second example, in can be due also to emotion:

Antonia undertook to explain. 'This [what Mrs. Shimerda had given Mrs. Burden] very good, Mrs. Burden' – she clasped her hands as if she could not express how good – [...] oh, so good! (Cather *MA*, I, X)

4. Actually, words can also mask nonverbal behaviors, that is, deviating our attention from what they actually express.

Slingerland [promising to help the girl Allie] shoved out a horny hand and made a giant grip express what evidently just then he could not express in speech.

(Grey, *UPT*, VII)

On the other hand, we should not forget that these relationships can occur between different nonverbal behaviors, for instance, one supporting what another expresses:

His face [Mcleod's] was impassive, his body draped carelessly upon the chair, but like a safety valve shrilling in agitation, his foot – so disconnected from him – tapped ever more rapidly, ever more nervously upon the floor. (Mailer, *BS*, XI)

2.4 The person-environment sensible exchanges in the translated text and their cultural and historical aspects

There are around the extrictly personal and interpersonal sensible components a series of extremely complex exchanges with whatever surrounds us in our daily existence, both directly or indirectly (Poyatos 2002a: Chapter 2, Figs. 2.1, 2.2). The fact that we encounter textual descriptions of live or inanimate elements of the environment implies that there take place conscious or unconscious sign exchanges between the characters and those elements. But, in addition to those verbal descriptions, we must also consider any of the implicit sensory experiences possibly evoked by the text, although not explicitly referred to, as discussed later on.

Here we should at least succinctly outline these elements to which the translator needs to be very sensitive in order to ensure that the target-language words that replace the original ones preserve in the reader's silent reading the evocative attributes and, as far as it is possible, the distinct images they endeavor to denote. That is why the best kinds of illustrations are so relevant as visual aids.

Having pointed out these possible risks, let us identify for the translators the sensible signs that, as in real life, they encounter in the source narrative and must faithfully transmit in their target language.

Sound

Sound is, along with movement, one of the two essential dimensions of life, which alternate with silences of varying duration and meaning.

The translator encounters sound descriptions of what we may call the *general cultural environment*, directly or indirectly originated by human or animal (seen

below again) activities (e.g. the sound of a bugle or telephone, a horse's hooves) or by mechanisms we set in motion (e.g. the screeching of tires on the pavement).

Some of them are perceived in *interiors*, and could include for us readers – far beyond the writer's intention – the cultural, even historical, significance of certain features, as the specific “clicking”, not another sound, of the elevator in the following example from Hemingway, which happens to instantly activate in me the auditory remembrance of my childhood elevator, thus adding to my own reading act, as certainly does to that of many others readers, a totally personal element specifically contained in that one word. The other two examples evoke: the second, the creakings heard in any old frame house (not so much the rustling of long skirts, not even ever heard by the majority of today's readers); the third, the “clashings” and “clangings” we hopefully remember only from visiting jailed people, not from having heard them as a daily experience inside a cell:

we would get in the elevator and it would go up very slowly clicking at all the floors. (Hemingway, *FA*, VII)

Mrs Snagsby is so perpetually on the alert, that the house becomes ghostly with creaking boards and rustling garments. (Dickens, *BH*, XXV)

The (jail cell) door closes in, clashes, the clash and clang of the key as the Jailor locks it again; the three pairs of footsteps sound and begin to fade in the outer corridor. (Faulkner, *RN*, III)

The rest of the cultural environmental sounds belong to the *exteriors* characteristic of each culture or rather universal, some of which many readers may have never heard, except in films since a sound track was added to them, such as the church clock's typical “whirring” and final “clicking, in the first example, the “whistling,” “zipping” and “whizzing” of bullets, in the second, the “heavy hooves” of the third, the “crackling,” “hissing” and “sputtering” of a camp-fire, and then the New York El train's “rasping clattering,” and the Chicago “jingling,” “clattering,” rattling,” “hooting” and ‘rumbling whistling, in the two early 20th-century scenes:

The church clock struck eleven. The air was so empty of other sounds that the whirl of the clock-work immediately before the strokes was distinct, and so was also the click of the same at their close. (Hardy, *FMC*, XXXII)

From the yards came the heavy chugging of a freight locomotive and the clank of shunted freightcars and the singing rattle of the wheels”.

(Dos Passos, *42P*, ‘Mac’, 71)

A loud report followed; then the whistle and zip of a bullet as it whizzed close by. (Grey, *LT*, XIII)

the heavy hooves of van horses clopped slowly down the road. For a moment wheels ground on the road; then they died out and the silence was complete.

(Woolf, *Y*, 1880)

A camp-fire soon crackled with hiss and sputter, and fragrant wood-smoke filled the air.

(Grey, *LT*, I)

An El train clattered raspingly through the empty Sundayevening streets.

(Dos Passos, *BM*, 'Charley Anderson,' 12)

crossing and recrossing the bridges over the Chicago River, in the jingle and clatter of traffic, the rattle of vans and loaded wagons [...] and the hooting of tow-boats with barges and the rumbling whistle of lakemasters waiting for the draw.

(Dos Passos *BM*, 'Architect,' 484)

Naturally, we can perceive, and mingle as in a single feeling, sounds of both interior and exteriors:

It was a bright warm room, doubly cosy owing to the whine of wind outside and the patter of sleet on the windowpanes.

(Grey, *HO*, II)

But then the translator finds also the *sounds of nature*, including the natural elements and the animal kingdom (in reality two vast realms, fused here for convenience's sake), sometimes skilfully described in the source text, as with that "gloomy" and "mournful" rolling of thunder, the "plashing" of oars against the water, the "humming" of London in the stillness of night, and the richly vivid description of the sounds of horses while plowing:

As the night wore on, the thunder died away, but still rolled gloomily and mournfully in the distance.

(Dickens, *MC*, XLII)

the little lake was the colour of sunshine; the splash of the oars was the only sound, and they found themselves listening to it.

(James, *E*, VII)

London hummed solemnly all around.

(Stevenson, *JH*, "The Last Night")

He heard the horse-hoofs [...] crushing down [...] into the loam [...] the working of the smooth brown flanks in the harness [...] the champing of bits, the click of iron shoes against pebbles [...] the sonorous steady breaths wrenched from the deep, labouring chests, strap-bound, shining with.

(Norris, *O*, I, IV)

There are many sounds described in literature that readers, whether native or foreign, may have never heard before because they may be removed either culturally, as from areas where those sounds can heard, or in time. Thus faced with those descriptions, the readers will have to establish certain associations in order to be able to imagine those specific acoustic characteristics produced by sources unknown to them, as could be the sound of an automobile from the 1920s:

the deceitful engine [a Ford's in the 1920s] started with a crack and a bang, and, to Cal's amaze, in a moment was humming like a monster bee [...] [after a while] he was relieved and amazed to find the engine still running – not only running, but actually softly humming, with an occasional purr. (Grey, *CW*, II)

Naturally, the presence of sound implies its absence, silence, which precedes and follows every short-term or long-term audible activity, its longest occurrences appearing as if they cannot ever be terminated by sound, when in fact they are (e.g. the stillness of a windless day on a mountain summit or a prairie, a calm sea in mid-ocean). In literature either type of silence may contrast dramatically with the periods of sound, and the way the writer makes it our own experience, often resorting to subtlety, certainly requires the translator's utmost sensitiveness.⁵

Movement

Many things around the characters just move, the other dimension of existence, and those movements, which can be purposely acknowledged by the writer, are perceived by those characters, often with interactive consequences. But if those movements are not explicitly perceived by the characters, that is, if they are not acknowledged in the text, neither as the described characters' experience nor as the omniscient author's comments on the movements alone, without direct reference to the characters, they should undoubtedly be perceived by us as readers, for that falls within our essential functions as readers, who imagine different feelings and associations both in the characters and in ourselves. In other words, the character may clearly perceive a movement and, even if, as in the following example, the writer chooses to describe it without ascribing to it any effect on the character, we, by carefully pondering each word, ought to "feel the character feel", hence the importance of the words chosen:

She looked up and saw the clouds moving between the roofs, dark clouds, rain-swollen; wandering, indifferent clouds. (Woolf, *Y*, 1891)

The autumn wind [...] twitched the leaves off the trees, and down they fluttered [...], or sent them floating, flaunting in wide curves before they settled. (Woolf, *Y*, 1880)

As we read, words can also induce us to hear sounding movements of our environment, provided we have experienced them ourselves, such as the bat's wing-swishing, the horse's stamp and the sound of specific wheels and the heavy clanging of a door:

5. About silence, see Poyatos 2002b: Chapter 7.

the big bats darted overhead with soft swishing of wings. (Grey, *WW*, XXI)

the restless stamp of horses. (Grey, *HD*, I)

The wheels [of a wagonette with two cobs] died away down the drive while Sir Henry and I turned into the hall, and the door clanged heavily behind us. (Conan Doyle, *HB*, VI)

In addition, accurate descriptions of moving objects with which the characters are in direct contact will make the sensitive reader feel that contact even though it may be something long disappeared from our midst, as in this richly evocative string of six sound-denoting nouns whose exact acoustic characteristics must be preserved in the translator's target language, if at all possible:

that rumbling, tumbling, jolting, shaking, scraping, creaking, villainous old gig. (Dickens, *MC*, XII);

Just as lack of sound results in silence, the absence of movement causes stillness, which the writer may not explicitly identify by directly referring to it, but through verbal comments – often alluding precisely to silence – which, if carefully read, do indicate that stillness:

all was quiet save for the tinkle of a cow-bell in the pasture. (Grey, *BZ*, IV)

That mysterious breathing, that beautiful life of the woods lay hushed, locked in a waiting, brooding silence. (Grey, *LT*, XIII)

Chemical signs

Besides the smells a text may implicitly evoke for the reader – who perhaps smells the book itself as well –, the writer explicitly mentions, even analyzes at times, those perceived by the characters as part of their interactions with the environment.

Again, chemical signs can be produced in *interiors*, as with that “taint of hot oil” and the accompanying acridness of the smoke, the smell of upholstery and gas in a very early 20th-century theater, of oil lamps, firewood, greasy fryngpans and whiskey, or that of grated cheese and frying oil:

Inside [the theater] thick with the mingled odours of flowers, perfume, upholstery, and gas, enveloped her [...] the unmistakable, entrancing aroma of the theater. (Norris, *P*, I)

The hall was hot and steamy with the steam of big bodies and plug tobacco and thick mountaineer clothes that gave off the shanty smell of oil lamps and charred firewood and greasy fryngpans and raw whiskey. (Dos Passos, *42P*, ‘Mac’, 113)

Sitting across the table from her in the tight little booth in the warm restaurant that smelt of grated cheese and sizzling oil from the kitchen, drinking the smooth red wine, things began loosening up inside of him. The wine warmed him. Through the close smell of wop food he was breathing her hair.

(Dos Passos, *M*, III)

But smells can also pervade *exterior* spaces, their perception skilfully added by the writer through specific evocative words:

[a passing train] leaving in the air a taint of hot oil, acrid smoke, and reek of escaping steam. (Norris, *O*, II, II)

The whipping air made him stretch out his hands to the fire. An odor of coffee and broiled meat mingled with the fragrance of wood smoke. (Grey, *RT*, III)

[At Island Park] a smell of girls' perfumery and popcorn and molasses candy and powder from the shooting-gallery. (Dos Passos, *42P*, 'Charley Anderson', 424)

It is Saturday afternoon. Lawn mowers putter on every block. Their exhaust mingles with the warm smell of grasscuttings. (Dos Passos, *MC*, XIV)

She [Charity] loved [...] the smell of the thyme into which she crushed her face. (Wharton, *S*, II)

Temperature

Temperature is sometimes referred to explicitly, but it can also be inferred by the reader as it is evoked by words that speak about something else. Again, we sense cold, coolness, warmth and heat in both interiors and exteriors, as well as in nature.

Sitting across the table from her in the tight little booth in the warm restaurant [...] The wine warmed him. (Dos Passos, *MC*, III)

The sun blazed down and down, till it was within half an hour of its setting [...] the warmth of the moulded stonework under his touch [...]

(Hardy, *L*, 'Book the First', I)

deep summer peace brooded over the place; the warm golden air was filled with the murmur of insects near at hand [...] The heat was too great for the birds to be singing. (Gaskell, *CP*, IV)

Through the open window came warm air of sunwilted trees.

(Dos Passos, *42P*, 'Janey')

Space, volume, shape, and kinesthesia

Directly related to our experience are the characteristics of the different spaces, shapes and volumes of the different environments we interact with in many ways, with their protuberances, sharp or blunt edges, corners, round surfaces. All this our bodies perceive through the sense of *kinesthesia*, that is, awareness of the position of our body and limbs with relation to a substratum and whatever we come in contact with and which operates through joints, muscles, tendons and nerves. That is how we perceive, for instance, the person we embrace or share a couch with, an airport's moving traveller under our feet, the very ground we tread or drive on, our tugging at a bell's chain, or the vehicle we ride on or drive and the pavement. But not infrequently the translator will have to convey the characters', hence the reader's, kinesthetic experiences that belong to other historical periods, such as those involving transportation conveyances, although these experiences we actually see now in films, which easily trigger all manner of synesthetic imagined perception.

A typical example would be the early 20th-century plowing machine, presented here in a particularly sensory involvement thanks to an eloquent and careful sequence of highly evocative words which merits a paused reading and an equally sensitive and extremely careful rendering into a target language:

that rumbling, tumbling, jolting, shaking, scraping, creaking, villainous old gig.
(Dickens, *MC*, XII);

[From the plough] Perched on his seat, the moist living reins slipping and tugging in his hands, Vanamee, in the midst of this steady confusion of constantly sensations, sight interrupted by sound, sound mingling with sight, on this swaying, vibrating seat, quivering with the prolonged thrill of the earth, lapsed to a sort of pleasing numbness [...] the weaving maze of things in which he found himself involved [...] Underneath him was the jarring, jolting, trembling machine; not a clod was turned, not an obstacle encountered, that he did not receive the swift impression of it through all his body, the very friction of the damp soil, sliding incessantly from the shiny surface of the shears, seemed to reproduce itself in his finger-tips and along the back of his head. (Norris, *O*, IV)

Consistency

Together with volumes and shapes, a source text may give us direct descriptions of the consistency of those objects, which involves tactile and again kinesthetic sensations, turned into the reader's imagined sensations by specific words – that

is, a kind of verbal synesthesia – whose evocative power should not be lost in their target language rendering.

The horse stopped outside. Then followed a metallic clink of spur against stirrup – thud of boots on hard ground – heavy footsteps upon the porch.

(Grey, *RT*, XV)

the floor began to slant downhill, and the rocks of lava to become small enough to stir and grate under him.

(Grey, *FR*, XIII)

a little fresh snow crunched crisply under the tires.

(Dos Passos, *M*, XVII)

But there may be instances in which certain elements of the environment will be unfamiliar to the foreign or contemporary reader, even to the characters themselves:

Suddenly Neale heard the soft thud of lead striking flesh.

(Grey, *UPT*, XVI)

a sound he had never heard before – the plunging of hobbled horses on soft turf.

(Grey, *RT*, V)

Light

Light is an important agent intimately associated to our systems of sensory perception, for it can affect particularly colors, textures, size and movement of people and whatever surrounds us (e.g. the semi-darkness of a room), and can certainly influence, and even trigger, different types of feelings and emotions associated with those referents, enhancing or softening their visual characteristics. As we read a translated novel, therefore, we should not fail to always remain cognizant of the light that envelopes objects and fills the natural or built spaces in that original culture, in which, as in real life, the characters – hence ourselves – interact with each other or with the environment, and of how they themselves, in their own reality, perceive colors, textures, shapes, sizes and movements:

the sunlight was tempered by large blinds [...] the light thus produced was deliciously soft, mysterious, and subdued [...] helped to intensify the deep silence, and the air of profound seclusion.

(Collins, *WW*, 65)

One interesting aspect of the readers' transcultural experience is the appreciation of the different lighting systems in different periods and environments. For instance, as electrical lights replaced the effects of oil lamps and candlelight, besides the glow of fireplaces, and became such a powerful, enveloping environmental element, we, as in the literature of our own culture, note the writer's conspicuous acknowledgement of it in the descriptions, and we must try to feel what those

people in that culture felt, including how the same environment with or without light had a decided bearing on their personal as well as environmental interactions:

the eye was arrested by the luxury of stuffs, the brilliance and delicacy of fabrics [...] dazzling and splendid under the blaze of the electrics. (Norris, *P*, I)

the high, thin window of old stained glass, the oak panelling, the stags' heads, the coats of arms upon the walls, all dim and sombre in the subdued light of the central lamp [...] the following morning did something to efface from our minds the grim impression [...] The dark panelling glowed like bronze in the golden rays, and it was hard to realize that this was indeed the chamber which had struck such a gloom into our souls. (Conan Doyle, *HB*, VI, VII)

Implicit textual evocations

In addition to these very explicit images, our reception of the narrative text would be most limited if we did not acknowledge, beyond what the writer wittingly offered us, the implicit textual evocations. And this is where the foreign reader of a translated text will once again be at a disadvantage, for any implicit components exclusive to the source culture, that is, absent in his or her own culture, will not be implicit at all, except for those very familiar with that culture. A limitation which affects also the native reader historically distanced from the time of the narrative. These elements, beyond the ones explicitly described by the writer, to which foreign readers can access much better through accurate illustrations, are:

- a. many more personal sensory exchanges, such as gestures, voice types, garments that perhaps are not even described, but with which the reader – in our case, the foreign one – keeps clothing his characters, whether taken from their culture or his own, in this latter case obviously changing the culture;
- b. many more interactive signs exchanges between the characters and their environment, such as the interior decoration of a place familiar to the reader, or the smells typical of a place.

But the truth of the matter is that this is quite an unruly dimension, for it escapes the writer's control, flooding his text as soon as he finishes building it with his verbal elements. It is also a dimension – obviously more accessible in a good film adaptation of a narrative text – of different proportions for each reader and even in each reading, according to the personal sensitiveness of the textual interpreter, and therefore as inevitably subject to an inherent plurality as the characters themselves, as is discussed later.

Omniscient comments

Added to all those elements we have also the writer's omniscient comments, which can in turn evoke, explicitly or implicitly, beyond themselves, as many personal, environmental or circumstantial elements as the readers are able to capture 'along the lines,' 'between the lines' and 'between the words.'

Illustrations

Finally, we may have also illustrations of the text, discussed more in detail in the next chapter, from which theater and cinema productions can certainly profit if they are truthful to the text and to the period portrayed. Their relevance as a physical part of the book, beginning with its esthetic appearance, and as a decisive factor for the imagination of the characters' feelings and interrelationships and the perception of their cultural multisensory world is quite obvious. They can constitute – in the best of cases, not all the time – a crucial element in the act of reading, as an accelerator and guide in our literary recreation, not only as regards the characters' environment, but, in a very especial way, their physical activities and emotions.

2.5 The role of synesthesia in the translated text: A personal and cultural affair

Special consideration should be given to the traditionally neglected phenomenon of synesthesia, identified in Chapter 1 and acknowledged in the diagram as a pivotal (although mostly unconscious) phenomenon through which we can appreciate the multiple manifestations of whatever surrounds us in everyday life. In fact, while an ungrateful intellect tends to see the richness of our sensory capabilities simply as something that could not be otherwise, a grateful heart, joined to that intellect, recognizes it with gratitude as a divine grace, for life would be unthinkably boring without this seemingly simple phenomenon. If we needed to actually touch in order to feel the coarseness of a peasant's hand, the smoothness of a silk dress or the texture of a rough wall, our daily sensorial and intelligible experiences would be severely curtailed. In reality, we hear, touch, smell and taste 'with the eyes,' and we can imagine (mistakenly perhaps, but not with fewer interactive consequences) the consistency of another body by the sound of its footfalls or through kinesthetic perception of its movements and weight mediated, for instance, by a shared couch; the softness of voice and gesture of the stereotyped

television model advertising a fabric of that characteristic lets us feel it with ear and eyes, not touch; or, conversely, the facial features, dress, manners and postures of the person we still cannot hear suggest to us that type of voice. Hence the great importance of synesthesial associations in publicity, whether it makes us 'sense' the model's body, the texture of a car's upholstery or the coldness of a refreshment. On the other hand, our personal objectual environment which we create in our homes or workplace provide different synesthesial associations, even more in our guests, for we may not be aware of it anymore. While synesthesia operates, therefore, with great efficacy in daily interactions with people and the environment through persuasive advertising techniques – as part of their manipulation of people, even beyond what was consciously predicted by the designers of a magazine or television commercial –, the more sensitive literary readers will acknowledge its presence in a narrative text; not only more explicitly through the omniscient author's descriptions and comments, but by the associations they establish themselves, thus amplifying the scope of the text beyond what was foreseen by the writer, as discussed more in depth in Volume III.

This phenomenon of synesthesial association requires, of course, previous experiences and may well constitute the true complexity of sensory interaction or, in reality, communication with people and with the environment, and translators need to carefully translate the source-language words that elicit the synesthesial evocation, as in:

soft spurts alternating with loud spurts came in regular succession from within the shed, the obvious sounds of a person milking a cow. (Hardy, *FMC*, III)

a strange muffled pounding and splashing and ringing [...] Venters recognized a hobble-bell of a horse, and the cracking of iron on submerged stones, and the hollow splash of hoofs in water. (Grey, *RPS*, V)

Maggie could hear soda-water squirting into a tumbler. (Woolf, *Y*, 1907)

There were cries of men, the churn of sleds, the creaking of harnesses, and the eager whimpering of straining dogs. (London, *WF*, III)

[Carol] heard him at the furnace: the rattle of shaking the gate, the slow grinding removal of ashes, the shovel thrust into the coal-bin, the abrupt clatter of the coal as it flew into the fire-box. (Lewis, *MS*, XV)

Otherwise, without that previous experience, we would not be able to establish this kind of association, as in:

a sound he had never heard before – the plunging of hobbled horses on soft turf. (Grey, *RT*, V);

or as we see in this girl who recognizes certain sounds, but not the impact of arrows:

Cynthia [while her wagon train was being attacked by Indians] heard the fire of guns increase, the ping of bullets, and the quivering thud of something into the sides of the wagon. (Grey, *LWT*, IV);

in contrast to this man's repeated experience:

Suddenly Neale heard the soft thud of lead striking flesh. (Grey, *UPT*, XVI)

Thus, recognizing how heavily interaction in all its forms rely on synesthesia, in-depth studies seem to be overdue in areas such as the ontogenetic appearance of synesthesisal sensations (along with other aspects of nonverbal communication), commercial techniques of persuasion, the work of art and its beholder, etc.

This interplay of stimuli and sensory perception of messages travelling over the various channels can be outlined following the diagram, keeping in mind its possible correlations with language during our encounters with people and the environment.

2.6 Native reader's vs. foreign reader's internal and external personal oralization of the text, the translator's participation, and the blind's limitations

2.6.1 Besides what anyone would call 'reading aloud to others,' not treated in this book, not many readers would disagree with the assertion that very frequently when we read we give utterance, that is, exteriorize those words the writer wrote for us, or those with which the translator rendered the original ones. We do this:

- mentally only, that is, hearing the sound of the words only in our mind as we articulate them internally;
- still inaudibly to others, but half-articulating the sounds of words, although not visibly, since the lips are not parted;
- articulating the sounds fully, but mutteringly, thus making them audible to oneself, but still soundless to others, although visible, since the lips are very slightly parted;
- articulating the sounds audibly enough to hear ourselves externally, generally in private.

There are, therefore, two main modes of oralization: the soundless and the audible, each in two degrees. *Mute oralization*, as we could call it, should be in reality

the way to treat a literary text for those more sensitive readers who are not content with knowing, for instance, in a novel, *what* the characters and their omniscient creator say, but need as well:

- to hear *how* those characters say it, that is, how they hear themselves and each other speak, since the nonverbal aspects of their speech has a decisive bearing on their interactions;
- and to hear as well *how* the writer's own verbal sequences of comments and descriptions sound according to his or her original choice of words and word constructions, which certainly had an effect on their own minds; without failing to acknowledge that writers can also be 'oralizers' of their own text as they produce their words and sentences.

As for *sound oralization*, while we have all observed how very young readers and people not given much to reading, particularly half-literate readers, tend to mutter what they read, whether it be a newspaper, a letter or a sign on the wall, most of us who regard ourselves as educated readers also have the inclination to internally half-articulate mentally the written words with closed mouth when reading a compelling text. It is not only that we imagine, for instance, the specific voices of the characters in a novel or play, in the same way we do their every corresponding or independent movement, but very often – just as we mirror the characters' expressions in a film and react to their own emotions – go as far as forming their words with our lips in hardly audible, or mostly silent, utterances.

2.6.2 This definitely active reading or *oralization* is most characteristic in letter-reading. A letter is a text addressed to us either by someone we do not know personally, and never have seen, or perhaps have seen once or seldom, or someone we do know quite well. In the first instance, we still cannot help but imagining the writer's speaking face and bodily features when his or her missive affects us personally, for instance, when it is a letter of appointment, of dismissal, advising us of some lucky circumstances, or a court summons. We seem to hear and see that unknown person and feel what he or she must have felt while addressing us.

But it is when we know the person better, and are familiar with his or her paralinguistic and kinesic repertoires, that we vividly imagine how those words were being uttered and intended as they were being put down on paper – or, today, on the more impersonal computer screen, devoid of all those telling signs, such as the qualities of long hand (e.g. carefully, carelessly or hurriedly drawn-out letters) –, most probably just written, although in reality many of us tend to speak mentally when we write a very personal letter. To such reading experience belong the letters from persons very close to us, such as intimate friends and relatives,

and many times such letters are read aloud by someone to family or friends, the reader even trying to imitate the writer's speech in such a way that we all seem to interact with that writer as we react to those words.

But foremost in the category of the epistolary genre are, for better or for worse, love letters. A love letter is a piece of literature which so often is not only oralized but reacted, dramatized, emotionally uttered, with excruciating restraint if we are forced to read it in front of witnesses such as airplane or train seatmates. But we give free rein to our blissful identification in word and gesture with the beloved, re-reading key words and phrases, pausing to let our imagination fly to him or her who spoke and is speaking again, precisely like that, to us readers, while we savor the timbre of that voice, his or her familiar smiling speech, the face that is addressing us, the eyes that bespeak the feelings of that heart. That is full oralization at its best, accompanied on our part by our own emotional reactions to the sender's imagined verbal and nonverbal speech.

She did not *read* the letter [Philip's]; she heard him utter it, and the voice shook her with its old strange power [...] Philip's letter had stirred all the fibres that bound her to the calmer past. (Eliot, *MF*, VII, V)

When Ben [who left home] finished the letter [from his sister] his eyes were blurred and he had a hard dry contraction of his throat, a pang deep in his breastbone. Wave after wave of emotion had swept over him. And then he sat there motionless, the open letter in his hands, his gaze across the gray melancholy river. (Grey, *FR*, I)

On the other hand, we sometimes read the published letters of well-known persons whose style of speech and delivery we may have seen personally, or of whom, for instance, a biography has given us such vivid images of them that we can, or believe we can, imagine those written words spoken by their writers or, most probably, at least muttered as they passed from their minds to the paper. For instance:

I wake filled with thoughts of you. Your portrait and the intoxicating evening we spent yesterday have left my senses in turmoil. Sweet, incomparable Josephine, what a strange effect you have on my heart! [...] a thousand kisses; but give me none in return, for they set my blood on fire.

(Napoleon to his future wife Josephine, December 1795)

My angel, my all, my very self [...] My heart is full of many things to say to you – Ah! – there are moments when I feel that speech is nothing after all – cheer up – remain my true, only treasure, my all as I am yours.

(Beethoven to an unknown woman, July 6, 1880)

It has just struck me [...] I have been sitting in an easy chair like a fool. I could do nothing. I hear nothing but your voice, I am like a fool hearing you call me 'Dear' [...] When I am with you I leave aside my contemptuous suspicious nature. I wish I felt your head on my shoulder.

(Joyce to his future wife, Nora, August 15, 1904)

2.6.3 Returning now to the oralization of a literary text – more complete in a narrative work, since a play offer us only the characters' behaviors, without the descriptions and comments of the omniscient novelist's –, the point of the matter is that when we oralize, say, Dickens in translation – be it a conversational encounter between characters or any of his masterful descriptions and comments –, it is his translator's words and sentences, not truly Dickens' original ones, that we sensitive readers may mentally or physically mutter. Which means that this specific experience on the part of readers of a target-language text depends much on the translator's craft, that is, the ability to produce a visible text so very close to the original that we readers can perceive its qualities.

2.6.4 Now when we oralize in a novel, we are experiencing an added dimension in the recreating phase between writer and reader, as discussed in the next chapter, particularly the paralinguage and kinesics of its characters. Those paralinguistic and kinesic behaviors were probably identified by the writer, and thus we feel them in ourselves, internally or externally. But when they were not identified, perhaps not even suggested by devices like exclamation marks or italics, we nevertheless, based on the words said by the characters in soliloquy or in conversational exchanges, re-create them in our own way and with all those possible "cultural translations." This activation of the printed words occurs, of course, mostly in a "deep reading," hardly in a superficial glancing over those words as if looking for what will interest us next. However, there is no doubt that some texts, and some words, incite us more than others to give them life audibly and visually oralize them. And, again, as we can see in a few examples without further comment, their translation will be faithful or, on the other hand, deviate from how the original text would act in this respect.

- Onomatopoeic words will trigger better our own phonic articulation, as with the human grumbling and the metallic clanking and jarring, and the vividly verbal reproduction of the sounds of a train:

There is a grumbling sound and a clanking and jarring of keys. The iron-clamped] door swung heavily back. (Conan Doyle, *SF*, V)

Then with an enormous, shattering rumble, sludgepuff sludge...puff, the train came into the station [...] and before they knew it the train was moving and the wintry russet Connecticut landscape was clattering by.

(Dos Passos, *42P*, 'Mac', 11)

- Just as any sound becomes more noticeable if enveloped in silence, so do those onomatopoeic images, such as the moaning wind, the crackling fire and the click of the snuffers, or the sound of a knitting needle and of a smoker's lips:

There was no sound through the house but the moaning wind [...] the faint crackling of the coals, and the click of my snuffers as I removed at intervals the long wick of the candle.

(E. Brontë, *WH*, XVII)

The silences between them were peculiar. There would be the swift, slight 'cluck' of her needle, the sharp 'pop' of his lips as he let out the smoke, the warm sizzle on the bars as he sat in the fire.

(Lawrence, *SL*, III)

- Word sequences which esthetically stimulate our oralization, as with those expressing visual, auditory and olfactory images and in the following examples:

Twilight fell, and lights began to show along the shore. The trolleys roaring out from Nettleton became great luminous serpents coiling in and out among the trees. The wooden eating-houses at the Lake's edge danced with lanterns, and the dusk echoed with laughter and shouts and the clumsy splashing of oars.

(Wharton, *S*, X)

"Darling!" he beseeched./ "No!" came mockingly from the blackness outside. She was gone [...] The lovely scent of her still was in the room. The wind moaned under the eaves. The dead leaves on the cottonwood rustled on the roof. And the shadow deepened in the cabin.

(Grey, *W*, XI)

On the train she [Mary French] [...] reread *The Jungle* and lay in the Pullman berth that night too excited to sleep, listening to the rumble of the wheels over the rails, the clatter of crossings, the faraway spooky wails of the locomotive [...]

(Dos Passos, *BM*, 125)

- But also the combination of those two types of words, as found in the variety of sound-denoting ecoics that seem to blend with odors from nature:

[in a Kentucky tavern, 19th century] a jolly, crackling, rollicking fire, going rejoicily up a great wide chimney [...] the calico window curtain flapping and snapping in a good stiff breeze of damp raw air.

(Beecher Stowe, *UTC*, XI)

a sweet fragrance rose from the wild grasses. The sappy scent of the bracken stole from the wood, where, hidden in the depths, pigeons were cooing, and from afar on the warm breeze came the rhythmic chiming of church bells.

(Galsworthy, *MP*, I, IV)

- Words whose reading we repeat due to their dramatism and impact in given passages, as in tensely emotional verbal exchanges between people, as we find if we re-read one of the quotations from Eliot seen earlier:

“Do you call this acting the part of a man and a gentleman, sir?” Tom said, in a voice of harsh scorn [...] / “What do you mean?” answered Philip, haughtily [...] / “I deny that, interrupted Philip, impetuously. [...] / “It is manly of you to talk in this way to *me*,” said Philip, bitterly, his whole frame shaken by violent emotions [...] / “I should be very sorry to understand your feelings,” said Tom, with scorching contempt [...] / “Tom, I will not bear it – I will listen no longer,” Maggie burst out, in a convulsed voice. (Eliot, *MF*, V, V)

“See that steamer out there? [...] / “Yes,” said Suzanne with a little gasp. She inhaled her breath as she pronounced this word which gave it an airy breathlessness which had a touch of demure pathos in it. “Oh, it is perfect!” (Dreiser, *G*, III, VII)

2.6.5 Particularly with today’s ascendance of audiovisual media among the general public and potential readership, in detriment of actual reading, these thoughts on oralization should suggest the academic responsibility to form readers so that they may learn to enjoy a written narrative text at its deeper levels, making them conscious of its dynamic realization, which can so enrich their experience of a book and their reading act as a whole. This, of course, is tantamount to saying that unhurried reading should be purposely promoted, the reading that does not glide over the typed words just for the feelings and images they bring to the mind, but which, instead, touches those words, as with sensitive fingers, for their length, the shape of their interlocked letters and their live sound as we oralize them. It is, therefore, a way of reading, this text oralization, in which the translator, on occasions perhaps far more than he or she can imagine during translation, definitely plays a most decisive role, according to how target-language words and word constructions are being formed.

It is actually very much like what Polly Logan, in Aldous Huxley’s *Point Counter Point*, does as she talks to herself in front of her mirror. Let us read part of this scene with a dual purpose: to oralize audibly enough all of it (her own speech and the author’s comments) and to ponder the translator’s responsibility as we hear the sound of this original English text and imagine its translation into one or more specific languages:

Polly Logan sat in front of the looking-glass. As she drew the comb through her hair there was a fine small crackling of electric sparks. / “Little sparks, like tiny battle, tiny, tiny ghosts shooting. Tiny battle, tiny ghost of a battle-rattle.” / Polly pronounced the words in a sonorous monotone, as though she were reciting to an audience. She lingered lovingly over them, rolling the r’s, hissing on the s’s,

humming like a bee on the m's, drawing out the long vowels and making them round and pure. "Ghost rattle of ghost rifles, in-fin-it-es-imal ghost cannonade" Lovely words! It gave her a peculiar satisfaction to be able to roll them out, to listen with an appreciative, a positive gluttonous ear to the rumble of the syllables as they were absorbed into the silence. (Huxley *PCP*, XI, 150–151)

Obviously, effective oralization would never be achieved in a hasty reading, as has been mentioned, and nobody would hurry through an important letter. We may in a first reading of it if we are looking for something specific, but then we re-read it with undivided attention, and it is then that we tend to oralize it imagining the writer's voice, as in the George Eliot's example quoted above, when "She did not [simply] *read* the letter" from Philip, but actually "she heard him utter it, and the voice shook her with its old strange power". It is utterly impossible to really recreate each word, letting it to produce in us the sensory image or the emotion it denotes, unless we read slowly and, even better, if we oralize those words and sentences with their punctuation symbols. Many are those who habitually speed-read through literary works, but their appreciation of them will certainly lack the needed depth for full recreation. Furthermore, their experience of those words carefully chosen by the original writer – or, inevitably for many readers, their translator – will never be so vivid as if they oralized at least certain dialogues, passages and phrases, which, in their totally silent reading (that is, when oralization does not occur even mentally –, remain.

2.6.6 Our oralization should indeed give us "a peculiar satisfaction": that of hearing and savoring the writer's original language, conscious of the fact that he or she (Dickens, Austen, Kafka, Tolstoy, Dos Passos, Doctorow), mentally or audibly and not always fully consciously, must have oralized his or her own creative words as they came to their minds and were visibly drawn on paper by a pen held in a hand or, less intimately, typed by two hands, the typewriter keys acting as bodily extensions. Today, those who use a computer see their physical writing activity further removed still from any sensorially direct contact like that mediated by a hand-held pen, and even by a typewriter; for in a typewriter, while hitting each of the levers containing an alphabet letter or punctuation sign, those characters, while they would always come out with the same shape, they could still betray, in the intensity of their printing, certain states, like haste or anxiety. But neither the computer screen nor the printed paper sheet could ever communicate anything so directly about the writer, except for typos and other errors. But, in any case, regardless of how the writer wrote, those words were being individually chosen from a language for their esthetic visual and acoustic effect, precisely what should be the translator's aim when choosing the best way possible to render

the source text into the target language. For the translator must always bear in mind that our recreative reading act was preceded, years or centuries before, by a creative *writing act*, during which the audible reality of a living language was being experienced as such, but accommodated into its merely visual writing system and, once turned into that static, dormant mode of communication, awaiting its dynamization by any among millions of potential readers.

Two things are evident, therefore. One, that oralization seems the most accomplished kind of reading possible, as it recreates language as the writer conceived it, which renders translation a responsibility impossible to accomplish as far as the source text is concerned, yet, for the same reason, an art based on a re-creative achievement. Secondly, that the different experiences of those two stages in the existence of a text, from its visual formation to its audible or mental oralization, fall squarely within the interests of linguistics, in fact, very much as a study area in its own right which we could be referred simply as *written language oralization* or perhaps *textual language restoration*, for indeed it represents that important realization of human language, namely, the phonic restoration of that quieted state in which mentally-formed live language reduced to: written language. If we think of it in the realm of translation, it challenges, first of all, translators to acknowledge that their readers can do just that, oralize their rendering of the source language, and therefore they must endeavor to achieve such phonic effects as would be the closest to the writer's original. And not only for conversational exchanges among the characters, but for the narrator's or omniscient author's passages, as in these two examples, in which verb constructions, nouns, adjectives and adverbs denoting very specific sounds and movements require a very sensitive reader, but first a very sensitive translator to preserve each of those original sensible images:

Oh, Clyde, please don't go, Clyde. Oh, please don't go." And he was already out of hearing, walking briskly and grimly on, the click and echo of his receding steps falling less and less clearly on her suffering ears. (Dreiser, *AT*, II, XX)

While reading, I wanted to hush the rattle of the dice and the click of the counters and their excited yips and groans; my mother's sullen clattering in the kitchen seemed a monologue I must listened to instead. (Updike, *OTF*, 86)

Not too long before writing these lines, I was contemplating, during my whole ride on a Seville city bus, a beautiful foreign reader who was precisely oralizing what I could see was a novel. So immersed was she in her task that sometimes, seated as she was, she would start lowering her head toward her book, as if hiding within it shielded by the convenient screen of her blond long hair, her lips moving lightly but continuously. She would hardly interrupt her interaction with the book, which she was obviously enjoying, not even when she yielded her seat to an elderly lady, but even continuing her recreation while extending a white hand groping in space

trying to reach something with which to be safe from the jerks, lurches and sudden sways and stops through heavy midday traffic. That is real reading! That is oralizing!, I kept saying to myself until I reached my destination, sorry later not to have approached her and discussed her way of reading. But in cases like that I always realized how even a silent oralizing reader intimately engaged in reading a book in a public conveyance – and I have always observed this kind in the United States, Canada, Spain, Japan, Italy and other cultures – is articulating with the lips what they read, without most of us acknowledging that in reality they are bringing to life those printed words (that reach through the last stage of the writer-reader interaction), that they are listening to them, something the majority of us will not do because we are too much in a hurry to finish the book to bother ‘hearing’ what it has to say to us, and are quite content with seeing it.

2.6.7 Having then identified the different components of a literary text, their presence in our reading act, and the activity of oralizing, a comment should be added which addresses not only the translator but the fast reader, representing quite a frequent aspect of the reading act. In fact, it would definitely be no incentive for either original writer or translator imagining himself or herself writing for those who might have even trained themselves in fast reading and boast in gobbling up a voluminous novel in so many hours. How much of those subtle or no so subtle personal and interpersonal aspects such a reader misses is certainly incalculable, but an unfortunate reality. The same applies to all the explicit or implicit signs discussed in this section and in Chapter 7 as generated by that properly or improperly read novel.

That is why we should emphasize – particularly with today’s preponderance of audiovisual means, in detriment of reading – the academic responsibility of actually forming readers who would know how to live their reading act fully and enjoy the written text at its deepest levels (not only from the viewpoint of the more trodden didactic concepts, such as style, technique, etc.), making them conscious of oralization as a dynamic realization required for a total appreciation of a literary text.

2.6.8 Having referred in the previous chapter to the sensory involvement and limitations of the blind persons with regard to their interaction with books, we should at this point consider also that, given their lack of visual perception and therefore of appreciation of the characteristics of a text, whether epistolary or literary, oralization of that text is still possible, as their fingertips follow the raised-point letter symbols in their reading act. However, the sighted reader’s

appreciation of typographic style and of whole-word or whole-sentence perception is obviously lacking.

2.7 The reader's unconscious oralization or phantom text: A reading act's unexpected occurrence

I should like to add to these thoughts on oralization a few words on a curious phenomenon that I am sure more than a few sensitive reader must have experienced at one time or another. It is what we could perhaps refer to as “unconscious oralization” or “phantom text,” for they are words we think we read, and may even utter without a conscious effort, but which are certainly not there. It happens when the reader, overcome by sleepiness and beginning to fall asleep, quite particularly while reading a conversational exchange between the literary characters, is in a state of half-consciousness. Then, having lost the faculty to keep perceiving the words printed on the page, his or her mind, however, continues to read, or rather, supplies a few nonexistent words and whole phrases uttered by one or more of those characters which, far from being nonsense words, do make as much sense as if the writer had actually put them there. Sometimes those unprinted words are in response to something said, a retort or a cutting interruption, which, although not being at all what the writer's character or characters were going to say, is a perfectly fitting alternative to what those particular characters according to the situation or their own personality. In other words, that alternative constitutes not only a logical reply, or comment, but actually a turn in that personal interaction which the writer could have put, but did not, in those characters' lips. At that moment, the half-conscious, more-asleep-than-awake reader, who has become oblivious to the text and had even closed his or her eyes before oralizing those supplied words, open his or her eyes, the phantom words still ringing in his ears, only to realize that those words are not there at all, but that, for instance, “that was quite a good reply and an appropriate reaction too!” He or she may even think: “Shouldn't he have said that instead of what he actually says?” I should add that I refer to this phenomenon because I experience it quite often when reading in bed, and it does not cease to marvel, although I never took the trouble to write those extra words on the margin everytime it happened. It is always quite an ephemeral happening, this totally unpremeditated addition to the characters' rightful creator, but nevertheless intriguing and certainly to be acknowledged, for the sake of exhaustiveness, as part of the reading act.

2.8 Conclusion

After identifying the sensorial reader-book interaction as a first multi-level stage preliminary to the reading act proper, as well as the circumstantial and environmental aspects, we have now looked, in a progressive way, at the verbal and (even more) nonverbal components of a text, for which are responsible the writer, the publisher, in many instances the translator, and sometimes the illustrator, that is, in its original or foreign-language editions. Explicitly or implicitly, we encounter here the main verbal, paralinguistic and kinesic components and the rest of the bodily and environmental sign systems, directly or synesthesially apprehended and intellectualized in narrative and theatrical texts. Which leads to a much-needed discussion of the relevant phenomenon of the native or foreign reader's 'mute' or 'sound' oralization of a writer's original text (or, inevitably, his or her translator's), in other words, the fascinating intimate phonic restoration of that quieted state to which the writer's mentally-formed live language was reduced to in his or her creative stage.

2.9 Topics for discussion or research

1. The verbal and nonverbal components of a narrative text.
2. The verbal and nonverbal components of a play's text.
3. The verbal-paralinguistic-kinesic speech structure in a novel.
4. Explicit and implicit proxemic behaviors in a narrative text.
5. Proxemic behaviors in a narrative text.
6. Description and evocation of bodily nonverbal signs in a novel apart from speech.
7. The interrelationships of verbal language, paralanguage and kinesics in the target reader's experience as conveyed in a novel.
8. Synesthesial association as elicited by a narrative text.
9. The ways in which the characters' nonverbal behaviors in the original text affect their verbal language and other nonverbal behaviors.
10. Cultural and historical aspects of the sounds and movements contained in a novel.
11. Cultural and historical aspects of light as a nonverbal literary element.
12. Synesthesia in the translated text: a personal and cultural affair.
13. Personal mute oralization and sound oralization of epistolary texts.
14. Oralization and nonverbal reconstruction in the reading of famous people's love letters.
15. Oralization: from original text to its translation in the target language.

16. The textual elicitors in literary oralization.
17. The reader's oralization of literary works as an academic issue.
18. The writing act from paper to screen: a comparative study of handwriting, typewriting and computer writing in terms of the writers' interaction with their tools and their resulting graphic text.
19. A comparative study of oralization in sighted readers and blind readers.
20. Fast reading and its disadvantages in the appreciation of literature.
21. The phenomenon of the reader's phantom text: further research through interviewing and analysis.

CHAPTER 3

The reading act, 3

Vision, creation-recreation, and the relationship writer-translator-reader

their manner of writing [the Lilliputians's] is very peculiar, being neither from the left to the right, like the Europeans, nor from the right to the left, like the Arabians; nor from up to down, like the Chinese; nor from down to up, like the Cascagians; but aslant from one corner of the paper to the other, like ladies in England. (Swift, *GT*, I, VI)

3.1 The physiology of vision and the fate of punctuation between source language and target language: From foveal to peripheral reading

3.1.1 A printed narrative text is, first of all, something we perceive through our eyes, and then ‘intellectualize’ in a process conditioned by a series of factors, mainly personal (e.g. socioeducational status), cultural (e.g. specific interpretation of certain interactive silences, possibly indicated but not explained), and situational (e.g. one’s mood or emotional state). Therefore, basic also to any discussion of that text seems to be the acknowledgement of how exactly the physiological dimension of our reading act is accomplished through vision; that is, how we perceive on the book pages the writer’s verbal and nonverbal representations of people, their circumstances and their surrounding physical world, which in turn evoke many other implicit elements. This representation “in black and white” is visually rendered on the space of that page by type-setter and printer, those intermediaries who as a rule act not only independently from the original writer, but almost totally detached – save from a few planned graphic details – from the readers’ subsequent complex and subtle experience of reading the text which they are setting and printing, subject to their chosen printing style and to the location of punctuation symbols. Yet, those individuals are being at that point instrumentally influencing the intimate activity of our reading act. Thus, when next we discuss the kind of countermetamorphosis whereby the characters and their world must be brought back to life through the text, we will have to bear in mind how that explicit and implicit presence of all the elements already considered heretofore

remain in each edition of the work subject to the variable spatial location of its printed textual elements.

This is illustrated best by the dialogues, if we think of speech as the basic triple audiovisual structure language-paralanguage-kinesics, which the writer is forced to reduce to a verbal-nonverbal visual depiction. In them we immediately see: that on the page, whose very spatial and visual medium will vary with each different edition, the spatial location of the elements in the characters' back-and-forth interactive exchanges can be differently located on each line and on each page; that, consequently, the continuity of each character's delivery can be affected at the end of each line, when our eyes, although seemingly imperceptively, must shift to the left margin in order to keep hearing that person speak; and that therefore those written dialogues that, after all, strive to represent real-life exchanges as faithfully as possible, are indeed quite alienated from the reality of the organized, psychosomatic live activity that it purports to evoke: speech.

In other words, besides the physical characteristics of the book itself, discussed in the first chapter, there are still some fundamental conditioning elements to consider in the reading act, for it may have varied substantially between source text and the translated text, namely: the spatial location of written speech and of the writer's own comments on it, specifically paralanguage and kinesics, as well as of any other somatic activities (e.g. blushing, blanching, sweating), and references to any personal and environmental circumstances; and the way in which punctuation affects, as an important part of the text, their perception and interpretation by the readers. In addition, we must also recognize – from a multiple physiological, psychological, literary and, naturally, semiotic point of view – the advantages or disadvantages of each writing system in our reading, that is: left to right (e.g. English, German, Russian, Spanish), right to left (e.g. Arabic), boustrophedon,¹ vertical downward (e.g. Chinese, Japanese), and vertical upward.² They all represent the human effort, on the one hand, to give our speaking activity a permanent visual form – later turned tactile through the Braille system – that could be transmitted through space and time; and on the other, to establish a personal interaction between writer and readers, or listeners through a reader; an interaction which, in the case of handwriting, includes even the most intimate graphological and evoking manifestations of the writer. It would be the concern of both anthropology and psychology to study the correlation between visual perception (as a

1. Like oxen (Latin 'bou') while plowing: alternating from left to right and right to left.

2. With the old Ogam alphabet, believed to have been taken by Gnostic missionaries from North Africa to Ireland to spread Christianity there.

motor skill) of the written words and their concurrent or simultaneous features evoked by punctuation.

their manner of writing [the Lilliputians's] is very peculiar, being neither from the left to the right, like the Europeans, nor from the right to the left, like the Arabians; nor from up to down, like the Chinese; nor from down to up, like the Cascagians; but aslant from one corner of the paper to the other, like ladies in England. (Swift, *GT*, I, VI)

3.1.2 As for the effect of *punctuation* (Poyatos 2002c: 29–30 and Chapter 5) on the reading act, there are two modes of perception.

- a. The *a priori* intellectual perception when, for instance, Spanish opening [¡] is associated to the words that follow modifying them with continuity as they get farther away from it toward the expected closing [!]; when we perceive the following [*italicized*] words and initiate an emphasis or syllabic lengthening; or when we notice certain symbols in the following phrase which we already perceive through macular vision (covering from 12° to 15° on the horizontal plane and only 7.5 centimeters on the vertical, not so appropriate for a vertical text), and even through peripheral vision (90° on each side of the sagittal plane, thus a total of 180°, and 150° on the vertical).
- b. The perception *a posteriori* when, for instance, the closing paralinguistic symbols [!] and [?] only follow the words, as they do in languages other than Spanish.

It is interesting to consider how through the development of civilization both types of vision, macular and peripheral, must have become increasingly important and adapted genetically as a person had to attend not only to writing symbols, but to so many mechanical and artistic complex structures that demanded the mutual collaboration of the three types of vision, that is, including also foveal vision (0.26 mm. to 6.25 mm., used, for instance, to thread a needle).

The physiology of vision – resulting, as we read, in the intellectual processes of textual decoding and interpretation – plays, therefore, an extremely relevant function in the reception of what is going on on each page (even, as we shall see, on the next page), determined in turn by its specific location on that page. As a matter of fact, one or more qualifying words explaining how something is said (paralanguage) or moved (kinesics), or the character's motivating emotion involved, or a punctuation symbol indicating an attitude (for instance, the [!] which I will write here), could go at the end of the page in translations from a very different culture with quite different nonverbal repertoires, even on the next page!

But even on the same page our perception of those qualifying features depends entirely on our vision.

3.1.3 From our literary point of view, it is true – and this concerns literary history and the development of reading – that punctuation must have contributed to a greater intellectual ability, as it facilitates the mental reconstruction of live speech with its movements, as well as to a wealth of poetic, psychological and artistic associations; it thus equips us for a much varied evocation of the writer's world of physical and intellectual experiences, which becomes, as will be seen later, the reader's world through a grid of complementary images and ideas and associations. And this is how the role of punctuation reaches its greatest complexity in a novel or play, both in the dialogues and, in the novel, in the writer's comments, since it can indirectly convey and/or suggest subtle psychological and physical reactions that reflect universal or cultural patterns of thought and conduct and an intricate series of associations on the part of narrator and reader.

What should be added here is that what has been said about the location in the text of the exclamation and interrogation symbols should be applied as well to the identification of paralinguistic behaviors and the other personal and environmental sounds, according to whether the behavior and its meaning are described at the same time or not.

3.1.4 But there is something else in our act of reading which is directly related to the physiology of vision, as well as to the location of the text on the page, even on the next page. It is actually a side activity, simultaneous or almost simultaneous to our reading, which we could refer to as *anticipated reading*, when something as we read makes us impatiently curious to find out what follows. At that point we can do two things: without interrupting the flow of our reading, that is, the functioning of our foveal vision, we can at the same time mentally engage our peripheral vision and ascertain that a given type of text is forthcoming at the end of the page we are at or on the next page; or, if we are determined to find out what we want, we can actually divert our eyes from the line we are reading and just quickly search for what we are looking for. A few examples will illustrate this interesting side activity in our reading act.

It happens typically when there is some suspense in the story, or we as readers feel some suspense. Obviously, such a visual-mental exercise is very much affected by the amount of text each edition can fit on one page, and then our peripheral vision can operate much better if we are reading on the left-hand page, thus having the whole next page to explore, although if we are already in it, we may also feel the urge to turn it momentarily. For instance, in Chapter 11 of the 1959 Walter J.

Black edition of Zane Grey's *Sunset Pass*, we are at the masquerade dance at which Trueman Rock and Thiry fear the terrible consequences of Thiry's brother Ash' almost certain sudden appearance and confrontation with Rock; while reading on left-hand pages 240, 242 and 244 our peripheral vision may be trying to locate at the bottom of those pages or on the facing pages a dialogue-like text, or some author's words, which would betray such an encounter, until it does happen at the bottom of page 245, and we quickly read and turn to 246, where we spot a "Greaser, I'll kill you for that!"; and below, a misspelled (but not any less effective) and emphasized Spanish "*Carramba*", the beginning of the violent encounter.

It is different this anticipated reading in Chapter 47 of my 1960 Dell edition of Dreiser's *An American Tragedy*, when we sense the proximity of tragedy as we accompany the pitifully perverse tragic Clyde Griffith and her ill-fated and dreamy girlfriend Roberta, for what we expect any moment does not come that soon. Clydes' mind is, in the first half of page 518, "in a confused and turbulent state mentally," the two out on that "quiet, glassy, iridescent surface of this lake that now to both seemed, not so much like water as oil – like molten glass that, of enormous bulk and weight, resting upon the substantial earth so very far below [...] Not a rower to be seen. Not a house or cabin." And as, in that complete stillness, we hear Roberta say, farther down the page, "'Isn't it still and peaceful? [...] Isn't this water cold?'" It is then that our peripheral thought – indeed rather than vision – starts anticipating the consummation of Clyde's plan, yet we read another whole page, and even turn to 520, and our eyes spot on 521 some single words punctuated with !, and for one second we identify, one below the other, "Fate!/ Destruction!/ Death! Yet, poor unsuspecting Roberta is "singing cheerfully," as they keep gliding on that "still dark water," and it is only as soon as we turn to page 526 that, even before reading its first line, already seeing Clyde gripped by anger and hatred, our peripheral vision finally spots a "Help! Help!/ "Oh, my God, I'm drowning [...]" but we immediately return to that first line: "then, as she drew near him."

3.1.5 Concerning the *descriptions of the nonverbal characteristics* of speech in the text, when they require a few words, or more than a few, their specific effect as qualifiers is totally lacking until the reader's eyes reach the end of that description *after* having read what the character said already; that is, first we know 'what he said,' and then, once it has been said, we learn 'how he said it' (e.g. '-said with sarcasm.' '-said with elation'), the typical a posteriori description, as with the very significant voice features in the following example, which we cannot attach to the words as we read them, perhaps causing an unwanted return to re-read them correctly:

See that steamer out there?[...]/ ‘Yes,’ said Suzanne with a little gasp. She inhaled her breath as she pronounced this word which gave it an airy breathlessness which had a touch of demure pathos in it. (Dreiser, *G*, III, VII)

Few readers would deny their preference to become aware of nonverbal qualifiers not after the words but before, as in:

Scully banged his hand impressively on the footboard of the bed. ‘Why, man, we’re goin’ to have a line of ilictric street-cars in this town next spring.’ (Crane, *BH*, I)

Even more so in these two longer examples, where verbal and nonverbal expressions are presented in their actual sequence throughout:

And all at once Lucy began to laugh again, uncontrollably. She covered her face with her hands, her whole body shook, as though she were passionately weeping. ‘It’s too god,’ she gasped, dropping her hands and leaning back in her chair. Her face still worked with laughter; there were tears on her cheeks. (Huxley, *PCP*, XI)

The problem hardly exists if it is only one word or little more:

“Hush,” he said fiercely. (Steinbeck, *P*, IV)

And, naturally, an intermediate point is when the writer identifies the voice type or the kinesics after speech starts:

“You bastard,” he hissed, his visage gray and set. “You’ll never live – to brag of that again!” (Grey, *MR*, XI)

We find sometimes a clearly intended synchronization, as in:

“[...] maybe you’d realize that you don’t – ” Munshin held up a finger – ”begin to appreciate my feelings in this”. (Mailer, *DP*, XVI)

But, returning to the more problematic instances, many readers surely feel like asking the writer to provide those nonverbal qualifying features *before* making the character speak, not after. While in the first example below we at least perceive the pounding on the table immediately after the first “You’re a liar!,” and those words we already read and the following ones are ‘heard’ along with some more banging, nothing like that happens in the one from *Adam Bede*:

‘You’re a liar!’, he yelled, banging the table with his fist. ‘You’re a liar, you’re a liar!’ (Lawrence, *SL I*, I)

Mr. Pyser took his pipe from his mouth, and looked at Hetty in mild surprise for some moments [...] / ‘Why, what’s put that idea into your head, my wench?’ he said at last, after he had given one conservative puff. (Eliot, *AB*, XXXI)

One could tell Mary Evans, ‘At last you tell us that he gave his pipe a puff after looking at her!’ For that nonverbal behavior that qualifies the preceding words addressed to the girl has remained unconnected; unless we reread in our oralization. Obviously, if the accompanying or qualifying behaviors are identified in a short space, synchronization can be quite accurate, as in this example by Zane Grey, in which the roaring is better synchronized than the simultaneous slapping, mentioned later:

“Haw! haw! haw!” roared Legget, slapping his knees. (Grey, *LT*, XIII)

The truth is that many times, without disrupting the esthetic organization of the text, the writer could perfectly well indicate the qualifiers before and not after the qualified, as with gaze and voice in the first example and the sighing in the second:

Sighing, he said, ‘Without education you are lost.’ (Malamud, *A*, 68)

In the final analysis, we know that narrative literature is filled with examples in which nonverbal qualifiers follow the qualified words or are simultaneous to them, and that we rather they keep in mind our reading by preceding them and allowing us to bring those meaningful effects to life. Otherwise, unless we re-read certain words or phrases, we cannot appreciate the synchronization of verbal and nonverbal elements, as in:

And all at once Lucy began to laugh again, uncontrollably. She covered her face with her hands, her whole body shook, as though she were passionately weeping. ‘It’s too good’, she gasped, dropping her hands and leaning back in her chair. Her face still worked with laughter; there were tears on her cheeks.

(Huxley, *PCP*, XI)

3.2 From the writer’s sign-channel reduction in the creative act to the native or foreign reader’s sign-channel amplification

Having identified in the previous chapter all the nonverbal elements we can find in a narrative or dramaturgical text, and its transmission channels, we should ask ourselves what exactly happens to those sensations and images evoked by the written word, with their punctuation symbols, from the time its creator abandons them on

a piece of paper until they are recreated by those readers spread almost unlimitedly in space and time, each with different reading capabilities; which suggests to what an extent are all those textual elements left there at the mercy of readers.

The fact that verbal communication in its written and printed form has reached a high degree of refinement and versatility – despite its being a surrogate of speech – compels us to recognize the communicative superiority of words over gestures and any other nonverbal signs, as well as their almost limitless possibilities to symbolize and reduce to visual signs the rest of the existing signs, that is, for conveying on a piece of paper things and ideas. In reality, the whole sensory-intelligible world that surrounds us in real life is transmitted through handwriting or typewriting and then printing, which in turn, and depending on the writer's skills, elicits all manner of sensory and intelligible experiences in our imagination.

It is a matter, therefore, of considering the transmission of the characters and their environment between two points: the *creation*, based on a series of intellectual concepts, sensory perceptions and verbal and extraverbal behaviors differently individualized, and a cultural context with which the former agree more or less; and the *recreation* by the reader, in this case, as is usually the case in translation, from a different spatial and cultural locus which may even contain peculiar behavioral and nonbehavioral and environmental characteristics; and even, in so many instances, from another time locus as well, years or centuries away, which renders the reader's interpretation and the very task of the translator more problematic. And to this we should, again, add an unquestionable variety of levels in sensory and intellectual capabilities.

Specifically in narrative literature, all the acoustic, visual, tactile, kinesthetic, olfactory and gustatory signs are reduced to visually perceived ones by the writer, and it is interesting that from a semiotic point of view we can discover in any novel, even a poorly written one by any standards, a fascinating display of communicative and evocative power as well as transmitting devices, precisely because of those boundless possibilities of words as they impinge on each individual's sensibility. This is, therefore, the point at which we should trace what elsewhere I have dealt with as the semiotic-communicative itinerary, by virtue of which the characters and their sensory world are transmitted to the readers and perceived by them. This process is represented in Fig. 3.1, 'The characters and their environment between writer, translator and reader,' which consists in three main phases.

Phase 1. As those characters, with their verbal and nonverbal repertoires (paralanguage, kinesics, chemical signs, etc.), as well as their environment – both experienced by the writer in a multisensory and intellectual dimension –, become defined in his or her mind, they are also being visually codified in text. This text represents, therefore, a reduction of sensory channels into a mere morphologico-syntactical representation supplemented by a few punctuation symbols. On this,

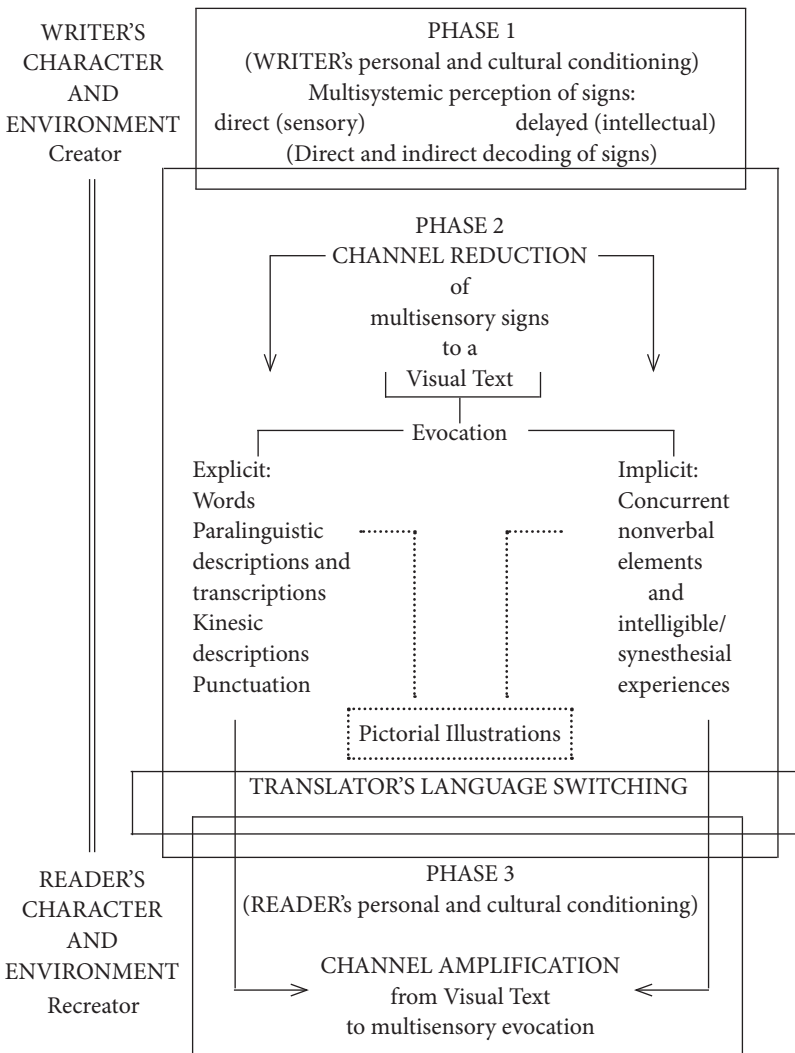


Figure 3.1 The characters and their environment between writer, translator and reader

however, depends the descriptions or representations of speech, gestures, tears, the murmuring of the brook, the sough of the breeze in the trees or the rumbling of the storm, and all that the translator must endeavor to transfer to the target language without losing or weakening any of those sensorial images in turn intellectually evaluated by the reader. Thus, the translator is caught in the middle of this sign metamorphosis, from which, once given shape through the craft of translation, will have to facilitate the readers the optimum possibilities for an inverse process of sign-channel amplification. In sum, the original writer's expressive and

evocative skills must be preserved, which requires not only a profound knowledge of the expressive capabilities of both source and target language, but a high level of professionalism and honesty.

Phase 2. When a translator is involved in this process, his or her becomes decisive at this stage, which includes being much aware of the fact that readers will perceive those images of fictional people and their world in two ways: first, explicitly, that is, through the printed signs that contain words morphologically and syntactically modified, verbal descriptions of nonverbal activities and other aspects, transcriptions of paralinguistic sounds, and punctuation symbols; and, secondly, implicitly, not even visually present in the printed text but rather latent, 'between the lines,' and intellectually and sinesthesially perceived, in such a way that they complement in a hidden dimension the explicit signs and enrich the reader's sensations according to his or her personal sensitiveness but also conditioned by the translator's own sensitiveness. In other words, in what has resulted into a sort of sign-channel countermetamorphosis or reduction the translator will have to have, as Merezhkovsky's (1912 [1970]:804) wrote with regard to Tolstoy's *Ana Karenina*:

we experience in the muscles and nerves directing the expressive gestures of our own bodies, upon reading similar descriptions, the beginning of those movements which the artist describes in the external appearance of his characters. And, by means of this sympathetic experience involuntarily going on in our own bodies, that is, by means of the most realistic and shortest path, we enter into their internal world. We begin to live with them and in them.

But we know how our reading act involves far more than that, and thus we should add to that statement the equally intimate and variegated experience of the environment, and ponder as well the hopefully efficacious functions of possible pictorial illustrations.

Phase 3. It is now, then, that the reader transforms the visual printed signs (and those further intuited through them) back into the original ones (strictly an impossibly ideal), turning those written words and their punctuation into different sensations: optical, auditory, tactile, olfactory, gustatory, dermal, kinesthetic, etc., together with synesthesis associations which emerge at every step. And thus that literary text is realized in its recreation with all its explicit and implicit components, the cycle having been completed: what started merely as a book resting on a library shelf or bookstore window, and then held in our hands, has become a novel by virtue of its being read in each individual reading act. But a translator has turned it into a translated *Iliad*, *Don Quixote*, *The Grapes of Wrath*, or *Platero and I*, for those unfortunate many who will never be able to grasp its original in all its purity and are affected by the problems discussed next.

3.3 The characters' and the environment's inevitable plurality and their spatial and temporal locus in the translated text

3.3.1 We have mentioned earlier how the readers of a translated work are at the mercy of the person who translated that text. This proves to be not an exaggeration at all when it comes to the decoding of the characters themselves, for there is something in each of them which becomes more problematic when they have been translated: their inherent plurality as imagined living persons; for, independently of the type of characters one is recreating and regardless of how little the writer describes them as persons, they possess an equally inherent vitality. While for each theater or movie spectator there is only one Hamlet shared by the collectivity of the audience at that time, and yet each of us spectators does add certain features to his personality and will imagine some feelings that may not coincide with his perception by other audience mates, the narrative characters, relived in the intimacy of each individual personal reading, undergo a much greater and uncontrollably inevitable plurality. Take Arthur Miller's travelling salesman Willy Loman, of *Death of a Salesman*, successively filtered through the cinema screen through the great Fredric March, later through Lee E. Jacob, and then Dustin Hoffman, each of whom, by virtue of his visual and audible presence, limited in us spectators our freedom to see the character beyond the rendering offered us by each actor, to the extent that those who may read the play after seeing the film are inevitably bound – not just in their imagination but in their memory – to a specific actor's appearance. Not a bad consequence of film adaptations or play stage performances, if the actor's rendering of the character was a good one.

3.3.2 But there is more to that individual perception of ours than personality, whether in the theater or in a novel: the temporal and spatial locus of the characters and those of the readers in their reading act. Those characters are living in a specific place or culture and also at a concrete time, and one or the two could be totally removed from the reality from which we are reading.

In the first place, the character has been allotted a *cultural setting*. Whether his creator wants it or not, he will almost always, if we look for it, give away somehow a specific culture (even above a possible intended multiplicity of cultures), either his own or another one; not only through something as obvious as verbal language (whose original form does not exist in a translation), but through his extraverbal behaviors and his attitudes toward society, with all that it implies. This in itself presents another problem to the reader, for he may not need to interpret correctly those cultural characteristic and the personalities of the characters (though we would never be able to know for sure), but he will certainly need to

if he is to relive the characters' environment as closely as possible to the original one, which may or may not be sufficiently described for readers of different cultures. Consequently, this means that that inevitable plurality to which characters are subject to, always increased by the foreign readers, affects also their cultural, and in fact natural, environment, not necessarily in the case of past time periods, but because there may be specific things foreign to the non-native readers of some other cultures who cannot be expected to imagine correctly, as with something as simple as a "screen door," the lighter wooden or aluminum door (with a spring that makes it bang) with a mosquito wire net, which allows one to leave the main door open.³

Noises at twilight had a blurred sound, and they lingered: the slam of a screen door down the street, voices of children, the whirl of a lawnmower from a yard somewhere. (McCullers, *MW*, II, II)

On the other hand, there is also a *temporal setting*, that is, a period in history, from which the novelist or dramatist draws any of its cultural and social characteristics, but then may or may not assist his or her readers enough to reconstruct that past. This is what happens, for instance, not only with traditional historical novels, such as Walter Scott's, but with narratives set in the writers' time periods, as with Henry Fielding, George Eliot, Thomas Hardy or Edith Wharton, or when our contemporary authors choose as temporal settings an earlier period many readers have not experienced, as with the early 20th century of Doctorow's *Ragtime*. Now unless we lived in those periods, or have seen much of them as represented in the cinema, we may not, for instance, dress the characters properly, nor will we see them move in those clothes with the true kinesics of that time (in turn conditioned in part from what they wore), as in the case of Cervantes when imagining Don Quixote and Sancho displaying those magnificent repertoires of gestures, manners and postures.

3.4 The possible translator's assistance to improve the reader's text decoding

3.4.1 It is obvious, then, that the always threatening plurality and even a situation of zero-decoding (no decoding at all) or false-decoding, affect our recreation of both the characters and their cultural and natural environments. But it is also evident that the possibility of at least diminishing that deceiving plurality or, even

3. Today a more standard 'storm door' in the average home combines the mosquito wire netting frame with an up-and-down glass pane.

worse, a communicative blank in the reading act, rests after all in good measure with the translator's willingness to provide occasional brief notes identifying, describing or explaining something which otherwise would hamper the reader's recreative task.

This way of facilitating our recreative process in what earlier we quite justifiably have acknowledged as the "adventure of reading," does not affect any of the values of the original work, but only serves to adapt it marginally – literally so, as footnotes or as endnotes – to the capabilities of those many readers who approach that text at whatever time period and in whatever geographical and cultural location. Granted that translators who provide those clarifying notes are the least, but there is no obvious reason why more of them should not do the same. We shall look at a few examples and types of notes and other helping materials.

Translator Margaret Wettlin's English version of Maxim Gorky's 1907 *Childhood* (Moscow's Progress Publisher, 1954) provides 7 footnotes, one of them, included by Gorky himself, regarding the writings of a Bishop Crisanth, while the others tell us: the suffixes transliterated as *-sha*, *-yusha*, *-oshka*, *-ochka* "convey a feeling of intimacy and affection" when added to proper names. Most of them are rather untranslatable words, unless a periphrasis were used, like: *burlaks*, "haulers of barges"; *varenets*, baked milk curds; *sarafani*, a garment (described); *kiki* and *kokoshniki*, types of headdresses; "Nizhni," short for the city Nizhni-Novgorod; and *Khokhol*, Russian nickname for Ukrainians.

C. J. Hogarth's English translation of ten of Gorky's stories, *Through Russia* (Everyman's Library's, 1921, 1964) includes 41 footnotes, among them: Russian popular and rather untranslatable colloquial expressions left worth leaving in the original, always closer to the sound of them, rather than resorting, in the main text, to a literal (e.g. "Ah, *sobatchnia dusha!*" "Soul of a dog!") or periphrastic translation (e.g. *neiskusobrachnaia neviesta*, "maid who has never tasted marriage"). A similar situation, is that of cultural items like names of celebrations, measures and coins, garments, legendary figures, festivals, church, religious and marine expressions, etc.

In my C.S. de Rubinstein's 1946 Spanish text (Espasa-Calpe) for Tolstoi's *Los cosacos*, with 46 footnotes, she sensitively left untranslated (but transliterated for Spanish phonetics) quite a few words denoting measures, popular occupations (e.g. *vañuchka*, 'postilion'), vehicles (e.g. *troica*, *abreks*, *arbá*), certain structures (e.g. *isbá*, 'cottage'), familiar names and relations (e.g. *bábuchka*, diminutive of 'grandmother'), social relationships and concepts (e.g. *kumacos*, 'friends'), religious concepts and prohibitions, hunting arms (e.g. *kabilka*, for 'pheasant'), undescribed postures (e.g. 'Tartar-way,' with feet under the thighs), food and garments not described, identifying a popular poem and its author, some these as untranslatable as, for instance, *kiziák* (fuel prepared with goat's manure), etc.

In later years we find, for instance, T.W. Clark and Tarapada Mukherji's English translation of Bibhutibhushan Banerji's Bengali novel *Pather Panchali* (Indiana University Press, 1968). This edition, rather than footnotes, has an "Index and Notes" end section, a scholarly piece with as many cultural, social and religious explanations, in addition to a number of words pertaining to the natural as well as the animal environment, in all a most valuable help.

A more voluminous approach to helping the reader, although not a translation, is found in the 1938 Indian novel written in English, *Kanthapura* (New Directions Paperbacks, 1967), by the Anglo-Indian author Raja Rao. Here we are offered a chapter-by-chapter 59-page end section of much elaborate and detailed "Notes" on any word, expression or specific topics that most readers would not understand and therefore enjoy.

Only these examples, gleaned from my own library, prove beyond doubt that, regardless of the style used, certain types of notes in translations can be of much help for things that the reader would otherwise fail to fully appreciate, or miss altogether. And not only in the realm of social, religious, artistic, etc., aspects and references, but specifically for certain gestures, manners and postures – without forgetting certain conspicuous paralinguistic features – which, as will be seen later, foreign readers would tend to 'see' and 'hear' according to their own cultural repertoires, clearly resulting in a greater plurality and false-decoding interpretation situations.

But, of course, this crucial skill on the part of a translator depends totally on the degree of that person's fluency in the culture of the original text, as we shall discuss again in the next chapter. On the other hand, there is no doubt that the sort of editions that New York's Washington Square Press used to offer as "collateral classics" stand as a class in themselves, for although some more sophisticated readers might shun them as designed primarily for students, even they probably profited from that and other features, particularly when reading translations. Take, for instance, the 1966 edition by Washington Square Press of Michael Scammell's English translation of Dostoevsky's *Crime and Punishment*, for which the editors (aside for the selections from critic's) provided, first, a "Pictorial Background of Plot Highlights," in which, they advise readers:

You will find no direct representations of important characters or scenes. We believe that drawings or motion picture stills [...] may interfere with the exercise of your imagination [for] No artist can duplicate the pictures your mind creates as it reacts to the words in a book [...] [adding that they sought] to provide you with authentic background material so that you can get a general idea of the period [...] From this point, you can readily proceed to your own version of characters

and scenes. For instance, an illustration of an arrest in the 1800's allows you to build up to a self-constructed image of Raskolnikov as he might have looked when he was apprehended by the authorities (p. 4).

We shall contest in the next chapter the very arguable first statement concerning the “interference” on the part of illustrations, but let us limit ourselves for now to the most helpful characteristics of the edition we are discussing. Their editors’ “Background” gives us a Russian garret room of the time, citizens and their hats, a low-class bar, a leather trunk, “a wretched boarding house,” a tobacco shop, Russian girls, a fashionable St. Petersburg street in winter, a teahouse, an arrest in a village, the Obi river; then little pictures of a balalaika, an icon, side whiskers shaped as so-called “mutton chops,” a samovar, etc.; plus a vocabulary build-up section indicating the pages where less common words appear. Granted, this would not be the task recommended for a serious translator, but it has been mentioned only as an example of a more elaborate nature, in the context of this study on translation, after which we may perhaps favor the use of those indispensable footnotes or endnotes which would simply assist readers in their recreation of the characters and their circumstances and environment. This, of course, would not leave to their imagination as much as those editors just quoted wanted to, but would also prevent unnecessary and excessive looseness in textual interpretation.

3.5 Those untranslatables: Linguistic and paralinguistic

As we identified in the previous chapter all the verbal and nonverbal components of a literary text, mainly a narrative one, we already recognized the fundamental nature of the written verbal exchanges as the unavoidable ‘hiding dam’ of real-life speech. We have also seen that quite a few of the clarifying notes provided by some translators apply to words and expressions that are simply untranslatable, either in the target language or in both that language and its culture. There is also, however, the possible problem of peculiar word pronunciation, and, for instance, those cases in which something not translatable into a certain language in one time period becomes part of that language lexicon at a later period. Others belong in the realm of paralinguage, limited of course to those paralinguistic phenomena that can be graphically represented or evoked according to the representational possibilities of each language, depending in turn on its phonic system. There are, therefore, a series of types that should be discussed individually and, for the sake of orderliness, classified according to some basic categories.

Linguistic untranslatables: speech, words, and phrases

Those that are truly linguistically untranslatables defy an acceptable rendering, since the target language may lack appropriate equivalents for certain words or at least for specific paralinguistic modifications of those words when spoken, and they can always lurk in a novel or play to confront the unsuspecting translator. And even assuming the translator's unerring linguistic and cultural fluency in the source language, there are instances in which the choice will be: on the one hand, between an unwanted periphrasis in the case of a given word, or a clarifying note; on the other, translating that word or whole stretch of speech as if the character's pronunciation were correct, when it is not, thus seriously deviating from the eloquent significance of the original text.

Regional speech. The authors of countless original works of fiction since the early development of the different strands of what under various labels constitutes social realism have attempted to graphically represent, with the meagre writing resources at their disposal, how characters spoke who belonged to very specific dialectal areas of their countries. Their native readers, and those intimately conversant with the language of those parts, could truly savor their unique regionalism. But, once that text was crushed between the inexorably imperfect and ruthless millstones of interlinguistic translation; or, even putting it more mildly, when it was forced to pass through the filter of other languages, then, alas, what remained of those lively exchanges was only a pale image of all that audiovisual "realism" the writer meant to channel through the printed page, for us poor secondary readers something even worse than for the readers of the original text.

If we just take a look at the opening scene of Hardy's *Tess of the D'Urbervilles*, where the haggler Jack Durbeyfield and Parson Tringham meet on the road to the village of Marlott, in the Vale of Blackmore (Hardy's Wessex), this problem is evident when we 'see,' but do not hear, Durbeyfield, and then another villager, Fred, speak:

'Good night tee' [...] 'Now, Sir, begging your pardon; we met last market-day on this road about this time, and I zaid "Good-night," and you made reply "*good night, Sir John,*" as now [...] [the parson tells John about his illustrious ancestors] 'Ye don't say so!' [...] 'But you'll turn back and have a quart of beer wi' me on the strength o't, Pa'son Tringham? There's a very pretty brew in tap at The Pure Drop -though, to be sure, not so good as at Rolliver's.' [...] [later Durbeyfield tells the boy Fred about a city in whose churchyard his ancestors rest] "'Tsn't a city, the place I mean; leas'twise 'twaddn' when I was there - 'twas a little one-eyed, blinking sort o' place.'

No translation would nearly suggest those people's speech, and the translator would at most adapt its morphological features – devoid of any sound evocation – to some similar regional or country-like way of talking in the target language, not a very legitimate solution after all, and a rather deceitful one. However, a brief comment on that kind of speech in a translator's note would at least allow the target reader to acknowledge a way of speaking unlike the standard language.

So would as regards, for instance, the language in *The Grapes of Wrath*, where Steinbeck gives us a vivid and unforgettable portrait of the speech of the Oakies, those agricultural migrants from Oklahoma to the Great Plains in the late 1930s. But only his original text could ever evoke the way those unfortunate characters speak, for only the native readers, or someone very familiar with that part of the country and those people, will in their imagination attach to that written speech the sound of the voices that utter it in their poignant dialogues:

Ma said, "What'll you like to eat?"/ "Meat," said Tom. "Meat an' bread an' a big pot a coffee with sugar in. "Ma, we're tar'd."/ "Better come along in, then."/ "They was tar'd when they started," Pa said. "Wild as rabbits they're a-gettin'. Ain't gonna be no good at all 'less we can pin 'em down." [...] "I don't wanta go to no school. Ruthie don't, neither. Them kids that goes to school, we seen 'em, Ma. Snots! Calls us Okies. We seen 'em. I aint't a-goin'." [...] "I et six of them peaches," Ruthie said./ "Well, you'll have the skitters. An' it ain't close to no toilet where we are."

(Steinbeck, *GW*, XXVI)

The same severe limitation occurs with Steinbeck's other language milieu, the Salinas County, but the reader can only 'see' their speech as the writer endeavored to transcribe it, never hear it too, although it is so different from the Oakies'.

"Glad to meet ya," [...] "Meant to ask you, Slim – how's your bitch? I seen she wasn't under your wagon this morning."/ "She slang her pups last night," said Slim. "Nine of 'em. I drowned four of 'em right off. She couldn't feed that many"/ "Got five left, huh?" [...] "What kinda dogs you think they're gonna be?" [...] "Well, looka here. Slim. I been thinkin'. That dog of Candy [...] can't hardly walk. Stinks like hell, too [...] Why'n't you get Candy to shoot his old dog and give him one of the pups to raise up? [...] I can smell that dog a mile away. Got no teeth, damn near blind, can't eat [...]"

(Steinbeck, *OMM*, 39)

One more example will suffice. The phonetic peculiarities of the native speaker of the homeland of another Nobel-Prize winner, the Spaniard Juan Ramón Jiménez, is far more of an extreme case in translation difficulty. In his most famous and more translated work, the masterpiece of poetic prose *Platero y yo* (1916), he often attempts to transcribe the general speech of western Andalusia and the

variety peculiar to his homeland, the town and countryside of Moguer, Jiménez's hometown, near Huelva. Even the average speaker of standard Spanish has difficulty, as a listener, in understanding that local usage, and only after being familiar with it could he read its written form fluently; otherwise, one can only read it visually, but never correctly 'hearing' those characters speak.

[León, the cymbal player] Ya vòsté, don Juan, loj platiyo. El ijtrumento más diffisi... El unquito que ze toca zin papé... [...] Ya vòsté... Ca cuá tié lo zuyo... Ojté ejcribe en loj diario... Yo tengo ma juersa que Platero... Toq'usté aquí...

(JRJ, PY, CXXVII)⁴

Much the same problem would the vain attempt to reproduce on the stage, for instance, the speech of O'Neill's characters in *Desire Under the Elms*:

CABOT [*stares at them, his face hard. A long pause – vindictive*]. Ye make a slick pair o' murderin' turtle doves. Ye'd ought t' be both hung on the small limb an' left thar t' swing in the breeze an' rot – a warnin' t' old fools like me t' b'ar their lonesomeness alone – an' fur young fools like ye t' hobble their lust!

(O'Neill, *DUE*, III, iv)

Colloquialisms exclusive to a language, with no meaning outside it, such as "like the dickens," 'dickens' being an euphemistic colloquial intensifier for 'devil,' 'deuce,' as in exclamations like: 'At 90 she walks like the dickens,' 'What the dickens does he know?' variously rendered according to its context in each language.

Colloquialisms from popular culture, such as 'As sure as God made little apples,' meaning absolute certainty; or 'Before you say Jack Robinson,' in which case, the translator needs to resort to an equivalent colloquial expressions in the target language and, in this case, translate that one as one would 'in a jiffy,' 'in no time,' etc.

Verbal-nonverbal cultural composites, which only the native or very fluent reader would appreciate in their full meaning and, as in the following example, without the words failing to evoke the whole sensorial characteristics. It is an effective and economical multiple-image, which enriches our reading act in direct proportion to the reader's cultural fluency and sensitiveness, as in:

Bruce heard Jack's quick and jingling steps bound upon the porch and into the store [...] Other footfalls jarred the porch. (Grey, *FT*, XIII)

4. Only in this brief speech, we find, for instance: *vòsté* for *ve usted*; Spanish *ll* becomes a soft *y* (a tendency called *yeísmo*, not untypical in other Spanish areas); dropping of intervocalic *d* (e.g., *ca* for *cada*); final *-s* turns into an aspirated *h* (e.g., *ojté* for *usted*, *loj* for *los*); interdental fricative *θ* for apicoalveolar *s* (called *ceceo*, the best-known Andalusian trait); dropping of final consonants (e.g., *papé* for *papel*, *cuá* for *cual*) (Poyatos 2006b).

The fact that young Jack's steps (footfalls) jingle as he walks attest to the his wearing jingling spurs on his boots, such a cowboy-defining element; his stepping on a porch evokes (for those readers who can appreciate it) the impact of his boots on that culture-defining wooden floor porch; and that kind of structure can certainly be jarred by heavy men's footfalls.

Linguistic and cultural verbal untranslatables, as happens with words denoting culture-specific things (or at least not universal).

- language- and culture-specific names of dishes, musical instruments, tools and other items, as the ones found, for instance, in the above-mentioned novels *Pather Panchali*, *Kanthapura* and other novels from India:

Later we go to offer prayers, bearing camphor and kum-kum, paddy and oil. Our hearts are very grateful. (Markandaya, *NS*, XVII)

[at a railway station] 'sigrette, betel, tobacco leaf' (Bhattacharya, *HHRD*, III)

- a word without even a signified in the target culture, at least still at the time of writing.

Many a foreign reader cannot visualize its signified, while for the native or culturally fluent reader one single detail (such as 'banged,' below) may easily identify it. Let us take something as language- and culture-specific as the screen door (already 'heard' in an earlier example), that supplementary lighter door, in many front doors and in all back or side doors, whose whole frame or most of it (as also in windows) has a wire (now also plastic) mesh to keep insects out. Since a screen door has a spring to keep it always closed, the sound of its banging is most culturally characteristic, specially when enveloped by silence. The fact that a door bangs so matter-of-factly betrays the screen-door type, not an intentional banging at all:

In the evening when the son sat in the room with his mother, the silence made them both feel awkward. Darkness came on and the evening train came in [...] In the street below feet tramped up and down upon a boarded sidewalk [...] Over on Main Street sounded a man's voice, laughing. The [screen] door of the express office banged. (Anderson, *WO*, "Mother")

At twilight [...] the hour when sparrows gathered and whirled above the rooftops of the town, and when in the darkened elms along the street there was the August sound of the cicadas. Noises at twilight had a blurred sound, and they lingered: the slam of a screen door down the street, voices of children, the whirl of a lawnmower from a yard somewhere. (McCullers, *MW*, II, II)

In the next example, from a play, we know it is a kitchen door, or back door, which invariably has an additional screen door, even more so in that type of rural home:

[He (Richard) stalks out, slamming the [screen] door behind him.

(O'Neill, *W*, II)

However, the case of the screen door brings us to still another type of untranslatable, those which may after a time become perfectly translatable.

Temporal cultural untranslatability, which does not necessarily imply linguistic untranslatability, occurs when the first generation of readers in the target language could not fully understand something, unless they were acquainted with the source culture, but which perhaps one generation later could. That has happened in many countries with, for instance, certain cultural artifacts when they were already commonplace in North America, and which later have become just as popular in their own cultures. Such was the case with the ordinary motorized lawnmower, for many readers around the world available only perhaps as a visual image in American films. Providing a translation for 'grass mower' as a signifier in the target would be no problem, and readers would certainly understand its meaning, although without necessarily creating the same correct image in their minds. A literal translation as 'lawn mower' (i.e. 'mower' or 'reaper of the lawn'), would take for granted the concept of 'lawn' in the target reader's mind: "land covered with grass kept closely mowed, especially in front of or around the house" (*Webster New World Dictionary*); but actually something as familiar to North Americans as the home lawn was perhaps introduced only later in that reader's culture, not just visually, as a rather popular image in films, but as a total sensorial involvement: the specific sound of its engine, and the mixed smells of burned gasoline and the newly-mown fresh grass:

It is Saturday afternoon. Lawn mowers putter on every block. Their exhaust mingles with the warm smell of grasscuttings. (Dos Passos, *M*, XIV)

the whirl of a lawnmower from a yard somewhere. (McCullers, *MW*, II, II)

Here is another temporal untranslatable, this time involving baseball, with its related technical vocabulary and expressions.

From next door there was the evening sound of children's baseball and the long call: "Butteruup! Butteruup! Then the hollow pock of a ball and the clatter of a thrown bat and running footsteps and wild voices. (McCullers, *MW*, II, II)

But baseball, although occasionally seen in American films, was certainly foreign to many cultures outside the United States and Canada at the time translations

contemporary to McCullers' *A Member of the Wedding* were available in other countries. "The sound of baseball," the "call," the unmistakable sound of the ball hitting the padded baseball glove, or 'catcher's mitt' (with only a thumb), and then the "clatter" of the baseball wooden club, the 'bat,' when thrown after hitting the ball and before trying to successfully run the circuit of four 'bases' or goals, all would require, before the target culture had baseball and its whole vocabulary, a very careful and dubious rendering, often undesirably periphrastic, such as with the call "Butteruup!," but still not evoking the technical details of the game.

But the opposite happens too, that is, something from past periods, perhaps only one or two generations, is described by the writer which present-day readers never experienced, so they simply rely on the translator's linguistic description, while their parents or grandparents are perfectly familiar with it. In the examples following, dealing with old steam-engine trains, it is evident – aside from the needed accuracy in translating the different sound-denoting verbs and nouns – that merely linguistic correctness in translation will not allow today's readers (whether foreign or native) to become as sensorially involved in those passages as their predecessors of one or two generations ago were (and thanks to an optimal evocation through sound-denoting verbs and nouns each translator would confront, as discussed in Chapter 6):

How the wheels clank and rattle, and the tram-road shakes, as the train rushes on! And now the engine yells, as it were lashed and tortured like a living labourer, and writhed in agony. (Dickens, *MC*, XXI)

[Chicago, early 1900s] The cable cars jolted and jostled over the tracks with a strident whirl of vibrating window glass. (Norris, *P*, VII)

Swaying with the slamming and jiggling of the train [...] When they woke up their sleeper was trundling through the Kentucky hills all green and misted with springtime [...] The car lurched and jounced as the train clattered along the uneven roadbed. (Dos Passos, *M*, XXI)

she flipped the light switch and the young man started his [projecting] machine. It whirred merrily, but he had trouble in getting it focused [...] When he got it running again, there was a flash of light and the film whizzed through the apparatus until it had all run out. (West, *DL*, V)

Let us see two more instances of this kind of untranslatables, not so culturally prominent, but certainly typical. The first is from the 1941 Budd Schulberg's novel, *What Makes Sammy Run?*, first a reference to an old fly-killing product, "Flit," and its rather primitive but efficient dispenser, both now remembered only by the older generations in North America and Europe:

“[...] I’m sorry. I just wanted to help you.”/ “You helped me,” I said. “The way Flit helps flies”.
(Schulberg, *WMSR*, I)

The second example involves the traditional office ‘water cooler,’ basically an inverted large bottle with a small faucet, and a stack of conical paper cups on its side, at that time not easily available in other cultures yet:

A little later I happened to meet one of the rewrite men, Osborne, at the water cooler.
(Schulberg, *WMSR*, I)

In this category we should include as well certain rather short-lived, or certainly not permanent, words and expressions, due to fads, the media, etc., or referring to products that after a while are replaced by new ones. Thus, a reader, even from the same source language and culture, may find references to them in a novel or play written at a time when those expressions were widespread, but which, outside that given time, make no sense in their textual context he or she reads them. Before commercial dissemination of products through multinationals, it was possible to read references to certain products unfamiliar to many readers, and certainly to what we might call an “armchair translator.” Suppose a character in a narrative from the 1950s just “grabbed a Hershey bar on the way to school,” when that brand of chocolate bar was unavailable in the reader’s culture. Or a man who humorously talking to a friend, referring to his wife, uses the phrase popular for some years as a magazine and television slogan for the American Express credit card: “Don’t leave home without it.”

Onomatopoeic words, quite frequently impossible to translate with the same echoic effect, are of three kinds:

- onomatopoeic words with no similar equivalent in the target language, which vividly evoke given sounds in the source language, but whose translatability therefore depends only on another possible equivalent, which of course, will not represent and evoke exactly the same sound, as in:

Glenn came riding down, lickety cut. (Grey, *CC*, 6)

Honk! Honk! Honk! The wild geese were coming from the south. Great flocks in triangle formation, led by huge old honking ganders, came flying over the sage hills.
(Grey, *N*, V)

At the beginning of this mating time it was necessary to be within a mile or less to hear the strange *roo roo roo – oo*. This sound was the bellow of a [buffalo] bull [...] more and more bulls bellowed in unison. *ROO ROO ROO – OOO!* [...] the bellows was as loud as distant thunder. *ROO ROO ROO – OOO!* [...] This wild deep *Roo – roo* was the knell of the buffalo.
(Grey, *TH*, XVIII)

Jim became accustomed to the *whang* of the bullets. (Grey, *RR*, XIV)

Twang. Whizz. Thud. Three familiar and distinct sounds caused him to press hard against the tree. (Grey, *LT*, XIII)

He [the barber] snip-snipped with his scissors while Clyde [...] meditated. (Dreiser, *AT*, XXXVIII)

- Onomatopoeic words, or rather, the writer's own orthographic transcription, requiring a rather periphrastic rendering for lack of similar sound-imitating words:

Then with an enormous, shattering rumble, sludgepuff sludge...puff, the train came into the station. (Dos Passos, *42P*, 'Mac', 11)

- words that are echoic in the source language only, as in the following example, where 'stump' becomes first a typical English verb of physical activity, and then a noun with an echoic function which may just be impossible in a word-for-word translation, and therefore be devoid of original's imitative quality, as would happen with French *moignon*, German *stumpf*, Italian *moncone*, or Spanish *muñón*:

He [...] stumped around on a peg leg, the bluff old seadog [...] There he went stump stump stump down the gravel path on his peg leg. (Dos Passos, *M*, V)

Paralinguistic untranslatables

The topic of onomatopoeic untranslatables brings us naturally to those in the realm of paralinguage, discussed more in detail in the next chapter, but we should briefly identify here the four different types they come in.

Primary qualities as pronunciation peculiarities. In this specific paralinguistic area, syllabic duration shows clipping and drawling as characterizing a person's or group's speech or certain geographic areas, for instance: the speech of the less educated in many parts of the United States and England, in both apocopated ('an' for 'and', 'mos' for 'most', 'foun' for 'found') and syncopated forms ('ma'am', 'bott'l', 'catt'l'). Closely related to these are, for instance, the quickening or shortening in a fast spoken 'Yep' or 'Nope', actually different semantic versions in their own right (as is 'ain't' instead 'are not' or 'aren't'). The same thing happens when lengthened as 'Yeaaah' and 'Nooope.' Obviously, apart from the possibility of an initial, or occasional, note to cue the reader as to the characters' use of their language, there is very little or nothing a translator will be able to do in certain target languages with 'Yep' and "Nope," nor with actual syncopated or apocopated words. This, therefore, constitutes one clear way of the foreign reader missing something as significant as the characters' way of saying what they say, perhaps even in contrast to the speech

of other characters, although when syllable shortening is due to baby-talk, the translator could more easily resort to the target language's own baby-talk:

'You ain't supposed to tell anybody'. (Mailer, *BS*, VI)

Well, don't you go far, 'cause dinner'll be ready in a minute. (O'Neill, *W*, II)

At last his brow cleared, and his "Gnight!" rang virile power. (Lewis, *B*, VII,III)

"How 'bout 'nother lil drink? 'And a-noth-er drink wouldn' do 's 'ny harmmmmmmm". (Lewis, *B*, XIII, IX)

"Mrs. Judique on the 'phone. Like t' speak t' you bout some repairs". (Lewis, *B*, XXXI)

This, of course, does not apply to word drawling, always possible to translate by vowel repetition:

"No-o-o-o," said Lapham, with a long, loud drawl. (Howells, *RSL*, I)

"Wh-a-a-t!" he exclaimed; "wh-a-a-t did you say? [...]" (Norris, *O*, I, VI)

[singing] So baby come and just clo-o-o-ose your pretty little ey-y-y-y-yes. (Kerouak, *OR*, III, IV)

But shortening of words in a sentence may hide whole words unsuspected for anyone except, as in this realistic attempt at transcribing a severely mutilated "Who in hell...?":

"Who'n'll could that be?" growled Peg. "Somebody always comin' heah". (Grey, *FT*, XIII)

Certain peculiarities could be briefly commented on by the translator, instead of simply letting the target language readers ignore them.

Paralinguistic qualifiers and differentiators. When, rather than describing the character's voice type or any of the physiological or emotional reactions the translator faces the writer's attempt to transcribe it, a way to render it into the other language may or may not be easy at all:

"I am c-cold [...] G-g-g-gee!" chattered Bo. "I n-never w-was so c-c-cold in all my life [...]". (Grey, *MF*, V)

[Cainy, from eating while running] began to cough violently [...] You'll choke yourself some day [...] 'Hok-hok-hok!' replied Cain. 'A crumb of my victuals went the wrong way – hok-hok! That's what 'tis [...] ahok-hok! [...] a-ha-a-wk'. (Hardy, *FMC*, XXXIII)

Davy Byrne smiledyawnednodded all in one: /- Iiiiiichaaaaaach!" (Joyce, *U*, 177)

Paralinguistic alternants can be also a decided stumbling block for the translator, again depending on the target language's own repertoire of alternants as well as the transcribing capacity of its sound system:

Tom jumped down from the bough, and threw a stone with a "hoigh!" as a friendly attention to Yap. (Eliot, *MF*, I, VI)

MAKE VROOOM FOR THE HYBRIDS (*Time*, May 24, 2004, 48) about fuel-efficient gas-electric automobiles)

"Wheooo! let's go!" cried Dean and we jumped in the back seat and clanked to the little Harlem of Folsom Street". (Kerouac, *OR*, 3, IV, 162)

[an owl they find in the snow, which Inge tries to imitate] "Ee-wik, ee-wik, ee-wik [...] Not the big kind that goes Woo-Woo-Woo. The *little* owl".

(Wilson, *ASA*, II, I)

3.6 Conclusion

Further to our analysis of the different processes involved in the reading act and of the verbal and nonverbal components of a text, we have focused here on the physiological aspects of their perception through vision and how the different writing and punctuation systems affects it in the original language as well as in translation, both spatially and temporally. This leads us to ponder the sensations and images evoked by the printed text from the time its creator leaves them on a piece of paper until their recreation by readers with different reading capabilities and spread in space (culturally) and time (historically). Hence the inevitable plurality of characters and environment in the readers' minds, which suggests the possible translators' attempts at improving their readers' text decoding. Which links directly with the multiple problem of the many verbal and paralinguistic untranslatables that readers must inevitably face in many texts and translators should endeavor to cope with.

3.7 Topics for discussion or research

1. The correlation between visual perception of the written words and their concurrent or simultaneous features evoked by punctuation.
2. Punctuation systems in different languages and their implications for the readers' perception of a literary text.
3. The readers' activity of 'anticipated reading' and its practice in different authors and printed texts.

4. Our perception before or after of the narrative characters' peculiarities of speech and its implications in literary reading.
5. The different stage between a novelist's creative stages and the native or foreign reader's recreative act of reading.
6. The plurality of characters and environment and their spatial and temporal locus in the translated text.
7. Analysis of specific narrative texts in terms of the translator's possible ways to minimize or avoid the readers' lack of decoding or (no decoding at all) or false-decoding when recreating the characters and their cultural and natural environments.
8. The target language-culture translations with the translator's footnotes.
9. Analysis of verbal untranslatables between source language and target language.
10. Analysis of paralinguistic untranslatables between source language and target language.
11. Regional speech and translation.
12. Coping with popular culture's verbal and nonverbal behaviors in translation.
13. Cultural untranslatability and the translator's responsibility.
14. A classified inventory of literary cultural untranslatables.
15. An inventory of paralinguistic untranslatables.

CHAPTER 4

From reading act to viewing act

The translating nature of pictorial illustrations and of theater and cinema performances

[Vereisky's watercolor evokes] the pleasant song of the skylarks [...] the wind stirring the warm grasses" [Natalya] With a groan she tore the kerchief from her head, fell face downward [...] and, pressing her breast to the ground, sobbed on and on without tears [...] A black, rolling cloud crawled onward from the east. Thunder rumbled hollowly [...] The wind [...] bowed the sunflower caps with their burden of seeds almost to the ground. (Sholokhov's, *QFD*, Part VII, XVI)

4.1 Theater and cinema productions as translation processes

Far from being a digression from what at first sight seems to be the sole topic of this study – that is, the book experience and the reading act, the writer-translator-reader relationships, and the craft of interlinguistic translation (also intercultural, in some measure) –, it is precisely at this point that our experience of the theater and the cinema should be introduced.

First, because there is an intimate connection between the experience of reading a literary textual translation and our total experience of a play or film as a visual and multisensory translation channel itself between an original text and its final recipients, the spectators.

Second, because both the theater and the cinema constitute two vehicles for the translation of a text into visual and (since the advent of sound films) even audible images. Which may have included as well the actual linguistic translation from an original source-language text into a target one, and then from that translated visual text into its staged production or film production, or rather, the projected film.

Thirdly, because, as with pictorial illustrations, and considerably more than staged plays, films adaptations can not only add a great amount of information to what the writer gave us, but also much more than those pictorial book illustrations.

Furthermore, it would be shortsighted to discuss good pictorial illustrations of, for instance, a narrative work, acknowledging their importance in the readers' recreative process, without referring to the 'live illustration' embodied, more than in the stage production of play (which does already illustrate at least the basic setting or settings), in a theatrical adaptation of, for instance, a narrative work, and, above all, in a film adaptation of that same narrative work, or even of a play. By "live illustration" in a film we should mean of course the original live performance in front of the cameras, preserved for (unlike the many stage performances of a play) its unchanged repetition virtually ad-infinitum. At any rate, the joint study of what develops in our reading of a book, in our viewing of a staged play and in our viewing of a screened film can only enrich and deepen our understanding of all three and in particular their translation quality: the target-language book, the theater stage and the cinema screen, each in its own characteristic fashion, carry out very specific functions which certainly "translate" different sign codes:

- *the printed book*, by giving visual form to the original writer's conception and original personal text, although somehow losing inevitably in the process some of its more subtle sensible elements, particularly if it was a text written in longhand, which in itself may have reflected, for instance, the writer's state of mind or physical limitations;
- *the staged original play*, by providing a live multisensory translation-recreation of the original playwright's text, including both dialogues and stage directions, which, if mediated by a linguistic translation, offers us in fact a double translation through which some verbal and explicit or implicit nonverbal speech elements, as conceived in the playwright's mind (and even displayed by the original cast) are unavoidably lost because of the different cultures at each end of the process;
- *the screen-projected script*, also an equally multisensory rendering of a written text into a series of visual-audible bidimensional images; which may also be an adaptation of a literary text, possibly also in a language other than the original one, in which case, aside from the many inevitable 'untranslatables', the original visual elements of speech will not always correspond to the different paralinguistic features introduced through dubbing.

Thus, the very concept of translation is seen in a new light when we apply it to the final realization of each of those three vehicles carried out by readers or spectators.

4.2 Pictorial illustrations as an accelerating instrument, and the spatial relationship between the illustrated text and its illustration

4.2.1 In the traditional illustration of a passage of, for instance, a novel we find, artistically repeated, the descriptive words that inspired that illustration (sometimes quoted as a caption below the picture). But we find even more, in fact, we may find much more, for, as the illustrator had to include a whole context which we would call ‘cultural,’ he or she offers us on his own (not taken from the text) a series of elements beyond those described by the writer; thus, we see the text augmented and, saving us the mental elaboration of our own images, we avail ourselves of the artist’s instead. I refer, of course, to the good illustrations and, ideally, to an illustrator contemporary of the writer, not to those poor renderings that more than illustrate, just interfere with the proper literary recreation. Instead, the contemporary illustration reflects its natural faithfulness to attitudes and behaviors beyond what the writer may have expressed in the text, at times even showing a striking resemblance with the paintings of the same period. I shall glean a few examples from illustrated novels in my own library.

For instance, the pen and ink of the street scene opening Chapter 17 of Alphonse de Daudet’s 1887 *Le Nabab* (Figure 4.1), by Spanish Catalan José Luis Pellicer (1842–1901), a genre painter and illustrator, reminds us of similar daily Parisian scenes by impressionists like Pissarro, Sisley o Renoir and transport us perfectly to that Sunday morning atmosphere.

For that elegant 1882 Spanish edition of Daudet’s novel (described in Chapter 1), originally published only four years earlier, his contemporary, the artist Pellicer, undoubtedly familiar with Paris, had the best credentials for his task. His pen-and-ink illustrations bear no textual quotations, but their corresponding texts are placed very near or not too far from them in the book. The pen drawing that opens Chapter 16 (Figure 4.2) depicts visually the 1864 scene whose general atmosphere is verbally described only at the turn of the page by referring to the “soft pleasantness of the temperature” and “the silence and quiet of that mid-day.”

In the Duke of Mora’s palatial large bedroom, in spite of “the glorious spring sun that flooded his bedroom,” we see the Duke himself, who despite his “quilted dressing-gown,” seated on an armchair by a small golden lacquer-topped [tripod-, in the illustration] table, placed so near the fire” with writing utensils, “approached to it his numbed fingers.” Dr. Jenkins is standing beside him in his tail coat. You could hear the “crackling of the firewood in the hearth” and “the screeching of an awkward and reluctant pen”. But, to those visual details described by the writer, the illustrator has completed for us the “aristocratic mansion” with other perfectly fitting details: a large decorated screen behind the seated Duke, the style of the



Figure 4.1 Paris street scene (Daudet, *Le Nabab*, 1887)

fireplace, with its andirons, a clock flanked by two vases on the mantle shelf and, above the fireplace's mantle a very large mirror with one of the two sconces with candles at its sides; we see that the Duke has a blanket over his knees and what seems to be a fur of hair or wool under his feet; and, at the other side of the small table, a chair, all three on top of a rug beyond which we see the shining parquet floor in the rest of the room, and a chandelier with candles hanging in its center; behind the screen we can see a large full-body portrait, the door and, through it, a corridor where a man is walking away. Therefore, our reading act has been much enriched by completing an environment with which we interact and, in our imagination, the characters themselves, perhaps beyond what the writer could say



Figure 4.2 The Duke of Mora's bedroom (Daudet, *Le Nabab*, 1887)

of both. And in the process the illustrator has taught certain readers concerning the period's architectural style, interior decoration and furniture, costumes, and a multitude of other details for which the writer provided no data.

Another example are the fifty-some charming pen-and-ink illustrations by Pedro J. Junceda for the undated Spanish twenty of the short stories by Swedish 1909 Nobel-Prize winner Selma Lagerlof (1858–1940), her 1894 *Invisible Links*, a collection of Swedish legends, phantasies and realities. All of Junceda's drawings reflect very sensitively the Norwegian atmosphere, some with a textual caption, but all placed right by their text or on the previous page, allowing the reader to enjoy the details by easily shifting from the text to the illustration, and vice versa, thus keeping the settings easily in mind and ready to go back to, such as in the one



Figure 4.3 The child's funeral procession in Svartsjö (Lagerlof, *Invisible Links*, 1894)

entitled “The Epitaph”, about the death, in the village of Lerum, of the illegitimate small boy of the blacksmith’s wife, Ebba, whom he refuses to bury in his family’s tomb. One of the illustrations depicts the funeral procession on its way to the chapel in the cemetery of Svartsjö, where the small white coffin will wait until the snow melts and the earth thaws (Figure 4.3).

Of special beauty is my 1883 two-volume Spanish translation of Edward Bulwer-Lytton’s 1834 *Dione: Last Days of Pompeii*,¹ illustrated with exquisite and extremely realistic and well documented drawings by the famous Spanish Catalan artist Apeles Mestres (1854–1936),² such as his detailed Roman interiors (e.g.

1. With ample scholarly notes on Pompeii’s history, provided for each chapter at the end of each volume, a total of eight parts or books.

2. An accomplished playwright, musician and horticulturist, he also illustrated, besides *Don Quixote* and many other Spanish works, the tales of Christian Andersen and Charles Perrault.



Figure 4.4 Glaucus' home (Bulwer-Lytton, Dione: *Last Days of Pompeii*, 1834)

Glaucus' home, in the illustration), street scenes, the gladiators and the public at the amphitheater, etc. While some of them appear about two pages before their text, sometimes the text is right below or a few lines after its illustration, others one, four and even five pages later, once half-a-page before, and only the few full-page illustrations have a textual caption (Figure 4.4).

Among the most outstanding and narratively and culturally elaborate illustrations are those by Hablot K(night) Browne (1815–1882) a contemporary of Dickens who illustrated his novels with the pseudonym “Phiz.” I enjoy perusing once in a while my 1950 *David Copperfield* by Modern Library College Editions, and my Penguin editions of *Martin Chuzzlewit* (1968), *Dombey and Son* (1970), *Bleak House* (1971) and *Little Dorrit* (1973). Their engaging realism displays a wealth of minute details of the various environments, adding the advantage of providing information about a historical period farther removed from us. It would be a feast for the eyes and the intellect to behold and exhibition-like display of the world of Charles Dickens, as faithfully represented by this extraordinary illustrator and contemporary of the writer. It is such a complement to his texts that any serious reader of his would hardly accept an edition of any of his novels illustrated by the

great 'Phiz' without the illustrations. The native British readers of Dickens, but even more his foreign ones, inevitably limited by the shortcomings inherent to translation, will always find in his pen-and-ink scenes a realism that many times surpasses that of the writer in the details not provided by him: the cultural accuracy in the depiction of interiors and the many details of their objectual environment; the great variety of scenes of British domestic life and situations, of social gatherings and events of the period; the extreme realism of home interiors, in which we find so many things associated to the lives of the characters, as well as of public places, including the church, street scenes, means of transportation; and last but not least, clothes, which historically always conditioned, together with social etiquette and moral principles, men's and women's postures and manners. All of that we readers of Dickens observe in the scenes by 'Phiz' as through a keyhole, along with many interactive gestures reflecting a great variety of attitudes.

Among so many other excellent proofs of the perfect interaction between the illustrator and the writer's text, we find, for example, in Chapter 21 of *David Copperfield*, entitled "Little Em'ly," a fine example not only of complementary environmental realism, but of faithfulness to the characters' emotions and kinesic behaviors as verbally described by David himself as one evening he and his friend Steerforth pay a surprise visit to Mr. Peggotty on his boat:

A murmur of voices had been audible on the outside, and, at the moment of our entrance, a clapping of hands, which latter noise, I was surprised to see, proceeded from the generally disconsolate Mrs. Gummidge. But Mrs. Gummidge was not the only person there who was unusually excited. Mr. Peggotty, his face lighted up with uncommon satisfaction, and laughing with all his might, held his rough arms wide open, as if for little Em'ly to run into them; Ham, with a mixed expression on his face of admiration, exultation, and a lumbering sort of bashfulness that sat upon him very well, held little Em'ly by the hand, as if he were presenting her to Mr. Peggotty; little Em'ly herself, blushing and shy, but delighted with Mr. Peggotty's delight, as her joyous eyes expressed, was stopped by our entrance (for she saw us first) in the very act of springing from Ham to nestle in Mr. Peggotty's embrace [...] This was the way in which they were all employed – Mrs. Gummidge in the background, clapping her hands like a madwoman.

In fact, just as "The little picture was so instantaneously dissolved by our going in," as David adds, so would be much more easily erased from our mind if we as readers had but Dickens' vivid verbal description, for to this scene follows another and then another and another. But a reader of Dickens who would not settle but for Browne's faithful art would really enjoy his rendering of this scene (whose text, in my edition, is just on the back of it), captioned "We arrive unexpectedly at Mr Peggotty's fireside" (Figure 4.5).



Figure 4.5 Dickensian characters as seen by ‘Phiz’ (Dickens, *David Copperfield*, 1849–1850)

What we behold on that page is highly evocative of the words by the writer (or, hopefully, the translator), now faithfully supported by their visual rendering of the characters’ behaviors, even behaviors obviously preceding the moment depicted by the illustration, such as Mr. Peggotty “ruffling his shaggy hair all over his head,” as we soon see him do twice as an obvious habit of his. But those behaviors and attitudes remain later in our memory in a special way. And not only their behaviors, but the detailed depiction of dress (we notice Em’ly’s bonnet resting on a chest), and then the “quaint place,” as Steerforth calls Mr. Peggotty’s boat environment, whose unseen fire casts its glow over the people.

A good example, in the mid-20th century, of illustrations that greatly help the foreign reader by documenting the source culture is the ample set of watercolors (seen in black-and-white) done by Orest Vereisky (1905–1984) for the 1959 English translation by Stephen Garry of the powerful epic narrative of the life of the Don Cossacks between 1012 and 1922 by Russian Mikhail Sholokhov’s 1934–1940 *And Quiet Flows the Don*. A serious drawback for the reader of such a powerful work is that most of the times we find the verbal source of its illustrations much later than we see them (even twenty pages or more), which inevitably makes us wonder what passage it refers to. It is quite a different experience when



Figure 4.6 Natalya and her mother (Sholokhov, *And Quiet Flows the Don*, 1934–1940)

the illustration comes only in the two previous pages and even facing the end of the textual description, as when Natalya and her mother go to the melon patch in Chapter 16 of Part VII, Volume IV (Figure 4.6).

Vereisky's watercolor evokes "the pleasant song of the skylarks [...] the wind stirring the warm grasses," Natalya, who "With a groan she tore the kerchief from her head, fell face downward [...] and, pressing her breast to the ground, sobbed on and on without tears," while "A black, rolling cloud crawled onward from the east. Thunder rumbled hollowly [...] The wind [...] bowed the sunflower caps with their burden of seeds almost to the ground."

On the other hand, it is annoying for the reader to have to ignore an illustration because there is no recent textual association, or at most we vaguely and uselessly anticipate something still unread; and then, as we come to that scene, suddenly remember its illustration and return to it. Such is the case of Grigory's visit to the Listnitskys, in Volume I, Part II, Chapter 11 (Figure 4.7), whose verbal



Figure 4.7 Grigory's visit to the Listnitskys (Sholokhov, *And Quiet Flows the Don*, 1934–1940)

description starts almost twenty-three pages later, when, having read already other scenes following, we turn a page and suddenly see what we were shown then:

Listnitsky was lying on a bed next to the window. On the eiderdown was a box containing tobacco and smoking utensils. The officer made himself [i.e. just did] a cigarette [...] An old man [his father, an old hero of the Russian-Turkish war] wearing black Caucasian felt boots entered. Grigory [...] was immediately struck by the thin crooked nose and the white arch of his moustache, stained yellow by tobacco under the nose. Old Listnitsky was tall and broad-shouldered, but gaunt. He wore a long camel-hair tunic that hung loosely, the collar encircling his brown wrinkled neck like a noose. His faded eyes were set close to the ridge of his nose [...] Grigory replied [to a question of his], coming stiffly to attention.

However, despite the location in the book, for which the illustrator is not responsible (as should be allowed to be), the artist, besides seeing all those words, enriched in the least detail the interior decor of that Russian home of the period, even more for the foreign reader, as we see the outside tile wall of the typical stove, several tiers of paintings of different sizes, even miniatures, and shapes (oval, oval on square frame, round, rectangular), an open bureau with playing cards on it, etc. The problem is, of course, that very few readers – in fact, those few who make

a point to judge the narrative quality of the illustrations – do go back to the base text, merely associating the illustration, at that point, with a text they do not remember anymore in every detail.

As further examples of illustrated translations, depicting either historical events or works of imagination, I would like to add my large-folio editions of the very well-known magnificent drawings of the unsurpassed 19th-century illustrator Gustave Doré (1832–1883). First, his 234 full-page illustrations of *La Bible*, with excerpts from the sacred texts to fit the images; his classic 343 plus illustrations for Cervantes' 1606–1615 *Don Quixote*, in my large-folio scholarly edition, about one full-page plate per chapter, most of them (except some of the large ones) quite close to the source text; the Spanish edition, of one-hundred of La Fontaine's 1668–1694 *Fables*, with as many full-page plates; the edition of John Milton's 1667 *Paradise Lost*, with fifty awesomely imaginative full-page plates; the one-hundred full page plates for *Gargantua and Pantagruel* (1530s), by the French Renaissance genius François Rabelais; my Spanish edited translation, with one-hundred full page plates, of *Orlando Furioso* (1516), by the Italian Renaissance poet Ludovico Ariosto; and the one-hundred full-page illustrations for *The Crusades*.

Although in their original language, I would like to mention my three pocket-size volumes of the Dos Passos' *U.S.A.* trilogy. The amazingly expressive 459 sketchy pen drawings by the well-known American social realist painter Reginald Marsh (1898–1954)³ constitute a treasure of cultural and human information which would greatly help the foreign reader in a translation. Just one example of such sketches will suffice, that in *The Big Money* (1937), in which we accompany a Vassar girl, Mary French on her berth, as she travels to Chicago, Hearing the eloquent, human-like sounds of the train in the intimacy of her pullman berth, while absorbed in the reading of as significant a novel as Upton Sinclair's *The Jungle* and quite unaware of how she will meet an early death (Figure 4.8):

On the train she [Mary French] [...] reread *The Jungle* and lay in the Pullman berth that night too excited to sleep, listening to the rumble of the wheels over the rails, the clatter of crossings, the faraway spooky wails of the locomotive [...]
(Dos Passos, *BM*, 125)

Besides their extreme eloquence, most of them are placed right on the page where we read the illustrated scene (sometimes two per page), on the facing page or, a few, immediately at the turn of the page, thus allowing the reader to maintain a

3. New York: Washington Square, 1961. With a total of 459 illustrations: *The 42nd Parallel*, 139 in 467 pages; *Nineteen Nineteen*, 152, in 511 pages; *The Big Money*, 168 in 623 pages. His wonderfully expressive sketchy drawings respond to his prolific work as a painter, for instance, of New York City in the 1920s.

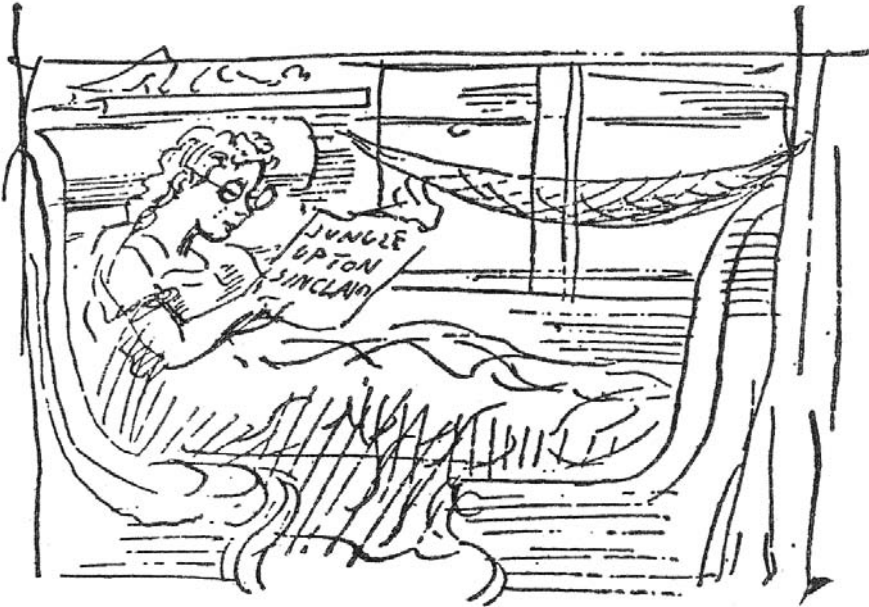


Figure 4.8 Mary French reading *The Jungle* in her Pullman berth (Dos Passos, *The Big Money*, 1937)

most welcome synchronization. Being thus located in each volume, very often our eyes perceive the sketch peripherally while the text being read suggests the connection between the two; or the sketch, at any rate, visually illustrates, and may even add to, the words right before or right after reading them.

There are of course other sketchy pen-and-ink illustrations that do not reach the same level of eloquent realism, one example being, among others, the Polish-born Feliks Topolski's (1907–1989) otherwise most welcome one-hundred plus drawings for the 1941 Penguin edition of Bernard Shaw's *Pygmalion*.⁴ Although both Marsh's and Topolski's drawings are quite sketchy, the latter tend to be mere suggestions of the story's characters and scenes, while Marsh's show much more vividly bodily behaviors, facial expressions, the essential characteristics of clothes and many elements of the environment.

4. Topolski, who was also a stage designer and was said to have "a mania for drawing," was a personal friend of Shaw's and painted expressionist portrait of many famous people (A. Huxley, Greene, Eliot, Waugh, Russell, Wells, etc.), being considered an artist reporter with the interests of a real anthropologist and historian.

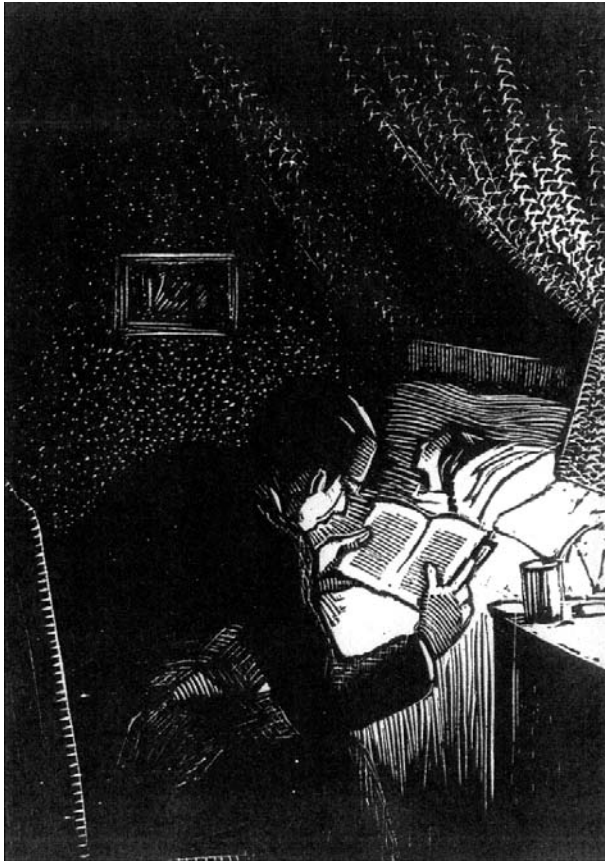


Figure 4.9 Hervé and his sick wife, Irène (Mauriac, *Ce qui était perdu*, 1934)

A final good example of pictorial eloquence, enhanced in this case by the dramatic realism of its wood engravings, is my original paperback edition of François Mauriac's 1934 *Ce qui était perdu*, illustrated by Louise le Vasseur. Figure 4.9 shows the *bois* on page 96 (enhanced by some light-orange touches typical of the period), depicting – just opposite the text that describes the situation: Irène, Hervé's tubercular wife, in bed, a small electric shaded lamp on the bedside table and the rest of the room in semidarkness, while her husband, who does not love her, reads to her from a book, until, at six in the morning, he leaves with relief:

Hervé s'aperçut que sa femme s'était endormie et ferma le livre. Il l'entendait à peine respirer. La lampe éclairait sur la couverture un bras squelettique [...] Il regarda sa montre: cinq heures seulement. Il aurait cru qu'il était beaucoup plus tarde... Irène avait ordonné de fermer les rideaux lorsque'il faisait jour encore.../ «A cette heure-ci je devrais être...» [...] Si Hervé serait libre de sortir, il saurait bien où aller [...] Il serait rentré a huit heures [...]

(Mauriac, *CQEP*, XIV)

4.3 On the desirable or undesirable characteristics of book pictorial illustrations

4.3.1 After considering different examples of illustrations, we can now come to some logical conclusions as to some of their desirable or undesirable characteristics, that is, how exactly they can affect our reading act positively or negatively. A review of the different examples just discussed allows us to distinguish the following types of illustrations, some in mutual combination:

- A. As to the degree of faithfulness to the illustrated text:
 - illustration based on a literal interpretation of the text, in both visual behaviors and environment;
 - illustration based on free text adaptation;
 - illustration based on literal textual caption;
 - illustration based on free text-based caption;
- B. As to the spatial relationship between the text and its illustration:
 - illustration based on a text located next to it, this being the optimal placement for the reader's intellectual continuity;
 - illustrated based on a text located far from it, in other words, a sort of misplaced illustration which undoubtedly hinders the flow of our reading and the intellectual continuity of the reading act;
- C. As to the size of the illustration:
 - full-page illustration;
 - text-encroached illustration;
 - additional vignette-type illustration;

4.3.2 A special responsibility toward the readers is that of illustrating children's literature, such as the Spanish hardcover translation (with a colorful dust cover) of the tales of Christian Andersen (1805–1875), *Cuentos de Andersen*, which I recently bought. The stories are charmingly illustrated by the famous English children's books artist Arthur Rackham (1867–1939), and the Spanish artist Apeles Mestres also illustrated them with his even greater and masterful detailed realism. Rackham uses silhouettes, vignette-like drawings, pen-line scenes and full-page plates in his celebrated delicate pen-and-watercolor images, the latter two showing detailed objectual environments and realistic facial and body expressions. Out of its many illustrations, a few pen drawings have their textual source right above or below them, others precede it by one page, or follow it by one or two pages, while the very attractive full-page color plates precede it by as many as nine pages or follow it by two or three. In one instance, a color plate precedes the text by two pages, while a pen drawing illustrates words read even before that

color plate, rather confusing for any reader, whose mind is following the story chronologically.

4.3.3 It would be quite interesting to carry out a cross-cultural and historical study of the illustrations of both children's and adults' literature of different periods, authors and artistic tendencies, for instance, from mid-nineteenth-century engravings and pen drawings to modern full-color plates. They would reveal their decisive influence on the readers if they were analyzed as a nonverbal vehicle in the context of the semiotic-communicative processes between writer and reader and how important a document they are within 'literary anthropology,' which I defined as: the systematic study of the documentary and historical values of the cultural signs contained in the different manifestations of each national literature, particularly narrative literature (see Poyatos 1988, 2002c: Chapter 7).

Among other fascinating perspectives, we could compare the various aspects of literary recreation of the same work with and without illustrations, or illustrated very realistically or in a rather vague fashion merely suggestive of missing elements or parts of them.

This latter aspect, acute representational realism or mere suggestion of the characters' environments, is particularly vital in children's literature. In their ontogenetic cognitive growth, children are continually storing new sensory experiences and new concepts. In each book they find verbal descriptions of things they are not yet familiar with, experiences they have not come across with, even visual behaviors they have never been exposed to. Thus, while a very realistic depiction of the people, things and environments they read (or are read to them) about in their books will result in a good interpretation of the text, one of those modern highly stylized illustrations that seem to merely suggest what very often they do not know fully, will no doubt leave them wondering about many things.

4.4 The desirable personal association of translator and illustrator and their degree of fluency in the source culture

4.4.1 One could still discuss the obvious advantages of the mutual collaboration between writer and illustrator. We know, for instance, that the Spanish Balzac-like Benito Pérez Galdós went to Barcelona specifically seeking the great Apeles Mestres, mentioned earlier, who illustrated all forty-six volumes of his great realistic series of *Episodios Nacionales*.

In the realm of pictorial illustrations, when a well-established set of illustrations for a particular literary work is not being used, but a new artist must be

chosen, the responsibility of the translator should perhaps be more precisely defined by all involved in the production of the book. In the first place, a translator should be able to become acquainted and interact directly with the person who is illustrating the work he or she has translated. Such was the case of the twenty-three-years association of Charles Dickens and Hablot K(night) Browne. However, it came a time when Browne (who also illustrated for famous earlier authors like Fielding and Smollett [thus historically removed from him] and for two contemporaries, Sir Edward G.D. Bulwer-Lytton and Sir Walter Scott) wrote: “Confound all authors and publishers, I say [...] I wish I had never had anything to do with the lot” (Allingham 2006).

Another instance worth mentioning was the intimate association in 1900 between Frank Baum and the artist W.W. Denslow (both born in 1856) when they teamed up for the production of *The Wonderful World of Oz*, and later with the other great American illustrator John R. Neill, whose pen-and-inks still delight the readers of Baum’s other Oz books. Sadly, since Baum and Denslow each thought that his contribution was the main reason for the huge success of the book, their pride made them finally clash over the 1902 musical extravaganza based on their famous book. They are a total of forty volumes, which constitute the canonical set of the immortal American fairy-tale books of Oz, including others by Ruth Plumply Thompson, Rachel Cosgrave, Eloise Jarvis McGraw with Laureen McGraw Wagner, and three written by John Neill himself.

However, very often the knowledge that translator and illustrator have of the source culture differs markedly, and therefore the desired symbiotic relationship that would result in their mutual advantage is lacking. Let us at least define quite succinctly the following personal circumstances of translator and illustrator as far as their personal experience of the source culture is concerned:

- the translator has had a long first-hand experience of the culture depicted in the source text, but the illustrator must rely only on written and visual sources;
- the translator knows that culture only through the source text and certain graphic or audiovisual materials, while the artist has had a long experience of it;
- while the translator is foreign to the source culture, the artist is a native of it;
- the translator can be said to be bilingual and bicultural between source and target cultures, while the illustrator is also a native of the source culture;
- neither the translator nor the illustrator had any first-hand experience of the source culture.

It is quite evident that the ideal situation, for the outcome of both the translation and its illustrations, is that in which the translator and the artist are both as familiar with the source text's culture as possible. But it is also evident that a close personal understanding between the two of them can be very important as well. They should be able to discuss between them which scenes seems best for illustration, for while some cultural characteristics may be quite explicitly described and the artist will hopefully abide by them, others are merely suggested, but only to someone familiar with that culture, not just anyone. This is what happens, for instance, with the different items in an interior environment or the clothes worn by the characters, as we have seen in the illustrations shown from *Le Nabab*, *David Copperfield* and *And Quiet Flows the Don*, shown earlier.

4.4.2 But, above all, and after having discussed, and seen, a few illustrations of different periods, one should ask the question, What do we readers gain or lose by having pictorial illustrations accompany a text we are reading? If we return to the statement, quoted on pages 98–99, by the editors of *Crime and Punishment* edition regarding their various reading aids, they claim that “drawings [i.e. graphic illustrations] may interfere with the exercise of your imagination,” since “no artist can duplicate the pictures your mind creates as it reacts to the words in a book”. Thus they opted for offering their readership only some otherwise very useful ‘indirect illustrations’ (more like pseudoillustrations), that is, not adhering to any specific words in the text, by means of photographs of places, persons and objects of that period. Through that kind of “background material”, the readers, they claim, can get “a general idea of the period dealt with”, from which point, they add, they can construct their “own version of characters and scenes.”

We should start by affirming beyond any doubt that the way readers create their own version of characters and environments depends entirely on their intellectual capacity to do so, which varies from one to the other and results in the inevitable plurality discussed in Chapter 3.

It should follow that the readers' individual versions of their own images and characters is an essential part of the intellectual exercise on which reading is based, and that that exercise is a right they have as readers. Consequently, some of them may not stray too much from the writer's conception of the characters, nor from the different environments provided in the text, but others are wont to concoct in their minds the most far-fetched versions, something, of course, that remains only with themselves. When this happens – and they will probably never know – they certainly do not benefit from it; on the contrary, by distorting the writer's intentions, they simply do away precisely with the nonverbal elements,

namely, the appearance and attitudes of the characters and the environments in which they live.

Granted that certain ‘background materials’ may help, but they would never replace the faithfulness and accuracy of representation provided particularly by the more realistic illustrations, even when they are of the sketchy type (like the one from *The Big Money*, seen above), for the non-realistic ones are not much help, since it is very little that they can document from a personal and cultural point of view.

4.5 Film adaptations as visual or audiovisual translations and live illustrations: Native vs. foreign reader/spectator

4.5.1 When a novel, for instance, is well adapted for the screen, it can become not only a faithful and well documented illustration of the original text as created by its author, but in reality a translation of visually coded printed signs – which a reading would subject to the different interpreting capacity of each individual reader – into a multisensory experience, namely:

- except for olfactory, tactile and kinesthetic sensations, that film let us hear the words of the characters’ dialogues with all their paralinguistic qualities and their associated kinesic behaviors, if they truly respond to the writer’s identification of those personal features (for filmmakers must strive to analyze the characters’ words and attitudes when authors, such as Hemingway, provide practically no explicit clues as to their nonverbal features);
- further, in descriptions of the environment, written words denoting sounds (the creaking of stairs, the pattering of rain, the slamming of doors, the neighing of horses, etc.) are also translated into the actual sounds they try to represent within their textual limitations;
- the visual images of people, their dress, and their environment, described also by words become their very referents.
- furthermore, visual and audible images of different kinds with no verbal references to them, but only implicitly evoked or suggested, are also brought to life by silent films (e.g. a train, people and traffic in the street, the morning or evening lights) and sound films (e.g. traffic and other city sounds, the thunderstorm), which benefits those readers with a lesser imaginative capacity to associate the various textual elements and what was behind in the writer’s mind, or lacking the needed fluency in the culture or environment depicted in the book.

When it is a play that is turned into a film, there is often much to add, particularly in the presentation of its environment, merely suggested by stage scenography. An extreme case is, of course, a play like Wilder's *Our Town*, since it has only an empty stage.

Naturally, adaptations from texts to silent films were limited to visual signs, yet a film like Sol Lesser's 1922 *Oliver Twist* provides a very rich illustration of that historical period of English life and various environments down to details impossible to imagine by the average reader. In other words, a film like that gives us what even the great "Phiz" could never give us for all the realism of his engaging illustrations of Dickens' narratives. The film version, however, despite the inevitable limitations and constrictions faced when trying to adapt any of Dickens' lengthy novels, goes much further, and a second reading of the original text would be undoubtedly a richer experience after having seen the movie.

4.5.2 Naturally, just as we love and respect a novel or a play we read, whether in its original language or in another language, and expect of its translator the utmost honesty and rigor in his or her task, we should also expect from those who endeavor to render it in film form – much more so from the point of view of its foreign readers-viewers – an even stricter attitude toward the original writer's creation. In fact, any serious reader of literature who has experienced the sort of intellectual interaction found in a literary text, should do well to check that text when viewing a film version offered "as adapted from the novel/play by..." or "based on the novel/play by..."

If we consider the fact that, as a film production, that story is going to reach infinitely more spectators than its printed original would ever reach crossculturally, we realize how, at least a serious reader should be weary of any loose movie version of a novel or play. For even if it may have achieved the category of work of art in its own right, that does not mean that we are being offered a reliable 'visual-audible reading' or version of the original; in other words, a faithful 'cinematographic illustration' or 'multi-code translation' by which its producer, director and cast have, to the best of their ability, interpreted and recreated what the novelist or playwright intended his or her written text to be. Again we are reminded of the words we read earlier on film adaptations:

We believe that drawings or motion picture stills [...] may interfere with the exercise of your imagination [for] No artist can duplicate the pictures your mind creates as it reacts to the words in a book [...]

One could argue, of course, that, exceeding that exercise of the imagination, we as readers, depending on our individual background and practical or intellectual

knowledge, run the certain risk of creating images possibly far removed from the authentic original images within and behind the author's text. In fact, particularly in literary texts dealing with other periods, both pictorial illustrations and the best film adaptations can undoubtedly diminish an at least excessive perceptual deviation and, from the point of view of a work's whole readership over the years, an equally unnecessary multiplication of characters and environment *ad infinitum*, even though that is one of the reader's hidden dimensions when not exteriorized.

4.5.3 Although the subject of film adaptations will be taken up again in Chapter 5, we shall refer here to one of those faithful film versions, within the accepted technical constraints: John Huston's 1987 screen rendering of Joyce's *The Dead*. This film is, for the sensitive reader and movie spectator, an exquisite example of how, after reading the story, a movie like this one can positively add to our reading act, not only by making the text an audiovisual reality, but by filling the gaps left by the omniscient author and the characters themselves. It is the home of the Misses Morkan's, Aunt Kate and Aunt Julia, which we seem to intimately share with those personae invited to a 1904 annual dinner and dance at their rented upper part of a "dark, gaunt house," where they live with their niece, Mary Jane. Quite an intimate experience for me, to play this film with my 1958 octavo clothbound Viking Press *The Portable James Joyce* in my hands, able to follow word for word, thanks to Tony Huston's script, many of the dialogues of his father's ideally cast personalities during that somewhat oppressive and yet fascinating evening, enveloped in a wonderfully faithful revival of their environment, ever since we see Kate and Julia waiting "at the head of the stairs, peering down over the banisters." Then we are let in by the maid Lily with the first guests, before walking up "the dark stairs," and then arrives Kate and Julia's nephew Gabriel Conroy (Donal McGann), "a stout, tallish young man," who "stood on the mat, scraping the snow from his goloshes" (those "guttapercha things," the use of which he and his wife Gretta [Anjelica Huston] explain to the curious aunts). Upstairs, where we are made feel as invisibly invitees mingling with the crowd, Mary Jane plays the piano "with runs of scales after every bar," ending "with a trill of octaves in the treble and a final deep octave in the bass." Then we almost feel we must dodge those men and women partnered for a typical 19th-century quadrille called "lancers," which I would most probably imagine rather unsuccessfully if I had to just read about it in my book. When Aunt Julia sings her old song, *Arranged for the Bridal*, the film brings to life all that Joyce says to us about her performance; more, in fact, for the film – much like a pictorial illustration does for the environment – lets us hear every word of that song, which most of us would have never known, since the text does not reveal it. But we, as

spectators, see and hear Aunt Julia and her audience, up to poor Freddy Malins' own praising words in his perennially intoxicated voice. Later, at table, after having seen and heard Gabriel pass around the plates with the goose he was carving, we can follow his speech, which as in the text, ends graciously toasting, with all present, "the Three Graces," that is, the hostesses, Aunt Kate, Aunt Julia and Mary Jane. And, finally, after other scenes, always superbly adapted by the Hustons, the film makes us share Gabriel and Gretta's horse-cab on their ride to the hotel, in a snow-carpeted Dublin, across O'Connell Bridge, up to the poignant last scenes in the gloom of their room. Unfortunately for Gabriel, it won't be at the hotel as he imagined all evening, for Gretta is shedding tears over a dead boy she used to love, and finally falls fast asleep, while Gabriel looks at her and "His curious eyes rested long upon her face and on her hair." "Perhaps she had not told him all the story." And "Generous tears filled Gabriel's eyes." "A few light taps upon the pane made him turn to the window. It had begun to snow again." John Huston and his cast, through the magic of their film, left for us, today's readers of Joyce's gem, more than a live illustration of a literary text whose world still hesitated between that "guttering candle" the hotel porter carries up the stairs and the "tap of the electric-light". *The Dead's* DVD is no doubt a perfect companion worth shelving side by side with my James Joyce book, hiding, I muse, the multiple-language dubbing for his much less fortunate foreign readers and spectators.

4.5.4 One concludes, therefore, that, as Figure 2.1 suggests, the only film adaptations worth taking into consideration are the least compromising ones, in other words, those that, through faithfulness to the original literary work, can only benefit its readers, leaving out of our concern those who never were, nor will be, but spectators of the film version. This benefit should include:

- preserving the chronology of the narrative, without altering the writer's planned interrelationships between and among its various parts;
- reproducing as much as possible the characters' dialogues; adhering to the creative writer's descriptions of the characters' appearance and personality;
- adhering also to the writer's descriptions of the built and natural environments, a realm where the camera cannot only bring to life what as readers we can merely imagine, but accurately provide the information the writer did not give about things we know are there, such as certain aspects of the home interiors perhaps only sketchily acknowledged or not described at all, the characters' dress and the resulting gait and postures, the manners of the period, or the street scenes only suggested.

Naturally, the lengthier the novel, the fewer original scenes we can expect to be included in its film adaptation, and the greater the script writer responsibility becomes. One thing is to make an eighty-minute film out of the text of Joyce's *The Dead*, a mere fifty-two pages in an octavo edition, and a very different thing to have to "translate" into a hundred-and-ten-minute adaptation the seven-hundred-and-forty pages of a quarto edition of *Anna Karenina*. In the latter 1948 film, its director, Julien Duvivier, the playwright Jean Anouilh and Guy Morgan strove to at least give us in their screenplay an acceptable abridgement in which the main moral problems and emotions, enough key verbal and nonverbal exchanges and the more characteristic settings, including the dramatic train scenes.

Naturally, it is much less complicated to adapt a play to the cinema, such as the hundred-and-twelve-minute 1950 production of the five acts of Edmond Rostand's 1897 *Cyrano de Bergerac*, directed by Michael Gordon, each with its own setting and more; or the excellent 1936 seventy-nine-minute adaptation of Robert Sherwood's *The Petrified Forest*, directed by Archie L. Mayor.

4.6 Conclusion

An intimate connection is established between reading a literary textual translation and our total experience of a play or film as a visual and multisensory translation channel between an original text and the spectators as final recipients. Both the theater and the cinema constitute vehicles for the translation of a text into visual and audible images, often including a linguistic translation from an original source-language text into a target one, and then into its staged production or filmed performance and subsequent projection, which adds much information to what the writer gave us. A joint study of what develops in reading a book, attending the staging of a play and viewing a screened film enriches our understanding of all three genres and their translating qualities. As for literary pictorial illustrations (among which children's books illustrations entail a very special responsibility), their representational requirements, the desired personal association between translator and illustrator and the former's required fluency in the source culture, are seen from the point of view of the characters, the story and the culture they both belong to. Finally, film adaptations are regarded as visual or audiovisual translations and live illustrations, differently perceived by the native and foreign readers or spectators.

4.7 Topics for discussion or research

1. A comparative study of the target-language book, the theater stage and the cinema screen as translation vehicles.
2. A theatrical or cinema adaptation of a novel as a live illustration.
3. The world of Dickens through its illustrations by “Phiz.”
4. A study of the work of illustrators contemporary of the writers.
5. The evolution in illustrative styles and techniques for the same works.
6. Illustrations and their source texts: accuracy and beyond.
7. The readers’ socioeducational background and their perception of illustrations.
8. The historical and cultural aspects of literary illustrations.
9. Physical and psychological realism in illustrations.
10. The reader’s direct and synesthetic sensory involvement through literary illustrations.
11. An analytical inventory of desirable and undesirable characteristics of book pictorial illustrations.
12. Children’s cognitive development and choice of illustrations.
13. Writers and illustrators who knew each other versus those historically and culturally mutually removed.
14. Home interiors and artifactual environment in literary illustrations.
15. The readers’ own personal images of characters and environment: with and without illustrations.
16. Films adaptations of novels as interpretations and illustrations of the original texts.
17. Sensory perception in a novel and its cinema adaptation.
18. Different cinema adaptations of the same novel or play.
19. Silent and sound cinema adaptations of literary works.
20. A Comparative analysis of a novel’s film adaptation and its model: the reader’s and the spectator’s perception.

CHAPTER 5

The viewing-listening act in the theater and the cinema

Translation and recreation from text to performance

Inside it was dark, and a prolonged puff of hot air, thick with the mingled odours of flowers, perfume, upholstery, and gas, enveloped her upon the instant. It was the unmistakable, entrancing aroma of the theater. (Norris, *P*, I)

5.1 The more advanced stages of the theatrical and cinematic characters and their environment: Rehearsals and the behavioral and environmental margins

5.1.1 We should at this point consider how the semiotic-communicative itinerary considered earlier for narrative literature develops in the case of the dramaturgic creation and the theater spectators and between a movie screenplay and the cinema audience. It is indeed an essential aspect in the task of both the actor and the theater or film critic, as well as in the dramatist's, as they all must strive to understand the process of creation and recreation of the characters and their environment. Those complex processes begin at the hands of the dramatist or script writer and end in many instances in the spectators' eyes and minds, after passing through the hands of both the stage and film directors and their casts, all subject to the physical circumstances of the medium in which their performance takes place as well as to their own personal circumstances, possibly unknown to others. Obviously, this becomes a much more complex affair in the theater and in the cinema, since the characters are subject to all those mediating agents and not only to the reader's perception, as they are in a novel. This is what Figure 5.1 outlines as 'The characters and their environment between playwright/screenwriter/reader and actor and spectator.'

Phase 1. Just as in a novel the omniscient writer can provide us with as many details as he wishes on the physical and psychological configuration of his characters verbal and nonverbal repertoires and their environment, the dramatist or screenwriter (sometimes working from a novel or play) finds that, save for a few, or many, stage directions that do not reach the spectator directly, those characters

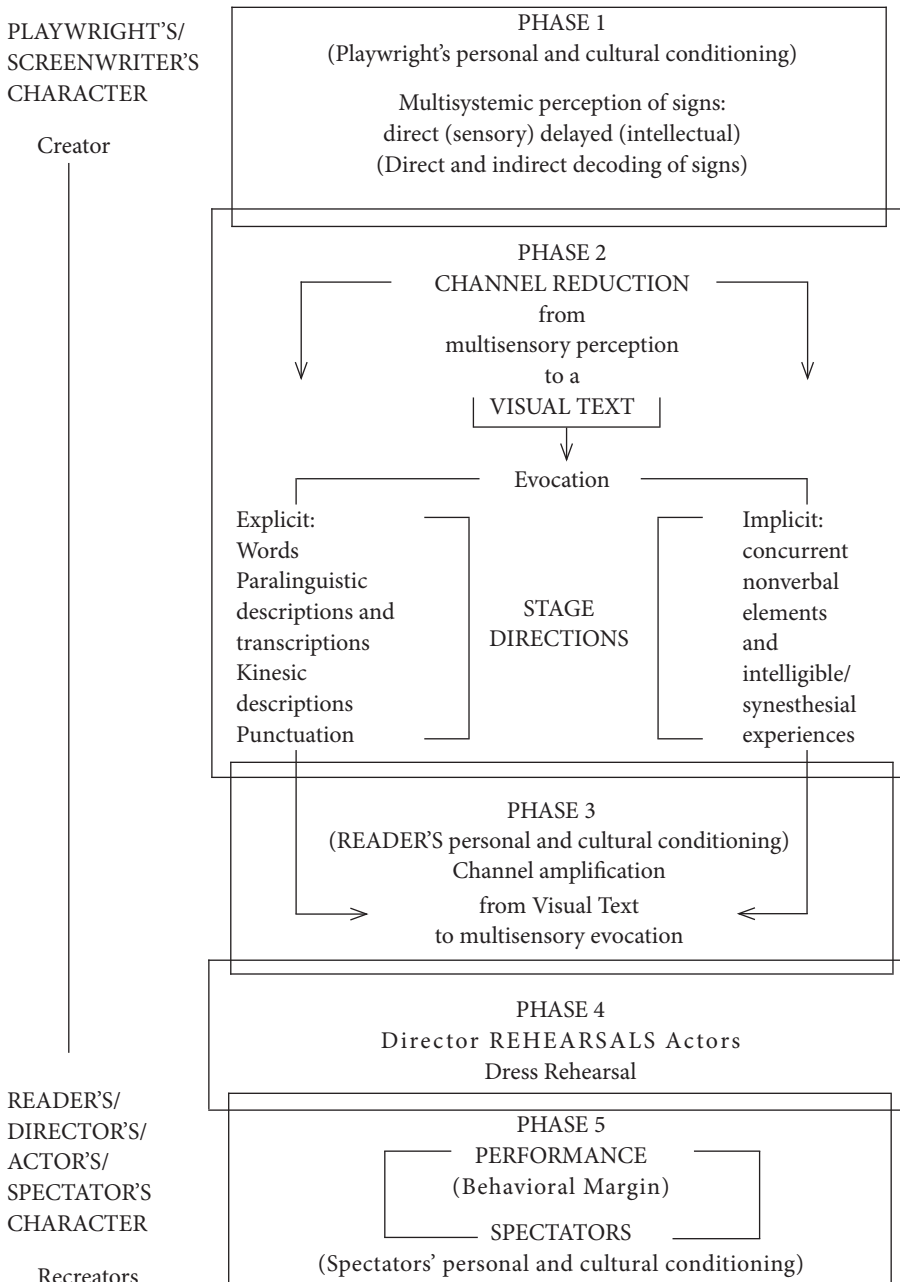


Figure 5.1 The characters and their environment between playwright/screenwriter/ reader and actor and spectator.

must be able, as in real life, to define themselves and keep showing themselves as individual personalities through their verbal and nonverbal behaviors. But the nonverbal ones do not by any means depend only on stage or movie-script directions, but on the verbal expression which, once on the stage or in front of the cameras, is accompanied by certain paralinguistic, kinesic, etc., activities. Of these the playwright or screenwriter must be most conscious while 'writing the character,' that is, in this first stage of reduction of all the original codes to only the visual one of the text with its punctuation symbols.

Phase 2. Here, as in the novel, there takes place a sign metamorphosis, that silencing of the playwright's or screenwriter's whole live world into the visual medium of the written page, hoping for not just its silent recreation through someone's reading, but for its live and shared reconstruction by a cast and their theater or movie audience.

Phase 3. For a novel this is the last stage in its characters' and environment's itinerary: the readers' reception of the text according to their own individual sensitiveness, culture and circumstances. A play can be read as well (and for many of us may not go beyond that point), yet theater characters require much more, as do cinema characters, for they were conceived for that: their stage or screen impersonation, which is but their *raison d'être*.

Phase 4. It is, then, beyond the reading of the play or novel where we find, in two more stages, that *raison d'être* of the theater and the cinema and the esthetic, intellectual, social and sensory fascination of the theatrical or cinematic experience, which, as in real life, is both verbal and nonverbal, involving not only people but an environment. This penultimate phase is arrived at when that succession of exchanged messages through verbal and nonverbal activities which constitutes the story, acquires, beyond the purely intellectual exercise of the reading act, a new and multisensory reality in the hands of both director and theater or cinema actors during their stage and studio or on-location *rehearsals*. This is the basic craft of both staged plays and films to render the characters real without them being real-life people, and to carry much farther that countermetamorphosis of sensible signs that were reduced to only a visual medium, the text (later given life in the reader's mind), infusing life into them and generating an additional and ultimate coding and decoding process. This is done by gathering all the individual readings of the play or screenplay, with their different interpretations by directors and their players, in an attempt to recreate 'the person' whom a novelist, playwright or screenwriter carved verbally and nonverbally into a unique personality.

Phase 5. At the magic moment when the curtain rises (or drapes draw apart), or the first human images appear on the screen, begin the ten interactions, discussed later, between spectator-characters, actors-spectators, spectators-scenery, etc. This is the last stage in the characters' and their environment's itinerary, in

which the basic triple structure language-paralanguage-kinesics, meticulously re-defined throughout the rehearsals, is what actually gives life to the play on stage, as well as to a screenplay in front of the cameras, that is, on a theaters' screen. Those characters latent in a printed text are brought to life by real persons – and not any less vividly during actual filming –, whom, more in a play than in a film, are observed as if through the keyhole by a not always mute witness called audience. An audience, however, is in itself a conglomerate of theatergoers or moviegoers, each trying to decode the fictional world of the play or film and judge the playwright or screenwriter as well as the actors as its recreators, yet possessing different capabilities for such a task.

Theater or cinema spectators are, therefore, the ultimate decoders of the playwright's or screenwriters' characters and only infrequently have they been readers of the original text and its stage directions on nonverbal behaviors, its references to scenery and the sometimes truly novel-like narrative comments on the characters' lives and interrelationships, while movie scripts are unknown to cinema spectators.

Pirandello, Miller or Wilder can put us in a stage which is empty or with an improbable architecture, and the audience will recognize it as such. All three, however, strive to produce real, flesh-and-blood people, specifying not only what they say (language) but how they say it (paralanguage), how they move it (kinesics), their spatial shifts among themselves and about their make-belief setting (proxemics), and even the duration of any of their actions and pauses (chronemics), for without all that there is nothing to tell or live. By keeping in mind these details those dramatists, like screenwriters, are not 'abandoning' their characters to their players' free imagination, but, on the contrary, consciously or not, minimize the plurality to which their creations will be subject during the performance. For instance, Arthur Miller knew in his *Death of a Salesman* that Willy Loman's complex feelings and profound and yet common personality had to be exteriorized with the same realism he appeared in his creator's mind. Wilder, despite the starkness of his stage in *Our Town*, specifies with cinematic precision the verbal and nonverbal behaviors of the inhabitants of Grover's Corner. Tennessee Williams, in *The Glass Menagerie*, requires in his stage directions that Laura speak and move as his own Laura does – even though he did not provide an initial physical portrait of her – and not like any actress or stage director might fancy; that is why he makes her live by directing her to speak "breathlessly at him [her visitor]," walking at times "in a fugitive manner," and she "sits herself stiffly," "draws a long breath," "laughs wearily," "twists her hands nervously," "with panicky expression," "rushes awkwardly," "catches her breath," speaks with "voice thin and breathless," "laughs shyly," etc.

5.1.2 However, we must concede that between the playwright's character and the reader-actor's and director's there exists a *behavioral margin* which makes it possible for the latter two to see a Willy Loman, a Laura, or Ibsen's Edda Gabbler slightly different, particularly as to their paralanguage and kinesics, just as real-life people may naturally vary due to specific circumstances. It is precisely this narrow personality margin, skilfully defined in the stage director's notes and in the movie script, that reveals the fictional nature of those characters, without going beyond the features suggested by the possible initial presentation and subsequent stage directions, as discussed in Chapter 8.9.

Besides, in order for the limits of this margin not to be trespassed, both director and actors need to possess an acute sensitiveness toward the playwright's or screenwriter's own life and personality – for we may even find him portrayed in one or more of his characters – and toward the cultural and historical settings of the play. To achieve this, theater professionals in a culture other than the play's need to free themselves from a frequent provincialism and try to acquire the cultural fluency that would enable them to lend their whole production of a foreign play the sort of cultural atmosphere which does not at all depend on décor realism. That realism depends actually on the nonverbal repertoires that, within the limits imposed by translation (unless both cultures have a common language), must lend speech the style or 'touch' of the original one. It is only through this cultural fluency that theater people should try to embody and preserve as faithfully as possible the subtle cultural attitudes shown, for instance, by Chekhov's people in *Uncle Vanya* (1887); or put differently and ideally, as close as possible to the contemporary recreation in 1898 by the Moscow Art Theater's famous director Stanislavsky, when the sign universe of both writer and company were closer to each other than they would ever be afterward. But our semiotic process of recreation today is hopelessly removed from that play's first reality, and the need for deep insight and knowledge of the man Chekhov and his Russia becomes much more crucial for us now because we may be treading the dangerous domain of the translated play, always an intercultural translation that affects all its decoding stages.

Film performers, of course, are always perceived the way they were when the movie was done, without the potential minor or not so minor variations in each theatrical performance; which, to begin with, can be inevitably affected by the actor's or actress' personal circumstances. In the case of the cinema, it is only the spectators that can change as such in age, culture, sensitiveness, etc., and thus affect the esthetic perception of a film as well as its interpretation, just as they can affect the reading of a book. As for the characters' itinerary we have just identified, the screening of the film is the last stage possible.

5.1.3 There is no question that the human *vitality* of the character is greater on the stage; even more on the screen, although bidimensionally and without a truly physical presence, given the realism of whatever surrounds the performer; and because it does not suffer from the many interferences imposed in the theater by the fact that, as spectators, we share with the people on the stage a physical space we will always find difficult to accept as common to both of us. To have live, in front of us, a Hamlet played by Lawrence Olivier, a King Lear seen through Paul Scofield or one of O'Neill's women brought to life by Colleen Dewhurst, does not at all imply a greater realism, since that presence of the actor or actress cannot enhance the character's vitality; if at all, it diminishes it. For one thing, there is in us spectators a higher critical attitude in the theater because we are much more conscious of the artificiality of its physical means: the unlikely proxemic relationship – together with the temporal dimension, equally false in many plays – so artificially established between audience and character, regardless of where on the stage he or she is situated and how much stage presence they possess; while on the screen we are provided with a contextual realism which seems to us ideal for our recreation of that person and his or her environment, while also varying angles and distances in a way, in fact, beyond what it would be in real life for any of us present there.

With the spectator already influenced by this, there is also the conflictive and inescapable reality of the actor or actress in front of us, much harder to hide and more vulnerable to being So-and-so and So-and-so, who are 'playing –', 'acting as –', but giving away their own true identity. It is an identity that moves from the dressing room to the stage, 'enters' and 'exits' and at any rate makes an effort to be someone he or she is not. In addition, we see them constantly framed by a scenery that can only evoke or suggest an environment we also know to be unreal, a world that looks and even sounds phoney, artificially blended with that of the house, which is precisely the one we would like to abandon and forget about, which we do, in direct proportion to our individual sensitiveness, for the duration of the performance. Hence the feeling of annoyance sometimes at the interruption of the intermissions. Do we really need such intermissions, to come out of that world where we felt perfectly at home, but from which suddenly a curtain that falls and the houselights that come on sever our intimate participation in it?

In other words, that vitality of the narrative character, which, depending on the sensibility and general background of each reader, reached in our recreative imagination very high levels of realism, is now very far – from our orchestra, box or gallery seat – from developing in the same fashion.

5.1.4 On the other hand, the screen Hamlet can appear as much more truthful through his actor Olivier because he is given to us at Elsinore castle – not just a series of backdrops and drops –, whose real environment we would never question, as it evokes in us a total sensory participation. Besides, that Hamlet comes and goes and moves wherever he actually wants without us hearing his footsteps across the wooden floor of the stage, or seeing him appear and disappear between the wings, while we know that when he is not acting he can be just chatting with another player, the stage-manager or a stage-hand, or smoking, or sipping coffee, the continuity of his dramaturgic existence intolerably disrupted.

André Bazin (1974: 381), a profound student of the cinema as an art, quotes the following words of Rosenkratz:

The characters on the screen are quite naturally objects of identification, while those on the stage are, rather, objects of mental opposition because their real presence gives them an objective reality and to transpose them into beings in an imaginary world the will of their spectator has to intervene actively, that is to say, to will to transform their physical reality into an abstraction.

It is true that, as Bazin says, a cinema spectator tends to identify with the screen hero, while in the theater that character can even become his opponent, for instance, while making love to a woman. We must consider too that the moviegoer isolates himself much better from the rest of the audience in the darkness of the movie house than in a theater – and Bazin points out that the film audience is made up of solitary individuals –, the way the reader of a novel does in his personal and intimate act of reading wherever he or she happens to be. Here, therefore, we find the actor's vitality suppressing the character's vitality and, consequently, interfering with it and diminishing it precisely at the time we spectators need to recreate it.

5.1.5 As regards that inevitable *plurality*, discussed earlier with respect to the narrative character, we could never say that in the theater and the cinema the character is never subject to it. Although it is true that for each theater or movie spectator there is only one Hamlet shared by the collectivity of the audience, it is not less true that, depending on the sensitiveness of each person, there are also in that audience multiple images of that character that differ not perhaps in his physical features, but as regards his personality and feelings; that is, not in what we are shown and is verbalized, but much more in what each of the spectators are able to intuit in order to complete Hamlet the person as one interprets him and wishes him to be.

But in the theater and the cinema there is something even more complex than in the novel which provokes that plurality, even if the behavioral margin alluded to earlier has been adhered to: the possible multiplicity of versions according to different performers. One thing is for each reader to recreate a character according to his own sensitiveness – thus differing from other reader's interpretations – and another is when another person, the actor, imposes on the spectators his particular personal recreation. This, of course, is not saying that this is better or worse; in fact, for the reader without enough recreative ability a good theatrical or cinematic rendering of a character can only help, while we could argue that the more sensitive reader of the original text is prevented from carrying out that intellectual process of recreation.

For instance, Arthur Miller's unforgettable travelling salesman Willy Loman will always be himself; but many of us have seen him on the screen successively filtered, first, through the great Fredric March (1951), then through Lee E. Jacob (1966, after he had opened the play in Broadway in 1949), then Dustin Hoffman (1985, after doing it in Broadway two years earlier), besides another stupendous Broadway version in 1957 by another theater and cinema giant, George C. Scott.

Therefore, although each of them lent Willy Loman his own personal paralinguistic and kinesic repertoires, we spectators prefer one of the three as the one who makes us live the character more vibrantly. But, of course, a character whose objectual environment, for instance, belongs to a historical period unfamiliar to both the more sensitive reader-spectator and the least equipped one can be recreated more faithfully for the two of them by means of a responsible and correctly documented cinematic version (much more so, of course, than a dramaturgic one), as happens with the two versions of *The Hunchback of Notre Dame*, from Victor Hugo's 1831 *Notre-Dame de Paris*: the 1923 silent version with Lon Chaney and the 1939 one with Charles Laughton, two great actors who make us enjoy their interpretation of Hugo's character, Chaney with his eloquent visual expressiveness not making us miss Laughton's groans and inarticulate sounds if we see the sound version afterward. On the other hand, there have been in the cinema many second versions which did not surpass the first ones, as was the case of Mr. Chips, played by Peter O'Toole' in a 1969 musical version of *Goodbye, Mr. Chips*, after Robert Donat's masterful rendition in Sam Wood's 1939 adaptation of James Hilton's 1934 novel.

But, of course, a character whose objectual environment, for instance, belongs to a historical period probably unknown to the both the sensitive reader-spectator and the least equipped one, can be more faithfully recreated for them through an accurately documented and reliable film adaptation. And yet, beyond each theatrical version of a character by a different actor, we can still ponder, in the case of the theater, the also unquestionable plurality – subtle as it may be – caused

by the very plurality of a number of daily performances, sometimes even twice a day. If we compare several performances we see at least slight differences imposed by the same circumstances that inevitably surround the person, particularly in paralanguage and kinesics, and sometimes even verbal expression.

5.2 Our sensory perception of the theater stage and the movie screen as translating and interacting vehicles

5.2.1 We now should consider how a theatrical text (understanding dialogues and stage directions together), after undergoing different and inevitable modifications in the hands of artistic and stage directors and their cast, reaches the spectator in the last phase of the semiotic-communicative itinerary just discussed. There remains now to see how the novelist's or playwright's written text fares when it is perceived only in its *mise-en-scène*, for, as was said earlier, the majority in the audience have not been his or her readers. And yet, it has also been established that the essence in the theatrical or cinematic version continues to be the basic triple structure language-paralanguage-kinesics explicitly or implicitly contained in the text.

Arthur Miller, in *Death of a Salesman* (I), despite the realism of each of the different hardly furnished rooms shown in a setting "wholly or, in some places, partially transparent," requires that we spectators accept an unreal scenery arrangement of those various places, with "imaginary wall-lines" observed by the actors and a "one-dimensional" roof-line under and over which we see the apartment buildings. We already saw how Thornton Wilder, to make us share in the daily routine of his American small-town microcosm of *Our Town* (I), begins by giving us an empty stage where we find the Stage Manager with his "prompt script," who throughout the play points here and there, telling us where the different places are (the homes of different characters, the churches, a garden and equally imaginary tree, etc.); and we see the Station Manager "getting ready to flag the 5:45 for Boston" (whose whistle we hear), and in several of the homes the women, just in a mime, prepare breakfast on imaginary stoves, and we hear such American morning sounds as the "sliding sound" of the imaginary newspapers a real paper-boy throws through upstage, and the "sound of MILK BOTTLES in a hand-rack" carried by the milkman, etc. All, except the sounds, just imagined by the audience. And yet, there is that totally realistic popular language, both in vocabulary and in the paralanguage and kinesics specifically described by the playwright, who allows his characters a very limited behavioral margin. By means of those elements, therefore, we, like the readers of a text, complete the sensory images needed for the play's recreation.

5.2.2 But, while it is relatively easy to identify the verbal and nonverbal elements of a written text, even the least explicit, it is not that easy to find those same elements during the performance, for one thing is the written speech with its stage directions and another what truly reaches the spectator. The performance is subject to the spatial (proxemic) relationship between the performer and the audience, an audience that occupies the house from the first row of seats to the last in the upper gallery. This, to a great extent, leaves speech outside the writer's control, to the extent that, if we review a play's stage directions, we immediately recognize the stageable from the non-stageable instructions on the actor's kinesics, paralanguage and other communicative signs (illustrated in the next two chapters). That is why, in inverse proportion to the size of the auditorium, this risk is diminished, while the intimacy or immediacy of the more subtle verbal and nonverbal behaviors increases; the extreme case being the so-called arena stage (also 'theater-in-the-round'), with the audience around its circular stage, mentioned again below.

Depending, then, on that spatial relationship the reader can imagine the possible destiny of the nonverbal elements by considering all that, apart from speech, is possible or impossible in the performance, particularly within the external components of an interaction (Poyatos 2002b: Chapter 6). These components are subject, of course, to the realism or unrealism of the décor and sound and light effects of the *built environment* (furniture and how it is used, interior decoration objects, external traffic sounds, door-slamming, music, etc.) as well as of the *natural environment* (e.g. sunlight or moonlight, the typical storms of Romantic settings, rural or urban outdoor views), that is, reduced to visual and audible perception, in addition to the tactile and kinesthetic ones provided by the furniture. On the other hand, to those signs that are the result of the vivified text, made sensible on the stage, we must add the *interfering signs* that rob the performance of realism, that is, right on the stage, the unnatural sound of footsteps on its wooden surface, of the rather flimsy doors of the make-believe rooms, etc.; and in the auditorium itself, the coughs and throat-clearings, laughs, body movements in the front seats that are easily perceivable from the stage, etc. They are all, therefore, signs which inevitably produce an added and undesirable second interaction between performers and their audience, diminishing in both the full immersion in the 'fictional reality' meant to exist for the duration of the performance.

As for the film spectator, while the visual and audible reality is much richer on the screen than it can ever be in a live stage performance, the average movie theater – and, in general, in inverse proportion to the social status of the place – commands less restriction in the audience than a theater, and the distracting elements

during the screening can be worse precisely because the atmosphere of personal privacy attained in the darkened environment is more intimate. On the other hand, the sound system reaches every spectator in every location just the same, thus the characters' voices and environmental sounds are appropriated by each spectator more intimately too.

5.3 The chronemics of the spectators' interactive dimension in their total theatrical or cinematic experience

5.3.0 As with our interaction with books, any stage performance or cinematic projection is always subject also to certain variable temporal patterns which must be discussed and clearly defined as to their nature and functions. It is the time spent by the spectator before, during and after the actual theater performance or film presentation; possibly, but not necessarily, after having read the literary text adapted for the stage and/or screen, or from a play to film, but also when no previous written text is involved and one just goes to see a play or a movie. As G. B. Tennyson (1967:77) wrote in a succinct but charming introduction to the theater:

Readers of plays generally are also playgoers; the two activities mutually enrich each other. In most cases, however, the reading comes first... In fact, playgoing is sometimes entirely neglected by readers.

In any case, they are fundamental semiotic-communicative aspects of the spectator's total experience, yet surprisingly neglected in research, or at least illogically isolated from studies of the staged play or the film. In fact, they actually condition and complete that experience, for the play or film and its characters are during that time exposed to a series of favorable or unfavorable circumstances which affect our reception and interpretation of them. For our experience is actually initiated not when the curtain rises, nor when the movie theater is darkened and the first light beams from the projector reach the movie screen, since other things have been happening prior to that which together constitute a preparatory phase, in itself a series of not always foreseeable circumstances; nor does it end simply when the curtains fall or the screen goes black and the theater lights are turned on again. That whole sequence of events constitutes the *chronemics* of a play or film, which covers in itself several stages, any of which, or all of them (this can never be overstressed) may influence the spectator.

5.3.1 The preparatory stages

These are the stages of phases which begin to mold the spectator's reception beyond his or her possible knowledge of the original written play or novel, just as the reader is conditioned by various factors during the reading act related to the book itself and his or her personal circumstances. This period of time includes, then, the personal variables prior to the actual show, namely:

- a. *The trip to the theater*, relaxed or full of anxiety and difficulties (e.g. as the culmination of a happy occasion or celebration, or on a rainy evening, perhaps with exasperating attempts to hail a taxi or park one's car):

it was bitterly cold. All day a freezing wind had blown from off the Lake, and since five in the afternoon a fine powder of snow had been falling. (Norris, *P*, I)

- b. *The arrival at the theater*, when there is already an interaction with the outside environment through our warming glance at the promising marquee, the posters announcing the play or film, the photos of the cast. We then make our first contact with other spectators on the box-office line, starting perhaps outside in inclement weather, then protected by the marquee or already going through the threshold (that wait made less annoying by anticipation) and finally inside. Then we are breathing in the hospitable atmosphere of the lobbies, grasping here and there people's flitting comments on the play or film and its cast, sometimes, between shows of a movie, when we see and hear the reactions of those who are coming out, all of which increases the expectant atmosphere of the situation, a conscious or unconscious conditioning element, while we become more aware of all those persons about to make up the public for the play or film, and immediately become engaged by their presence:

the eye was arrested by the luxury of stuffs, the brilliance and delicacy of fabrics, laces as white and soft as froth, crisp, shining silks, suave satins, heavy gleaming velvets [...] dazzling and splendid under the blaze of the electrics. (Norris, *P*, I)

But, while in the lobbies, when we have just come in from the street, we still carry a feeling of that outside world (from which unconsciously or most consciously we are escaping for a few hours into the world of the stage or the screen), perhaps very cold or very warm, perhaps drenched in rain, but always enveloped in a new ambience, as in that opening night:

For all the icy blasts that burst occasionally through the storm doors, the vestibule was uncomfortably warm, and into this steam-heated atmosphere a multitude of

heavy odours exhaled – the scent of crushed flowers, of perfume, of sachet, and even – occasionally – the strong smell of damp sealskin. (Norris, *P, I*)

Although an opera night can still be much like that one in Chicago at the turn of the 19th century, today's atmosphere, sometimes less rigid socially and without such a strict code as far as clothes is concerned, can certainly rob such occasions of that brilliance of elements those people used to interact with.

- c. *The entry into the theater* and first multisensory interaction with its inside environment: *visual*, with its architectural characteristics, lighting, décor, carpets, lamps, the social atmosphere of the lobbies, etc.; *thermal*, with temperature controlled according to the season; *olfactory*, smelling air freshener and, in movie theaters, popcorn; *tactile and kinesthetic*, when going through doors, walking up the stairs and on marble floors, treading on soft carpets, and always getting closer, in a circumstantial, unsought-for personal proxemics, to other co-spectators.
- d. Moments later, still experiencing that multisensory type of interaction, our *first contact with the auditorium*, the house, that is, its physical and human environment: the architecture of its various levels, its décor and lighting, the public in the different sections; its temperature (air-conditioned in the summer and comfortably heated in winter, always pleasant after having being exposed to the other extreme outdoors); the possible scented room freshener, blending with women's perfume (perhaps the one who accompany us) and, in movie theaters, with the culturally ubiquitous savory odor of one's own or someone else's popcorn; and, as we take possession of our seats, its tactile and kinesthetic perception, even the sensual feeling of felt upholstery (which we may consciously or unconsciously associate with that of the perfume and voice of that woman), and our first visual, of inevitably forced intimate proxemics, with our seatmates, generally totally strangers to us (who sometimes take the uncourteous attitude of ignoring us and not even greeting us if they arrive later), and with the rest of the audience around the house:

Inside it was dark, and a prolonged puff of hot air, thick with the mingled odours of flowers, perfume, upholstery, and gas, enveloped her upon the instant. It was the unmistakable, entrancing aroma of the theater. (Norris, *P, I*)

Naturally, in the spectator-environment relationship, discussed later, and specially in some popular movie theaters, the things that engage our olfactory participation can be very far from the pleasant description by Norris.

To this we should add one of the spectator's possible sensorial limitations, mentioned in the first chapter, *anosmia*, or total lack of olfaction.

- e. Finally, the time is progressing toward the first moments of the recreation of the characters and their environment, closer and closer, and our interaction with them (perhaps the last call reached us while still in the lobby), until *the houselights are gradually dimmed* while the footlights are turned on and cast their inviting glow across the apron and on the curtain, which now we regard quite expectantly as something that conceals a scenography about to be disclosed before our eyes. It is the time when, in a theater or movie house, each expectant playgoer or moviegoer, now physically much closer to his or her co-spectators, but desirous to isolate themselves when the majority of them are imagining a certain stage set and certain initial characters behind that curtain, because they have read the play or the novel the film is based on, while others are quite unable to do so. Thus each of us spectators is provided with his or her own bubble or intimacy for initiating their interaction with, and even participation in, the make-belief world of the performance about to appear in front of them.

Then suddenly the house lights sank and the footlights rose. (Norris, *P*, I)

But what about the performers in a play? Some may still be in their dressing rooms, but those who are supposed to enter the stage after the curtain goes up, or are already sitting or standing where the public must find them, experience also a certain degree of anxiety, expectation and are at the same time impatient to start incarnating their characters – depending on whether it is opening night, one of the first performances or the play has been running for months, without being exempt from personal circumstances that may be influencing them positively or negatively.

5.3.2 Central stages

The second, central phase of our experience of the play or film presentation now begins, following those moments of expectancy, preceded by the various preparatory stages, as to the possible décor and the physical aspect of the characters when both will appear before us. These central stages comprise the different elements that constitute the live performance of a play or the projection of a film.

- a. The *curtain rises*, and there appears the physical realization of the first stage directions in the play page of the original text, be it those of Saavedra's romantic *Don Alvaro*, with its popular Seville setting, the humble and depressing neighborhood of *The Glass Menagerie* (which after an initial speech allows us to see a living room and a dining room), or the empty stage in *Our Town*.

Some of the performers are still waiting between the wings, or are about to enter, unless they were already on the stage, and stand silent until they proceed to a point on the stage or enter while already speaking, thus initiating, for the first or umpteenth time, their second existence drawn from a written text gradually molded through the rehearsals.

As for the virtually limitless world of the characters in the cinema, it appears after some moments during which, generally soothed our impatience by anticipating music, we see the title, cast and more credits than we would care for, which we much rather, and gratefully, see placed over the first scenes of the film.

- b. Now starts the *performance real time*, that is, strictly between the curtain's rising and then falling again; in the cinema, from the time the projector throws its light on the screen until it withdraws it. However, far beyond the audience's objective clock time, that performance time can enclose quite magically a totally different subjective time previously set by the dramatist (or narrator and screen-writer). In fact, the spectators' minds will now maintain a continuity through the different acts despite the interruptions of the intermissions; because, just as the watch they carry on them keeps marking the real time, the performance makes them live a different fictitious one, even alternating both of them from act to act or scene to scene. In other words, well beyond real objective time which flows minute by minute while we as spectators remain in our seats, and which we recognize if we but glance at our watch, the stage contains magically that other fictitious subjective time, the time of the play or film, which its performers began to make us feel from the moment they appeared on the stage or screen, readily accepted by us, irrespectively of the different techniques of theater and cinema. So we will accept also those small of big leaps in that time whenever the scenography or a new situation, or both, guide us in those changes. For instance, in Clifford Odets' *The Country Girl*, Act I's second scene takes place a little later, the third ten days, the fourth one week, the fifth another week, Act II's scene one several nights, scene two twelve hours, and scene three five weeks, roughly totalling 8–9 weeks. In O'Neill's *Desire Under the Elms*, Part I's scene one takes place at sunset, scene two at twilight, scene three before dawn, scene four at dawn; Part II's scene one, afternoon two months later, scene two 8:00pm, scene three a few minutes later, scene four dawn; Part III's scene one the following year, scene two a half-hour later, scene three before dawn, scene four about an hour later; all totalling fourteen months.

However, within the limits of real time, each member of the audience is not in a physical or psychological vacuum, but sitting more or less comfortably, perfectly

drawn to the stage temporal and spatial “reality”, which sometimes can be interfered with by other people’s whisperings, or odors, or because it is too warm, or because he is competing with his seatmates for the possession of at least one of the chair’s arms (or does it belong to the other seat?) in his undesirable social-intimate physical elbow-rubbing relationship with maybe two strangers, one on each side etc.; all very concrete positive or negative nonverbal components of the interaction with the characters and their environment, which can certainly influence the reception of the play or film and even change historically and socially depending on the formality or lack of it:

All this excitement, this world of perfume, of flowers, of exquisite costumes.
(Norris P, I)

But, just as theater performers become one with us in order to live that time of the performance, those in a film will not experience it that way until such time as they will see the whole production on the screen, since their experience throughout the duration of the filming was very different, for they would be abruptly snatched repeatedly from the time of the story, and viceversa, requiring of them a great capacity for self-illusion. In fact, even the different takes did not succeed each other according to the time they purported to represent, as there could be in between real-time intervals of hours, days, weeks; scenes that required total immersion in that make-belief time were not only subject to numerous intervals taken by all manner of social interactions within and outside the camera’s territory (meals, rest breaks, altercates, mishaps, makeup sessions, moving to locations, etc.), for sometimes they had to be repeated in part or totally, thus trying to the utmost the physical and emotional endurance of those who had to “live” them so that later, in the comfortable semi-darkness o a public movie house, or right in our living-room, we ourselves could live them too in a flawless succession of scenes and situations which won’t even allow us to wonder how the whole thing came to be with such spatial and temporal realism.

- c. But in our experience of the theater and the cinema, mostly the former, some *intermediate pauses* occur that constitute veritable clashes between real clock time and fictitious time: the intermissions between acts, sometimes also interrupting a film, which never had such formal breaks planned. These intermissions, as Spang (1991: 242–242) suggests, without elaborating on it, “have a function beyond the merely pragmatic one,” since during that “interruption of the fictional time” and “return to the spectator’s real time” (trans. mine) the latter must maintain an imagined continuity in ‘the other life’ which is developing and momentarily halted (and waiting for him) on the stage. In other words, the multisensory recreation of the text is as absurdly interrupted as

if the same thing were done with a concerto or a symphony. This recreation, however, is easier to achieve in the case of the more realistic theater because its images are much better preserved in the mind during the intermission.

5.3.3 Conclusive stages

A *closing phase* follows which is not the very end of the chronemics of a play or film, for their total experience does not end that abruptly, either in physical terms nor in the spectators' minds, and it actually consists of several subphases:

- a. The first one is at the end of what in the theater is called the *curtain scene*, that is, when the last lines are spoken or the last gestures displayed right before the curtains falls or even as it falls.
- b. At that point *the curtain falls* and the lights of the house are turned on; and, in the cinema, the screen goes blank, becoming an empty space once more, and the darkness of the house is replaced by its lights.
- c. But in the theater there is now another still conclusive phase, that of the *curtain call* or calls, when it rises again to allow the audience to applaud the whole company, or rather, the characters, that is, in *Hamlet*, 'Horatio,' 'Polonio,' 'Ophelia,' 'Hamlet,' who take their final bows. It is a phase that lasts in direct proportion to the positive or negative impact the performance has had on the spectators, generally requiring a few curtain calls, but closing the sequence initiated in the first phase of the semiotic-communicative itinerary of the characters and their environment.

Actually, there are almost always some spectators who do not care to have a last taste of the world they have been sharing with the performers on the stage and hardly wait for the curtain to fall:

The audience, suddenly remembering hats and wraps, bestirred itself, and many parties were already upon their feet and filing out at the time the curtain fell.
(Norris, *P*, I)

5.3.4 Residual stages

But, in the end, this playwright/novelist-reader and/or spectator relationship (dealt with more in detail below) does not simply end as we walk out of the auditorium, for there will still be certain a posteriori images of that live performance or projection and the individuals of the cast that will lengthen our interaction with the play or movie and its cast by way of some *residual phases*. And different it would be if

we were not able to relive in those phases our experiences, positive or negative, of a stage performance or a movie projection!

- a. Once in the vestibule again (which earlier we walked through with expectation), we see once more those posters and pictures with even some of the scenes (more evocative if it is a film, due to the greater realism of the cinematic world), which we easily locate in the context of the performance we just attended. In addition, this is the place where we exchange or overhear other spectators' comments on the play or film and observe each other's verbal and nonverbal expression of approval or disapproval. And then, as we leave the theater building, we cast a last glance upon those posters and photos before starting to walk away.
- b. At this point, then, ends in clock, physical time (which in psychological time feeling varied in inverse proportion to the positive or negative experiences that began on the way to the theater) the total temporal experience, or chronemics, of a play or film. An experience that, after being most of the time wrapped in the pleasant atmosphere of the theater, sometimes can be countered much too abruptly by different personal circumstances, even by the outside weather conditions:

Abruptly the weather had moderated, and the fine, dry snow that had been falling since early evening had changed to a lugubrious drizzle. A wave of consternation invaded the vestibule for those who had not come in carriages, or whose carriages had not arrived. Tempers were lost, women [...] quarrelled with husbands or cousins or brothers over the question of umbrellas. The vestibules were crowded to suffocation [...]

(Norris, *P*, I).

- c. And then, going out in the street makes us once more face a reality to which we had perhaps escaped, perhaps bogged down by responsibilities or overwhelmed by recent events, sometimes accentuated that reality by a sudden change in temperature or the bustle or the city outside. We pause for a moment in front of the theater, before starting to walk or taking a taxi or our own car, all the while thinking of what we just saw, evoking specific scenes in that fictitious world in which we have been immersed for a few hours; and, if we were accompanied, we exchange views on it, while comments by other spectators on the play or film reach our ears and we even observe their verbal and nonverbal expressions of approval or disapproval.
- d. But, all in all – except for those for whom seeing a play or watching a movie was merely a way of escaping their lot for a short while –, there remains, unless unbearably unacceptable, and whether it was a tragedy, a drama or a comedy, a feeling of having accomplished something:

Laura sank back in the cool gloom of the carriage's interior [...] "What an evening! What an evening!" she murmured. (Norris, *P, I*)

- e. And now our total experience of the play or film has come to an end, although always susceptible of re-echoing in our mind and evoke those scenes and moments we selectively keep for further reference. However, let us not discard the possibility that, as in Laura's case, however we feel about the whole thing may owe much to factors other than the show, yet intimately and forever associated to it:

Laura, after a while, lost in thought, spoke but little. It had been a great evening – because of other things than mere music. Corthell had again asked her to marry him, and she, carried away by the excitement of the moment, had answered him encouragingly. (Norris, *P, I*)

5.4 The ten mutual interrelationships in the theatrical or cinematic experience: Spectator, performer, character, play/film, environment

5.4.0 Once we have identified the temporal dimensions lived by the spectator in both the theater and the cinema, there remain still to be discussed a series of audiovisual and spatial relationships, that is, before, during and after the stage production or screen projection. They are ten relationships, far beyond the spectator's multiple experience, in the various phases we have discussed, including the spectator, the performer and the character, as well as the environment, on all of which we see the

5.4.1 The spectator-play/film relationship

This relationship must be carefully distinguished from the those identified below, for it involves the playwright as well, just as in the cinema it involves the director and all those who cooperate with him to produce a script, to make it alive and to create an environment in which the players, but above all the spectators, may enter and live as readily as Alice beyond her looking-glass. In fact, just as novelists should ideally take into account the reader's perception and interpretation of their narrative, dramatists who write a play should also endeavor to foresee not only its performance – beyond their desire to have their play read – but also the impact on those possible readers, or just spectators, of their characters and of the environment represented by the stage scenery they have provided.

We know that, historically, the dramatist up to the late eighteenth century did not give too many details about the settings of the play by means of stage

directions, but instead let the characters identify the play's environment by referring to it in their own dialogue. Thus, spectators had to rapidly give shape to these verbal references in their imaginations as the players said the descriptive words the playwright had put in their mouths. But, starting with romanticism and its scenographic realism, audiences could, even without much concentration, grasp almost at first sight the play's environment, depicted with a very satisfactory realism which would include at the appropriate time all manner of nature sounds, light effects and colors, thus experiencing, without even realizing it, a very diminished intellectual participation.

On the positive side, however, the spectators could share, as still do now in most instances, the intimacy of the modern settings, where, framed by the invisible fourth wall of the proscenium arch,¹ we cannot only enter that space, in actual public intimacy, with our eyes and minds, but even perceive many details, often beyond those included in the playwright's stage directions, and most willingly experiencing the 'reality' of cunningly painted sceneries, thus very far from the audiences of past periods, who had to resort to their 'imagined reality' and try to stay in it, too.

5.4.2 The spectator-character relationship

This relationship varies according to whether a character comes from a play or film screenplay or has been taken from a narrative text. In the first instance, when a character was conceived by a playwright or screenwriter, his or her initial image seems to be the same for all of us. However, after those first moments on the stage or on the screen (or through references by other characters), that image will keep developing within a certain perceptual margin on our part which will vary from spectator to spectator as inevitably as the narrative character is multiplied in his or her unlimited plurality according to the number of readers.

But when that "real-life person turned character" we find on the stage is someone we already knew as a literary character in our individual reading acts, say, Ophelia, we have kept that original image of ours, just as we interpret her, and now, as she appears on stage or, with much more realistic elements, on the film screen, we are compelled to replace her by this new one, as she appears sufficiently convincing to our eyes and ears. This is what happens to us with, for instance, the Tom Joad we imagined as we read Steinbeck's novel, *The Grapes of Wrath* (1939), and then later we see him alive in Henry Fonda's 1940 film version by John

1. Hence the so-called box set (i.e. the room within the stage, including ceiling) has been referred to as 'picture-frame theater,' 'peep-hole stage,' etc., and every playgoer as a 'Peeping Tom.'

Ford. Besides, that actor was contemporary of the literary character during the American Great Depression period (between 1929 and the later 1930s), and our imagination cannot compete with him. The same thing happens with Dreiser's Hurstwood when we read *Sister Carrie* (1900) and gave him shape as we tended to imagine that character from the late 19th century and early 20th century, to later find him truly alive on the screen played by Laurence Olivier half-a-century later, but also much closer to the original character, in *Carrie* (1952). However, this is not always necessarily so, since, depending on our individual sensibility, we may very well face a poor theatrical or cinematic performance of a literary character, in which case we trust our own intellectual interpretation – although irritatingly affected by that of the mediocre actor or actress –, subject, of course, to the literary character's inherent plurality, to our knowledge of the cultural and historical background (even if only a few decades) and to our sensibility.

On the other hand, just as in the spectator-actor relationship, discussed below, knowing the person on the stage too much may distract us, that happens also in our relationship with the character played by that theater or movie actor, although the truth is that we always yield before a totally convincing rendition. Naturally, how we accept it depends also on two factors:

- a. that the character depicts a real-life person we know well through biographical descriptions and even portraits;
- b. that it is a literary creation (which we may or may not know as readers) with a wide perceptual margin on our part (not so much on the part of the actor), although, if we have never, or almost never, seen that actor or actress, we tend to accept much better his or her personal characteristics, as long as we do not know through portraits (even, today, through the media) the person they try to incarnate.

We may think of some examples. Perhaps after having seen John Huston playing President Lincoln in the first great sound film of director David Griffith, *Abraham Lincoln* (1930), we may see a theater actor, maybe unknown to us, in Robert Sherwood's *Abe Lincoln in Illinois* (1938), and later, in John Ford's film *Young Mr. Lincoln* (1939), Henry Fonda as young Lincoln in an environment that a theater stage would have never provided us with. Likewise, we may have seen Gregory Peck "as" Captain Ahab in the cinematic version of Melville's novel, *Moby Dick* (1956), and then portraying the lawyer Atticus Finch in *To Kill a Mockingbird* (1962), in which we also accept without any problem his flawless impersonation of the character in Harper Lee's 1960 novel, to later admire him as Abraham Lincoln again in the 1982 television miniseries *The Blue and the Grey*, where we just accept him enthusiastically as the living image of Lincoln's well-known portrait.

Just as in 1939 we accepted the great Laurence Olivier as Emily Brontë's Heathcliff in her *Wuthering Heights* (1847), as *Hamlet* in 1948, and as Shakespeare's historical figures in *Henry V* (1944) and *Richard III* (1955).

5.4.3 The spectator-performer relationship

In the theater this relationship depends mostly on the one between the character and the spectator, already discussed. When there is an original written text we are looking at a living realization of the text-spectator relationship, in addition to what concerns the emission and reception of language, paralanguage, kinesics, etc. This, in other words, is mediated by a absent text – and, as has been pointed out, unknown to the majority of spectators –, which, however, acts as a catalyst of whatever takes place between the stage and the rest of the house from the time the curtain rises until the silent lull following the last applause.

But, what kind of relationship is actually that between the spectator and the actor who tries to be a theatrical character? It is not a question of carrying out an intellectual or imaginative exercise, as in the reading of a novel, but of managing our sensorial confrontation with a character who is an actor, or an actor who is a character, and the degree in which that actor will be able to imbue us with the 'reality' of his model, or simply the reality of himself if he fails in his effort. Once I sat in the first row of Madrid's classic Teatro Español for a performance of Zorilla's popular post-romantic drama *Don Juan Tenorio*. While a character wearing a disguise mask sat at a table as close as possible to the audience, I made a point, with a poker face, to fix my eyes on his eyes so conspicuously that he found it very hard not to lock his gaze with mine. Certainly, my behavior totally disrupted in both of us any feeling of identification with the play.

As for the cinema, although the person we see on the screen can make us forget, much more easily than the theater performer, that we are facing an actor, we cannot say either that we see him only as a character. Thus, the spectator's perception of the performance is twofold: the character's behavior, as conveyed and made 'real' in his as well as the spectator's willing imagination, and the actor's ability to portray such activities, that is, our appreciation of his theatrical competence. However, there is something, irrelevant as it may appear at first sight, that, if it happens – certainly more among the poor amateur than among professionals –, shatters the spectator's illusion: when the player, even if only flittingly, looks at the audience without having to do that, perhaps even meeting a particular spectator's eyes.

As for the film actor, although the person we see on the screen can make us forget, much more so than the theater actor, that we are just facing a player,

it is not true either that we see him only as a character. Much has been said, for instance, about the presence of the actor and the character in the cinema. In fact, it was even said that, while on the stage we are facing a real person, it is not so in a film, since it is above all the character that we have on the screen (Cavell 1974: 308); which does not mean we should accept this affirmation too categorically, since in the cinema, independently of the much higher degree of realism (at times equally deceitful), the worse the actor's incarnation of the character, the more we are going to see in him the actor trying to appear as the character. But, at any rate, the real-life actor always comes to the surface in the spectator's mind proportionally to his popularity, to his appearance in the media, and to how much we know about his private life (and scandals too, perhaps), while the unknown actor will not give away anything, except certain behaviors native to his own culture if they are in disaccord with the character's.

On the other hand, in this spectator-performer relationship there is something lacking in the cinema which in the theater constitutes a decisive element in the interaction between the audience and those who are on the stage; in fact, not only the ones who bring the play to life, but, unilaterally, the ones who are between the wings and throughout all other areas from which they can perceive any audible forms of feedback coming from the house, seldom verbal (save for some 'Bravo!' as the curtain falls or when the players return to the forestage to take a bow), but mostly paralinguistic, for instance: different kinds of murmured or open laughter and, at the end, whistles of approval (not in every culture), boos, hisses and murmurs of disapproval, etc; and audible kinesic behaviors (phonokinetics) like applause of approval and, in other cultures, foot-stamping (equivalent to booing in other cultures).

5.4.4 The spectator-spectator relationship

This is a relationship, frequently ignored, between and among persons who are, despite themselves, members of collective whole who nevertheless need to act as individual interpreters of the play's spatial and temporal reality, or the film's more compelling world. There are in that relationship willingly shared experiences as well as unwanted ones, for instance: the person who sits next to us and immediately takes possession of our common seat-arm; the person who often lets us hear the sort of whispered comments to his or her companion about the play; the latecomers who distract us, etc. At deeper levels, throughout the different temporal stages discussed, we may be sharing our experience of play or movie with a friend or a very dear person, which will condition our reception. But there may be some unwanted experiences, for instance, the proxemic relationship of

unpleasant intimacy with perfect strangers and of a literal, and hardly avoidable, rubbing of elbows over the arms of our chair, of which perhaps our seatmates have already taken possession without the slightest courtesy, even with smooth aggressiveness; or with those who once in a while mutter their comments to their companions, if not running commentaries, on the play or the performance; and the latecomers who arrive and distract our attention when we were already fully immersed in the world of the stage. They are all different ways of invading the kind of privacy we expect and need to really enter the play's or film's realm. On the other hand, all those individuals who surround us during the performance react like ourselves to the reality of the stage with smiles, laughs, paralinguistic expressions of admiration, indignation or protest, sharing such reactions with much solidarity in a mutually contagious way.

As in the performer-spectator relationship, another aspect of these interactions between and among theatergoers or movigoers derives from whether the auditorium is sparsely occupied or filled to capacity, what we call a full house. That means that there may be some areas left empty between seat-rows and seats, or that each individual (except those in the first seats from the aisles) is sandwiched between two others; that olfactory involvement (perfume, shaving lotions, popcorn, candy) is maximal; that interfering coughs, throat-clearings, sneezes and whispers are more abundant; and that verbal and nonverbal reactions to the play or movie are much more conspicuous and mutually conditioned by the members of the audience.

5.4.5 The spectator-environment relationship

This relationship, suggested already when discussing the relationship spectator-play or movie, is actually a twofold one: our interaction with the theater or movie theater as buildings, and the effect that its characteristics have on our perception of the play, more than of a film, to be studied in this order. In both of them we shall find certain interactional aspects which we should bear in mind when discussing later the relationships of the performers with their own characters as well as with the environment.

5.4.5.1 First, as we already saw, is the immediate and unchangeable reality of the theater, reflected on the initial contact with its exterior architectural characteristics, and then with the interior spaces and volumes of the house and its interior decoration (e.g. the typical Baroque style of many of the still preserved older theaters), which includes the characteristics of the chairs themselves (size, upholstery, color, consistency); and, quite important, the location of each seat. It

merits in itself a especial historical treatment covering the various periods of the theater buildings.

The open semicircular amphitheaters of classical Greece (and their many Roman descendants) are best represented by the ones around the 5th century B.C., like the Theater of Dionysus in Athens. These immense theaters were more than semicircles where all the attention was concentrated on a single central point, the *orchestra*, or acting area, with the scenery house or *skene* behind it.² The immediate consequence of that great size was that kinesics had to consist in very broad gestures, thus sacrificing facial gestures (no microkinesics), since the player's face was covered with masks to represent both the type of character portrayed and the emotions felt.³ Adding to the artificiality of the situation, those masks used to have a circular mouth opening to magnify and project the actor's voice all over the theater – whose acoustics were already astonishingly good –, the whole style being quite declamatory. All these constrictions constitute the more important aspects of the actor-environment relationship, although not discussed here separately.

The next important period in this spectator-environment relationship is of course the Renaissance, in England, for instance, represented by famous Elizabethan playhouses like The Globe, The Rose, and The Swan – circular or octagonal in shape, open to the sky in the center, with three storeys, each with tiers of seats and, projecting from the back into the center, a raised platform as the acting area surrounded by as many as six thousand standing spectators (called 'groundlings' in those days) –, and in the Spain of the same period by the type so-called *corral*, or square central yard in two and three-storey buildings of family dwellings. After that, in the late 1700s, were developed the new buildings with the modern proscenium arch, separating the acting area from the audience – and, gradually, not only with real furniture on the stage, but with colorful scenery effects with clouds, moonlight, fire, etc. –, as well as the profusely decorated auditoriums that have survived until today, with the awesome stage sceneries of the romantic plays and later the grandiose operas of Wagner in his Bayreuth theater.

In the modern theater, of which we are attendants, from the seats at both ends of the first rows (if the stage is not properly masked by the drapery or flats that frame it) we can be forced to see things we rather not be aware of, such as different pieces of the scenery, some 'drops,' used to 'mask' something, or something in the

2. I vividly remember the unique experience of performing in Aristophanes' *The Clouds* in the famous Spanish Roman theater in Mérida, feeling the balmy spring breeze and hearing the crows alighting and cawing in the cornices of that imposing building as their ancestor probably did for the early Spanish audiences.

3. An obvious reawakening of the classical theater structures are our modern outdoor 'amphitheaters,' some of them known as 'bowls.'

space known as the 'flies,' supposedly hidden behind the short curtain or 'border,' or anything beyond the 'backings' placed behind doors and windows precisely to hide any unwanted spaces. All that robs the characters' world of realism, no matter how predisposed we may be to allow ourselves to be deceived by cloudy skies or city skylines painted on backdrops, by equally canvas 'flats,' and all kinds of properties. They all undoubtedly condition our sense of wellbeing or discomfort in our seats, soon taking us, beyond the proscenium arch, into that extension we sometimes find reduced as a 'box set' built to look like a room that cannot occupy the whole stage.

The same happens at the movies in relation to the screen, which movigoers tend to obliterate from their minds while the projector's light fills it with the eagerly expected fictional reality of the film, just as happens to them with the theater stage between the rising of the curtain to its falling.

It is, therefore, an environment that changes between apparently total realistic settings (e.g. like the ones required by romantics and naturalists like Strindberg, and modern realists like O'Neill or Elmer Rice) and planned unrealistic or simplified ones, such as those offered by the empty stages in Pirandello's 1921 *Six Characters in Search of an Author* or Thornton Wilder's 1938 *Our Town*. In sum, it is an artifactual, color-filled and light-filled environment blended with speech and with the characters' real proxemic shifts, themselves supposedly conditioned by that environment.

On the other hand, just as a play is usually shown in more or less dignified theaters, even if they are quite modest, the best of films can be screened in the most unlikely places for our personal identification with the world on the screen, such as a cold schoolroom or any of the old drive-in theaters where most people actually concentrated on watching the movie.

But, returning to the theater, as the curtain rises there starts the recreation of the dramatist's original text, with its stage directions, carried out by someone who was a reader before becoming spectator. And, from that point on, for them as well as for the rest of their fellow playgoers, their interaction with the theater as a building, with the house, begins to blend with the still more inciting and absorbing interactive experience activated by the play's scenery – perhaps changing sets in every act and even for each scene –, normally even more in a film. Let us remember that in the theater the so-called dramaturge has been responsible, as a true theater scholar, for historical and environmental accuracy when so required.

We should remember how the visual world of the stage has changed since the time of Greek and Roman amphitheaters; as a matter of fact, requiring less and less the cooperation on the part of the audience. In Shakespeare's *Anthony and Cleopatra* (1606–1607), the dramatist alludes only to "*Alexandria. A Room in*

Cleopatra's Palace" (I, i, iii), "*Alexandria. Another room in Cleopatra's Palace*" (I, ii), "*Rome. An Apartment in Caesar's House*" (I, iv), "*Alexandria. A Room in the Palace*" (I, v; II, v; III, iii, xi, xiii; IV, ii, iv), "*Messina. A Room in Pompey's House*" (II, i), "*Rome. A Room in the House of Lepidus*" (II, ii), "*Rome. A Room in Caesar's House*" (II, iii, vi), "*Rome. A Street*" (II, iv), "*Near Misenum*" (II, vi), "*On Board Pompey's Galley, lying near Misenum*" (II, vii), "*A Plain in Syria*" (III, i), "*Rome. An Ante-Chamber in Caesar's House*" (III, ii), "*Athens. A Room in Anthony's House*" (III, iv), "*Athens. Another Room in Anthony's House*" (III, v), "*Anthony's Camp near the Promontory of Actium*" (III, vii), "*A Plain near Actium*" (III, viii), "*Caesar's Camp in Egypt*" (III, xii), "*Caesar's Camp in Alexandria*" (IV, i), "*Before the Palace*" (IV, iii), "*Anthony's Camp near Alexandria*" (IV, v), "*Caesar's Camp before Alexandria*" (IV, vi; V, i), "*Field of Battle between the Camps*" (IV, vii), "*Under the Walls of Alexandria*" (IV, viii), "*Caesar's Camp*" (IV, ix), "*Ground between the two Camps*" (IV, x), "*Another part of the Ground*" (IV, xii), "*Alexandria. A Room in the Palace*" (IV, xiii), "*Alexandria. Another room*" (IV, xiv), "*Alexandria. A Monument*" (IV, xv), "*A Room in the Monument*" (V, ii). However, in *Le misanthrope*, by Molière (1666), the author indicates only "*la maison de Célemine á Paris*", neither of them providing any details to the reader or director.

But, once the proscenium arch was established in the theater, a new scenographic realism was fully developed above all during romanticism, naturalism and the social realism of the 1940s and 1950s. Ibsen, for instance, according to his own stage directions for *Ghosts* (1881), could expect his audience to find as the curtain rised:

(A spacious garden-room, with one door to the left, and two doors to the right. In the middle of the room a round table, with chairs about it. On the table lie books, periodicals, and newspapers. In the foreground to the left a window, and by it a small sofa, with a work table in front of it. In the background, the room is continued into a somewhat narrower conservatory, the walls of which are formed by large panes of glass. In the right-hand wall of the conservatory, is a door leading down into the garden. Through the glass wall a gloomy fjord-landscape is faintly visible, veiled by steady rain.)(I).

Although this room is kept throughout the three acts, in Act III we are told:

(The room as before. All the doors stand open. The lamp is still burning on the table. It is dark out of doors; there is only a faint glow from the conflagration in the background to the left.)

We know that today a setting like that is customarily presented in striking realism and verisimilitude in all its artifactual, chromatic and lighting elements, and that, at least as a professional aim, it is accompanied by a much more natural acting

than the declamatory style of earlier centuries set in a correspondingly unrealistic environment. Consequently, the spectator feels like a sort of intimate, unsuspected invisible visitor amidst the dramatist's now truly flesh-and-blood characters in their 'real' environment; obviously – in direct proportion to the naturalness of the acting – radically determining the spectator-performer relationship just discussed. Thus, the spectators urge each other to hush as soon as the curtain rises, as if to keep their total invasion of the performers' own rightful privacy within their world from being discovered – at any rate a much appreciated attitude indeed on the part of the performers –, and they stir in their seats and frown upon indelicate coughs and sneezes:

[just before the curtain rises] From all over her theater came energetic whispers of "Sh! Sh".
(Norris, *P*, I)

5.4.5.2 As for *cinema* spectators and the realism of a film, not only the temporal aspects studied earlier, but the binary relationships that develop around them in the auditorium, are also part of the moviegoers' experience. And with respect to their personal relationship with the performers, the intrusion-like participation of the theater spectator, despite the possible backings and flats behind open doors and windows of a stage, is in reality more so in the perception of a play than of a film. The moviegoers know that, no matter the intimacy with which they perceive and feel the performers and their environment, they are physically totally detached from them, with no possible two-way interactions.

And with respect to their personal relationship with the environment of the auditorium and the stage, their sensory and intellectual participation is still greater when viewing a movie. Nevertheless, we know that the movie house spectator, regardless of how intimately he may perceive and feel, both directly and synesthically, the performers and their environment, they are totally out of reach for him and will never be able to engage in a mutually direct interaction like the one established in the theater, where, with a more critical attitude, we judge everything according to our direct perception.

5.4.6 The performer-play/film relationship

This implies, in the first place, on the theater performer's part, an intimate knowledge of the original text and its cultural and historical background, whether it was written as a play or a narrative, in order to be able to live more deeply the character he or she is representing and his or her own relationship with the other characters and their world.

As for the movie actor, the script and whatever the director and his team have built up around him can be an adaptation of a play (as with *Hamlet*, *Our Town*, *The Glass Menagerie* or *Death of a Salesman*) or a novel (as with Joyce's *The Dead*, Dreiser's *Sister Carrie* or Steinbeck's *The Grapes of Wrath*). For that reason, no matter how well documented an adaptation from a text can be which is already in another time period, there is no doubt that we find the people in the cast much more authentic if they are playing characters from a much more recent period, as was the case, in 1932, with Gary Cooper and Helen Hayes 'living,' in Frank Borzage's film adaptation of Hemingway's 1929 *A Farewell to Arms*, a war that had ended only eighteen years earlier, when the two of them were already adolescents.

5.4.7 The performer-character relationship

This relationship is logically based on how the performer conceives the person he is trying bring to life, whether fictional or historical, and we intuit that person precisely through the acting. Even when several good actors or several good actresses portray the same character and we deem each one of them excellent, beyond those differences which we recognize as within the legitimate behavioral margin, and beyond also the pressure their director might exert upon them, there still comes through in the best performers an unavoidable and subtle personal influence, a transference from the actor or actress to the characters they play.

It is not a question of the actor or actress implanting in the characters their own personalities and their own paralinguistic and kinesic repertoires, in such a way that a different performer will also be reflected in that character. That, of course, happens in every case, but it is also something else: besides those nonverbal features that always appear, and therefore we know we are looking at a Laurence Olivier, a Charles Laughton, a Bette Davis, a Vivian Leigh, or a Joan Crawford, there are others which each of those performers, beyond any artistic influences or exigencies, simply add to each character because that is how that character is incarnated in that person and not another. In other words, it is definitely a sort of symbiosis, as if the very character looked mysteriously into our perception as spectators after having found the adequate person to be incarnated by.

5.4.8 The performer-spectator relationship

A relationship of this kind is possible only in the mutual direct exposure of the theater, not the cinema, and it is established in direct proportion to the proxemic relationship with spectators on the first rows, the nearest boxes and those who can

still be perceived in the dimness beyond the glow projected by the stage lights. To begin with, the members of the company have ascertained before curtain calls that they are going to perform before a sparsely occupied house or for a full house, that is, with all seats filled to capacity. Logically, a packed house motivates positively both amateur and professional players.

Then, also, in direct proportion to the stillness and silence observed by the audience, particularly in a serious play (since a comic one is written and staged precisely to trigger all manner of approval), for a cough, a whisper or a postural shift always acts as an interference from which only the better performers – who, so to speak, left their hearts and minds behind the scenes and in their dressing-rooms – can totally isolate themselves, although at times even they had to make an effort due to circumstances that are known to no one or to very few.

Nevertheless, the unexpected breaking down of the apparently inviolable proxemic relationship traditionally kept through the barrier of the proscenium arch between the theater players on a stage and the spectators in the auditorium, has always been a welcome surprise for the public. For instance, in *Our Town*, Thornton Wilder, when after the end of Act Two the Stage Manager, “(Hands holding lapels),” has declared George and Emily husband and wife, while “(The Organ starts “Mendelssohn’s Wedding March”. CHURCH BELLS sound)”, the newlyweds,

([...] smiling happily, and go slowly down aisle as lights flood on them. They cross to R. steps, increasing speed, descend steps into theater aisle and run off in an increasing blaze of light [...] All stage lights except window have dimmed out as the couple crosses the footlights, so that he [the State Manager] now stands alone in the pinspot) (II).

Another way for the audience to feel very close to the player is through what is called ‘breaking the fourth wall,’ that is, addressing the spectators from the apron, the area between the proscenium arch and the edge of the stage.

5.4.9 The performer-performer relationship

It should be mentioned at least the interactive aspects of this relationship, that is, the interpersonal exchanges which, beyond the behaviors that reflect the written text with its stage directions (mainly their paralanguage and kinesics), consist in their spatial and temporal ‘articulations’ (that is, the interactive contacts between participants, not just verbal but actual physical contact, including gaze, mutual orientation and equally oriented gestures) and in their ability to maintain a ‘fictional continuity’ without breaking it in different ways, mainly during

their conversational turns, silences, etc., discussed later on. They all should form a perfectly coherent whole, recreating the play's text and projecting that fictional reality. This reality can exist only through a subtle collective orchestration of their verbal and nonverbal interactions made up of words, movements and still position, and many other real or planned behaviors mutually affecting the performers, including, of course, many casual (scratching, throat-clearings, etc.) and other feedback behaviors, in addition to their changing proxemic relationships.

But it is also their mental attitude toward the 'theatrical atmosphere' that exists not only in the totality of the house but within the stage: interior decoration, lights, presence or absence of realistic effects. All that acts upon them, consciously or unconsciously, in their staging of the original text and in their relationship with their environment, discussed next.

5.4.10 The performer-environment relationship

We have, tacitly or explicitly, touched on this relationship when discussing virtually any of the others. The more the ideal symbiosis between performers and their characters is achieved, the more will they identify with the scenery, any artifactual elements and properties, painted streets and landscapes artificially lighted by a blinding sun or a dismal moon. The truly seasoned performer has developed the ability to really exist, mentally as well as emotionally, exclusively in the acting area of the stage, projected into the scenery, detaching himself, as though there were no audience, from that fourth invisible wall of the proscenium arch separating him from his spectators, but coming from whom an occasional unwanted cough can always become a loathed and challenging reminder of the other world whence he comes and to which he too must return. And yet, quite inevitably, whatever can audibly reach that performer which originates in his darkened audience can have a bearing on the naturalness with which he lives his fictional character (sometimes coming originally from a real-life one), that is, in his interactions and, in general, in his presence on that stage.

One specific structural arrangement that since the post-World War II period impinged on the mutual relationship of the players, the spectators and the environment itself, was the *arena stage*, surrounded by a gradually raised audience area (thus its other name of theater-in-the-round), very much like a miniature classical theater. Since the proscenium arch is done with, there is a much greater intimacy for the performers in relation to the environment and also the spectators, who are so close to the players that, from the front rows, could touch each other, for they are not, for the performers, some people outside their stage, and their own entrances and exits are often made through them down the aisles until

they cross any of the four invisible walls of the arena stage. A detailed scenery of painted walls and backdrops and ceilings with lamps not being possible, the staging tends to suggest the locale rather than providing all its details. Obviously, here it is not so easy for the players to be, or pretend to be, oblivious of their audience, as I had occasion to experience in a Broadway theater with the late great American actress Colleen Dewhurst in O'Neill's *Long Day's Journey Into Night*, seated in the first row, from which I could hear her emotional breathing, her nasal expirations of scorn, her subtle facial contractions, etc.

5.5 From silent films to the ubiquitous DVDs

5.5.1 A discussion of our experience of the cinema as spectators would not be complete without acknowledging the new changes and challenges this experience has undergone over the years. It has been established that our *reading act*, is by definition, a private affair, that is, our individual interaction with a book, whether traditionally printed in ink or available in braille for the blind reader, who may still be considered a 'reader' by virtue of his or her following the raised characters with the fingertips, if not with the eyes. Furthermore, this individual, private interaction can still be carried out in true social privacy or in the least private places, for, visually and intellectually, we can all, depending on our personal ability and disposition, reach true 'public privacy.' Then, it is obvious, as discussed in Chapter 1, that if, instead of reading a book personally, someone else reads it to us, that does not qualify at all as reading, but as listening.

5.5.2 As for the theater, its *raison d'être* was from its beginning to provide the sum of many individual spectators' *viewing acts* as a simultaneous collective experience. An original play can be read in total privacy; a staged play would never be expected to be seen but by a group of spectators who, besides acknowledging each other's presence at one time or another, can also share their feedback reactions to the performance and to the general environment.

But the cinema experience has proven to be a different matter altogether. From its very beginning there existed the possibility for one single person to watch a motion picture all alone, and a few privileged people would do it for different reasons; yet public viewings were organized as a business from the beginning, and so the culture of the moviegoers, so to speak, was born. Not only would classics like Sergei Eisenstein's 1925 *Battleship Potempkin*, Chaplin's 1921 *The Kid*, Buster Keaton's 1927 *The General* or Andrew Griffith's 1916 *The Birth of a Nation* translate fictional or real-life historical stories into the medium of theater's screen,

but films like Frank Lloyd's 1922 *Oliver Twist*, from Dickens' classic or, much later, Willy Wyler's *Wuthering Heights*, from Emily Brontë's, could recreate the world of literary works more vividly than readers-turned-spectators had ever imagined on their own.

Thus, for a few decades such audiences just thrived and cued before the box-offices of the world eager to escape, for different reasons and with different aims, into the world on the screen. And then came *television*, and those movigoers began to experience watching a film in the privacy of their own homes, and soon in their hotel rooms and even, in the more affluent societies, as a way to shorten long days in hospital, not unlike a self-administered placebo which would even deceive them into avoiding thinking of the reality of their own upcoming death. There was something in televised movies, though, to put up with most of the times, except later in a few all-movie channels: commercials, a whole series of them, which every so many minutes would quite inevitably, and with no regard for the story's structure, break the spell of its continuity; yet that would give home spectators the opportunity to get themselves a snack, a drink, their own popcorn, make a telephone call, even go to their bathroom. And they were home, dressed or undressed and without having to worry about seatmates, that lady's hat in front of their's eyes, the necking couple, the giggling lovers, and other inconveniences, not to mention going and returning during the rush hour or in the rain.

5.5.3 Enter the *videotape* and, not too many years later, the *DVD*. No commercials, and full control of the action at our fingertips, too. In addition, this created some new edonistic experiences, for we did not have to take the trouble to go to the movies anymore, since the movies came to us. And they did even while we were going somewhere else aboard some buses, trains and, unfailingly, during long flights. It was a new experience to, after dinner, enjoy our viewing act while our duly darkened improvised auditorium sped over ocean and mountains. And it was not only the pleasant experience of reading a classic like Jane Austen's *Pride and Prejudice* while suspended between grey clouds and a full moon at 7.000 feet, or while sipping a cup of coffee and once in a while lifting our eyes to admire a breathtaking sunset – thus storing unique associations that shaped that particular reading act –, but now even having the possibility of enjoying a film adaptation of that very novel and imagining how utterly insane it would have been for both its author and its characters to try to imagine any public conveyance going any faster than their horses, stage coaches and gigs, and across their blue skies, at that.

5.5.4 Yet, having said this, we should briefly ponder the gains and losses that DVDs brought to us as spectators. As for the unquestionable gains: we see the film

when we want to and, as long as we have a laptop computer with us, where we want to; we interrupt it if we want to; we play back any portion of it if we want to; we can watch it in more than one session if so we wish; we can eat or drink while we watch it, sit on a comfortable chair or lie in a couch or in bed; we can watch it as many times as we want to; and if it is an adaptation of a novel or play, we can easily check the original text as we watch the film in order to evaluate its virtues and failures; and we do not have to suffer the possible inconveniences of reaching a theater in very hot, very cold or very wet weather, nor the discourtesies of fellow spectators we are always exposed to.

Obviously, those advantages outnumber the losses, but they would be losses only for those who would still appreciate actually 'going to the movies,' taking someone to the movies, being part of an audience, attending an opening night and, in general, going through the various temporal stages of the viewing act, as discussed earlier, and establishing the sensory interactions with the theater's environment: the darkened auditorium, the smell of one's own popcorn, perhaps the perfume and the soft whispering of the person who accompanies us; observing other people if we like doing that; the shared feedback reactions of our co-spectators. In sum, what 'going to the movies,' and 'being at the movies' is all about.

5.6 The blind and their listening act as theater and cinema spectators: People, environment, verbal silences

5.6.0 After having considered what most of us may believe to be 'the total picture' of the theater or cinema experience, we realize that, if by that we mean, as we usually do, the uncurtailed reception of all the sensory-intellectual elements in a given situation to which we are exposed, it is precisely 'the total picture' that many fellow spectators are unable to perceive, namely, the blind.

5.6.1 Given the disadvantage of blind theater spectators as compared with blind cinema spectators, we should treat of the latter first. Not having seen and heard a "blind movie," as this type has come to be known, and since my friend José Manuel had hastened to assure me, "The narrator is my eyes," I closely studied one of these movies – taken at random from the above-mentioned ONCE Spanish organization for the blind –, John Ford's 1956 *The Searchers*, a John Wayne color western, full of splendid panoramic as well as detailed views of Death Valley. I needed to establish to which extent my friend's statement was true, what he would perceive and what he would miss listening to a film like this one as compared to my own sighted perception of it. I regarded the narrator's exercise as a form of

translation, that is, visual elements into their verbal description, although I soon confirmed that not all visual elements could be translated, for any words being uttered by the cast took precedence over many of those visual elements, regardless of their relevance, since the characters' speech could not be tampered with. What I did was to watch a few minutes of the movie with my eyes closed, then play it back and identify everything that I had missed which I had not been told about.

In this particular film, after the male narrator's voice, in Spanish, reads the title, *The Searchers*, he proceeds with only the names of the main players, the producer's and the director's; then, as an introduction to the story, when the sighted spectators would begin to behold Death Valley's magnificent landscapes (with various groups of white and Indian horsemen galloping and dangerously negotiating terrain irregularities), complemented by a most appropriate music, he briefly tries to verbally describe only those majestic geological formations as "great cathedrals," etc., whose minor characteristics the congenital blind could never approximate in their imagination. The general basic colors of that terrain are also identified verbally, but not the vast expanses of brilliant blue sky with scattered white clouds, nor any chromatic nuances or light and shade effects, for certain visual actions are taking place which he must tell us about. Then he reads aloud the western-style numbers, "1868", after which the story opens. This is what the narrator says [*indicating in italics some of the things I saw in my second, sighted viewing of that section*], with a neutral functional voice duly devoid of any possible emotional influence on me, his listener:

Martha opens the door of her house on a sunny day. The landscape is a desartic plain interrupted by not too high mountains that form a plateau. She goes out on the porch. The arid land is spotted with low brush. She's about forty. She puts her hand to her forehead looking in the distance. A horseman about fifty years old, tall, rugged and strong, played by John Wayne, is getting closer. Aaron comes out of the house [*he says, "Ethan"*]. He takes a few steps forward. Their daughters, Lucy, sixteen, and Debbie, ten, come out to the porch. The younger one carries a doll. The son, thirteen, arrives in the porch with an armful of firewood [*nothing is said, nor would there be any time for it, about the middle-size wooly dog that moves around barking, nor about the women's dresses with pinafores and their hairdos, nor about the beams under the roof of the porch, the walls of adobe brick, the nice close-ups of Debbie and the dog barking at the commotion and the stranger*]. Ethan dismounts from his horse. He wears a Confederate uniform [*When they all enter the house, nothing is said about the many details of its faithfully depicted interior, nor about many an unspoken action. After greetings and first exchanges with some essential descriptions y the narrator*] The family is seated around the fireplace [*Later, we cannot see the other rooms where they go, nor the table as they eat, just as we cannot see the many battle scenes with the Comanches around Death Valley,*

plunging in a shallow river and within an Indian reserve. At the end of the film, the sighted viewers, from inside the house, see Ethan framed by the door] He turns around and walks away slowly [But how? Like a mature John Wayne would. And then, with the end of the music track playing, the house door closes from the inside, and on the black screen, with nothing said by the narrator, the sighted spectators see the western-style letters "The End" and the "WB" logos below].

When a sighted spectator completes the viewing of this film, or any other, as I did, even a perfunctory viewing leaves us wondering, How much do blind "listeners" miss?. Much.

When I had the curiosity of looking in the internet for something on blind movies, I soon got an eloquently revealing cue from a short report in *US Today* (Davidson 2001). It refers to a blind woman who after faithfully watching *The West Wing*, a TV drama series, declared her frustration when in the final scene a reporter asks the President "if he'll run again, resolving a storyline building for weeks. The answer, though, was not spoken [the President] simply stuffs his hands in his pockets and smiles. That gesture, an earlier scene revealed, meant 'Yes.' I knew something had to have happened. It was quite annoying [...] This was the finale." Davidson adds that this prompted the Federal Communications Commission to start the so-called "descriptive video service" (DVS), which allows users to turn on a second audio track, in which a narrator describes visual action. This feature could be used also by people 'doing other things.' But certain organizations opposed that decision, claiming that "putting the visual into words forces creators to 'utter a message, however worthy, which they do not wish to convey. There is an infinite number of descriptions, choice of timing, voice inflection, there's no universal way to capture precisely the artist's message," they claim. But others try to counter this by saying that right now those creators make information available only to the sighted.

5.7 Conclusion

In this progressive discussion of mainly nonverbal aspects in the novel, the theater and the cinema, in which, besides textual translation, we have looked at the three genres as translation vehicles themselves, it is now that we should consider the processes through which develop the creation and recreation of characters and environment. This takes place in five phases or stages that go from the reduction of all the original sign codes to the visual one of the written text and then to the recreation by the reader (the reading act), the theater spectator (through rehearsals and performances) and the movie spectator (through the screenplay and

studio performance to the viewing of the film). This discloses fascinating perspectives on writing, textual translating and acting, as well as on the characters and their environment and on our perception as readers or as theater or cinema spectators. The discussion has then focused on the chronemics of the spectator's total theater or cinema experience well before and after the actual stage performance or film projection, a topic meriting a whole monograph covering mutually inter-related cultural, historical, social, psychological and esthetic perspectives; from which a very specific, yet complex, aspect is singled out in connection with that total theatrical or cinematic experience: the mutual interrelationships between spectator, performer, character, play or film, and environment. Having covered all these aspects of the cinema spectators' viewing experience, a comparative discussion on the viewing act of silent films, sound films and today's DVDs was a needed complement, as it has been at this point returning to the blind to analyze their listening-only act as cinema spectators.

5.8 Topics for discussion or research

1. The five stages in the transmission of a well-known literary character between his or her creation in a novel, play or screenplay, and his or her recreation by readers, theater spectators and cinema spectators.
2. The task of the theater director and the cast in the processing of a play: from reading to rehearsals to performance.
3. The task of dramatists, screenwriters and players in relation to the original characters' preservation: from stage directions through rehearsals to performance.
4. The performers' behavioral margin through time and space: a selection of famous theater characters.
5. A gallery of characters from novels adapted as plays and then as films: their vitality and the readers' and spectators' perception of them.
6. The characters' plurality through the readers' or spectators' time and cultural differences.
7. A gallery of films characters through different versions.
8. The spectators' sensorial involvement in the theater and in the cinema: personal and environmental aspects.
9. The five preparatory stages in the total theatrical and cinematic experience.
10. The three central stages in the total theatrical and cinematic experience.
11. The three conclusive stages in the total theatrical and cinematic experience.
12. The five residual stages in the total theatrical and cinematic experience.

13. The relationship between spectators and a play: from reading its text to attending its performance.
14. Our relationship with theater and film characters: one version and multiple versions.
15. The mutual relationships of performers and spectators in the theater and in the cinema.
16. The relationship among and between the members of an audience: theater and cinema.
17. The relationship between spectators and the environment beyond the proscenium arch.
18. The relationship between the performer and the play or film: the literary work, the script, the character, the other players, the environment.
19. The viewing of silent films and sound films: from the theater projection to television to DVDs.
20. The 'blind movies': from 'the total picture' to guiding voices and other sounds.

CHAPTER 6

The sounds of paralinguistic phenomena in translation

Our voices between cultures in the novel, the theater and the cinema

THE FLOWER GIRL. *Ow,eez ye-ooa san, is e? Wal, fewd dan y' d -ooty bawmaz a mather should, edd now bettern to spawl a pore gel's flahrzn than ran awy athaht pyin. Will ye-oo py me f'them?* (Shaw, *P*, I)

6.1 A brief identification of paralinguistic phenomena

Since more detailed discussions of paralinguistic phenomena are offered elsewhere (Poyatos 1993, 2002b: Chapters 1 to 4), only a very succinct outline is presented here by way of a simple introduction to the vast field it constitutes today. Then the rest of the chapter will deal with how we perceive paralinguistic phenomena in our reading of a written text and then with the different ways in which an original text undergoes different processes of translation, namely: from a written source language into a target one; and, widening the very concept of translation, how what is expressed in that written text is not only transferred into a different linguistic-cultural realm, but differently changed into audible and visual images through the mediums or channels of the theater and the cinema. With that aim in mind, let us first define paralinguistic phenomena – a definition, on the other hand, which we will see abundantly reflected in literary texts, the theater and the cinema – and then identify at least sketchily the four categories into which I have earlier classified paralinguistic activities:

The nonverbal voice qualities, voice modifiers and independent utterances produced or conditioned in the areas covered by the supraglottal cavities (from the lips and the nares to the pharynx), the laryngeal cavity and the infraglottal cavities (lungs and esophagus), down to the abdominal muscles, as well as the intervening momentary silences, which we use consciously or unconsciously supporting or contradicting the verbal, kinesic, chemical, dermal and thermal or proxemic messages, either simultaneously to or alternating with them, in both interaction and noninteraction.

Its four categories are:

PRIMARY QUALITIES. These are eight fundamental features of speakers, seen more in detail later, and can be cultural, personal or attitudinal, and normal or abnormal and pathological: *timbre* (high-low), *resonance* (oral, nasal, pharyngeal), *intensity or volume* (loud-soft), *pitch* (i.e. its levels, range, registers, and the intervals between them), *intonation range* (melodious-monotonous), *syllabic duration* (drawling-clipping), *tempo* (fast-slow) and *rhythm* (smooth-jerky).

QUALIFIERS. One or more of them sometimes also basic permanent primary qualities, they are eleven different types of voice controls according to the area that causes them: *respiratory* (egressive or ingressive “Ah!”), *laryngeal* (whispering, harshness, hoarseness, stridency, etc.), *esophageal* (esophageal voice), *pharyngeal* (hollow voice, muffled voice, etc.), *velopharyngeal* (whimpering, grunting, bleating, etc.), *lingual* (retroflex voice, velarization, etc.), *labial* (with expansion or constriction), *mandibular* (clenched-teeth voice, mumbling, etc.), *articulatory* (over-articulated voice, the slurry voice of the late Humphrey Bogart, etc.), *articulatory tension* (tense voice, lax voice), and *objectual or artifactual* (e.g. speaking with a pipe in the mouth).

DIFFERENTIATORS. These are basically ten physiological and psychological reactions that vary personally attitudinally and functionally as well as across cultures: *laughter*, (affiliation, aggression, empathy, joy, play, anxiety, etc.), *crying* (affiliation, aggression, grief, joy, self-pity, etc.), *shouting* (aggression, pain, alarm, surprise, ritualized, etc.), *sighing and gasping* (pleasure, displeasure, nostalgia, surprise, relief, etc.), *panting* (effort, etc.), yawning (fatigue, boredom, etc.), *coughing and throat-clearing* (physiological, warning, anxiety, etc.), *sneezing* (physiological, associated verbal or nonverbal behaviors), *hiccupping* (physiological, associated verbal or nonverbal behaviors), *belching* (physiological, associated verbal or nonverbal behaviors), *spitting* (physiological, casual, ritualized, etc.).

ALTERNANTS. These are word-like single or compound utterances which exist in each culture as part of our speech and constitute a veritable vocabulary beyond the ‘official’ lexicon, although not always easy to study and even refer to: tongue clicks, narial (nasal) frictions, language-free sighs, hisses, moans, groans, grunts, sniffs, snorts, smacks, blows, slurps, gasps, pants, ‘Uh-hu,’ ‘Uh-uh,’ ‘Mm!,’ hesitation vowels, momentary silences, etc., and many more for which we simply lack labels or a way to represent them visually. In the realm of translation their correct interpretation and representation are left to the interlinguistic (intercultural) translator, perhaps unable to render them correctly due to lack of cultural-paralinguistic fluency and to the different phonic systems of languages.

We should now see how textual paralinguage fares in its original written form as well as in the various ways in which it can be translated textually or in a performance on the stage or in front of the film cameras. Figure 6.1, “Paralinguage

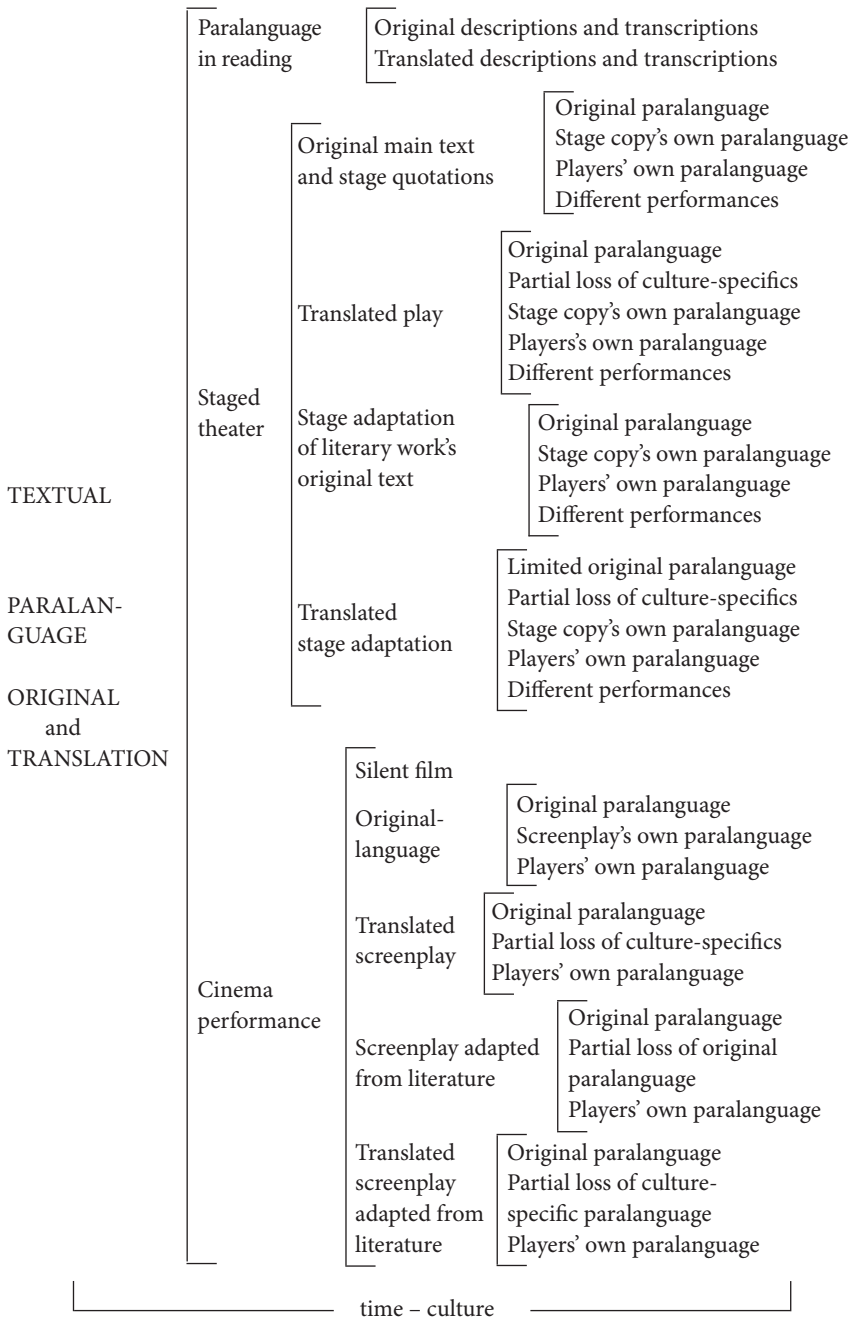


Figure 6.1 Paralanguage in textual, theatrical and cinematic translation

in textual, theatrical and cinematic translation,” suggests at a glance the many often neglected yet possible or inevitable stumbling blocks, impasses and untranslatables.

6.2 The fate of textual paralinguage: From the original literary text to the staged play and the screened film

6.2.1 First, paralinguage in *textual translation* is given to readers mostly verbally described, but an orthographic transcription is also attempted through either established means or the writer’s personal originality, both by means of letters and punctuation symbols: “A man’s voice, hurried and sibilant, answered her. “Sssch!! Some one will hear [...]” (Grey, *TM*, II).

Having identified earlier the verbal and nonverbal components of a literary text and the communicative processes undergone by the source text between writer and reader through the translator, it is obvious that in a narrative piece – or, for that matter, in a theater play or screenplay – the mutual inherence and interrelationships of the components of the triple structure of speech, language-paralinguage-kinesics, constitute for the translator the more sensitive aspect of his or her craft. In fact, they can see, not without dismay, that many nuances of meaning in the characters’ interactive exchanges depend in the source text on paralinguistics, kinesics and parakinesic qualifiers. Even the more basic features of the characters’ voices and face and body movements may depend at times on how their creator describes their behaviors, as well as on the specific words they are described with. Therefore, we should again wonder how much of those speech and interaction components is inevitably lost, and how just as inevitably we as foreign readers will hear and see in our imagination not only the words and movements of our own language, but our attitudinal paralinguistic and kinesic cultural features as well.

6.2.2 Take, for instance, *speech markers*, something that culturally, socially and individually characterizes our speech. Although they can be at times more conspicuously kinesic, they are first of all paralinguistic, as conscious or unconscious behaviors which punctuate and emphasize the acoustic and grammatical succession of words and phrases, according to their location and relevance in the speech stream, and coincide with written punctuation symbols (grammatical and attitudinal themselves). Although they can be said to constitute the audible-visual essence of each language, and are present in the reader’s silent or audible oralization of the characters’ speech, it is only the native reader of the original text – or someone extremely familiar with that language, not necessarily the best speaker

of it – that may accurately ‘hear’ and ‘see’ that written speech. Otherwise, that aspect of language will be simply wanting, and the reader will appreciate only *what* is said; which, as important as it may be, is not *how* it is said, that is, how it sounds and looks in real life as it conveys the precise meaning of words.

Of those language markers, so very characteristically ‘native’ in each language, we should mention *punctuation markers*, which, if observed (i.e. heard and seen) in a normal-speed or frame-by-frame analysis of a videotaped conversation, we see how they correlate with punctuation symbols, after all invented in an attempt to represent or evoke the reality of speech. In the examples below some typical English punctuation markers are italicized words, hyphenation, small capital and capitals, always revealing a slightly tenser articulation, higher pitch and accompanying facial expression. However, ¿would the foreign reader of the original text fully grasp the whole meaning of these devices? The translator may be facing some of those inevitable untranslatables, for it may happen, for instance, that, even if italicization is left as it, it would merely suggest emphasis, always closer to the original, but not exactly the native emphasis, even slightly modified by the different geographic areas of the same language, as represented here:

‘It is a new little photograph of me. Would you like it?’/ ‘*Would I!*’

(Hardy, *JO*, III, II)

Do you know what you are insinuating [...]?’/ “Why, Governor,” returned the editor, blandly, “I’m not *insinuating* anything. I’m talking about what I *know*”.

(Norris, *O*, II, V)

“*Who?* You’re a friend of *who?*”

(Salinger, *CR*, IX)

“But I *INSIST* upon their being got in!” cried he [...] looking perfectly ferocious.

(Brontë, *A.*, *AG*, IV)

REGINA. He *can’t* bring her here. You know what John will think.

(Hellman, *APF*, II)

Another aspect of those very attitudinal changes in intensity and pitch over stressed syllables, whether or not they are indicated in the original text, is that translators must be aware of the possible choices they often face. For instance, the emphasis of English ‘Well, that is sure a generous offer,’ in peninsular Spanish would be conveyed above all verbally, adding ‘*¡sí que!*’ or ‘*¡pues sí que!*’, or, in a very informal setting, starting with ‘*Hombre...*’, perhaps with exclamation marks, as in ‘*¡Pues sí que es una oferta generosa!*’ or ‘*¡Hombre, eso sí que es generosidad!*’ But that particular translation implies already the translator’s error-free interlinguistic fluency, otherwise one might be satisfied with an inaccurate rendering that readers will never interpret as that kind of emphatic language marker.

Naturally, the same problems will arise in translated plays or film screenplays if the translator, lacking the required fluency in the source language, is aware neither of the function of the original paralinguistic nor of the possible need to change the words as well. In fact, we can frequently detect such errors if we are familiar with the source language or, using a DVD version, care to switch languages and play back certain portions. On the other hand, when a play has undergone a translation into another language, that is, another culture, its performers naturally display the paralinguistic features of their own language and culture.

6.3 Paralinguistic primary qualities: Description and transcription of personality and attitudes in translation

6.3.1 If we try to ponder on how paralinguistic fares in the target reader's reading act, we should first consider in an orderly fashion those individuating voice features we just identified as primary qualities, which are not always universal, for they respond to biological, physiological, psychological, sociocultural and attitudinal factors. Some variations, for instance, in pitch, loudness and syllabic duration can certainly be lost in translation. Perhaps the writer did not describe pitch and intensity, and while the native reader knows how certain speech parts are uttered in order to communicate certain meanings as soon as he sees the words, the foreign reader of the translated version will per force miss it altogether.

If, however, the writer has defined the primary qualities of a character, they of course pass unchanged to the target text for the reader to interpret as described, as in this instance, in which what later will be identified as voice qualifiers, act as primary qualities in this particular speaker:

there was a caressing sound in his [Charles Townsend's] deep, rich voice, a delightful expression in his kind, shining blue eyes, which made you feel very much at home with him. (Maugham, *PV*, XIV)

The same thing happens with descriptions of any attitudinal display of these fundamental voice features:

"Well, good-night, son," said Eliza slowly, with gravity [...]
(Wolfe, *LHA*, XXXIV)

It must be nice to be famous", said the girl softly. (Dreiser, *JG*, I)

We stared at one another in an unpleasant silence. I stood up at last and began to pace about the room. / "Why don't you sit still?" she snapped at me.
(Mailer, *BS*, XXII)

The problem, evidently, arises when the original text identifies the meaning of the primary qualities, that is, the character's attitude, but not their acoustic or visual characteristics, for then we will most logically hear and see that speaker in our imagination as one of our own culture, for how in fact does one express mild interest, 'pleasure,' 'reverence,' 'a sporty voice,' and 'that it decidedly did matter?':

"Ah!" said Mr. Riley, in a tone of mild interest. (Eliot, *MF*, I, III)

"Why, how do you do?" she said with a distinct note of pleasure.
(Wharton, *OT*, V)

"Grayson's a sound man," Theo said, in tones of great reverence.
(Wilson, *ASA*, I, I)

"Did you take part in the 'dig'?" asked Clarissa in a sporty voice that she somehow felt necessary for the colloquialism. (Wilson, *ASA*, I, I)

"Oh, it doesn't matter," she said, in a tone which suggested that it decidedly did matter. (Lewis, *B*, VIII)

It is not often that a foreign reader of a translation – nor the translator! – wonders about the degree of paralinguistic differences, yet there are definitely specific attitudinal uses of primary qualities that do not sound the same at all in the two languages, as in "Tom-oh-Tom," the "cheery call to supper," and the typical "singing" and "singing back":

Just then Sally called out sweetly. "Tom – oh – Tom – wouldn't your visitors like a bite to eat?" (Grey, *TH*, IV)

All hands pulled and hauled the wagon over the obstacle; and hard upon the incident came Mrs. Hudnall's cheery call to supper. (Grey, *TH*, IV)

their customary morning farewell, she singing, 'Good-bye John, don't stay long,' he singing back, 'I'll be back in a week or two.' (Agee, *DF*, II)

6.3.2 While the above descriptions of the characters' primary qualities require a correct verbal rendering, writers also try to visually transcribe and suggest some of those voice features when, at all possible, by resorting to punctuation and even typographical means, as in the following instances, yet most of the times supported by the added verbal description, for instance:

- *for loudness or intensity* (with the overriding advantage of Spanish [¡ !] as against [!]) in all other languages:

"COMANCHES!" he yelled at the top of his lungs (Grey, *FC*, IX)

– *for changes in pitch register:*

‘You’re a man, you want to do a thing, you do it. You haven’t the *thousand* obstacles a woman has in front of her’
(Lawrence, *WL*, IV)

– *for syllabic duration clipping or drawing:*

“Fine ol’ lady – fi-ii-ne [...] Well, you’ll have t’brace up an’ be a comfort t’ th’ ol’ mother.”
(Crane *GM*, I)

Mmmyes, I believe so....
(Joyce, *IDCR*)

“[...] We must go home. Ar – cher! Ja – cob! / “Ar – cher – Ja – cob!” Johnny piped after her.
(Woolf, *JR*, II)

How ‘bout ‘nother lil drink? ‘And a-noth-er drink wouldn’ do ‘s ‘ny harmmmmmmm.”
(Lewis, *B*, XIII, IX)

“Yaaaaaah! snarled Mr. Stowboy. “Course. She’s just like her grandad was. Never save a cent.
(Lewis, *MS*, IV)

At the long-drawn “Alllll aboarrrrrd” [...] they hastened back to the smokinng-compartment.
(Lewis, *B*, X, III)

– *for rhythm:*

“Why – I – I –, I *love* her,” he [Annixter] cried.
(Norris, *O*, II, II)

6.4 Primary qualities in the theater and in the cinema

6.4.1 Elsewhere (Poyatos 2002: 13–16) I have treated of stage directions and their historical development, becoming gradually more detailed from romanticism on. Only sometimes does the playwright provide stage directions for how words are delivered, thus directors and their casts must rely on the few punctuation devices that can be added to words in the characters’ speech; to which, of course, additional instructions can be jotted down in their stage copy of the script, as is done in a film script. Thus we could say that, as in the three other paralinguistic categories discussed below, both readers and translators know much less about the characters’ speech. The difference, however, is that, while the reader of novels has to leave much less to the imagination, because novelists (albeit with marked differences) provided much help with fuller character descriptions, spectators who watch a play on the stage or a movie on the screen, are farther away from the way the playwright’s or screenwriter original imagined creation, inevitably filtered through the personal and cultural characteristics of each cast. This is so by virtue of its stage or studio production, for the director and his players have given their own perception of the characters’ peculiarities of speech, thus allowing for

much less of a recreating exercise. Here are a few examples of primary qualities as indicated in stage directions:

Melodious intonation

HIGGINS (*suddenly resorting the most thrillingly beautiful low tones in his best elocutionary style*) By George, Eliza, the streets will be strewn with the bodies of men shooting themselves for your sake before I've done with you. (Shaw *P*, II)

Clipping

MRS. MILLER [*Calls*] Well, don't you go far, 'cause dinner'll be ready in a minute. (O'Neill, *W*, II)

Drawling and higher loudness

MISS PRIM [*Calling*] Cecily, Cecily! (Wilde, *IBE*, II)

Drawling

ABE LINCOLN – *young, gaunt, tired but intent, dressed in the ragged clothes of a backwoodsman. He speak with the drawl of southern Indiana – an accent which is more Kentuckian than Middle-Western.* (Sherwood, *ALI*, I)

LIZA Y-e-e-e-es, Lord love you! (Shaw, *P*, III)

A VOICE [*Off-stage*] Char-lie! (Rice, *SS*, I)

Quick Tempo

DAVID [*Quickly*] James. (Barrie, *WEWK*, I)

MAGGIE. The silver plate *is* gone. (Barrie, *WEWK*, I)

Higher pitch

NINIAN [*cheerfully*] Poor Abe. (Sherwood, *ALI*, III)

Lower pitch

ELIZABETH [*reflectively*] I think it would be easier if I sat on your knees. (Maugham, *C*, I)

Lower loudness and pitch

ROSE [*Gently*] I know you exist, Sam. (Rice, *SS*, I)

6.4.2 In films there is more immediacy between us spectators and those speakers who are also following a textual description and, in addition, adding from their own paralinguistic repertoires. This means, of course, that their primary qualities and all other paralinguistic personal (and always cultural) features remain

unchanged for each character due to the permanence of at least each film version of the same play. The variety of different performances before the cameras could never cause the plurality of the potentially unlimited number of stage versions of, say, Willy Loman (*Death of a Salesman*), Cyrano de Bergerac, Eliza Doolittle (*Pygmalion*), Hedda Gabler, Hamlet, or Eugene in Ketti Frings' 1957 stage adaptation of Wolfe's 1930 *Look Homeward, Angel*, to which as theatergoers they can be exposed. Much less so, however, in film adaptations of plays or novels, for only some are redone after a number of years, and thus cinemagoers who saw those characters brought to life, and those who have recreated them as readers as well, can preserve in their imaginations just one acceptable incarnation, perhaps two, three at most, if some of them have spanned quite a few decades as interested cinema spectators.

As with the other paralinguistic features discussed below (voice qualifiers, voice differentiators and alternants), in a projected film, because of the immediacy mentioned, a sort of symbiosis between us viewers and its characters take place because we can perceive the more delicate nuances of loudness, pitch changes, etc., and the speech configuration of each character, from his or her personal permanent voice timbre to intonation contours, remains much more vividly in our minds as only *that person*, even if in some other films we see the same person as someone else, and even if we shift from one character to another.

6.5 Paralinguistic qualifiers: The challenge of voices between cultures

6.5.1 As for paralinguistic qualifiers, that is, the many different types of voice, our writing system do not allow for any direct representation, as they do for primary qualities like voice intensity ([!] or [! !]), interrogative intonation ([?] or [¿ ?]), clipping or drawling ('D'you hear?', 'Yeaah'), etc. We can at most, for instance, break up words by means of hyphens, as in: "I am c-cold [...] G-g-g-gee!" chattered Bo. "I n-never w-was so c-c-cold in all my life [...]" (Grey, *MF*, V), but in most instances we can only resort to verbal descriptions, which means that both writers and their potential translators must be extremely careful as they endeavor to make readers imagine the many different ways in which characters' say what they say. For one thing, how those speakers voice their thoughts and feelings depends on key biological, physiological, psychological, emotional and sociocultural factors. Hopefully, the writer knows that, but the translator does not necessarily, as he or she tries in each instance to render the original verbal description into another verbal description with words from a different language. What compounds these problems is that both writer and translator must face as well the following problems: ambiguity of many phonetic definitory labels (e.g. harsh, hoarse, shrill), due to insufficient knowledge of speech anatomy and physiology, and – through

neglect of its etymology (often being of onomatopoeic origin) – the inaccurately learned association between the word used (the sign) and the sound one believes it represents (its referent); ambiguity in the verbal usage of both writer and translator when they use certain impressionistic labels; sheer lack of labels for certain effects; lack of accurate physiological descriptions that would truly differentiate these effects, instead of the confusing discrepancies found sometimes; the application of different labels to the same phenomenon (e.g. ‘He said in a rough voice’), which leaves up to the reader to figure out what exactly is meant; and the absence of attempts to represent them in a text with qualifying symbols (e.g. for falsetto of surprise) as we do with other punctuation marks.

As for the identification of the various types of voice and other sounds, they can constitute, regardless of the quality of the translation, another series of stumbling blocks. In fact, we would very much question a translator who would naively trust ‘good dictionaries,’ for we should know that the best dictionary can much too often be a rather deceitful friend and that true linguistic-cultural fluency is totally necessary if we are to ‘feel’ the acoustic effect of those words when they are emitted.

Let us identify with a few examples some, not all, of the more typical voice types within the more relevant kinds of qualifiers or voice controls.

– *for laryngeal control*

forced whispered voice or ‘stage whisper’

All were silent for a moment, and then Jane spoke./ ‘And he [Tarzan] is out there,’ she said in an awe-hushed whisper. (Burroughs, *TA*, XXIV)

“Wal, I hev my opinion,” said the teamster, in a gruff whisper. (Grey, *LT*, I)

crooning

he leaned over her and she kept crooning, ‘Love me up, kid,’ in a hotsweet buzzing. (Dos Passos, *42P*, ‘Mac’)

laryngealized voice

‘the little dear,’ [the little boy Jimmy] came the nurse’s voice low and purry and reassuring, ‘he’s been sitting up worrying all night and he never bothered us once.’ (Dos Passos, *MT*, I, IV)

harsh voice¹

He heard the old man’s harsh panting breath. (Doctorow, *R*, XX)

1. Sometimes ambiguously described as ‘intense,’ ‘grating,’ ‘metallic,’ ‘raucous,’ ‘rasp,’ ‘rough,’ ‘shrill,’ ‘strident,’ ‘throaty,’ and even ‘creaking.’

strident voice

suddenly he pitched his voice at the prolonged rasping shout with which he [the Jew Zerkov] made his street cry. (Norris, *M*, XII)

shrill voice

'Well?' returns the old man, shrilly and sharply. (Dickens, *BH*, XXI)
The woman's voice shrilled in Harkand's ears like the screech of chalk on a black-board [...] Her voice went on in a faint monotonous screech setting his teeth on edge. (Dos Passos, *MT*, II, III)

squeaking voice

startled by a shrill squeaky voice in his ear. (Dos Passos, *MT*, I, IV)

Screeching voice

"You shut up and eat it," Guinevere screeched [to the little girl] "I'll get the strap if you don't." (Mailer, *BS*, VI)

squealing voice

The boy uttered a squeal of pain as the stick cut his thigh [beaten by his father]. (Joyce, *C*)

squawking voice

'Now wait a minute,' Doris says, a high hurt squawking, like an unwilling hen the rooster treads. (Lawrence, *SA*, I)

cackling voice

His small tight freckled impish face was creased again by his high cackle [of laughter]. (Wolfe, *LHA*, XXIV)

metallic voice²

'It is of no importance,' came the strong, clanging voice of Gudrun. (Lawrence, *WL*, X)

husky voice

In her low voice [Hilma's], lower and more velvety than ever, she said [...] the velvety huskiness of her voice never sounded so sweet to him. (Norris, *O*, I, V; II, II)

2. Ambiguously called 'sharp,' 'harsh,' 'grating,' 'brassy,' 'bright,' 'clear,' 'clean,' 'keen,' 'piercing,' 'penetrating,' 'ringing,' etc.

“Oh – I’m so sick. I feel so awful. My voice is husky and muffled, a retching of words.”
(Laurence, *SA*, VIII)

she asked the nurse in trembling husky whisper [...]
(Dos Passos, *42P*, ‘J. Ward Morehouse,’ 197)

“You ever rub your back against velvet?” she asked [seductively]/ “Don’t think so!” My voice was husky.
(Mailer, *BS*, VI)

A voice woke me, a soft husky voice whose overtones were sweet [a girl].
(Mailer, *BS*, XI)

hoarse voice

“[Neale, in love with Allie] Why, I – The thing is – Allie – you have *me!*” he said,
a little hoarsely.
(Grey, *UPT*, VII)

throaty and gruff voices

he [the Jew Zerkow] muttered in his rasping, guttural whisper, his finger-tips
wandering over his thin, catlike lips.
(Norris, *M*, III)

“Let’s not start this all over again,’ she says.’/ [...] “Start what?” My voice is gruff
with suspicion.
(Laurence, *SA*, I)

croaking (i.e. ‘throaty’)

‘So glad to possess you at Limeridge, Mr Hartright,’ he said in a querulous, croak-
ing voice, which combined, in anything but an agreeable manner, a discordantly
high tone with a drowsily languid utterance.
(Collins, *WW*, 66)

She tried to shout “Joe!” but her voice thickened to a croak.
(Steinbeck, *EE*, XXXIX, II)

tremulous or quavering voice

“I don’t owe you anything,” he [Eitel] said, and his voice throbbed.”
(Mailer, *DP*, XVI)

– for pharyngeal control

pharyngeal huskiness

[In court, when a black man is accused] there was an angry muffled groan from
the colored people.
(Lee, *KM*, I, XVII)

gulping voice

The train came. Witla [his father] grabbed his hand [Eugene’s] affectionately. “Be
a good boy,” he said, swallowing a gulp.”
(Dreiser, *G*, I, III)

– for *velopharyngeal control*

whining voice

‘Ma, ain’t they go-wun to begin now-wow?’ whined Owgooste [a little boy at the theater]. (Norris, *M*, VI)

bleating voice

Lennie [the half-wit, when they beat him] bleated with terror. He cried, ‘Make ‘um stop George.’ (Steinbeck, *OMM*, III)

whimpering voice

He [Klajiek] began whimpering, ‘My God, man, don’t do that’ [...] they’ll hang me! (Cather, *MA*, XIV)

groaning voice

“If she [Lulu] won a bet she squealed with delight, if she lost she groaned.” (Mailer, *DP*, XVII)

grunting

[meeting a neighbor who speaks of the weather] I grunted something in return. (Mailer, *BS*, V)

adenoidal voice

She breathes noisily and adenoidally when agitated. (Laurence, *SA*, II)

At times the writer may describe a voice which combines different qualifying controls, as in “And Mr. Thomas Buchanan, the athlete?” I inquired./ Simultaneously I heard his voice, gruff, muffled, husky, at the hall telephone. (Fitzgerald, *GG*, VII).

– for *mandibular control*

half-closed-jaw voice:

“Shore – it’s losin’ her – that kills me!” he ground out between his teeth. “I cain’t – bear it.” (Grey, *N*, I)

– for *articulatory tension*

This qualifiers varies between very lax and very tense articulation, coinciding with tenseness of gesture:

‘[...] Tell me – I MUST know!’ he exclaimed, with intense and fearful eagerness. (A. Brontë, *TWF*, XXXVIII)

Naturally, both readers and translators often find several simultaneous voice qualifying labels which each must be able to identify and blend, the translator having an added professional responsibility, as in:

“An Mr. Thomas Buchanan, the athlete?” I inquired./ Simultaneously I heard his voice, gruff, muffled, husky, at the hall telephone. (Fitzgerald, *GG*, VII)

“You’ve got to pull yourself together,” he said with soothing gruffness. (Fitzgerald, *GG*, VII)

– *for objectual control*

There are objects or substances, which produce very specific voice qualities and sounds perceived as paralinguistic, and which can even represent very specific cultural characteristics, as in the second example:

She had hairpins in her mouth and spoke through them. (Dos Passos *42P*, ‘J. Ward Morehouse’, 213)

There was something about the tone of his voice alone – the wad of tobacco had thickened it, making it sound moist and blubbery. (Styron, *CNT*, I, 34)

6.6 Paralinguistic qualifiers in the theater and the cinema

This concise review of voice types suggests that the translator will do well, when in doubt, to consult the dictionary for the etymology, often onomatopoeic, it gives for different voices. For instance, for ‘strident’: “harsh-sounding, shrill, grating, creaking, the noise made by hinges; for ‘squeaking’: high-pitched, thin, sharp and penetrating; for squawking: loud harsh abrupt raucous outcry like the squawking of frightened hens, not as piercing as screeching, nor as long as squealing; for croaking: echoic ‘croken,’ as harsh, throaty and raucous, similar to the cry of a frog and a raven.

As for theater and the cinema, directions in the script of both the play and the screenplay for paralinguistic qualifiers are usually quite concise, without the sort of elaborate descriptions we can find in a novel. However, certain modifying nonverbal elements are sometimes added to those basic directions, and some additional voice behaviors can be added as well, in either case complemented and modified themselves by the individual players’ own idiosyncratic paralinguistic and paralinguistic-kinesic habits in their own speech. Here are a few examples of paralinguistic qualifiers in each of these theater characters:

THE FLOWER GIRL. [...] I'm come to have lessons, I am. And to pay for em t -oo: make no mistake./ HIGGINS [*stupent*] Well!!! [*recovering his breath with a gasp*] [...] / [...] THE FLOWER GIRL [*coming back to him, triumphant*] Now you are talking! [...] HIGGINGS [*peremptorily*] Sit down. [...] [*thundering at her*] Sit down. [...] THE FLOWER GIRL [*coyly*] [...] HIGGINS [*declaiming gravely*] Throw her out./ LIZA [*haughtily*] Who told you [...] / [...] [*rising terrified*] Sixty pounds! [...] / (Shaw, *P*, II)

RAMSDEN [...] well, if these are Anarchist manners, I hope you like them. And Annie with him! Annie! A – [*He chokes*] / [...] [*Loftily*] No, sir [...] / TANNER. Mean [*He holds up the will*] Do you know who is appointed Ann's guardian by the will?/ RAMSDEN [*cooly*] I believe I am. / [...] [*Stupent*] My ideas obsolete!!!!!! [...] / [*Pale and determined*] I shall refuse to act / [...] [*Grimly*] I admit that / [...] [*Violently*] Stuff, sir [...] / [...] [*Hotly*] I don't want to know how you feel toward me, Mr Tanner. / [...] [*Very deliberately*] Mr Tanner: you are the most impudent person I ever met. / [...] [*Touched on his most sensitive point*] I deany that I will not allow you or any man to treat me as if were [...] (Shaw, *MS*, I)

LADY KITTY. [*With anguish*] My lip-stick! / [...] / C.-C. [*As he comes in*] Has anyone here lost a diminutive utensil containing, unless I am mistaken, a favorite preparation for the toilet? / [...] [*Lady Kitty is overjoyed*] / Lady Kitty. My lip-stick! / [...] [*Startled, her attention suddenly turning from the lipstick*] Clive! (Maugham, *C*, I)

ELIZABETH [*Affectionately*] You're a dear old thing, teddie. / [...] [*chaffing him*] I'm glad you don't know how to make love. It would be almost more than I could bear. / [...] [*with a break in her voice*] You owl! (Maugham, *C*, II)

OSCAR [*Pleadingly*] Papa, like I say, I've a friend who's waiting for me right now. / [...] [*slyly, as a last chance*] I think it would just about finish [...] [...] [*Hurt but happy*] Aw, she's a fine woman [...] [...] [*Loudly, in a hurt cry*]. Don't, Laurette, don't talk that way! [...] [*Desperately*] No, no. I – For God's sake don't talk like that – (Hellman, *APF*, II)

Here are a few other theater directions for qualifiers, which both native and foreign performers are supposed to adhere to, the latter according to their translation:

JAMES [*Also sitting at the table but completely befogged*] No, I – / DAVID [*Decisively*] I think you'll take it hot. JAMES [*sulking*] I'll take it hot. (Barrie, *WEWK*, I)

MRS. PHELPS [*Noble tragédienne that she is*] Last night [...] (Howard, *SC*, III)
ROBERT. I suppose I'll have to take your word for it. [*Then with sudden, cold fury*:] But I won't next time! (Howard, *SC*, III)

STANLEY: They're looking for someone. A certain person./ MEG (*hoarsely*): No, they are not! (Pinter, *BP*, I)

JOXER [*fervently*]. Who was it led the van, Soggart Aroon? Since the fight began, Soggart Aroon? (O'Casey, *JP*, II)

BIFF [*turning on the stairs, furiously*]. I hate this city and I'll stay here. Now what do you want?/ LINDA. He's dying, Biff./[HAPPY *turns quickly to her, shocked*] [...] He's been trying to kill himself./ BIFF [*with great horror*]. How? (Miller, *DS*, I)

LAURA [*Shrilly*] *My glass!* – menagerie... (Williams, *GM*, III)

(*Tom utters another groan. Laura glances at him with a faint, apologetic smile. Her voice catches a little*): Mother's afraid I'm going to be an old maid.

(Williams, *GM*, I, II)

GANT [*Groaning*] Merciful God, thirty-one long miserable years.

(Frings, *LHA*, II)

LAURA [*Breathlessly*] Mother – you go to the door! (Williams, *GM*, VI)

AMANDA [*In a fierce whisper*] What is the matter with you, you silly thing?/

LAURA [*Desperately*] Please, you answer it, *please!* (Williams, *GM*, VI)

BEN. Try to keep awake. Why did you beat up Sam Taylor?/ OSCAR [*After a second, sulkily*] He's a no good carpet-bagger./ BEN [*Wearily*] All right. Let's try again. Why did you beat up Sam Taylor? (Hellman, *APF*, I)

OSCAR [*Slyly, as a last chance*] I think it would just about finish Mr. Ben to have a member of the lower classes, sort of, mixing with the gentry, here.

(Hellman, *APF*, I)

REGINA [*Placatingly*] You're right, darling. We'll come out. (Hellman, *APF*, II)

LAURETTE [*Good-natured again*] Sometimes you bring out the worst in my nature. (Hellman, *APF*, II)

In Act I of Beckett's *Waiting for Godot*, we find the following paralinguistic qualifiers or voice types explicitly indicated (that is, besides those implied by the kinesics referred to in the stage directions) in the characters Estargon, Valdimir and Pozzo:

“irritably,” “hurt, coldly,” “admiringly,” “decisively,” “gloomily,” “cheerfully,” “feebly,” “angrily,” “angrily,” “angrily,” “musingly,” “irritably,” “with exaggerate enthusiasm,” “despairingly,” “angrily,” “very insidious,” “feebly,” “vuluptuously,” “gently,” “hugely excited,” “angrily,” “with effort,” “anxious,” “feebly,” “violently,” “undertone,” “timidly,” “terrifying tone,” “ditto,” “conciliating,” “hastily, “peremptory,” “affably,” “grudgingly,” “timidly,” “timidly,” “in raptures,” “stutteringly resolute,” “sighing,” “sighs,” “vehemently,” “delighted,” “angrily,” “forcibly,” “sags, panting,” “angrily,” “tenderly,” “lyrically,” “judiciously,” “with extraordinary vehemence,”

“calmer,” “startled,” “proudly,” “groaning,” “calmer,” “on the point of tears,” “convulsed with merriment,” “lyrical,” “vibrantly,” “gloomily,” “fervently,” “indignantly,” “faintly,” “faintly,” “in ringing tones,” “triumphantly,” “impatient,” “agitated and groaning,” “disappointed,” “despairingly,” “violently.”

This brief inventory suggests two important aspects of paralinguage in the theater and in the cinema. One is that many of these same voice qualifiers fare quite differently on the live stage and on the screen because of the spatial or proxemic relationship between the speakers and the audience. Many of those attitudes and feelings can have an emphatic or weaker realization, and the latter becomes less and less feasible as the distance from the stage increases. In a film, however, the possible much closer location to the speakers of both camera lens and microphone allows players to control these voice types much better and so cinemagoers can perceive their more subtle and realistic realizations.

The other aspect is, of course, the possible intercultural discrepancies when it comes to the live production of those stage directions, for two things will be influencing those who must display those qualifiers: the players’ own paralinguistic repertoires, which can affect even the native actors; and, beyond personal peculiarities, their cultural repertoires, for the type of voices used to express those feelings are certainly not universal.

6.7 Paralinguistic differentiators, I: The labelling challenge

As with qualifiers, the next paralinguistic category, that of differentiators, which characterize and differentiate physiological reactions (many of a reflex nature) as well as psychological states and emotional reactions, include voice phenomena that are almost always described verbally in literary texts, but hardly ever transcribed, except for a few attempts we shall see below, which can be quite challenging for the translator, as can be their verbal descriptions. The first challenge depends on how each type of phonic realization is labelled in the source language within each of the paralinguistic differentiators.

Laughter

Particularly challenging are the terms used to refer to laughter types. We know that English is particularly rich in words denoting sound, and when translators find the original verbs and nouns the writer used to identify different forms of laughter they must realize that they must know what exactly is meant in the source language each time one of those labels mean. With translators in mind,

let us consider the more typical ones, for which we should identify their acoustic qualities so that we may decide which word fits each source-language word.

- *chuckling*, (probably an imitation of the hen's 'chuck' or clucking noise), denotes a low-pitched, usually closed mouth (and often single-pulse) nasalized creaky realization of a glottal stop that may end in a nasal fricative accompanied at most by a brief jerk of the head (or head and trunk) and perhaps intent stare through squinting eyes, associated with polite laughter, condescendence, self satisfaction, etc.:

'You didn't foresee *this*, then?' answered Grimsby, with a guttural chuckle.
(A. Brontë, *TWF*, XXXIII)

'He ain't very small,' he [Lennie] chuckled softly at his own joke.
(Steinbeck, *OMM*, II)

His words tumbled out between chuckles." (Steinbeck, *GW*, VIII);

- *giggling*, a term whose evocative nature can be totally lost when translators in certain languages must resort to an inaccurate label for lack of a true equivalent, denotes the rapid and rather uncontrollable intermittent velarized utterance of a high-pitched falsetto, associated with girlishness, silliness, femininity and feminine anxiety or embarrassment, or just plain mirth:

'Oh, good gracious, Cherry!' cried Miss Mercy, holding up her hands with the most winning giggle in the world.
(Dickens, *MC*, II)

[After firing his chauffeur] "Very well, sir," Parker said coolly. "Shall I return you the uniform?"/ "You can take the uniform and shove it up your..." Charley paused. He was stamping up and down red in the face on the pavement at the hotel entrance in a circle of giggling colored bellboys.

(Dos Passos, *BM*, "Newsreel XVI," 'Charley Anderson')

- *guffawing* denotes a loud, coarse, explosive and short, or prolonged and tense utterance, variously modified by orality, nasality or labialization and accompanied by equally 'loud' kinesics, associated with a 'loud' personality, vulgarity, aggression, merriment, or unexpected and sudden amusement or comicality:

EBEN. I got news for ye! Ha! [*He gives one abrupt sardonic guffaw*] [telling his brothers about their father's new wife].
(O'Neill, *DUE*, I, iii).

- *tittering* (though also associated with, perhaps affected, politeness and half-suppressed laughter), is differentiated from giggling in the speaker's or reader's mind for its not-so-high pitch, palatalization rather than velarization and not so much loudness:

the gentlemen interposed with earnest petitions [...] but they got only blushes, ejaculations, tremors, and titters. (C. Brontë, *JE*, XVIII)

[at a dance in northern Canada, in the 1920s, two men who] found two Indian girls who [...] seized them despite their titters of shyness, and tried to teach them the one-step. (Lewis, *M*, XIV)

The translator may hesitate also when differentiating terms like *snickering*, *sniggering*, *cackling*, or *chortling* (blending chuckling and snorting):

Old Bleecker [drinking with other men], cackling with pleasure [...] His party was going to be a success. (Crane, *GM*, VIII)

[a girl's gesture] tickled him into hoarse sniggers. (Wolfe, *LHA*, VIII)

'You should see her naked,' General Dreedle chortled with croupy relish. (Heller, *C22*, XXI, 221)

In addition, there are certain descriptive periphrases for whose key words translators may need to consult the dictionary, for instance, "She sat spluttering with laughter with the tears running down her face (Dos Passos, *MT*, II, III). Besides knowing that 'splutter', as a variant of sputter that evokes echoically the explosive laughter during which saliva is involuntarily spitted out, the WNWD tells us: "to make hissing or spitting sounds, or to throw off particles in an explosive way, as something frying"; or for "I heard Hark's voice trail off in something like a stifled laugh, a gurgle of satisfaction" (Styron, *CNT*, I, 43).

The very description of laughter types in comic films by as sensitive a writer as James Agee could certainly be a translation challenge in itself:

In the language of screen comedians four of the main grades of laugh are the titter, the yowl, the belly laugh and the boffo. The titter is just a titter. The yowl is a runaway titter. The boffo is the laugh that kills. An ideally good gag, perfectly constructed and played, would bring the victim up this ladder of laughs by cruelly controlled degrees to the top rung, and would then proceed to wobble, shake, wave and brandish the ladder until he groaned for mercy. Then, after the shortest possible time out for recuperation, he would feel the first wicked tickling of the comedian's whip once more and start up *a new ladder* [...] The best of comedies these days hand out plenty of titters and once in a while it is possible to achieve a yowl without overstraining. (Agee 1979: 535)

Crying

As with laughter, many of us do not know exactly the meaning of the different terms for crying, how those labels are translated into different languages. In fact,

crying, from a Latin ‘*quiritare*’ (a variation of ‘*quiritare*,’ squeal like a pig), meaning to wail or shriek, has come to signify many undifferentiated types; as in other languages, in English we find a few other terms which denote specific characteristics.

- *wailing* and *bewailing* evoke in their prolonged diphthong the long, loud emissions:

Lisbeth burst out in an eager, wailing tone. (Eliot, *AB*, XI)

- *keening* is a typically Irish word denoting the wailing for the dead.
- *blubbering* is a form of weeping (i.e. mostly tearful crying), bubbling through the lips (mostly the mouth corners) while weeping and sobbing:

Here, the fat boy [a servant, during Mr. Pickwick’s emotional toast to the bride and groom] burst forth into stentorian blubberings. (Dickens, *PP*, XXVII)

- *snivelling* (from Middle English ‘*snivelen*,’ the flow of nasal mucus), is a ‘sniffling’ form:

The little girl went rigid for a moment, and then dissolved into sniffing, quiet crying. (Steinbeck, *GW*, XXVI)

- *boo-hooing* denotes the act of weeping noisily:

Telling you how well you’re looking with hearty smiles, and boo-hooing behind your back. (Wolfe, *LHA*, XXXII)

- *whimpering* has the nasality-and low-pitch quality of moaning, but its emission is broken and intermittently creaky and whiny (of echoic origin itself):

Francis began to whimper. ‘But Dutch what are we going to do, what are we going to do?’ [...] Jez you make me nervous with your whimpering and crying’. (Dos Passos, *MT*, III, IV)

Related to whimpering are the two less frequent *mewling* and *puling*, both of a whimpering or whining quality, “as a sick or fretful child” (*WNWDCE*), but perhaps with less nasality.

Shouting

We should remember that *shouting* refers in general to *crying out*, as when ‘shouting orders,’ or in a sudden outburst; then we have:

- *hollering* implies calling someone’s attention (e.g. figuratively in ‘If you need me, holler,’ or, even by phone, ‘– give me a shout’);

- *halloing*, also an exclamation of surprise or greeting (and to urge hounds in hunting as ‘Halloo!’);
 ‘Halloa!’ we said, stopping. ‘Orlick there?’ [calling out in a dark and misty night].
 (Dickens, *GE*, XV)
- *yelling*, closer to screaming and shrieking
 A swarm of running men who were giving shrill yells [...] stooping and swinging their rifles.
 (Crane, *RBC*, V)
- *shrieking*, an even more piercing and loud cry, while
 ‘Ow-w-w-w!’ shrieked Irene. ‘Do stop!’
 (Howells, *RSL*, IV)
- *screeching* evokes a very similar sound, but with a harsher quality, just as
 The mother lay screeching on the floor [after struggling with her son].
 (Crane, *MGS*, IX)
- *squealing* refers to an also shrill and high-pitched, but longer cry, similar to (perhaps harsher) *squalling*, *squawking* (i.e. as a parrot or chicken) and *squeaking*, a thinner, higher-pitched cry;
 He began to squeal like a rat and run about wringin’ his hands. ‘They’ll hang me!’
 (Cather, *MA*, I, XIV)
 So he reaches out to feel this red dress an’ the girl lets out a squawk [...] this girl squawks and squawks.
 (Steinbeck, *OMM*, III)
 A baby’s thin squalling [...] ‘That’s his messcall.’
 (Dos Passos, *BM*, ‘Charley anderson,’ 65)
- *howling*, a loud and prolonged cry, said usually of wolves, dogs, the wind, etc., and a wailing person, or someone crying out in anger or pain (*yowling* being a much less used synonym);
 The cowboy bounded into the air with a yowl [after much pent-up tension].
 (Crane, *BH*, VI)
- *whooping*, a prolonged and shrill wordless shout or cry;
- *bellowing*, a powerfully reverberating sound (said of a bull), as when crying out loudly in anger, pain, etc.;
- *roaring* denotes an also powerful but deeper cry, such as the lion’s, or a very angry or paining person, and the rumbling, loud, deep general sound of a loud-talking crowd;
- *bawling* is used mostly as loud shouting (as in ‘bawling someone out’), and also weeping or wailing;

- *vociferating* and *clamoring* denote vehement shouting or crying out, the latter said more often of continuous, noisy complaint or demand;
- *crowing* denotes a shout of victory or exultation ('to crow over a victory');

Owgooste crowed shrilly, clapping his hands continually. (Norris, *M*, VI)

As with differentiators, the translator's sensitive knowledge of the source language may result in the best rendering of a situation in which the target reader, like the native one, would not miss any of its meaningful nonverbal components, as in this example fraught with emotional paralinguage, kinesics and even silence (as contrasted with both "sound" and "noise"):

there was no great sound in the courtroom – only a subdued mumbling and a shuffling of feet, a renewed outburst of hacking and coughing through which that solitary noise of hysterical female weeping rose and rose in a soft despondent wail. (Styron, *CNT*, I, 89)

6.8 Paralinguistic differentiators, II: The writing challenge

We know that how easy or difficult the orthographic spelling of paralinguistic differentiator can be for both original writer and translator depends not only on their ingenuity at writing time, but on the unmoveable phonetic system of their respective languages. Let us just quote a few examples for some of the differentiators in novels and plays:

- *for laughter*

'Hi, hi!' said the old man. (Dickens, *BH*, V)

'Ho-ho-ho!' laughed dark Car./ 'Hee-hee-hee!' laughed the tipling bride [...]

'Heu-heu-heu' laughed dark Car's mother. (Hardy, *TD*, X)

'Ho-ho-ho!' laughed dark Car./ 'Hee-hee-hee!' laughed the tipling bride [...]

'Heu-heu-heu' laughed dark Car's mother. (Hardy, *TD*, X)

he would burst into a wild "Whah-whah-whah-whah" of laughter [...] with strange throat noises. (Wolfe, *LHA*, XVIII)

Haw! haw! haw!" roared Legget, slapping his knees. (Grey, *LT*, XIII)

Some of the gang haw-hawed him. (Grey, *TLM*, X)

"[...] I told him [...] and' then he haw-hawed in my face." (Grey, *TH*, XIV)

He guffawed loudly, with a hir-hir-hir. (Mailer, *BS*, V)

'You ought to try flying [...] with me [...] Just for laughs. Tee-hee' Orr gazed up at Yossarian through the corners of his eyes with a look of pointed mirth [...] Tee-hee-hee [...] Tee-hee-hee [...] Tee-hee-hee-hee'. (Heller, *C22*, XXVIII)

Of particular challenging value for the translator is this picturesque description by Thomas Wolfe:

As they smoked and stuffed fat palatable bites of sandwich into their mouths, they would regard each other with pleased sniggers, carrying on thus an insane symphony of laughter:/ "Chuckle, chuckle! – laughter of gloatation./ "Tee-hee, tee-hee, tee-hee! – laugh of titterosity."/ Snuh-huhm snuh-huh, snuh-huh! – laugh of gluttonotiousness. (Wolfe, *LHA*, XXIV)

– *for crying*

He began to sniffle affectedly. "Boo-hoo-hoo! [...]" (Wolfe, *LHA*, XXI)
LIZA. Boohoo!!!!/ MRS PEARCE. Now stop crying and go back into your room. (Shaw, *P*, II)

– *for coughing and throat-clearing*

'Ahem!' said Mr. Micawber, clearing his throat, and warming with the punch and with the fire. 'My dear, another glass?' (Dickens, *DC*, XXVIII)
'Hok-hok-hok!' [...] hok-hok! ahok-hok! [...] a-ha-a-wk'. (Hardy, *FMC*, XXXIII)
ALGERNON (*Somewhat taken aback*). Ahem! Ahem!/ CECILY. Oh, don't cough, Ernest. When one is dictating one should speak fluently and not cough. Besides, I don't know how to spell a cough. (Wilde, *IBE*, II)
(They fall into each other's arm)/ (*Enter Merriman. When he enters he coughs loudly seeing the situation*)./ Merriman: Ahem! Ahem! Lady Brackwell [...] (*Enter Lady Brackwell [...]*). (Wilde, *IBE*, III)
'Heh-cha-cha!' coughed Dr. Kennicott. (Lewis, *MS*, X)

– *for sighing*

'Hyesss,' Hannah sighed (Agee, *DF*, VIII), "'Hoon...hoon' [...] 'Hoon-an-haan' [...] 'Hoooo...haa.'" (Anand, *C*, III)

– *for yawning*

Davy Byrne smiledyawnednodded all in one: / – Iiiiiichaaaaaaach!
(Joyce *U*, 177)

– *for spitting*

I had my mouth full of tobacco juice. I bent down to her and *Phth!* says I to her like that [...] *Phth!* [...] right into her eye. (Joyce, *PAYM*, I, 36)

These examples prove that just as writers should always attempt to not always describe but innovatively write down these utterances, translators, in order to be as faithful as possible to their source text, need to strive, just as innovatively, to search in the phonetic-orthographic system of the target languages for ways to evoke those sounds as they were evoked in the original readers' minds.

6.9 Paralinguistic differentiators, III: The culture's insoluble hidden challenge of translated verbal descriptions for reading or performance

Not only the identifying labels and the transcriptions of paralinguistic differentiators, but even their verbal descriptions, may at times pose unexpected challenges in translation, as in:

And George laughed – one of those irritating, senseless, chuckle-headed, crack-jawed laughs of his. (Jerome, *TMB*, IV)

What those apparently simple verbal descriptions imply as we translate goes beyond the craft of translation to affect our recognized or unrecognized cultural differences and precisely how the different feelings and emotions are displayed. When we foreign readers of our interlinguistic-intercultural translation read that one of those characters laughs 'cynically,' 'bitterly,' 'charmingly,' 'with a sardonic chuckle,' 'contemptuously,' 'histrionically,' what do we exactly imagine? And when someone cries 'hysterically,' 'with childlike tears,' 'bitterly,' 'indignantly,' 'disconsolately,' 'resentfully,' or 'with joy,' how do we hear those voices? Certainly, not necessarily the way they really sound in that culture, unless we are very familiar with it, but the way we know they sound in our own.

6.10 Paralinguistic differentiators in the theater and the cinema

As readers of a novel or play we have to imagine how those characters sound according to the descriptions provided by the author, but when it is the target text of a novel or play, which was translated for a live performance either on a stage or in front of the cameras – that is, perceived live by spectators or delayed on the screen, as was discussed before –, the final decoding phase is different altogether. It means that the spectators in front of the stage or the screen are hearing and seeing what those stage or cinema players have to deliver, that is, translate, not only the words they are given in a script, but all the nonverbal components of the characters' speech as well as all the other visual nonverbal elements of their

personal interactions, namely, kinesics and proxemics, as we will see in the next chapter. Let us see, as for qualifiers, some examples of paralinguistic differentiators as given in stage directions of modern plays:

– *for laughter*

HIGGINS [...] Ha ha! Freddy! Freddy!! Ha ha ha ha ha!!!! [*He roars with laughter as the play ends*]. (Shaw, P, V)

LAURA. Well, not very – well – I had to drop out, it gave me – indigestion – [JIM *laughs lightly*] [...] [*a peal of girlish laughter* [Laura's mother] *from the kitchen*]. (Williams, GM, VII)

OSCAR. Now what do you think of that/ What's she want to come here for? To see *you*/ [*Giggles*] What do you been up to, boy? (Hellman, APF, I)

REGINA [*Laughs, in a high good humor*] I guess. But you be pleasant to them –. (Hellman, APF, I)

– *for crying*

THE FLOWER GIRL [*appalled*] Oh, what harm is there in my leaving Lisson Grove? It wasnt fit for a pig to live in [...]. [*in tears*] Oh, boo – hoo-oo – / THE NOTE TAKER. Live where you like; but stop that noise. (Shaw, P, I)

THE FLOWER GIRL [...] Ah-ah-oh-ow-ow-ow-oo! [*wounded and whimpering*] I wont be called a baggage when Ive offered to pay like any lady./ [...] [*weeping*] But I aint got sixty pounds. Oh –. (Shaw, P, I)

MRS. PHELPS [*She breaks down*] [...] [*Weeping hysterically*][...][*More hysterical*]. (Howard, SC, III)

– *for shouting*

THE FLOWER GIRL [*picking up a half-crown*] Ah-ow-ooh! [*Picking up a couple of florins*] Aaah-ow-ooh! [*Picking up several coins*] Aaaaaa-ow-ooh! [*Picking up a half-sovereign*] Aaaaaaaaaaah-ow-ooh!!! (Shaw, P, I)

THE FLOWER GIRL [*running away in terror to the piano, where she turns at bay*] Ah-ah-oh-ow-ow-ow-oo! (Shaw, P, II)

LIZA. Ah-oo! Ah-oo! It's too hot. [...] *Eliza's screams are heartrending*. (Shaw, P, II)

HIGGINS [*with the roar of a wounded lion*] Stop. Listen to this, Pickering [...] (Shaw, P, II)

LIZA [*gives a suffocated scream of fury, and instinctively darts her nails at his face*]!! (Shaw, P, IV)

JIM [*Taking her hand*] Good-bye, Laura. I'm certainly going to treasure that souvenir. And don't forget the good advice I gave you. [*Raises his voice to a cheery shout*]. So long, Shakespeare! (Williams, GM, VII)

HONEY (*with outlandish horror*) you...told them! You told them! OOOHHHH! Oh, no, no, no, no! [...] Ohhhhh...nooooo. (Albe, WAVW, II)

– *for coughing*

PENNIMAN [*Hesitates*] Shall we – would you like us to continue the music?/ MARCUS. As soon as you have finished overeating./ [PENNIMAN *coughs, embarrassed*]. (Hellman, APF, II)

ESTRAGON (*faintly*) My left lung is very weak! (*He coughs feebly* [...]). (Beckett, WFG)

[...][TOM *blows on his coffee, glancing sideways at his mother, She clears her throat. TOM clears his* [...] AMANDA *coughs* [...]] (Williams, GM, IV)

JIM. What did you say – about glass?/ LAURA. Collection I said – I have one – [*She clears her throat and turns away again, acutely shy*]. (Williams, GM, VII)

– *for gasping*

LIZA [*with perfect elegant diction*] Walk! Not bloody likely [*sensation*]. I am going in a taxi. [*she goes out*]./ *Pickering gasps and sits down.* (Shaw, P, III)

MRS. PHELPS [*who has become “quite faint” before*] [*Recovering by inches as she gasps for breath*] No! It's nothing...I just...Just give me a minute...Don't call any one...I'll be all right... There!...That's better! (Howard, SC, III)

– *for sighing*

I am a mother...[...]*(She [Nina, pregnant] sighs happily, closing her eyes).* (O'Neill, SI, V)

JOXER [*coming back with a sigh of relief*]. (O'Casey, JP, I)

– *for panting*

[...] EBEN *runs in, panting exhaustedly, wild-eyed and mad-looking* [...] [after Abbie kills their baby]. (O'Neill, DUE, III, IV)

LAURA (*breathlessly*): Mother – you go to the door! (Williams, GM, VI)

– *for spitting*

SIMEON (*Turns away and spits contemptuously*) I see her! [their new stepmother] PETER (*Spits also*). An' I see her! (O'Neill, DUE, I, IV)

6.11 Paralinguistic alternants: Problems of labelling and representation between languages

The almost insurmountable problem that confronts alternants is that, whether voiced or silent, they do exist as part of our speech, yet for most of them we lack a name or a written form or both, and there are still many we just cannot 'speak of, but only 'utter.' However, the official dictionaries more concerned with actual usage, such as the various *Webster* versions, strive to include new ones in each edition, and both the letter-writing layman and the professional writer also make an effort to represent a few, proving quite eloquently that they are there, that their 'status vivu' is a reality, and that every effort to establish their rightful identity is well justified. It is a problem, in other words, of both labelling (i.e. identifying them lexically) and visual representation, at a point in the history of human speech when many such everyday meaningful utterances remain unidentified, while others have even found their place into the dictionary.

This said, it should be obvious that the correct interpretation and representation of paralinguistic alternants is a translator's responsibility that goes hand-in-hand with the accurate translation of paralinguistic terms. Some alternants are written in the source text, but the translator just fails to translate them correctly because he lacks enough cultural and paralinguistic fluency; or because the writer actually wrote down a character's idiosyncratic alternant which we simply cannot understand if the context does not make it clear. At any rate, translators face four kinds of alternants, according to whether or not they have names and a written representation. The following summary of alternants in English should suggest translators how they would render them into their target languages, a veritable challenge in many instances.

Alternants with labels and written forms

These are the most 'lexical' of all and the best established – many defined as interjections, from which a verb and a noun have been formed –, referred to by a noun indicating a single or multiple occurrence and a verb that evokes the action, and being also assigned a conventional orthographic representation which does not necessarily coincide with its label, for instance: 'braying' and its production and written form, 'hee-haw!'; 'a click,' 'several clicks,' 'to click,' 'Tut-tut'; 'a growl,' 'their growls,' 'to growl,' 'Grrr!'; 'a hiss,' 'several hisses,' 'to hiss,' 'Ssss!'; 'to pooh-pooh, to pooh,' 'a pooh,' 'her poohs,' 'to pooh,' 'Pooh!'; 'a pshaw,' 'their pshaws,' 'to pshaw,' 'Pshaw!'; 'a titter,' 'their titters,' 'to titter,' 'He-he!'; 'to tut,' 'tutting'; 'a whistle,'

‘the whistles,’ ‘to whistle’. Because of the special interest of English alternants in translation, let us see a few examples of this group and the next three, with either the nouns or the verbs originated by the sounds:

George pooh-poohed the wine and bullied the waiters royally.
(Thackeray, *VF*, XXVI)

if anybody had asked him, plump and fair, whether they [Negro slaves] had human immortal souls, he might have hemmed and hawed, and said yes.
(Beecher Stowe, *UTC*, XIX)

A light pit-pat was audible upon the road [...]./ ‘By George – ‘tis she [...]
(Hardy, *FMC*, XXXIV)

‘Tut, tut,’ said Mr. Pecksniff, pushing his latest-born away and running his fingers through his hair.
(Dickens, *MC*, II)

“Ding, dong!”/ “A quarter past,” said Scrooge, counting.
(Dickens, *CC*, II)

Mrs. Leivers [...] clicked to the horse as they climbed the hill slowly
(Lawrence, *SL*, VII)

with the dogs [the shepherd] drove the pattering, baaing flock [...] The thirsty, parched sheep baa-baaed and drank
(Grey, *SG*, XIII, XVIII)

It was an ugly story. Jadwin pished and pshawed, refusing to believe it, condemning it as ridiculous
(Norris, *P*, IX)

The little man [a sailor] threw up his cap, whooped [‘Whoopee!’]
(Grey, *LT*, VIII)

I’m a crow [...] Caw! caw! caw! caw! caw! caw! Ain’t I a crow?
(Melville, *MD*, XCIX)

‘T-t-t-t!’ he went with his tongue [...] ‘I tell you, nothing gets done when there’s a woman about’
(Lawrence, *SL*, XII)

“[...] And *two* cans of corn! I’m going to swallow ‘em both right down, like this – glup! [...]!”
(Lewis, *M*, XXI)

[Studs] stood by the window, watching kids chase each other [...], bang-banging and dueling with sticks of wood
(Farrell, *JD*, I, IV, I)

[Studs] heard the dinging gong of the street car, and saw one swept past him.
(Farrell, *JD*, I, V, II)

Their lexicalization, however, is not always felicitous, as with the pseudoechoics ‘wham’ and ‘biff,’ obviously aided in spoken discourse by their accompanying gesture:

Then the young fellow I mentioned, socked him in the stomach – a terrific wham!
(Grey, *MR*, III)

Jim [...] planted another, at the pit of Up's stomach. *Biff!* It had a solid sound. Up let out a groan. (Grey, *DF*, XIII)

Alternants with labels but no written forms

Readers and translators find perhaps in this category the largest number of alternants. No written forms have been suggested for the sounds of kissing, clapping, gurgling, hawking, sneezing, swishing, etc., for which today comics just offer the words themselves, which naturally do not qualify as legitimate 'soundgraphs,' as do, for instance: 'PTUI!' (spitting out small object through straw), 'PHLUMP!' (fistblow on the opponent's jaw). On the other hand, their labels in many instances do not evoke the exact characteristics of the sounds they denote, and the average speaker, more so the foreigner, tends to remember the more imitative forms and forget, or never learn, the more learned, etymological ones. As for translators, their responsibility lies in the accurate rendering of the more challenging verbs and nouns. The problem is that we have not yet been able to have visual written representations of their paralinguistic realization as alternants proper, such as we find, for instance: 'a blow,' 'his blows,' 'to blow'; 'a cackle,' 'to cackle'; 'a grunt,' 'with grunts,' 'to grunt'; 'to gulp,' 'a gulp'; 'a lap,' 'laps,' 'to lap'; 'a sigh,' 'with sighs,' 'to sigh'; 'a smack,' 'two smacks,' 'to smack'; 'a sniff,' 'sniffs,' 'to sniff.'

He chirruped paternally at his [mice] [...] through the bars of the pagoda [cage]. (Collins, *WW*, 252)

Horn snorted his disdain. (Grey, *UPT*, III)

[an Indian] shook us by the hand, grunted his salutation, and sat down on the floor. (Parkman, *OT*, IX)

She [Annie] sniffed in a little haughty way, and put her head up. (Lawrence, *SL*, VI)

He [called by his employer] went heavily upstairs [...] he halted, puffing with labour and vexation. (Joyce, *D*, 'Counterparts,' 97)

Miss Lorraine [comforting Miss Reba] made a faint clucking sound with her tongue. "You'll get yourself started." (Faulkner, *S*, XXV)

Fainy clacked the reins continually on his caving rump [the horse's] and clucked with his tongue until his mouth was dry. (Dos Passos, *42P*, 'Mac,' 45)

the baby [...] cried softly until Juana gave him her breast, and then he gurgled and clucked against her. (Steinbeck, *P*, VI)

"[...] They are excitable as children, those West Indians," and he clucked his tongue in disapproval. (Wilson, *ASA*, I, III)

Miss Myrtle [...] snuffled behind the handkerchief. (Faulkner, *S*, XXV)

They smacked their lips, making the sound of long, lecherous kisses.
(Singh, *TP*, 9)

The man gave a grunt of discontented acquiescence, turned over in his berth [on a ship], and drew his blanket over his head. (Dickens, *MC*, XV)

Frank grunted disapproval. (Wilson, *ASA*, II, I)

[When Gerald refers to his wife, Elvira, dining with him, says] "Oh her!" Elvira snorted. (Wilson, *ASA*, II, I)

'How do *you* find yourself this morning, sir? [on a ship]/ 'Very miserable,' said Martin, with a peevish groan. 'Ugh! This is wretched, indeed!'
(Dickens, *MC*, XV)

the lady, with a contemptuous snort, rejoined: "You young men are all alike –".
(Wharton, *R*, XXI)

Wood's snort of disgust and wrath was thoroughly genuine. (Gray, *BL*, XIV)

a gulping sound behind her made her turn. It was Milly [...] the tears slid slowly down her cheeks. (Woolf, *Y*, 1880)

[Irene, feeling harassed by her own husband] gave a little gulp, and that was all her answer [...] her answer was a long sigh. (Galsworthy, *IC*, II, II)

"You should see that fellow lapping up his bacon [...] / He twisted his features into a grimace of heavy bestiality and made a lapping noise with his lips."
(Joyce, *PAYM*, I)

the doctor's wife gave a little sniff of contempt. (Maugham, *CA*, V)

We shook hands and he put his arm around my neck and kissed me [Frederick Henry]./ "Ough," I said. (Hemingway, *FA*, III)

In the doorway a young man audibly sucking a tooth-pick. (Lewis, *MS*, IV)

A reference to several of these alternants allows the reader to recreate a sequence of vividly described acoustic characteristics which the translator must bear in mind in order to produce as close as possible the same effects in the readers' minds (perhaps also in their oralization of the text), possibly with certain shortcomings on the part of the target language vocabulary for alternants:

I heard the brandy vanish with a froglike croak in the back of his gullet, then the long aspirated gasp of breath, the final smacking of lips [...] upending the bottle, thrusting its neck deep into his throat, where the brandy gulped and gurgled.
(Styron, *CNT*, I, 68, 73)

Alternants with written forms but no labels

Having no labels, and identified only by a verbal description that cannot instantly evoke the sound, these alternants produce only a delayed evocation of the signified. The problems they may pose for translators are obvious: Do they or do they not have an equivalent or an orthographic representation in their target language? They are in reality quasilexical expressions and many of them are increasingly dictionary entries: ‘Humph!’, ‘Umph!’ (exerting oneself), ‘Psst!’ (for which ‘hissing’ is much too ambiguous), ‘Whew!’, ‘Uh-uh!’, ‘Er-’ ‘Tsch!’, ‘Phew!’, ‘Ho!’, ‘Oho!’, ‘Yum!’, ‘Whoee!’, etc.

MARCELLUS. [...] He may approve our eyes and speak to it./ HORACE. Tush, tush, ‘twill not appear. (Shakespeare, *H*, I)

‘Ugh, you coward!’ replied Mrs. Raddle, with supreme contempt. (Dickens, *PP*, XXXII)

“[...] to let you run his ranch an’ hire strange riders – umf – mmm, Miss Latch, I cain’t see it” (Grey, *LWT*, XII)

[...] as long as I can stand it” [...]/ “Humph! That won’t be long [...]” (Grey, *WW*, XIII)

“Lance [...] saw the big gun go prodding into the driver’s side. “Agg-h! he ejaculated, and lifted his hands off the wheel” (Grey, *MR*, VI)

Puff! came the sound of expelled breath. (Grey, *TH*, IV),

“[...] a bear rib roasted – um – um um!” (Grey, *3H*, IV)

Spang! The fight was on [...] A bullet thudded into the wall and spanged away, followed by the report of a rifle. (Grey, *RR*, XIV)

Another spanging, zipping, spatting ounce of lead entered the cave. (Grey, *RR*, XIV)

Spow! The same sound – another shot [...] Another *spang* and shot followed, with a banging of another heavy bullet from the wall. (Grey, *RR*, XIV)

Bing! There’s another. (Grey, *RR*, XIV)

Click! Click! Click! The hammer [of the Colt] fell upon empty chambers. (Grey, *HD*, XIX)

Jim became accustomed to the *whang* of the bullets. (Grey, *RR*, XIV)

‘Psst. Psst. Don’t go there! [...]’ (Brenan, *FS*, X)

[Buz the chimp] let out a gurgling hoot. (Malamud, *GG*, 60)

Then all at once she drops the gun and ZIP! quick as a cat, she turns and grabs something off the stove. (Ellison, *IM*, II)

This is the category that includes so many oral and written imitations of so many unnamable utterances; but writers sometimes make a valuable effort to write them and thus turn them into literary stuff, to which translators must respond with fitting renderings.

‘Humph! [...] I regard this as queer [...] By Golconda! let me read it once. Halloa! here’s signs and wonders [...] Hem, hem, hem; here they are, – here they go – all alive: – [...] wait a bit; hist – hark! By Jove I have it! (Melville, *MD*, CXIX)

‘Boun’ is the sound as far as the human alphabet can express it, or ‘bou-oum,’ or ‘ou-boum’ – utterly dull. (Forster, *PI*, XIV)

‘If you start with the deep bell and ring up to the high one – der – der – der – der – der – der – der – der!’ (Lawrence, *SL*, VII)

imitating the [firemen’s] warning bell: “Clang-a-lang-a-lang”. (Wolfe, *LHA*, VIII)

listening to the curious rhythm that the Greeks put into their bells: / *Ling-tow, ling-tow, ling-tow, /Ling-tow, ling-tow, / Ling-ling-tow, ling-tow.*

(Morton, *TLB*, IX, V)

‘Pok!’ was heard as a the cork [of the stout bottle put by the fire] flew out of Mr. Lyons’ bottle. (Joyce, *D*, ‘Ivy Day in the Committee Room,’ 143)

he heard [...] the ch-ff, ch-ff, ch-ff of its [the train’s] steamy panting [...] Ch-ff, ch-ff. (Huxley, *EG*, IX)

Out in the darkness there was a plop-plop-plop. She must be throwing small pieces of wood into the river. (Greene, *BOC*, II, II)

The train crossed a nullah. ‘Pomper, pomper, pomper,’ was the sound that the wheels made as they trundled over the bridge moving very slowly.

(Forster, *PI*, XIV)

A pair of lapwings pierced the still night with startled cries: ‘Teet-tit-tee-tit-tee-whooot, tee-tee-whooot, tee-tee-whooot, tit-tit-tee-whooot.’ (Singh, *TP*, 14)

Alternants with no labels and no written forms

This group presents a very specific problem for both writers and translators, more for the former, for they require at times rather periphrastic descriptions of concrete behaviors, for which one must resort to comparisons with natural, animal or mechanical sounds, references to emotions or attitudes, or qualifications of existing labels. While some descriptions may be quite easy for the translator, others may refer to specific paralinguistic qualifiers:

that hissing sound which hostlers are wont to produce when engaged in rubbing down a horse. (Dickens, *PP*, V)

He made a noise of pain.

(Crane, *RBC*, IX)

But a ‘noise of pain’ is not necessarily pancultural – as we hear, as reflex utterances, English ‘Ouch!’, Spanish ‘¡Ay!’ and, among the Mende of Sierra Leona, “a high-pitched glottalized ‘ee!’” (Levenston 1987:98) –, and thus may be understood differently by different readers. Except for a feasible explanatory footnote to complement the literally translated text, there is nothing translators can do about this type, which once more suggests the often precarious encoding-decoding process involved in translation. And even if the culture-specific expression were to be visually preserved in a translation of, for instance, a play, the foreign cast sometimes would not know how to ‘make it sound,’ unless they had ‘heard it’ and ‘seen it’ in films:

PETER. Free! [...]/SIMEON [In a frenzy]. Whoop!/ PETER. Whoop! [They do an absurd Indian war dance about the old man [...]] (O’Neill, *DUE*, I, IV)

6.12 Paralinguistic alternants in the theater and in the cinema

As for alternants displayed on the stage or uttered in front of the camera and left on the film screen, in the first place, directions for these paralinguistic sound emissions are very scarce in both the theater and the cinema, as compared with the other three paralinguistic categories. But, as with some of the differentiators (mild chuckling, gasping, light throat-clearing, a discreet but audible yawn, etc.), the perception of the less conspicuous paralinguistic alternants produced intentionally or unintentionally by the players become totally ineffectual on the stage and some even in front of a camera, for instance: an apico-alveolar click ‘Tz’, a mild sniff, light blowing (probably not even suggested by a labial gesture), an otherwise audible kiss, etc.

At any rate, we find paralinguistic alternants in the theater and in the cinema in three ways: almost all of them occur totally independently from stage directions, simply because the speakers on the stage or before the film cameras produce them naturally as inherent to their own individual ways of speaking, just as they continue to produce them in their off-stage interactions or between takes in the movie studio; then there are those few that are intermingled with them, transcribed by playwrights and scriptwriters in their text (e.g. an ‘Er’ of hesitance); and, thirdly, the also few they assign to their characters in stage directions (e.g. ‘Yawns’). Examples of those three types follow:

MRS PEARCE. If you please, sir, then trouble's beginning already [...] Alfred Doolittle, wants to see you. He says you have his daughter here./ PICKERING [*rising*] Phew! I say! (Shaw, P, II)

HIGGINS. The devil he does! Hew! [*Brightening suddenly*] What a lark! (Shaw, P,V)

MRS HIGGINS [*putting her fingers in her ears, as they are by this time shouting one another down with an intolerable noise*] Sh-sh-sh-sh! [*They stop*]. (Shaw, P, III)

LIZA [...] Aha! Now I know how to deal with you. (Shaw, P, V)

MAE. Sweet papa! [*She kisses DICK noisily [...]*]. (Rice, SS, I)

STANLEY [...] when you address yourself to me, do you ever ask yourself who exactly you are talking to? Eh?/ *Silence. He groans, his trunk falls forward, his head falls into his hands.*/ MEG: [...] When are you going to play the piano again? (*Stanley grunts*) Like you used to? (*Stanley grunts*). (Pinter, BP, I)

OLSEN. Phew! Hot! [*He mops his face and neck with a dingy handkerchief [...]*]. (Rice, SS, I)

EASTER [*Going over to her*] Why not? Didn't you like it? H'm? (Rice, SS, I)

MAURRANT. Oh, he did, huh? [...] Aw, al right. (Rice, SS, I)

MAE. [*Whistling*] Phew! Boy! I feel like a t'ree alarm fire! (Rice, SS, I)

ROSE [*Calling softly*] Hoo-hoo! Sam! [*Sam looks up, rises*]. (Rice, SS, I)

FROM [*With an ironic bow*] If your lordship thinks I could have brought out the full facts in any other way? (Galsworthy, J,II)

CHRISTINA [*A deep breath, then:*] Shirts or no shirts, we've got to get out of here tomorrow. (Howard, SC, II)

AMANDA. (*A long-drawn exhalation.*) Ohhhh...Is it a serious romance, Mr. O'Connor? (Williams, GM, VII)

JIM. Shy, huh? [...]/ TOM. [...] Here's the *Post Dispatch*. You want a piece of it?/ JM. Uh-huh. (Williams, GM, VI)

POZO. (*having lit his pipe*) The second is never so sweet... (*He takes the pipe out of his mouth, contemplates it*)...as the first I mean. (*He puts the pipe back in his mouth*) But it's sweet just the same./[...] What happens in that case – (*He takes the pipe out of his mouth, examines it*) – in that case – (*Puff*) – (in that case – (*Puff*) – what happens in that case [...]) (Beckett, WFG, I)

a little paler, a little paler until (*Dramatic pause, ample gesture of the two hands flung wide apart*) pppfff! finished! it comes to rest. (Beckett, WFG, I)

MARCUS. Morning, darling. Waiting for me?/ REGINA. Er, Mama's just been to church. (Hellman, APF, I)

- REGINA [*yawns*] Oh, don't you and Ben start again. (Hellman, *APF*, II)
- FATTY [after singing the words of a song] “[...] Hmmmm hmhhh hmhhh.” (Frings, *LHA*, II,ii)
- MR. WEBB [...] Who's that up there? is that you, Myrtle?/ EMILY. (*Pooh-poohing him*) No, it's me, papa. (Wilder, *OT*, I)
- GEORGE. [the day of his wedding] [...] Only four more hours to live! (*Gestures cutting throat with “K-k-k-z-t” sound* [...]) (Wilder, *OT*, II)
- GEORGE. I – uh – yes. I never thought of that. (Wilder, *OT*, II)
- STAGE MANAGER. [...] you're twenty-one or twenty-two and you make some decisions; then whissh! you're seventy. (Wilder, *OT*, II)
- BASEBALL PLAYERS TUTTI. (*Off*) Yaou! Kee-ee. Whoo-oo-oo! (Wilder, *OT*, III)
- 1ST DEAD WOMAN. It's on the same road we lived on, hm-hm. (Wilder, *OT*, III)
- [*A growl of anger goes up from all sides*]. (O'Neill's, *HA*, IV)
- VOICE. Sssshh! [*Reading*] “Like Cato I say to this Senate, the I. W. W. must be destroyed! [...] in the glorious Constitution of the United States!”/ [*A perfect storm of hisses, catcalls, boos, and hard laughter*][...] [*A terrific chorus of barking and yapping*]. (O'Neill, *HA*, VI)
- [...] *A deep rhythmic snoring emanates from FIORENTINO apartment. A steamboat whistle is heard. The snoring in the FIORENTINO apartment continues. SAM raises his clenched hands to heaven. A distant clock begins to strike twelve. SAM's arms and head drop forward*]/ THE CURTAIN FALLS SLOWLY. (Rice, *SS*, I)³
- “Lippo. [*Seating himself on the stoop, with a long sigh of relaxation*] Aah! [*He tastes the cone and, smacking his lips, looks about for approval*] Ees tasta good, ha? (Rice, *SS*, I)

6.13 The foreign readers' perception of explicit or implicit paralinguage and the interference of their own repertoires

6.13.1 It is quite evident that some readers simply do not perceive the paralinguage contained in the text beyond the writer's explicit transcriptions or descriptions, as it is that some writers do not know how to include it in the text otherwise. However, any novel contains a number of paralinguistic, kinesic and proxemic

3. The human quality of the steamboat whistle and the clock would not escape either the reader or the spectator.

behaviors which, without being described, nor even graphically suggested by punctuation symbols, can be ‘heard’ and ‘seen’ by the more sensitive native readers because they are implicitly present in the text, that is, ‘between the lines’ and ‘along the lines.’ However, the foreign readers’ decoding of that text and its direct or indirect indications of paralinguistic phenomena will suffer from the inherent interference of their own culture, even more so when it has been translated.

In the case of paralinguage – and merely to reflect on what target language readers miss in a translation –, we should refer to the ways in which the native reader, or someone truly familiar with the source language and its cultural environment, perceive, voluntarily or not on the part of the writer, all those word-modifying types of voice and voice qualities as evoked by the original text. They are mainly six.

1. First, by the paralinguistic features evoked by the reading of a verbal expression, or other nonverbal behaviors, or by the situational context, as with the meaningful high register and syllabic lengthening of the excited American teenage boy, in the first example, when his friend asks him if his uncle will leave the whole farm to him some day, or the typical emphasis in the second, put by the two boys in their last two assertions:

Cal said, “Where do you think our mother is?”/ “She’s dead.”/ “No, she isn’t.”/ “She is too.”
(Steinbeck, *EE*, XXVII, I)

2. By the character’s kinesic behavior, since certain voice features correspond to certain visible attitudes, at least (let this not be forgotten) in a given culture, if not universally – and as long as we are not too detached in time from the character –, as with the lower pitch used in a knowingly way of speaking:

And Winfield, picking his teeth with a splinter in a very adult manner, said, ‘I knowed it all the time.’
(Steinbeck, *GW*, XXX)

3. When, besides giving the kinesic behavior, its meaning is identified, which then suggests its paralinguistic co-behavior, as does ‘spitefully’ in the first example and the multiple kinesic qualifiers in the second:

“Oh, him,” replied Hortense, pouting spitefully and scornfully.
(Dreiser, *AT*, I, XV)

She posed in the door, her hand held drooping before her shoulder, too obviously showing off to be offensive./ “Do you like me? she murmured – clinging voice, eyes caressing, moist seeking eyes.
(Lewis, *M*, XI)

4. By the known cultural correlation between certain attitudes and the corresponding paralinguage, as in this scene from Agee’s *Death in the Family*, in

which we imagine Walter's low pitch when trying to console Mary, and when he says 'Nothing, nothing':

She [Mary to Walter, a close friend of her dead husband's] threw her arms around him and kissed him on the cheek [...]/ 'There now,' he said, blushing deeply and trying to embrace and to sustain her without touching her too closely. 'There now,' he said again [...] [and when the family thanks him for having visited them] [...] He shook his head. 'Nothing, Nothing,' he said. (Agee, *DF*, X)

5. By the external situational context described, often something so specifically cultural that, in the following example, only a deep familiarity with the North American culture would allow us to 'hear' the way in which this is said:

'Well, you got to *eat*, Jay. It'll still be chilly for hours' [having raised unexpectedly in the middle of the night] She spoke as if in a church or library, because of the sleeping children, unconsciously, because of the time of night. (Agee, *DF*, II)

6. By the already defined personality, mood or emotional state of a character, also differently manifested cross-culturally:

[Hetty, speaking in her cell before being hanged] 'You won't leave me, Dinah? You'll keep close to me?' (Eliot, *AB*, XLV)

These six aspects of speech (i.e. of its language-paralanguage-kinesic communicative structure), independently of the target-language readers' enjoyment of it in its original or translated form, are therefore lacking most of the time in their appreciation of it due to the fact that they are applying their own nonverbal repertoires.

6.14 Problems of interpretation and translation of paralanguage through time and space: Native/foreign reader/spectator

6.14.1 From what has been said up to this point we already see that the reader in each culture can interpret differently the behaviors that are not described when only their functions are identified. This (though not consciously on the part of the reader) is a great stumbling block for the recreative activity of reading, since those meanings identified by the writer are not externalized in the same way in all cultures. In fact, even though the verbal channel is very similar, we will not in our imagination coincide with its external form no matter how much the writer identifies those meanings.

The tendency, therefore, is for us to adapt to those words – which most of us readers emit mentally and even ‘*sotto voce*’ while reading them – the nonverbal patterns of our own language and culture:

‘Dead!’ replied the other, with a contemptuous emphasis. (Dickens, *MC*, XIII)

“Why, how do you do?” she said with a distinct note of pleasure.
(Wharton, *OT*, V)

The day Cowperwood was installed in his new cell, Bonhag lolled up to the door, which was open, and said, in a semi-patronizing way [...] (Dreiser, *F*, LV)

‘Oh, don’t start that again,’ Major Sanderson exclaimed with vitriolic scorn, and hurled down his pencil disgustedly. (Heller, *C22*, 27)

the shouts of derision and rage culminated, people screamed and cursed, kissed one another, wept passionately. (Forster, *PI*, XXIV)

In other words, we can mentally hear the voice that expresses spite, contempt, a semi-patronizing attitude, derision, sensual whispering, vitriolic scorn, and rage, but in reality, without true cultural fluency in the source language, it will be our native paralinguage, our own standard ways of expressing those attitudes, that each of us readers will ‘hear,’ just as we see the gestures for which the writer identifies only meaning, but hardly the true Spanish, French, British, American or Indian paralinguage and kinesics.

Considering this inevitable decoding problem on the part of target-language readers, it would seem fitting to compare at this point our reception of the characters through the written text and through cinematic interpretations, provided the latter are truly natural and realistic, as were the ones already mentioned in the previous chapter, for instance, Steinbeck’s *The Grapes of Wrath* and Joyce’s *The Dead*. Seen from the reader’s point of view, this illustrates the problem of the expression of emotions and feelings cross-culturally and the different display rules. Being unfamiliar with Chinese culture, I doubt I could interpret correctly a Chinese writer’s references to voice characteristics such as ‘guiltily,’ ‘proudly’ or ‘patiently,’ just as a Chinese reader would not ‘hear’ in his imagination the emotional expressions of don Quixote and Sancho Panza as present-day Spanish readers would, even if removed in time from the actual realization of those features in Cervantes’ time.

6.14.2 It should follow, then, that we should as well consider this problem in its temporal or historical dimension, that is, when as readers we are even centuries away from the writer’s original character, which suggests the diachronic study of what we could develop as ‘historical or diachronic literary linguistics.’ In that

case we would realize that, although in a certain way we meet our commitment as 'literary' recreators, even in that endless multiplication of the character (the plurality discussed earlier), how different that evocation can be from the audible reality of those 'lost voices' as imagined by the writer. Such would be, for instance, the whistling of Dickens' hostler, mentioned earlier:

the other shampoo'd Mr. Winkle with a heavy clothes-brush, indulging, during the operation, in that hissing sound which hostlers are wont to produce when engaged in rubbing down a horse. (Dickens, *PP*, V)

6.15 The overall perception of paralinguistic continuity as readers or spectators

6.15.1 We have seen all aspects of paralanguage in textual, theatrical or cinematic perception, and have identified the problems translators may encounter when giving us, as readers of a book or spectators of a stage or screen production, their linguistic-cultural version of a source text. Yet, beyond those specific aspects, we should consider the actual fate of the unquestionable paralinguistic continuity that the original novelists, playwrights or screenwriters maintain in their characters throughout the elaboration of their texts (with the possible subsequent additions on a stage copy of movie script).

In narrative literature the omniscient author provides us with vivid descriptions of everything that surrounds the characters' verbal-nonverbal speech, that is, their outward appearance (dress, etc.), the physical settings in which the story develops, and even certain audible components of it, just as directions in a play or film script provide the ways for their directors to efficaciously bring all that to life, even if only as an illusion sometimes. Still the main body of the novel, theater play or screenplay, namely, its characters' speech, will be irremediably contingent: in a printed text, on its readers' direct knowledge of all the paralinguistic-kinesic characteristics of that speech; in a play or film, on how its performers can or cannot reproduce them.

But when that novel, that play or that film has been translated, the speech of the characters is most of the times inaccurately perceived: first, by the readers of a target text, who, as has been pointed out earlier, 'hear and see' their own native speech; for, if they attempt to imagine how the original characters speak, it will inevitably result in a totally hybrid (to say the least) linguistic-cultural concoction. In the staged translated play and in the dubbed film, instead of that hybrid product, the viewers-listeners in its audience perceive simply the speech of the target language-culture. Which means that when the way the characters speak is

of true sociocultural significance, that certainly has been lost in the translation process and is therefore absent on the screen of each of the foreign cultures to which they have been taken.

Perhaps the best way to appreciate this unfortunate reality is to consider several instances, in both narrative literature and the theater, in order to ponder the translator's linguistic-cultural difficulties and challenges.

6.15.2 The flavor of the characters' speech is always lost in a translated novel, as it is replaced by another written language that will evoke in the reader's mind only its own sounds. That loss is bearable when the characters are just ordinary average members of their own culture and standard linguistic community. However, when they represent a specific regional speech, or the speech of a given social class, we are facing quite a different situation, for the target language will hardly possess a feasible equivalent to replace the original dialogues, and thus foreign readers simply miss what their native counterparts enjoy so much, particularly if they have been exposed to that particular speech. Let us consider three instances in narrative literature.

The first is from Chapter 6 of Hardy's 1891 *Tess of the D'urbervilles*, when Tess is on her way to the village of Marlott. Here translators find the challenge (as they do from the beginning of the novel) of having to endeavor to pass on to their readers at least a flavor of the Wessex speech of those characters:⁴

"[...] She's going to acknowledge 'ee as kin – that's the meaning o't." / "But I didn't see her." / "You zeed somebody, I supposed?" / "I saw her son." / "And did he acknowledge 'ee?" / "Well – he called me coz." / "An' I knew it! Jacky, he called her coz!" cried Joan to her husband. "Well, he spoke to his mother, of course, and she do want tee there." / "But I don't know that I am apt at managing fowls," said the dubious Tess. / "Then I don't know who is apt. You've been born in the business, and brought up in it. Them thet's born in a business always know more about it than any 'prentice. Besides, that's only just a show of something for you to do, that you midn't feel dependent." / [...] "Who wrote the letter" [...] / "Mrs. D'Urbervilles wrote it. Here it is." (Hardy, *TD*, VI)

The second example of nonstandard speech is from Chapter 8 of Steinbeck's 1931 *The Grapes of Wrath*, that of the migrant Oakies, mainly Grampa Joad refusing to leave their place on Oklahoma:

4. Spoken in an area of Dorsetshire that formerly belonged to the Anglo-Saxon kingdoms before the 9th century, known as the Heptarchy, the locale of Hardy's novels.

Al said, He was settin' out back of the barn. They's somepin wrong with 'im."/ Grampa's eyes had dulled, and there was none of the old meanness in them. "Ain't nothin' the matter with me," he said. "I jus' ain't a-goin'"/ "Not goin'?" Pa demanded. "What you mean you ain't a-goin'? Why, here we're all packed up, ready. We got to go. We got no place to stay."/ "I ain't sayin' for you to stay," said Grampa. "You go right along. Me - I'm stayin'. I give her a goin'-over all night mos'ly. This here's my country. I b'long here. An' I don't give a goddam if they's oranges an' grapes crowdin' a fella outa bed even. I ain't a-goin'. This country ain't no good, but it's my country. No, you all go ahead. I'll jus' stay right here where I b'long".

(Steinbeck, *GW*, VIII)

The third example is from Zane Grey's 1933 *The Drift Fence*, in which the hugely successful dentist-turned-novelist reproduces for his readers imagination the speech of those United States westerners, which we can hear and see in films faithful to linguistic reality, but which become lost in translation, despite the flavor of authenticity it lends to a whole narrative:

"Nope. You cain't deal no more cairds to me."/ [...] "But, Curly, we all reckon you wasn't at your best when he licked you," rejoined Uphill Frost./ "How so?"/ "Wal, you'd been drunk. An' you know how weak likker makes you. An' you was sort of in fun. You didn't get mad./ [...] "Mebbe so. Dog gone!...But he hit me on the nose an' seen how it hurt. Then he kept pokin' me again right there. An' thet's what he'll do to you, Up. He'll find oot how anythin' ag'in' your belly hurts you. Aw, you know you cain't even stand a tight belt. You've et so many million sour-dough biscuits they your insides is gone. An' you, Jack Way. `if you pick a fight with our boss, Gawd help you! Because you're all weak spots. You've not got a well bone in your body. An' ev'ry time he cracks you with one of them big fists, you'll yell. I'll bet a month's pay".

(Grey, *DF*, XIII)

6.15.3 In the theater, the sociocultural background specified by the playwright is of the essence for fully appreciating to what extent nonverbal elements are lost. Let us see also three examples from modern theater.

The first is from the first part of Scene iv of Part I of O'Neill's 1924 *Desire Under the Elms*, with the speech of the brothers Peter, Simeon and Eben, some New England hardscrabble farmers in 1850, speaking of their father. Their environment is described in Scene ii: "A pine table is at center, a cook-stove in the right rear corner, four rough wooden chairs, a tallow candle on the table [...] Kitchen utensils hang from nails."

[SIMEON and PETER are just finishing their breakfast. EBEN sits before his plate of untouched food, brooding frowningly.]/ PETER [glancing at him rather irritably]. Lookin' glum don't help none./ SIMEON [sarcastically]. Sorrowin' over his

lust o' flesh!/ PETER [*with a grin*]. None o' yer business. [*A pause.*] I was thinkin' o' him. I got a notion he's gettin' near – I kin feel him comin' on like yew kin feel malaria chill afore it takes ye./ PETER. It's too early yet./ SIMEON. Dunno. He'd like t' catch us nappin' – jest t' have somethin' t'hoss us 'round. / PETER [...] Waal house – let's git t' wuk. [...] / SIMEON [*grinning*] Ye're cussed fool, Pete – and I be wuss! Let him see we hain't wukin'! We don't give a durn! / PETER [...] Not a damned durn! It'll serve t' show him we're done with him [...] EBEN *stares from one to the other with surprise.* / SIMEON [*grins at him*]. We're aimin' t' start bein' lilies o' the field./ PETER. Nary a toil 'r spin 'r lick o' wuk do we put in! [...] PETER. The cows air bellerin'. Ye better hustle at the milkin'. [...] EBEN [*with queer excitement*]. It's Maw's garm agen! It's my farm! Them's my cows! I'll milk my durn fingers off fur cows o' mine! (O'Neill, *DUE*, I, iv)

Now we see the speech of some of the characters in the first part of Act I of Elmer Rice's 1929 extremely realistic *Street Scene*, directed by himself in Broadway, with Jo Mielziner's carefully constructed brown-front New York tenement, to the extent that "the audience was hardly aware that they were in a theater and not actually gazing through the window of a house opposite upon a stream of life made fascinating by its vivid variety" (Watson and Pressey 1959: 24):

SCENE. *The exterior of a "walk-up" apartment-house, in a mean quarter of New York. It's of ugly brownstone and was built in the '90's [...] At the right, a steep flight of rotting wooden steps leads down to the cellar and to the janitor's apartment, the windows of which are just visible above the street level. Spanning the areaway is a "stoop" of four shallow, stone steps, flanked on either side by a curved stone balustrade. Beyond the broad fourth step, another step leads to the double wooden outer doors of the house [...] a sign which reads: "Flat To Let. 6 rooms. Steam Heat." [...] a sign [...] Prof. Filippo Fiorentino. Music for all occasions. Also instruction" [...] To the right of the house, scaffolding and a wooden sidewalk indicate that the house is being demolished [...] "Manhattan House-Wrecking Corp." Through the act and, indeed, throughout the play, there is constant noise. The noises of the city rise, fall, intermingle: the distant roar of "L" trains, automobile sirens, and the whistles of boats on the river; the rattle of trucks and the indeterminate clanking of metals; fire-engines, ambulances, musical instruments, a radio, dogs barking and human voices calling, quarrelling, and screaming with laughter. The noises are subdued and in the background, but they never wholly cease. [...] / MRS. FIORENTINO. [*She speaks with a faint German accent*] / [...] / Ain't it just awful? When I was through with the dishes, you could take my clothes and joost wring them out./ MRS. JONES. Me, too, I an't got a dry stitch on me./ [...] / MRS. JONES. [...] Awful hot, ain't it? / MRS. OLSEN. [...] Yust awful. Mrs. Forentiner, my hoosband say vill you put de garbage on the doom-vaider? / MRS. FIORENTINO. O, sure, sure! I didn't hear him vistle [...] Don't go 'vay, Mrs. Jones./ [...] / WILLIE. Gimme a dime, will ya? I wanna git a cone. (Rice, *SS*, I)*

The third example is from the main character in Bernard Shaw's *Pygmalion*, first produced in 1914. Trying to imagine the excellent acting of Mrs. Patrick Campbell as Eliza Doolittle on that opening night (and following) of April 1914 on the stage of London's His Majesty's Theater, or as readers of the Shaw's original text, becomes much easier if we see Wendy Hiller in her 1938 film version.⁵

THE FLOWER GIRL [later Liza, whose basket of flowers Freddy knocks out of her hands]. Na then, Freddy" look wh' y'gowin, deah./ [...] [*picking up her scattered flowers and replacing them in a basket*] Theres menners f'yer! T -oo banches o voylets trod into the mad [...] / THE MOTHER. How do yiu know that my son's name is Freddy, pray? / THE FLOWER GIRL. Ow,eez ye-ooa san, is e? Wal, fewd dan y' d -ooty bawmaz a mather should, edd now bettern to spawl a pore gel's flahrzn than ran awy athaht pyin. Will ye-oo py me f'them? [*Here, with apologies, this desperate attempt to represent her dialect without a phonetic alphabet must be abandoned as unintelligible outside London*] [...] THE BYSTANDER [*inept at definition*] It's aw rawt: e's a gentleman: look at his b -oots. [*Explaining to the note taker*] She thought you was a copper's nark, sir. / THE FLOWER GIRL [*far from reassured*] [...] You just shew me what youve wrote about me. [...] What's that? That aint proper writing. I cant read that. / THE NOTE TAKER. I can. [*Reads, reproducing her pronunciation exactly*] "chee ap, Keptin; n' baw ya flahr orf a pore gel." (Shaw, P, I)

6.15.3 As for the cinema, the dubbing of any original versions has always presented insurmountable problems, for none of the target languages would possess a credible equivalent of the source-language speech of some or all of the characters. Just to mention a few eloquent examples, let us consider, for instance, the 1938 version of *Pygmalion* and the two sharply opposed manners of speaking of the still untrained Eliza Doolittle and Professor Higgins; the 1939 version of Steinbeck's *The Grapes of Wrath*, with the untranslatable speech of the Joads and the other Oakies; or the 1987 film version of Tennessee Williams' play *The Glass Menagerie* (1945), where the southern speech of Joanne Woodward as the ex-Southern belle Amanda Wingfield, and Karen Allen as her daughter Laura, did not at all stray from the credibility that impressed playgoers in their first Broadway 1945 masterful renditions by Laurette Taylor and Julie Haydon.⁶

5. In the Penguin film version of 1941 and following editions, Shaw explains: "In the dialogue an e upside down indicates the indefinite vowel, sometimes called obscure or neutral, for which, though it is one of the commonest sounds in English speech, our wretched alphabet has no letter.

6. An excellent first film version of 1950 had Gertrude Lawrence as Amanda and Jayne Wyman as Laura.

There is no question that both theatergoers and moviegoers can enjoy any credible performance in those stage or film productions, since what is universal in each of those stories will touch their deeper cords as they are brought to life for them. But, at the same time, there is no doubt that only the authenticity of the native performance as the vehicle of such stories, acted out as conceived by their authors, as against their foreign counterparts, will undoubtedly stir the feelings precisely as their respective creators intended and as they themselves experienced it.

In fact, even ordinary westerns lose, when dubbed into other languages, the great appeal that their native audiences find in the Texan drawl or the apocopated and syncopated speech of the cowboys, as a contrast sometimes to the speech of the 'tenderfoot', the newcomers to the ranching country of the West. But their foreign versions invariably turn those kinds of speech into just the standard speech of the target language, which occasional verbal expressions do not at all redeem the dubbing of those characters.

Thus, the spectators who can act only as listener-viewers of the translated text may certainly enjoy the characters' verbal interactions and emotions, as well as the cultural and subcultural peculiarities of their attitudes, attires, surroundings, etc. But, since they miss the original paralinguistic qualifying elements of their speech (let alone the intimately and unique interrelations of that paralinguistics with the simultaneous or alternating verbal and kinesic expressions), their appreciation can reach only as far as what transpires from the possibilities of the target language and no more. Those spectators who are closely acquainted with both languages have only to switch from one to the other as they watch a DVD of any of the films mentioned in order to ascertain the magnitude of their loss when suddenly they start hearing the characters speak to each other or in soliloquies in a language that does not belong to them.

6.16 Conclusion

After establishing the various processes undergone by the verbal and nonverbal components for readers of literary texts mostly, and those in our total experience of the theater and the cinema as spectators, the last three chapters shall look at what precisely translators should consider carefully in order to turn an original text into the target text. First, it is the field of paralinguistics, just briefly outlined in its various categories of vocal phenomena, and applied to narrative literature and its translation, the theater and the cinema, each genre posing different problems and translation challenges, not only linguistically, culturally and historically, but as regards certain 'untranslatables' and 'unstagables,' all seen in the theater and in films.

6.17 Topics for discussion or research

1. The definition of paralinguage in the light of our experience of a written text, a theater performance and a movie.
2. Possible translation problems posed by the interlinguistic and attitudinal differences hidden in punctuation symbols.
3. A live corpus of problems in film dubbing involving verbal and paralinguistic mistakes.
4. The paralinguistic primary qualities as perceived in the novel, the staged play and the cinema.
5. The paralinguistic qualifiers or voice types as perceived in the novel, the staged play and the cinema.
6. Laughter and crying as perceived in the novel, the staged play and the cinema.
7. The paralinguistic reflex qualifiers: presence and problems in the novel, the staged theater and the cinema.
8. Paralinguistic qualifiers as perceived in the novel, the staged theater and the cinema.
9. The fate of textual paralinguage: from the original literary text to the staged play and the screened film.
10. The challenge of translating descriptions of voice qualities.
11. Problems of labelling and representation of paralinguistic alternants between languages.
12. Paralinguistic behaviors in stage directions and their perception problems.
13. The orthographic representation of paralinguistic differentiators: interlinguistic problems.
14. Paralinguistic differentiators in plays and films.
15. Paralinguistic alternants on the stage and in films.
16. The foreign readers' perception of explicit and implicit paralinguage and the interference of their own repertoires.
17. Interpretation and translation of paralinguistic representations and descriptions and through time and space.
18. The characters' paralinguistic consistency throughout a novel, a staged play and a film.
19. Translating dialectal speech: challenges and interlinguistic and intercultural limitations.

CHAPTER 7

The sounds beyond language and paralinguage in the novel, the theater and the cinema

Evocation and live realization

The Dixieland Boarding House [...] From offstage, a newsboy, whistling, throws four tightly wadded newspapers onto the veranda – plop – plop-plop – plop. His whistling and his steps fade away.
(Frings, LHA, III)

7.1 The paralinguistic echoic and pseudoechoic repertoires and the expressive possibilities of source language and target languages

7.1.1 When we set out to translate sound-denoting words from one language to another we may find a marked difference between the two in terms of their individual repertoires of such words. In fact, translators, as part of their professional training, need to be mindful of how both source language and target language are equipped to refer to the many different sounds that surrounds people's existence in each culture, for they will be exposed to two pitfalls: choosing the wrong word or finding themselves at an impasse for lack of a true equivalent that would evoke precisely the kind of sound the source word imitates or evokes. A glance at Figure 7.1, 'Sounds in literature, the theater and the cinema,' identifies the various forms of sounds, each with a few examples.

Those utterances that imitate sounds are of two kinds:

- a. *onomatopoeias*, established written representations like the cat's 'meowing' or the 'gurgling' in the drain pipe, the least iconic (despite their morphological flexibility as nouns and verbs), as proved, for instance, by the illogical cross-cultural differences in imitating animals (e.g. Spanish 'quí-qui-ri-quí' and English 'ka-ka-doodle-do'):

[at a collar factory] The tap, tap, tap of metal stamps upon scores of collars at once – nearly always slightly audible above the hum and whirl of the sawing machines.
(Dreiser, AT, II, XVI)

Human activities	<p>Speech</p> <ul style="list-style-type: none"> Language: 'Good morning' Paralanguage: 'Mm!' chuckling, mewling Phonokinesics: lip smacking <p>Self-adaptors: knuckle cracking, chest thumping Alter-adaptors: slapping, bumping, patting, jabbing Body-adaptors: chewing, slurping, clothes rustling Object-adaptors: bell ringing, door knocking/rapping Object-mediated adaptors: door slamming, hammering</p>
Animal activities	<p>Paralanguage-like: warbling, cooing, bleating, lowing Self-adaptors: stridulation, flapping/swishing wings Body-adaptors: gnashing in food chewing, lapping water Object-adaptors: clatter/clopping of hooves, stamping Object-mediated adaptors: clicking of horseshoes</p>
Cultural environment	<p>Interiors</p> <ul style="list-style-type: none"> chair scraping, floor creaking clock ticking, water gurgling, hinge squeak door-latch clack, metal door clanking oil sizzling, water bubbling, dish clatter paper crinkling/rustling, champagne fizzing <p>Exteriors</p> <ul style="list-style-type: none"> traffic, train chugging, sirens, foghorns lawnmower whirr, tree log flumping to ground water gushing, rain plashing, hail rattling gutter burbling, fire crackling/snapping rocket whooshing, bullet whizzing by
Natural environment	<p>thunder rolling/rumble/clattering, surf pounding fire crackling, pumpkin splattering on ground wind howling/gusting/rustling/soughing/whistling water gurgling/lapping, rain pattering, oars plashing</p>

Figure 7.1 Sounds in literature, the theater and the cinema

The train crossed a nullah. 'Pomper, pomper, pomper,' was the sound that the wheels made as they trundled over the bridge moving very slowly.

(Forster, *PI*, XIV)

- b. *paralinguistic echoics*, within alternants, generally without written forms: imitations of animals (the pigeon's 'cooing'), nature (the brook's 'bubbling'), mechanical artifacts (the engine's 'whirring'), etc.:

'Pok!' was heard as a the cork [of the stout bottle put by the fire] flew out of Mr. Lyons' bottle."

(Joyce, *IDCRD*)

[in the battlefield] Pound and jar, whistle and whine, long, broken rumble, and the rattling concatenation of quick shots like metallic cries [...] the sliding crash far away, the sibilant hiss swift overhead. Boom! Weeeee – eeeeeoooo! from the east. Boom! Weeeee – eeeeeoooo! from the west. (Grey, *DW*, XXVIII)

Outside this verbal repertoire there are still the many paralinguistic utterances identified earlier as alternants, among which only some attain verbal status by generating a verb and a noun (e.g. to zoom/a zoom, to crunch/a crunching, to squelch/a squelch). This said, we must acknowledge the extraordinary richness of English (already made apparent when discussing alternants) in sound-denoting verbs, and above all the variety of acoustic effects for differentiating similar sounds that cannot be evoked by just one word. In sum, only with a cross-cultural knowledge of the purely echoic or etymological origins (or echoic and then etymologically developed) can a translator choose the equivalent that evokes exactly the sound it depicts, rather than opting for an intuitive solution which would not 'sound' in the target reader's mind as it did in the native reader's. Knowledge of the evoking qualities of the verbal identification of human and nonhuman sounds is an essential responsibility of the translator which involves: how the native reader perceives the consciously chosen words with which the writer instantly elicits auditory images, and how the translator must, at times quite laboriously, select 'the word' or words (and no others) in the target language which (due above all to a similar etymology) will guarantee like sensations in the foreign readers. This, however, is a task that many translators carry out most carelessly and hastily and with an amazing lack of responsibility, thus producing a text (not very different from the final product of a painter making a poor copy of a Rembrandt) in which, for instance, echoic words are replaced by nonimitative words, or words that suggest very specific acoustic qualities by others that denote several qualities indistinctively. Here are three apt examples for both the kind of oralization we discussed earlier and for textual translation into another language:

[Carol] heard him at the furnace: the rattle of shaking the gate, the slow grinding removal of ashes, the shovel thrust into the coal-bin, the abrupt clatter of the coal as it flew into the fire-box. (Lewis, *MS*, XV)

Presently came a dragging, bumping sound, then a crash of a log dropped upon the fire. A cloud of sparks shot up, and many pattered down to hiss upon the damp ground [...] flames sputtered and crackled. (Grey, *MF*, VII)

as Americans [...] replaced their cracked old gurglers with the swishy new models (of toilets), they found themselves forced to flush and flush again [...] Soon they wanted the thunderous woosh of their old [...] toilets back.

(*Time*, April 10, 2000)

7.2 Bodily-elicited sounds in the novel: Self-adaptors, alter-adaptors, object-adaptors, object-mediated adaptors

What in the next chapter is identified as *phonokinesics*, that is, the audible kinesics we produced as we move any part of the body, we should discuss here in terms of the four types of sounds we can produce when in contact with ourselves, others or any object of the artifactual and natural environments (Poyatos 2002b: 254–275), for the translation of some of the verbs and nouns denoting those sounds can pose certain problems in translation. Since they may play important functions in social interaction and therefore in the reception of the text, let us at least give a few examples of each category with their translation in mind.

Self-adaptors

The vocal-narial tract (linguistic and paralinguistic) cannot express many at times ineffable semantic nuances, but, by audibly contacting ourselves, mainly with the hands, we can produce a great variety of specific sounds that function as ‘auxiliaries’ of the basic triple structure language-paralanguage-kinesics, of which they are veritable extensions.

I saw his anguish as, suddenly smiting his forehead, he turned abruptly to the window, and, looking upward at the placid sky, murmured passionately, ‘O God, that I might die!’
(Brontë, *TWF*, XXXVIII)

“Come into money, have you?” he [the man at the shop] cried, chuckling and slapping his thigh with a loud report. “Well, you have come to the right man.”
(Markandaya, *NS*, XXVIII)

Other self-adaptor sounds (some, as can be seen, audible only to oneself, but meaningfully so nevertheless) include, for instance: chattering, clicking, grating, grinding, gritting, gnashing or clicking teeth; clapping hands; clicking fingernails, cracking the knuckles; pounding fist to hand-palm; rubbing hands, scratching vigorously; slapping one’s forehead or thigh; snapping fingers; thudding on chest with a fist.

Alter-adaptors

These partake of similar communicative qualities as self-adaptors, as we contact someone else audibly, and are found in literary texts with terms that sometimes the translator must make sure they are properly translated. Again, their acoustic

characteristics and their contactual movements possess that mysterious language-like quality which is decoded in interaction in systematic, learned ways.

‘Well, Bob,’ says he, clapping me on the shoulder, ‘how do you do after it [a storm at sea]?’ (Defoe, *RC*, 32)

‘[...] Cheer up, man,’ he continued, giving Lord Lowborough a thump on the back. (Brontë, *TWF*, XXXVIII)

The two combatants [...] crashed together like bullocks. There was heard the cushioned sound of blows, and of a curse squeezing out from between the tight teeth of one. (Crane, *BH*, VI)

Other audible interpersonal contacts are, for instance: batting, bumping, cuffing, jabbing (fist-to-upper body), kicking, kissing audibly, slapping, socking (fist-to-upper body), spanking, swapping, swatting, whacking.

Body-adaptors

The audible actions through which we can come in contact with body-adaptors – objects and substances most immediately attached to the body (clothes, food, drinks, etc.) – are very limited, but can be most eloquent in real life as well as in our perception as readers, depending on the accuracy of the word employed, even more so in its translation.

He crammed his mouth with fry and munched and droned. (Joyce, *U*, 13)

Gant [...] swinging violently back and forth in a stout rocker, spitting clean and powerful spurts of tobacco juice over his son’s head into the hissing fire. (Wolfe, *LHA*, VI)¹

Grey [...], pausing now and then only to splash tobacco juice, with a dull ping sound, into the brass spittoon at his feet. (Styron, *CNT*, I, 87)

They walked on [...] while Hurstwood drank in the radiance of her presence. The rustle of her pretty skirt was like music to him”. (Dreiser, *SC*, XXI)

There was no talk at supper. The quiet was disturbed only by the slurp of soup and gnash of chewing. (Steinbeck, *EE*, III, IV)

Other audible body-adaptors are, for instance: chewing, chomping, crunching, rub (e.g. on corduroy or denim, causing a soft rustling), smacking (on food).

Let us remember the historical significance of those body-adaptors involving clothes, whose peculiar sound readers should know how to appreciate and

1. After the sound of spitting, a body-adaptor, the contact with the fire becomes

perceive in their situational context in the narrative. etc. In fact, we should acknowledge also the often subliminal linguistic and paralinguistic-like quality they possess, as though, for instance, in an interpersonal intimate encounter those sounds could not only accompany what we say and how we say it (paralanguage), but fill the intervening silences with eloquent sounds beyond, and as extensions of, our words, sometimes expressing the ineffable, even out of awareness.

I heard a sudden whisking of petticoats on the stairs behind me [...] there was Penelope flying down after me like mad. (Collins, *M*, 'First Period,' XI)

He got up quickly as they entered, with a starched crackle of his hard boiled shirt, and a solemn rustle of his black garments. (Wolfe, *LHA*, XXXVI)

They [Mrs. Foxe and Brian, 1903] walked on in silence. Her skirts rustled at every step – like the sea, Brian thought [in love with her][...] Rustling back and forth across the sunny lawn. (Huxley, *EG*, IX)

and holding her hand, [I] pulled her behind me, her heels clicking, her skirt rustling in the promising tap-and-whisper of a girl trying to run in an evening gown. (Mailer, *DP*, IX)

Object-adaptors

Another kind of movements that can produce sound is that of our contact with cultural artifacts (e.g. furniture, a bell) and organic and inorganic objects of the surrounding environment (e.g. the floor, the wall, a tree), activities which in interaction possess the communicative qualities that, performed while speaking, qualify them as an integral part of speech (e.g. as emotional language markers), or acquire a verbal-like eloquence by themselves which should be properly rendered into a target language by a translator.

our guide knocked with a peculiar postman-like rat-tat./ "Who's there?" (Conan Doyle, *SF*, V)

F. Jasmine heard her father trudging slowly down the hall. (McCullers, *MW*, II, II)

my mother, reclining, held the paper at the spine with one hand and slapped the pages left and right with the back of the other. (Doctorow, *WF*, II)

He heard thudding footfalls, a cry and then a rip of cloth [from a struggle between a man and a woman]. (Grey, *MR*, X)

While reading, I wanted to hush the rattle of the dice and the click of the counters and their excited yips and groans; my mother's sullen clattering in the kitchen seemed a monologue I must listened to instead. (Updike, *OF*, 86)

It was lovely the way the tissue paper rustled when she unpacked them [the dress and hat]. (Dos Passos, *BM*, 192)

The piebald kept slackening to a walk; Fainy clacked the reins continually on his caving rump and clucked with his tongue until his mouth was dry.
(Dos Passos, *42P*, 'Mac', 45)

He rapped sharply on the bar as if calling the barman. (Porter, *SF*, I)

Other object-adaptors are, for instance: banging, bumping, drumming, flapping, flopping, knocking on a door, patting, pounding on a table, punching, rapping on a desk, shuffling feet, scraping feet, slapping, splashing in water, stamping with feet, stomping with feet, striking, sweeping, tapping, thudding, thumping, tramping while walking, trampling with feet.

It is important to observe how writers sometimes describe these object-adaptors, letting us perceive, through their frequency, intensity and duration, certain personality traits, mood, emotional state and medical state, as when hearing the characteristic footsteps of the different types of gait.

She rapped imperatively at the window. (Lawrence, *SL*, I)

He [Lester, at a restaurant, trying to talk Jennie into accepting money] idly thrummed the cloth with his fingers. (Dreiser, *JG*, XXII)

As with certain body-adaptors, certain task-performing activities like punching and slapping dough while kneading, or hammering on an anvil at a forge, suggest once more the historical and cross-cultural aspects.

Object-mediated adaptors

This is the last category of bodily-generated sounds, which includes those produced when we manipulate objects or artifacts that truly act as extensions of our body in order to contact something else – including elements we control, like vehicles or animals –, or as we contact the surface we walk on with different types of footwear. As their acoustic characteristics depend on the material those artifacts are made of as well as that of the objects they contact, we find in narrative literature examples from different periods and cultures, some of which may challenge translators and their readers:

There is a grumbling sound and a clanking and jarring of keys. The [iron-clamped] door swung heavily back. (Conan Doyle, *SF*, V)

From next door there was the evening sound of children's baseball and the long call: "Butteruup! Butteruup! Then the hollow pock of a ball and the clatter of a thrown bat and running footsteps and wild voices. (McCullers, *MW*, II, II)

- the only sounds in the room were the ticking of the clock and the subdued shrillness of his quill, hurrying [...] [Dr. Kemp, restless]. (Wells, *IM*, XVII)
- The scratching of Eleanor's pen irritated him. (Woolf, *Y*, 1880)
- Tom heard a dull spat of lead striking flesh. Robert's left arm [...] crumpled under him. (Grey, *TH*, XII)
- Pecos [dismounting his horse] leaped out of the very air, his spurs jangling, his boots thudding, as he hit the ground. (Grey, *WP*, XIII)
- Hearing the clack of the gate she stood in suspense. (Lawrence, *SL*, IX)
- There was another silence, measured by the steady tick of the rain against the window, and, at intervals, by the snipping sound of Ally's scissors. (Wharton, *S*, XV)
- He [the barber] snip-snipped with his scissors while Clyde [...] meditated. (Dreiser, *AT*, XXXVIII)
- Tommy guffawed, scraping his chair along the floor. (Faulkner, *S*, VIII)
- She heard a trampling of feet in the hall, a rasping of chairs. (Faulkner, *S*, VII)
- Kitchen jarred it [the slop bucket] [...] setting the whole bucket to gulping and sloshing. (Styron, *CNT*, I, 24)
- He could hear the flat pat flap pat of a woman making tortillas. (Dos Passos, *42P*, 'Mac', 348)
- a little fresh snow crunched crisply under the tires. (Dos Passos, *M*, XVII)
- the Colonel took up his cup, saw there was nothing in it, and put it down firmly with a little chink. (Woolf, *Y*, 1880)
- the little mound of nickles and dimes and quarters [collected by the young boy Eugene from selling the newspaper] chinked pleasantly in his pockets. (Wolfe, *LHA*, X)
- The road was rutted brittle with frost [...] and their feet made a crunched and crusty sound. (Styron, *CNT*, I, 44)
- The wheels of the waggon squealed and crackled against the white troughs of ice in the rutted road and the iron-shod hooves of the oxen crunched clumsily on the hard frozen earth. (Styron, *CNT*, II, 241)

We know that these sounds can blend most eloquently with speech, therefore translators should be able to preserve that quality:

Ric and Rac [...] heard at last a confusion of most promising sounds coming from behind the second great funnel, a fairly dark and private place: a light scuffling, slipping boot heels, frantic smothered feminine yaps and hisses, a male voice gleefully gurgling and crowing. (Porter, *SF*, II)

At times translators often confront a veritable orchestration of many of these elements, whose sensorial effects (beyond the ones explicitly described, as in the example below about a wheel shop in the Virginia of the 1830s) their readers must be able to perceive:

heating the great metal tires over the forge and firing the hoops onto the wheels with a dull red and sledging the whoops onto the wheels with twenty-pound hammers. It was a noisy, boisterous scene, what with the hissing of the steam as we doused the hot wheels, and the clang of the hammers, and Hark's shouts, and the racket of tortured wood as it snapped and creaked beneath the suddenly cooled, contracting cast-iron tires. (Styron, *CNT*, III, 328)

Other sounds that we produce through intermediate objects are, for instance: banging a door, brushing one's teeth, the clacking of a door latch, the clanging of a shovel being thrown on the ground, the clanking of a metal door, the clattering of dishes, the clicking of heels, the clinking of glasses, the creaking of some old stairs, the crunching of trodden-upon packed snow, someone jiggling a door handle or coins in a pocket, the rattling of a door handle, of a cup against its saucer, or the wheels of a carriage, the scraping of chairs on the floor, the screeching of tires on the pavement, the slamming of a door, the slapping of a book being shut forcefully or of a hamburger being slapped onto the grill, the snapping of a lock into place, the squeaking of shoes while walking, the squelching when walking on wet shoes, the swishing of corduroy pants, the tapping of a stick against a window, the thumping of feet on a wooden floor, the tinkling of a bunch of keys or of glasses in a toast.

Something more obvious in these kinds of sounds is that their basic characteristics depend on the material and consistency of both the manipulated object and the object it comes in contact with (e.g. wood against wood, glass against glass, wood against dough, metal against metal, meat against metal, metal against wood), which are eloquently qualified by the conscious or unintended intensity, range and velocity of the movement, as in 'He slammed the door angrily' or 'He kept tapping the table nervously with his fork.' We therefore find again the mysterious language-like effects of our auditory experiences, which we associate with the emotions and intentions generated in a brain that originally caused them to sound the way they did (whether that language-like quality lies in their loudness, speed or resonance), which characteristics may not always be easy to render into another language when translating from the original one:

in the heat of my anger [...] I [...] called to him as
She [Abra] slammed the door just loud enough to register her anger.
(Steinbeck, *EE*, LV, III)

harshly as possible [...] and dashed out again without waiting for a word of answer. I banged the door after me. (Collins, *WW*, 204–205)

Tommy guffawed, scraping his chair along the floor. (Faulkner, *S*, VIII)

the little mound of nickles and dimes and quarters [collected by the young boy Eugene from selling the magazine] chinked pleasantly in his pockets.

(Wolfe, *LHA*, X)

Of particular interest are also the sounds caused by different intentional or unintentional, though eloquently revealing, kinds of *gait* (cf. Poyatos 2002b: 225–228), that is, the way (‘manner’) we walk, for it is an important permanent or circumstantial and situational cluster of a people’s kinesiological and visible characteristics, culturally differentiated, historically conditioned by dress, social etiquette and moral rules, and through the different age periods (cf. Wildeblood 1965). Translators find in their source languages a varying number of verbs and nouns denoting gait, whose resulting sound on the surface one walks on can be quite meaningful (revealing personal traits, circumstances, attitude, mood, emotional state, physiological state, pathological state, self-consciousness, social status, even occupation), and therefore requires an accurate rendering in the target language, for instance: ambling, bouncing, bundling, clomping, clumping, dawdling, dragging, flinging, flouncing, floundering, gliding, halting, hobbling, hopping, kicking, limping, lounging, lumbering, lurching, mincing, paddling, plodding, sauntering, scraping, scurrying, scuttling, shambling, shuffling, skipping, slithering, staggering, stalking, stamping, striding, strutting, stumbling, swagging, swinging, tottering, tramping, tripping, trotting, trudging, waddling, walloping, etc.

the daughters of Zion are haughty, and walk with outstretched necks and wanton eyes, walking and mincing as they go [tripping or skipping, *NAB*], making a jingling with their feet [their anklets tinkling with every step, *NAB*].

(*Isaiah* 3: 16, *NKJ*)²

he [Traddles] conducted me, with tottering steps, to the Misses Spenlow’s door.

(Dickens, *DC*, XLI)

With a threatening gesture of his hand, he turned from the door, and Ferrier heard his heavy steps scrunching along the shingly path.

(Conan Doyle, *SS*, II, IIIV)

How tired and sad you do look - though I always know beforehand when you are in that state: one of your feet has a drag about it as you pass along the pavement.

(Hardy, *HE*, VIII)

The man shambled down the passage in his slippers.

(Wild, *PDG*, XIII)

2. *NKJ* New King James Version; *NAB* New American Bible.

John could hear his slippers [Frank's] slopping along the passage.

(Wilson, *ASA*, II, II)

I could hear Guenevire approaching, her slippers flapping slovenly upon the floor. She opened the door [...]

(Mailer, *BS*, XI)

I could hear Guinevere clumping down in her bedroom slippers. (Mailer, *BS*, IV)

[Kemp] heard his [the Invisible Man] pattering feet rush suddenly across the bedroom overhead.

(Wells, *IM*, XVIII)

Thud, thud, thud, came the drum with a vibrating resonance. (Wells, *IM*, XXI)

The policeman [...] sauntered slowly down toward [...] another officer sauntering up from [...].

(Howells, *HNF*, V, II)

"No'm," said the negress sullenly, slatting flatfootedly down the kitchen.

(Wolfe, *LHA*, XI)

a thick drunken voice [...] Then the door slammed./ They listened./[...] They could hear heavy footsteps lurching up the stairs in the next house. Then the door slammed.

(Woolf, *Y*, 1910)

Zena came into the room with her dragging down-at-the-heel step.

(Wharton, *EF*, VII)

the cramped short steps of a rider unused to walking.

(Grey, *RPS*, I)

Andrew got up, stamped out, and going round to Martha's door, he rapped.

(Grey, *W*, XI)

[in the old American West] Then a boot grated, the porch boards creaked – and there followed another bursting report.

(Grey, *WP*, XIII)

he was already out of hearing, walking briskly and grimly on, the click and echo of his receding steps falling less and less clearly on her suffering ears.

(Dreiser, *AT*, II, XX)

She heard a trampling of feet in the hall, a rasping of chairs. (Faulkner, *S*, VII)

seeing he was being noticed, threw back his shoulders, and he came into the yard with a swaying strut like that of a rooster about to crow. (Steinbeck, *GW*, IX)

Helen Ledwidge approaching with those long springy strides of her across the terrace.

(Huxley, *EG*, I)

[a butler] He wore a sleek black suit and had a discreet skating walk.

(Dos Passos, *42P*, 'Janey', 329)

a huge man [...] His slow gliding walk and slow speech [...] resonantly basso.

(Doctorow, *WF*, III)

I heard her footsteps, slow and listless, as she dragged toward the door [...] the steps became heavier and with a steady slovenly clumping of her slippers she approached the door [...]

(Mailer, *BS*, XVI)

Blinfolded, I could no longer control my motions [...] I stumbled about like a baby or a drunken man. (Ellison, *IM*, I)

7.3 Bodily-elicited sounds in the theater and in the cinema

7.3.1 As with certain paralinguistic utterances, our perception of the four types of sounds we have just identified as described by narrative writers are subject in the theater to the acting itself and to the distance between the stage and the different sections of the house; in other words, the proxemic relationship between each of the spectators and the stage.

We have just seen how in the semiotic-communicative itinerary that the narrative text follows from creator to reader or recreator, not one of all those sounds goes unnoticed by the sensitive reader, who, from previous personal experience of sound production, perceives the acoustic characteristics either because they are described by the writer (e.g. “a light scuffling, slipping boot heels,” “suddenly smiting his forehead”) or because they are implicitly present in the description of the behavior itself (e.g. “one of your feet has a drag about it as you pass along the pavement”). Now this is how many of them fare on a theater’s stage”

- not perceived because of their low intensity (e.g. “suddenly smiting his forehead,” “the rattle of the dice”) or because of the distance between their source and the spectator;
- perceived but distorted because of the material the scenery environment is constructed of (“She slammed the door just loud enough to register her anger”).

Let us remember, of course, that, while in a novel we ‘hear’ the sounds mentioned by the writer and, according to our sensitiveness, those implicit in the text, on the stage we perceive those that may respond to stage directions, but also all then others that just occur as in any similar situations in real life, since those situations *are* real in themselves, which is the case of the cinema, with differences inherent in it.

A few examples will suffice to see how these four types of sounds, explicitly or implicitly present in the original text, are effectively translated live on the stage or on the screen (i.e. in front of the cameras), or fail to be perceived by the spectator.

Self-adaptors

As the acoustic intensity of most self-adaptor sounds is quite low to the observer beyond what in proxemics is called personal space, in the theater they are hardly

audible, except for those closest to the stage, while in a film they can be heard only if a microphone is placed close enough to the actor. Here are two examples of audible self-adaptors (as would be clapping or forceful thigh-slapping) whose perception in the theater is subject to real distance, and in the cinema to virtual distance and technical means:

LIZA [...] Now I dont care that [*snapping fingers*] for your bullying and your big talk. (Shaw, P, V)

Alter-adaptors

As with the former, only the louder sounds produced by our contact with others (e.g. forceful back-slapping or intense clapping in a handshake) can be heard by a theater audience and perceived as blending with their context, as would in a reading or in real life. However, we occasionally read certain stage directions, typically in O'Neill's plays, which are clearly unstageable, while similar ones in the cinema can be only contrived through mechanical means, such as:

YANK [*Good-natures himself in a flash, interrupts PADDY with a slap on the bare back like a report*] Dat's the stuff. (O'Neill, HA, I)
 [*The GORILLA scrambles gingerly out of his cage, goes to YANK [...] YANKS keeps his mocking tone-holds out his hand.*] Shake - [...] *the ANIMAL [...] wraps his huge arms around YANK in a murderous hug. There is a crackling snap of crushed ribs - a gasping cry [...] The GORILLA lets the crushed body slip the floor [...]* (O'Neill, HA, VIII)

Body-adaptors

Again, the sounds of body-adaptors are totally subject to distance from the stage or, in films, on distance between source and microphone. Here is one for which the theater player would have to exaggerate both the gesture and the two paralinguistic sounds (the alternant 'Aaah! and the kissing smack itself):

LIPPO [...] Aaah! [*He tastes the cone and, smacking his lips, looks about for approval*]. (Rice, SS, I)

Object-adaptors

As the sound source is other than the body or bodies, it can be louder and thus more feasible in both the theater and the cinema, and therefore blend more

eloquently with their verbal or nonverbal contextual activities. However, the only problem, mostly in the theater, derives from the kind of material a person comes in contact with, since it usually betrays its artificiality, as happens typically with those doors and windows that lack the solidity of real-life ones, whose sound defy our illusion of reality; or, rather, deceives us in our willingness to join the ‘artificial reality’ beyond the proscenium arch.

CLARA [*throwing herself discontented into the Elizabethan chair*]. (Shaw, *P*, III)

STELLA Anyhow – / [*There is a knock on the door and GASTON enters. He is a neatly dressed French valet.*]/ GASTON. Bon jour, monsieur. (Coward, *WM*, I)

Object-mediated adaptors

When the playwright indicates that one of the characters slams a door, expects, as his or her creator, that we spectators perceive that sound that translates the original verbal stage direction into its sensible form that blends eloquently with the words and gestures and any other bodily signs emitted by that person. Witness, for instance, the eloquence and tension of a highly emotional object-mediated sounds in this example from O’Neill, where two door-slams establish a perfect interactive continuity with respect to the preceding verbal tension of which Eben has been the victim:

EBEN *rushes out and slams the door – the outside front door – comes around the corner of the house and stands still by the gate, staring up at the sky.*

(O’Neill, *DUE*, I, II)

In some plays these kinds of sounds can acquire a highly expressionistic eloquence and, while the text of the stage directions itself requires accurate linguistic translation in a target language – which should help in the production of the play –, they constitute an inseparable component of the action and feelings displayed. An excellent example is, for instance, O’Neill’s 1922 *The Hairy Ape*. Master of theatrical effect that he is, the play’s expressionism adopts an abstract quality, yet without forsaking his characteristic realism in speech and action, representing here the labor class and its conflicts. If the producers should follow the playwright’s stage directions on object-mediated sounds in the laborers’ areas aboard a mammoth transatlantic liner of those years, the spectators would become impressively dominated by their acoustic effects. As for the textual translator of such stage directions, he would need to evoke those sounds as vividly as possible in the target language:

[Eight bells sound, muffled, vibrating through the steel walls as if some enormous brazen gong were imbedded in the heart of the ship. All the men jump up mechanically, file through the door silently, close upon each other's heels in what is very like a prisoner's lock-step]. (O'Neill, HA, I)

The stockhole. In the rear, the dimly-out-lined bulks of the furnaces and boilers [...] A line of men [...] handling their shovels as if they were part of their bodies [...] use the shovels to throw open the furnace doors. Then from this fiery round holes in the black a flood of terrific light and heat pours full upon the men [...] There is a tumult of noise – the brazen clang of the furnace doors as they are flung open or slammed shut, the grating, teeth-gritting grind of steel against steel, and of crunching coal. This clash of sounds stuns one's ears with its rending dissonance. But there is order in it, rhythm [...] [As the curtain rises, the furnace doors are shut [...]]

(O'Neill, HA, III)

But let us not forget, on the other hand, the unwanted auditory presence in the ordinary play of all those sounds (actually, object-mediated ones) as they occur on the stage, always blending inevitably with the characters' interactive exchanges, but sometimes robbing them of credibility and giving the make-believe world of the play a tone of theatricality. These are the sounds generated by the very activities developed there, always amplified by their contact with the wooden floor of the stage, that is: by the almost constant footsteps of the performers, by the proxemic shifts (often too fast among poor professionals and amateur actors), etc. However, they have all been traditionally accepted, but negatively nonetheless, in that recreative last phase discussed in the previous chapter, as evidenced in these examples:

HIGGINS *[walking up and down the room, rattling his keys and his cash in his pockets].* (Shaw, P, II)

MRS HIGGINS *[...] snatches a sheet of paper from her stationary case [...] flings down her paper [...]* (Shaw, P, III)

Waal – let's git t' wuk. *[They both plod mechanically toward the door before they realize. Then they stop short].* (O'Neill, DUE, I, iv)

Waal – let's git t' wuk. *[They both plod mechanically toward the door before they realize. Then they stop short].* (O'Neill, DUE, I, iv)

SIMEON *[Stamps his foot on the earth and addresses it desperately]* Wall – ye've thirty year o' me buried in ye. (O'Neill, DUE, I, iv)

[entering on the run [...] moving to the forestage, with great agitation].

(Miller, DS, I)

MRS. MAURRANT. Catch it!/ [*She throws out a twist of newspaper. Willie scrambles for it, hastily extracts the dime, drops the newspaper on the pavement and skates off, at the left.*]
(Rice, SS, I)

OLSEN, *the janitor* [...] *bangs the garbage-barrel upon the pavement.*]
(Rice, SS, I)

DR WILSON. [...] [*the mechanical clicking of the door-latch is heard as DR WILSON goes into the house*].
(RICE, SS, I)

7.3.2 In the cinema, however, the loudspeakers project all sounds evenly to any location in the house. Which is so important, since the sensitive spectator perceives those sounds blended with speech and the rest of personal activities. In fact, even more efficaciously than in the novel, since, for one thing, there can be, as in the theater, a synchronization of verbal text and environmental sounds, something impossible to attain in a reading. Nevertheless, certain sounds that we would be able to hear on the stage from a close distance are not audible on the screen unless the loudspeakers are placed right by their source. This is what happens with many often speech-related self-adaptor sounds (e.g. smiting one's forehead, rubbing one's hands energetically, slapping oneself on the sides with criss-crossed arms as protection against cold), object-adaptor sounds (e.g. hitting the bowl of a pipe against a cupped hand, drumming on a table with one's fingers) and object-mediated sounds (e.g. tapping a cigarette case with a cigarette, slamming a book shut). In the last category, object-mediated sounds, take, for instance, the scene in Act One of *Pygmalion*, when the flower girl flings her basket of flowers at Higgins' feet. In the film version she kicks it instead and we, who are closer to the girl, hear the kick but not its hitting the sidewalk, thus that sound blends perfectly with her words said "in desperation": "[*rising in desperation*] You ought to be stuffed with nails, you ought [*flinges the basket*]. Take the whole blooming basket for sixpence." On the stage, however, the sound is that of something hitting the stage's wooden surface.³ Later on – in the film (not the play), in whose script Bernard Shaw himself collaborated –, during breakfast at Higgins' place, we hear everything that can sound on the table: cups against their saucers, pitchers being put down, the porridge-stand on its stand, the knife with which Higgins noisily places marmalade on a plate, etc., and then Doolittle's footsteps walking toward the breakfasters.

3. With a perhaps unnecessary coral music as if coming from St. Paul's church (in whose portico they stand), which could perhaps distract us from the sensorial experience of sights and sounds on the screen.

As for the superb 1948 Laurence Olivier's film adaptation of *Hamlet* (which he directed himself), accompanied throughout by Isaac Walton's incidental music, we see and hear the flourish of trumpets when the King declares Hamlet his heir, and also as he and the Queen leave the room (we had never seen in the cinema so much of an Elsinore Castle). We also see and hear (besides that ominous surf breaking against the castle at night) the music of the players while Hamlet advises them, and their excited comings and goings, the flourish of trumpets when they all come on for the play, another flourish of trumpets when the King drinks to Hamlet before he and Laertes fight, applause and murmurs of approval or horror as the fight progresses to its tragic end, and then soldiers music and three cannon shots as they carry Hamlet's body up some winding stairs to a platform at Elsinore.

Let us see now some of the general environmental sounds, besides the New England speech, we hear in Grover's Corner, New Hampshire – seeing also most of their sources – in Sol Lesser's 1940 film, *Our Town*. The screenplay, by Wilder himself, Frank Craven (who played the Stage Manager in its first 1938 New York production and in the movie) and Harry Chandler, is evokingly accompanied by Aaron Copland's music. There is, as in any other film adaptation, an engaging sensorial visual-audible continuity from the moment the State-Manager shows a panoramic view of the town “just before dawn” in June 9001, when a cock crows, with some lighted windows and the early train for Boston seen and heard in the background; we also hear, for instance: the thumping on a wooden floor of the daily paper as a paper-boy flings it toward several porches; the milkman's voice encouraging the mare we see hauling a small waggon: “Grover's Corner's/ Dairy/ Howell Newsome / Milk & Cream/ Butter Eggs”; in 19001, the clanking as he measures out in two homes the milk from a large tin-jug, and, in 1904, as he delivers quarter-bottles of milk and pint-bottles of cream in a metal rack; Dr. Gibbs, just arrived from delivering a baby, pumps the water-pump into the kitchen sink to wash his hands; then the usual sights and sounds of preparing and eating breakfast in two middle-class American homes: cups against their saucers, cutlery against dishes, trampling of children down the stairs to eat hurriedly before the school bus arrives any minute; a factory whistle during breakfast; we not only hear “excited chickens,” as in the play, but see them all clucking loud as Mrs. Gibbs feeds them from her apron. Thus, from our theater or home ‘spectator's hideout’, we partake of American small-town life as it starts any sunny morning. Our sensory involvement ‘within’ this superb tribute to American village life is complete, beyond the theatrical illusion of its stage production, both directly, through sight and sound, and indirectly through all the synesthiesal sensations triggered by what we see and hear, for instance: in *Our Town*, we seem to ‘touch’ through our eyes the wood of outside and porches, as we ‘smell’ the frying of eggs

and the coffee as we watch the breakfast activities, the physiological-psychological phenomenon that, consciously or unconsciously, pervades and enriches our sensory perceptions constantly.

7.3.3 One could argue for the desirability or undesirability of many musical scores and whether on many occasions spectators would not rather be able to listen with undivided attention to human voices and their surrounding environmental sounds. There are many sounds, of great or small magnitude – of tools, of trains, of clicking clocks, of gurgling streams or roaring seas, of galloping horses, of factory machinery –, from which we are often distracted by a simultaneous and supposedly ad hoc music which may even earn all sort of accolades. In fact, we often appreciate the absence of such distracting element and the possibility of listening to everything else, including silences which may envelop a vast landscape, an empty room or an interpersonal wordless interaction. On the other hand, since the advent of sound films we have been so accustomed to giving an added musical shape to the world around us – just as composers have been doing for centuries –, that many of us do create all manner of “incidental music” scores (at least I do) even in the most unlikely situations.

7.4 **The sounds of animals and of humans communicating with them: A challenge to literary writers, translators and researchers**

7.4.1 Researchers have also needed to transcribe the communicative sounds of animals or those humans use to communicate with them. Among many others, Charles Darwin (1872:117) wrote of the dog’s “snarling”; Jane Goodall tried to transcribe the chimpanzees’ “spine-chilling *wraaaa*” screaming calls in dangerous situations, besides referring to the two phases of the chimpanzees’ “pant-hoots”: “*hoo*” and “*waaa*” (van Lawick Goodall 1971:241–242, 263–266); van Hooff (1972:213–216) wrote of the “lip-smacking,” “teeth-chattering,” “hisses,” “squeals” and “geckers” of other primates; referring to camels, my good colleague Edward Levenston endeavored to transcribe animal calls when he wrote how “Bedouins lure them as they run lurching by, with loud *Wolloo-wolloo-wolloo*, and to stay them *Wòh-ho, wòh-ho, wòh-ho!* they chide any that strikes a tent-cord with *hutch!*”, and that “every man drives up his beasts, with *weeaho! weeaho! weeaho!* encouraging to drink [...] they make to kneel under their burdens with the guttural voice, *ikh-kh-kh!*” (Levenston 1987:99). Since both animal sounds and sounds used by humans to communicate with them for various purposes stand between

paralanguage and the sounds of the environment, discussed later on, we should now identify

7.4.2 Animals can produce sounds vocally or nonvocally, to which we refer:

- verbally, by means of verbs and nouns:

her back slightly arched [...] she rubs against her master with a purr.
(Darwin 1872/1955: 56–57, Figure 10)

Rabbits stamp loudly on the ground as a signal to their comrades [...] also when made angry.
(Darwin 1872: 94)

On the roof of the hotel a group of pigeons cooed incessantly with subdued, liquid murmurs, very plaintive.
(Norris, *O*, I, VI)

she could only hear [...] a cow lowing; a bird chirping, and [...] the liquid call of an owl going from tree to tree looping them with silver.
(Woolf, *Y*, 1911)

The vultures (over the dead buffalo) flapped their broad wings.
(Parkman, *OT*, XXV)

Yellow birds flitted among the hazel bushes.
(Grey, *LT*, VII)

Ruffed grouse rose with great bustle and a whirr.
(Grey, *LT*, VII)

the big bats darted overhead with soft swishing of wings.
(Grey, *WW*, XXI)

The crickets and frogs [...] with their chirping and trilling.
(Grey, *TH*, XIV)

a string of yearling turkeys came cluck-clucking into the grove.
(Grey, *DF*, XXIII)

the clicking sound of horses in a rapid trot.
(Grey, *RPS*, II)

Clip-clop! clip-clop! clip-clop!/ The horse stopped outside.
(Grey, *RT*, XV)

Birds sang, trilled, warbled, or whistled their plaintive songs.
(Grey, *LT*, XIX)

Crashing of brush, thudding of heavy hoofs [buffalo].
(Grey, *TH*, IV)

the quavering rumble of far-away, thundering hoofs [...] The roar lessened. Swiftly [...] the thunderous thud and tramp of hoofs died away.
(Grey, *LP*, III)

an eagle whistled piercingly [...] an elk bugled. Snowbirds were cheeping back [...] wild canaries were twittering [...] familiar sounds of nature, the screech of jay, the chatter of squirrel, the crack of antler on dead wood, the rustle and tread and brush of denizens of the wilderness.
(Grey, *SP*, XIV)

You may hear the water as it gurgles down his [the buffalo's] capacious throat.
(Parkman, *OT*, XXV)

- by means of mostly paralinguistic imitations:

Honk! Honk! Honk! [from which derived ‘to honl’ and a ‘honk’] The wild geese were coming from the south. Great flocks in triangle formation, led by huge old honking ganders, came flying over the sage hills. (Grey, *N*, V)

The great gobbler jerked up. *Put-put Put-put!* [...] The gun banged. A tremendous flapping followed [...] The whirl of wings and crashing of branches ceased. (Grey, *FC*, V)

At the beginning of this mating time it was necessary to be within a mile or less to hear the strange *roo roo roo – oo*. This sound was the bellow of a [buffalo] bull [...] more and more bulls bellowed in unison. *ROO ROO ROO – OOO!* [...] the bellows was as loud as distant thunder. *ROO ROO ROO – OOO!* [...] This wild deep *Roo – roo* was the knell of the buffalo. (Grey, *TH*, XVIII)

[at a café] A fat gray cat with a tail that lifted like a plume crossed the floor to our table and curved against my leg to purr each time she rubbed. (Hemingway, *FA*, XXXVII)

7.4.3 But the most fascinating type of sounds related to animals, paralinguistic echoes in themselves that fall within alternants, are what we call *animal calling* (Poyatos 2002b: 177–180, 2002c: 230–231), which, due to the different capacity of languages to represent them in writing, can pose a problem for translators, as they did for me when transcribing the utterances of my informants from many cultures (Poyatos 2002b: 178–180). Here are some literary examples in loosely chronological order:

‘Wo – o!’ cried Mr. Pickwick, as the tall quadruped [a horse] evinced a decided inclination to back into the coffee-room window. (Dickens, *PP*, V)

‘Puss, puss, puss, – tit, tit, tit [a girl calling a cat]. (Dickens, *PP*, XVI)

‘Here’s that horrible cat coming in!’[...] Shoo-hoo! Get out, you goblin!’ (Dickens, *BH*, XXXIX)

As often as the driver rested them [the horses] and brought them to a stand, with a wary ‘Wo-ho! so-ho then! the near leader violently shook his head. (Dickens, *TTC*, II)

Gabriel called at the top of his voice the shepherd’s call./ ‘Ovey. ovey, ovey!’ (Hardy, *FMC*, V)

saying “Hoosh!” to the cocks and hens when they go upon your seeds. (Hardy, *FMC*, X)

A coarse-throated chatter [...] It was a sparrow just waking./ ‘Chee-weeze-weeze-weeze!’ [...] It was a finch [...] ‘Tink-tink-tink-tink-a-chink!’ [...] It was a robin./ ‘Chuck-chuck-chuck!’ [...] A squirrel. (Hardy, *FMC*, XLIV)

‘Hue! Hi-ee!’ came a sudden loud shout from the edge of the grove. The cattle broke and fell back quite spontaneously. (Lawrence, *WL*, XIV)

The fast cackle-cluck of sensual hens. (Wolfe, *LHA*, XIV)

Old Jolyon ‘sho’d her off at once [a cat] [...] he called ‘Hsst!’ several times, as though assisting the cat’s departure. (Galsworthy, *MP*, I, II)

[Inge, imitating an owl] “Ee-wik, ee-wik, ee-wik [...] Not the big kind that goes Woo-Woo-Woo. The *little* owl”. (Wilson, *ASA*, II, I)

Suddenly he yelled at the burros: “Hehaw! Gedap!” (Grey, *WW*, XXIV)

the driver [of the stage] clucked to his horses, and travel was resumed. (Grey, *MF*, V)

“Hardy, how do you drive these oxen?” [...]/ “Wal, Logan, that’s nothin’ to that but gadep, gee, whoa, an’ haw [...] “Yell ‘whoa’ when you want them to stop, ‘gee’ when you want to go to the right, ‘haw’ to the left, and when you start up – a crack of the whip and ‘gidap.” (Grey, *3H*, II, III)

‘Whoa, Wrangle [a horse], old boy. Come down. Easy now. So–so–so. You’re home, old boy. (Grey, *RPS*, XV)

an owl hoot – *who-who – howwho!* (Grey, *FC*, VIII)

he was transfixed to hear an owl hoot – *who-who – howwho!* [imitated by attacking Indians]. (Grey, *FC*, VIII)

Ga Ga Gara. Klook Klook Klook. Black Liz is our hen/.../ Ga ga ga ga Gara. Klook Klook Klook. (Joyce, *U*, 315)

Jody touched him [the pony] and he crooned, ‘So-o-o-, boy,’ in a deep voice [...] Then he called, ‘Whoa,’ and the pony stopped. (Steinbeck, *RP*, I)

‘Hè, hè,’ they [the drovers] shouted as they drive them [bulls] to the temple courtyard/’Hè, hè’ [...] Hèhè, hèhè, ho!’ and the plough cuts into the earth [...] (Rao, *K*, XII)

the hunter [...] hears the heavy monotonous tread of the approaching bull. (Parkman, *OT*, XXV)

MRS. GIBBS. (*Feeding chickens*) Here, chick-chick-chick – No, you go way, you – Here, chick-chick –. (Wilder, *OT*, I)

However, animal calling is not always strictly paralinguistic, although writers, more often than not, fail to describe any accompanying cobehaviors. This should be taken into account, not only by the literary reader of a translation, after all unaware of its original form, but mostly by translator themselves, a fact that may justify an occasional footnote concerning instances of typical culture-specific multi-systemic realizations (i.e. verbal-paralinguistic-phonokinesic). This would be the case with what elsewhere I called *assisted paralinguistic calls* (Poyatos 2002b: 179),

mostly imitations of the animals' own calls, such as Brunei's tapping an o-shaped mouth with the hand to produce in the forest the percussive sound that imitates the monkey's call and even makes the animal repeat it and fall prey to hunting or trapping). Translators, therefore, can either transcribe the original written form into their target language – obviously the best choice and the most honest culturally – or just write the target-language form, if there is any.

7.5 The eloquent sounds of the general environment

We have discussed in the preceding sections and in Chapter 6 all the ways in which we can produce sounds, paralinguistically, kinesically or combining both – in addition to different environmental sounds we have already heard hereto –, how they are present in written texts, how they are translated to live plays and to cinema, and the responsibility of textual translators toward their target-language readers as final decoders. It remains now to acknowledge how the rest of the sounds produced in our environment, which surround us in our daily existence, are also present in the realms of the written text, the theater and the cinema. We shall differentiate, for brevity's sake, two broad types of environments: cultural and natural as they are conveyed in each of the three genres.

Cultural environment

In novels and, in lesser degree, staged plays and screenplays, we are made to perceive sounds that can be universal, but also characteristic of specific cultures, found in two broad domains: interior and exteriors.

Interiors, that is, mostly buildings, pulsate with the life betrayed by sounds of different nature (not always pancultural) and intervening silences, which mingle in many instances with the rest of the sensible characteristics (i.e. texture, light, colors, smells, etc.). Let us ponder how to translate the rich verbal repertoires of sound-denoting (and related) words in the following examples:

Mrs Snagsby is so perpetually on the alert, that the house becomes ghostly with creaking boards and rustling garments. (Dickens, *BH*, XXV)

[in the western saloon] Liqueur flowed like water, and gold thudded in sacks and clinked musically in coins upon the tables. (Grey, *WW*, VI)

Meanwhile the saloon and gambling room filled up. In the former there was raucous noise and in the latter a contrasting silence, broken by the low voice of a gamester now and then, and a clink of coin, or the whirl and rattle of the roulette wheel. (Grey, *N*, III)

He tipped the keg, and the slap and gurgle of water told of the quantity.
(Grey, *TH*, XIV)

one of the lamps made a gurgling appeal for attention. Madame Olenska rose,
wound it up and returned to the fire. (Wharton, *AI*, XII)

then again a sound of rain falling, and the gutters chuckling and burbling as they
sucked up the water. (Woolf, *Y*, 1880)

A little scratling noise [...] a mouse [...] (Galsworthy, *IC*, II, XI)

There are at times a succession of such sounds that seems to narrate a whole situation with continuity. This translators must endeavor to maintain by carefully seeking in the target language the words that will make their readers 'hear' the same sounds and sense that same continuity, as would an accurate rendering of each of these three texts:

He [Paul] tried to step lightly. The first stair cracked like a shot. He listened. the old woman stirred in her bed. The staircase was dark [...] Every step creaked [...] He fumbled with the door at the bottom. The latch opened with a loud clack. He went through into the kitchen, and shut the door noisily behind him.
(Lawrence, *SL*, XII)

Loud voices and boisterous laughter, rattle of dice and scrape of chairs and clink of gold, burst in mingled din from an open doorway. (Grey, *RPS*, XVIII)

The (jail cell) door closes in, clashes, the clash and clang of the key as the Jailor locks it again; the three pairs of footsteps sound and begin to fade in the outer corridor. (Faulkner, *RN*, III)

Exteriors present the same rich variety of sounds, many of them peculiar to certain cultures of periods in history. In fact, some of them may have disappeared a long time ago and now appear as totally foreign to the new generations of readers, whom the translator can assist a great deal by helping their imaginations in the recreation of those sounds, perhaps by an explanatory occasional footnote:

and when he had given a few directions to the driver, we rattled away [...] clattering and clattering through the empty streets. (Dickens, *BH*, LVII)

the horses thumped on the side of the log wall. Then the sliddery sound of wet leather and heavy packs, and the low voice of men, attested to what was going on out there [...] The rain bear on the roof, in some places leaking through. The wind mourned hollowly down the stone chimney. (Grey, *HO*, I)

A camp-fire soon crackled with hiss and sputter, and fragrant wood-smoke filled the air. (Grey, *LT*, I)

gutters chuckling and burbling as they sucked up the water. (Woolf, *Y*, 1880)

crossing and recrossing the bridges over the Chicago River, in the jingle and clatter of traffic, the rattle of vans and loaded wagons [...] and the hooting of tow-boats with barges and the rumbling whistle of lakemasters waiting for the draw.
(Dos Passos *BM*, 'Architect,' 484)

Then with an enormous, shattering rumble, sludgepuff sludge...puff, the train came into the station [...] and before they knew it the train was moving and the wintry russet Connecticut landscape was clattering by.

(Dos Passos, *42P*, 'Mac,' 11)

An irritable clank and rattle beneath a prolonged roar [...] No. 7, the way train, grumbling through Minnesota [...] The train creaked, banged and swayed.

(Lewis, *MS*, III)

An El train clattered raspily through the empty Sundayevening streets.

(Dos Passos, *BM*, 'Charley Anderson,' 12)

Occasionally a cable car passed, trundling heavily, with a whirring of jostled glass windows.

(Norris, *M*, I)

[Chicago, early 1900s] The cable cars jolted and jostled over the tracks with a strident whirl of vibrating window glass.

(Norris, *P*, VII)

Swaying with the slamming and jiggling of the train [...] When they woke up their sleeper was trundling through the Kentucky hills all green and misted with springtime [...] The car lurched and jounced as the train clattered along the uneven roadbed.

(Dos Passos, *M*, XXI)

From the yards came the heavy chugging of a freight locomotive and the clank of shunted freightcars and the singing rattle of the wheels.

(Dos Passos, *42P*, 'Mac,' 71)

Noises at twilight had a blurred sound, and they lingered: the slam of a screen door down the street, voices of children, the whirl of a lawnmower from a yard somewhere.

(McCullers, *MW*, II, II)

From next door there was the evening sound of children's baseball and the long call: "Butteruup! Butteruup! Then the hollow pock of a ball and the clatter of a thrown bat and running footsteps and wilde voices.

(McCullers, *MW*, II, II)

[During ploughing with many ploughs, each drawn by ten horses] a multitude of sounds – the click of buckles, the creak of straining leather, the subdued clash of machinery, the cracking of whips, the deep breathing of nearly four hundred horses, the abrupt commands and cries of drivers, and, last of all, the prolonged, soothing murmur of the thick brown earth turning steadily from the multitude of advanced shears.

(Norris, *O*, I, IV)

[While ploughing] He heard the horse-hoofs by the myriads crushing down easily, deeply, into the loam, the prolonged clinking of trace-chains, the working of the smooth brown flanks in the harness, the clatter of wooden hames, the

champing of bits, the click of iron shoes against pebbles, the brittle stubble of the surface ground crackling and snapping as the furrows turned, the sonorous steady breaths wrenched from the deep, labouring chests, strap-bound, shining with sweat. (Norris, *O*, I, IV)

I could hear the *chuck, chuck* of the ax and the musical *chink* of the wedge [...] and, far off, a squalling of crows in wheeling descent over cornfields. (Styron, *CNT*, I, 44–45)

the courthouse clock dropped eight jangling chimes. (Styron, *CNT*, I, 46)

In the distance the [saw]mill still rasps with a steady husking noise above the monotonous roar of water from the sluice-way [...] abruptly [...] the sawmill ceases its harsh rasp. (Styron, *CNT*, II, 126, 129)

Often, as in real life, those sounds are enhanced in the reader's imagination by the enveloping silence (Poyatos 2002b: Chapter 7, on silence). as in Sherwood Anderson's sensitive *Winesburg, Ohio* (1919):

In the evening when the son sat in the room with his mother, the silence made them both feel awkward. Darkness came on and the evening train came in [...] In the street below feet tramped up and down upon a boarded sidewalk [...] Over on Main Street sounded a man's voice, laughing. The door of the express office banged. George Willard [...] fumbled for the door knob. Sometimes he knocked against a chair, making it scrape along the floor. (Anderson, *WO*, "Mother")

Anderson allows us to hear, among the other eloquent sounds, one that many foreign readers would not perceive: that of the typical 'screen door' with a mesh against insects, placed outside the regular door, possibly also a 'storm-door' if the mesh part is covered with a sliding glass pane, both with a spring that causes them to bang unmistakably.

Natural environment

Besides the sounds of what we have referred to as cultural environment, we live surrounded by many others that belong to our natural environment and can even affect us by conditioning our own feelings and even behaviors, which should apply to a sensitive reader through an equally sensitive translator:

As the night wore on, the thunder died away, but still rolled gloomily and mournfully in the distance. (Dickens, *MC*, XLII)

Here and there the bubbling, brawling brook circled round a great stone, or a root of an old tree, and made a pool. (Gaskell, *CP*, IV)

the little lake was the colour of sunshine; the plash of the oars was the only sound,
and they found themselves listening to it. (James, *E*, VII)

The stream hummed a song, seemingly musical at times, and then discordant
and dull, now low, now roaring, and always rushing, gurgling, babbling, flowing,
chafing in its hurry. (Grey, *MF*, VIII)

a sound of rain falling, and the gutters chuckling and burbling as they sucked up
the water. (Woolf, *Y*, 1880)

A camp-fire soon crackled with hiss and sputter, and fragrant wood-smoke filled
the air. (Grey, *LT*, I)

at night. The wind rustled the woods all around and the rapid river seethed down
in the valley. (Dos Passos *1919*, 465)

Crack and roll of rock – slow sliding rattle – crack! (Grey, *WW*, XVIII)

The whole empty world seemed haunted. Rustlings of the sage, seepings of the
sand, gusts of the wind, the night, the loneliness. (Grey, *UPT*, XIII)

Oh, when the wind howled and the snow seeped. (Grey, *UTR*, XI)

There was a pleasant low sough of wind in the tree tops. (Grey, *DF*, VIII)

[a brook] rush and gurgle over the stones. (Grey, *LT*, XXII)

their voices drowned in the pound and hiss of the surf.
(Dos Passos, *BM*, “Charley Anderson,” 84)

It is obvious that, as with bodily-generated sounds, the environmental ones do ‘speak’ to us as well, and possess that mysterious quasiparalinguistic and quasi-linguistic quality, that compels us to listen to them as our regard glides along the text:

The man out of the last house passed on his way home; she heard his footsteps
clacking along the concrete pavement and afterwards crunching on the cinder
path before the new red houses. (Joyce, *E*)

Sometimes descriptions of acoustic images are very brief, very much like lively sketches, and the translator should endeavor to preserve that quality:

now and again a tram was heard swishing along the lonely road outside.
(Joyce, *PC*)

the horse was whipped up and the cab rattled off along the quay. (Joyce, *D*)

It [the train] came to a stop with a clang of couplings.
(Dos Passos *42P*, “Mac,” 345)

On the train she [Mary French] [...] reread *The Jungle* and lay in the Pullman
berth that night too excited to sleep, listening to the rumble of the wheels over

the rails, the clatter of crossings, the faraway spooky wails of the locomotive [...] (Dos Passos, *BM*, 125)

7.6 The sounds of the environment in the theater and the cinema

7.6.1 From, say, the English Elizabethan period to our days, the writing of plays have gone a very long way in terms of stage directions. Elizabethan dramatists provided only some very essential instructions and, therefore, almost no explicit help for the reader's recreation of the characters and their setting. Shakespeare, for instance, gave us in *Hamlet* (ca. 1600) only these six stage directions on sound:

"A flourish of trumpets, and ordinance shot off within [...]" The king doth wake to-night, and takes his rouse,/ Keeps wassail, and the swaggering up-spring reels;/ And, as he drains his draughts of Rhenish down,/ The kettle-drum and trumpets thus bray out/ The triumph of his pledge. HORACE. Is it a custom?/ HAMLET. Ay, marry, is't [...]

(Shakespeare, *H*, I, iv)

Flourish of trumpets within GULDENSTERN. There are the players.

(Shakespeare, *H*, II, ii)

Danish march. A flourish. Enter KING, QUEEN [...], and others [...] Trumpets sound. *The dumb show enters.*

(Shakespeare, *H*, III, ii)

[Before Hamlet and Laertes' fight] KING. [...] And let the kettle to the trumpet speak,/ The trumpet to the cannoneer without,/ The cannons to the heavens, the heavens to the earth, *Now the king drinks to Hamlet.* –. Come, begin; – [...] *They play.*/ Stay, give me a drink. – Hamlet, this pearl is thine;/ Here's to thy health. – [*Trumpets sound, and cannon shot off within*]/ [...] LAERTES. A touch, a touch, I do confess./ KING. Our son shall win [...] [The Queen dies][...][The King dies][...] [Laertes dies] HAMLET. As thou'rt a man, give me the cup [...] *March affar off, and shot within* What warlike noise is this [Hamlet dies shortly after saying this].

(Shakespeare, *H*, V, ii)

Likewise, Ben Jonson's, in his 1606 *Volpone, or the Fox*, indicates only two stage directions for sound:

[One knock without] [...] VOLPONE. Who's that? [...] MOSCA [...] [*Another knocks*] Who's that? One knocks.

(Jonson, *VF*, I, iii)

However, particularly from the early 19th century on, the theater underwent a veritable explosion of realism since the development of stormy Romantic dramas, not only in scenery but in all manner of light effects and off-stage sound effects which lent much more credibility than ever before to the fictional world as soon as the eyes and imagination of the spectators, as the curtain went up, became

magically immersed in it through the proscenium arch, beyond the footlights. If we take, for instance, the Spanish equivalent of Hugo's early romantic drama *Hernani*, Saavedra's *Don Alvaro* (1835), we suddenly hear the thunderstorm, the tolling of convent bells, the strumming of guitars, the clattering of swords, pistol shots, etc. No audiences in the past could have ever dreamt of being as sensorially involved in a play as they were. Soon would be established, since 1876, the spectacularly realistic productions of Wagner's operas in his Bayreuth theater's grand stage, and then in Rostand's post-Romantic anti-prose reaction of *Cyrano* (1897), of equal realism in both acting and stage directions. This was followed by the naturalistic characterizations of Chekhov, Ibsen, Strindberg, Hauptmann, etc. Their audiences could come much closer to the original, through a linguistic, paralinguistic, kinesic and environmental recreation of the dramatist's creation. In the United States, this illusory authenticity grew with the painstaking film-like realism of Broadway's producer David Belasco and the social-psychological plays by Eugene O'Neill, Elmer Rice, William Saroyan, Tennessee Williams, Arthur Miller, etc., while social realism developed also in Europe. Let us see, as with narrative literature, the production of sound on the stage and, according to stage directions, off-stage as well, in the two kinds of environments already identified in the novel and now carried to stage and the film screen, whose textual descriptions deserve the attention of both translators and directors and actors. Today, of course, we rely mostly on pre-recorded sounds, more credible than those artificially produced by the old stage machinery:

Cultural environment

Interior and *exterior* environments are sometimes combined in stage directions, as in Elmer Rice's 1929 *Street Scene*, an extremely realistic panorama of daily life in a single slum block of New York, as we immediately appreciate in some of its opening stage directions and then in the last ones:

[In "a mean quarter of New York"] [*The noises of the city rise, fall, intermingle: the distant roar of "L" trains, automobile sirens, and the whistles of boats on the river; the rattle of trucks and the indeterminate clanking of metals; fire-engines, ambulances, musical instruments, a radio, dogs barking and human voices calling, quarrelling, and screaming with laughter. the noises are subdued and in the background, but they never wholly cease [...]*]

A deep rhythmic snoring emanates from the FIORENTINO apartment. A steamboat whistle is heard. The snoring in the FIORENTINO apartment continues [...] A distant clock strikes twelve. SAM'S arms and head drop forward. (Rice, SS, I)

Concerning sounds in the theater, two special achievements – and two classics, each in its own modality – are Thornton Wilder’s 1938 *Our Town*, above all, and then Samuel Beckett’s 1957 short one-act “Play for Radio” *All That Falls*. Let us see specifically how in these two plays we hear, on the one hand, in *Our Town*, sounds from sources we do not see, and see human actions normally producing sounds, which we cannot hear because they are performed only as a mime (not conspicuous enough to distract the audience, but “kept as a background effect,” as instructs the author). Nothing, therefore, is manipulated in the play, every situation being thus pure “artifice and make-belief,” for “The scorn of verisimilitude throws all the greater emphasis on the ideas which the play hopes to offer,” as the director is told in its acting edition; and on the other, *All That Falls*, which provides only human voices and the sounds required for an audience in the strictly etymological sense of the word, that is, of simply listeners, never viewers.

Let us first identify some of the off-stage sounds and some of the soundless, pantomimed activities in *Our Town*, in whose performance we are viewers-listeners, but cannot see on its empty stage any of the many objects the characters feign to manipulate (with their backs to the audience, though) while engaged in their daily chores. for instance:

ACT ONE

(MRS. GIBBS *grinds coffee into a pot above the stove.*)

(MRS. Webb [...] *tying on an apron (real), Xes to stove, shakes the grate, adds coal from a hod with a shovel, turn damper, etc.*)

(*Sound off R. of newspaper sliding along verandah [...] a boy of eleven [...] takes a newspaper from under his L. arm and throws it upstage, whereat the sliding sound is again heard.*)

(MRS. GIBBS *Xes to stove, turns bacon, breaks four eggs into skillet.*)/ (*The sound of MILK BOTTLES in a hand-rack is heard off L., and it continues through HOWIE’S scene except when he sets down the rack.*)

MRS. GIBBS (*Feeding chickens*) [...] (*Flings last of her feed, which causes loud clucks.*)

(MR. WEBB [...] *starts pushing a lawn-mower, to appropriate sounds [...] he re-traces and makes another trip to L. of C.*)

(*CHICKEN SOUNDS are heard again for a moment [...]*)

MRS. BIGGS *Now, Frank [...] come and smell my heliotrope in the moonlight [...] ([...] A BOB WHITE calls three times. They speak quietly) [...] (There is the sound of CRICKETS [...])*

ACT TWO

(*Distant THUNDER effect*) [...] (*More THUNDER* [...]) (*DISTANT TRAIN WHISTLE* [...])

(*sound of newspapers slapping on verandahs off R.* [...]) (*HORSE WHINNY off L*)

([...] *CHURCH BELLS sound, – ding-dong- ding-dong*) [...] ([...] *the CHURCH BELLS stop and an unseen ORGAN BEGINS HANDEL'S "Largo"*) [...] (*Hymn finishes and the ORGAN starts the "Wedding March from Lohengrin"*)

Act THREE

(*HOWIE, starting down L. on "time to get up" to usual sound of MILK BOTTLES, has crossed up C. and is now coming down* [...])

(*MRS. WEBB Xses to cupboard for dishes and silver, then to set table where it used to stand, making two quick trips*)

Our Town is, therefore, a masterpiece of the American theater, in which words and mime are mutually integrated in such a way that, should we suppress all those gestures, manners and postures, as well as off-stage sound effects, most of its dialogues and monologues would be totally mutilated and often meaningless. This is so because its stage directions on nonverbal behaviors, coupled to the characters' lines, help us, whether we are acting as readers or as spectators, to imagine a great number of nonexistent situations with a very rich cultural-contextual realism which from the start proves what Thornton Wilder says in the acting edition of the play:

It has already been proven that absence of scenery does not constitute a difficulty and that the cooperative imagination of the audience is stimulated by that absence. (Wilder, *OT*, iv)

In *All That Falls*, all the visual actions of the players, except for their strictly bodily kinesic behaviors (i.e. no adaptor behaviors), are lacking altogether. Our experience as its audience is very much as if we were in a theater as sightless spectators or had the willpower to remain with our eyes closed throughout the performance, imagining whatever should be visually perceived, from speech itself to the artificial, built and natural environments.⁴ The play, which spans only an hour and develops the commonplace theme that we are in death in the midst of life (realized in the accidental death of a child, Mrs. Rooney's daughter), suggests very

4. It is therefore the opposite of Beckett's much more radical *Act Without Words* (1957), one brief experimental act made up of only stage directions, as its author calls it "A Mime for One Player." In sum, the first play is to be heard, the second is to be seen.

powerfully, only through the audible parts of speech (i.e. words and paralanguage) and many different kinds of artifactually-mediated and environmental sounds, all the scenes and gestures that we must imagine, plus hundreds of momentary pauses that punctuate the language and serve to precisely enhance many of what we hear, in all producing the effect of outlandish realism in an obviously rural setting. Suffice it to quote just a few passages, beginning with the opening series of sounds and ending with the last (both separated by longer elliptical symbols):

[Rural sounds. Sheep, bird, cow, cock, severally, then together. Silence. Mrs Rooney advances along country road toward railway station. Sound of her dragging feet. Music faint from house [...] The steps slow down, stop]/ MRS ROONEY. Poor woman. All alone in that ruinous old house./ [Music louder. Silence but for music playing. The steps resume. Music dies [...] Sound of approaching cartwheels. The cart stops. The steps slow down, stop] [.....][Silence. The hinny neighs. Silence][...] MRS. ROONEY. [...] Give her a good welt on the rump. *[Sound of welt. Pause][...]/ [Dragging feet. Sound of bicycle-bell [...] squeak of breaks [...]]/ [...] [Sound of motor-van. It approaches, passes with thunderous rattle, recedes]/ [...]* [MRS. ROONEY blows her nose violently and long][...]/*[Immediately exaggerated station sounds. Falling signals. Bells. Whistles. Crescendo of train whistle approaching. Sound of train rushing through station]/ MRS. ROONEY [above rush of mail] The up mail! The up mail! [The up mail recedes, the down train approaches, enters the station, pulls up with great hissing of steam and clashing of couplings. Noise of passengers descending, doors banging, MRS. BARRELL shouting "Boghill! Boghill!, etc. Piercingly.] Dan!...Are you all right?...Where is he?...Dan!...Did you see my husband?... Dan!...[Noise of station emptying. Guard's whistle. Train departing, receding. Silence] [...] The wind – [brief wind] – scarcely stirs the leaves and the birds – [brief chirp] – are tired singing. The cows – [brief moo] – and sheep – [brief baa] – ruminates in silence. The dogs – [brief bark] – are hushed and the hens – [brief cackle] – sprawl torpid in the dust[Silence./ [.....]* JERRY runs off. *His steps die away. Tempest of wind and rain. It abates. They move on. Dragging steps, etc. They halt. Tempest of wind and rain].* (Beckett, ATF)

Playwrights and film-makers, like many narrative writers have often endeavored to achieve fictional reality, yet with very different means. In the theater and the cinema, artifactual and environmental sounds (blending sometimes with human speech and other body sounds), from the clanging of a hammer on an anvil to the rumbling of the storm, can be verbally described by the playwright as well as by the screen writer. Here are a few more examples of environmental off-stage sounds, which we may easily hear as spectators today, but we should be able to equally 'hear' even only as readers, particularly in translations of those plays:

[...] Before the scene is disclosed, the hooting of an owl is heard first; then the faint lowing of cattle, grunting of swine, crowing of cocks, bleating of sheep; then,

vigorously from various directions, the whistling of the chorus of "Farmer's Boy."
(O'Casey, PD, II)

a distant "L" train or speeding automobile [...] An alarm clock rings. (Rice, SS, II)

[...] The street itself has a feeling of great trees hanging over it. Occasionally during the play, the stillness is broken by the rustle of autumn leaves, and the poignant wail of a train whistle [...]
(Frings, LHA, I)

ROBERT. I can remember the time I didn't think so./ *[A door slams. In the hall, MRS. PHELPS is heard talking, excitedly].*
(Howard, SC, I)

Occasionally during the play, the stillness is broken by the rustle of autumn leaves, and the poignant wail of a train whistle.
(Frings, LHA, I, i)

[An automobile is heard off, driving up, stopping[...]the car door slams.]
(Frings, LHA, I, i)

[A train whistle is heard in the distance]/ ELIZA [...] there's the midday train now!
(Frings, LHA, I, i)

ELIZA. I'll be right in, Helen. *[HELEN exists, slamming door].* (Frings, LHA, I, i)

[...] W.O. Gant, 60, clatters up the back steps, his arms flailing, his powerful frame staggering, reeling [...]
(Frings, LHA, I, i)

Gant's marble yard and shop [...] EUGENE [...] is discovered operating a pedalled emery wheel.
(Frings, LHA, II, i)

The Dixieland Boarding House [...] From offstage, a newsboy, whistling, throws four tightly wadded newspapers onto the veranda – plop – plop-plop – plop. His whistling and his steps fade away.
(Frings, LHA, III)

[...] LAURA enters from the house, looks back lingeringly, then, hearing the approaching train, hurries off toward the station [...]
(Frings, LHA, III)

EUGENE. Ben, wait! Answer me!/ BEN'S VOICE. The world is nowhere, no one, Gene. *You are the world.*/ *[The train whistle sounds. Lights reveal Dixieland in dim silhouette. EUGENE, without looking back, exits]/ CURTAIN.*
(Frings, LHA, Epilogue)

Any of these sounds are, of course, perceived by the viewers-listeners who make up an audience through the visual environmental signs that a novelist or screenwriter describe verbally and the theater producer achieves, though artificially, by the faked three-dimensionality of painted backdrops, doors, windows, etc., and related light effects. With her characteristic subtlety, Edith Wharton suggests the enchantment of stage scenery and effects:

Just such a veil, she now perceived, had always hung between herself and life. It had been like the stage gauze which gives an illusive air of reality to the painted scene behind it, yet proves it, after all, to be no more than a painted scene.
(Wharton, R, IX)

7.6.2 We should finally consider again the sounds of the environment in film adaptations – of which we already had some examples from *Hamlet* and *Our Town* –, for the filmgoer can perceive those sounds much more realistically. In fact, their blending with the characters' speech and other available personal signs can provide not only that interactive continuity already mentioned, but a spell-binding, nearly 'total' reality that, depending on the sensitiveness of readers and playgoers, may surpass any written descriptions or stage effects.

Assuming the film adaptation is good, this becomes a fact on two accounts: first, the farther removed in time we are from the society and setting depicted in the text of novel or play; and then, according to the intellectual knowledge we may possess regarding those two realities. It is therefore, similar, but in a much higher degree, to the functions played by the pictorial illustrations that may or may not accompany a narrative text, as was discussed in Chapter 4. Even considering the possibility that a minority of the viewers have already "read the book."

Another example, briefly mentioned earlier, is 1948 *Anna Karenina*. Even acknowledging the inevitably amount of textual material skilfully left out by the screenwriters, we must concede how well that superbly acted film translates into sight and sound Tolstoy's original inspiring reality of 19th-century Russian society and its environment from its very first scene: the snow-covered train passing close to our eyes with an incessant rumble of wheels while traversing a violent night snowstorm, through which we slowly approach Anna's face framed by the snow attached to her foggy window. They are humanly eloquent in the film, these sounds of those trains which had for not too long conquered the harsh winter expanses, and we could refer only to these kinds of sounds. It is quite an esthetic experience for a reader intimately familiar with the novel (even while holding it in his hands) to hear even more than Tolstoy tells us, and in perfect synchronization, of those sounds: the bitterly cold snowstorm pierced by the steaming roar of the snow-caked locomotive, with its sludgepuff sludge...puff when the train, with a slowing whoosh, whoosh...whoosh, pulls majestically into the station with grinding of steel and iron; and we see and hear the loud escaping steam which evokes the reeking of acrid coal smoke and hot oil, until, through gusts of snow howling around ghost-like people, there is a last clanking of couplings, to which follows the clank of the brakeman's hammer going from wheel to wheel; and minutes later, amidst travellers who here and there fight the gusts of wind and snow, again the mournful and dismal engine whistle of the Petersburg train, when Anna and Vronsky, oblivious to the inclemencies, exchange a few emotional words before departure, after which "The awfulness of the storm appeared still more beautiful to her now"; and, with a growing ch-ff..ch-ff...ch-ff, ch-ff, ch-ff of its steamy panting, the snow-covered convoy pulls out again, whirring and screeching, into the darkness...

One last example, among many, is the 1948 film adaptation by John Huston of the 1939 play *Key Largo*, by Maxwell Anderson. We read the play and try to bring to life the playwright's stage directions on off-stage sounds in our imagination. In the theater, a limited amount of audible special effects are possible, but no more. But the movie begins with a panoramic view of Florida's Key Largo, where we see and hear a bus and a police car that overtakes it and stops it. Then we see and hear people coming and going along a boardwalk at the hotel's pier. But foremost in this film adaptation – besides the raging of the sea and the difficult trip on a small motor yacht –, like gigantic beings overpowering everything else (but unfeasible on the stage, regardless of all possible special effects), are the awesomely human howling of the hurricane in a terrible crescendo, the mad rattling and clinking of the bottles behind the bar and the clinking of all the glasses against each other and then frighteningly crashing to the floor, while the whole house creaks and groans painfully, pictures are knocked off the walls, and the very large glass window once opens violently and later explodes and crashes to the floor. And all these events are (in my opinion and probably that of many other filmgoers sensitive to the other elements on the screen) unnecessarily “described” by Max Steiner's music, which in a rather wearisome and unwanted competition with nature, keeps interfering with the dramatic, self-orchestrated sounds of real life, something spectators should be allowed to listen to unencumbered.

7.7 Conclusion

Once familiar with paralinguistic sounds as part of real-life speech as well in narrative literature, the theater and the cinema, this chapter has addressed other realms of sounds that may pose specific challenges to translators. First, by considering the paralinguistic echoic and pseudoechoic repertoires and the expressive possibilities of languages and its implications in translation. This involves a series of bodily-elicited sounds frequently found in the novel and in many playwrights' stage directions, not always feasible on the stage, but perfectly perceivable by a cinema audience through a proper sound system, the difference between both genres made clear in film adaptations of plays. This overview of sounds was completed by acknowledging those made by animals as well as by humans communicating with them, and finally by identifying our fascinating experiences of the general environment's world of sounds with eloquent examples from novels, plays and films, including film adaptations of plays to better understand the possibilities of each genre.

Thus, translators should find Appendix I, ‘An English Inventory of Sound-Denoting Words,’ a fit complement to this chapter and the previous one on paralan-

guage, as well as a useful touchstone to study and apply the sound-evoking capacity of English and their target languages.

7.8 Topics for discussion or research

1. A contrastive inventory of onomatopoeias and paralinguistic echoics in two languages: a translator's guide.
2. The sound systems of languages and their representational possibilities and limitations.
3. The sound systems of languages and the representational possibilities and problems in interlinguistic translation.
4. A contrastive inventory of self-adaptors, alter-adaptors, object-adaptors and object-mediated sounds as a guide for translators.
5. People's sounds in the theater and in films: Self-adaptors, alter-adaptors, object-adaptors and object-mediated sounds.
6. An interlinguistic contrastive inventory of animal sounds: representational possibilities and problems in translation.
7. An interlinguistic-intercultural contrastive inventory of animal calls: representational possibilities and problems in translation.
8. The sounds of interiors and exteriors in narrative literature: An interlinguistic-intercultural contrastive inventory for translators.
9. The sounds of interiors and exteriors in the theater and the cinema: A contrastive inventory.
10. The sounds of the environment in the novel: An interlinguistic-intercultural contrastive inventory.
11. The sounds of the environment in the theater and the cinema: An interlinguistic-intercultural contrastive inventory.
12. The sounds of a culture in the novel, the theater and the cinema.
13. A film's environmental sounds and the interfering quality of its simultaneous 'descriptive' music.
14. A documented evaluation of 'incidental' musical scores for films: help or bother?
15. The cinema spectators' perception of sounds as an enrichment of their total experience of a film.

CHAPTER 8

Translating kinesics

Spatial and temporal perspectives in the novel, the theater and the cinema

Nothing could be stronger, more dependable, more comforting, than the pressure of his fingers on her arm [...] They laughed intimately [...] he picked up her hand [...] He did not release it, but it was only with the friendliest and least emphatic pressure that he held it while he crooned: / “You aren’t really scared of poor old Elmer?”
(Lewis, *EG*, VII, IV)

8.1 An essential introduction to what kinesics truly includes and its basic facts

8.1.1 In order to ponder the full, and often hidden, significance of body movements in the literary work we must read or translate, as well as in the written or staged theater and in the screened motion picture, it is of the essence that we should first identify with no ambiguity what exactly we should understand by the term kinesics when discussing kinesic behaviors in either of three contexts. For our purposes, only a realistic definition would be acceptable which suggests the relationship between kinesics, verbal language and paralinguistic, as well as between kinesics and any other somatic sign system, thus shunning any of the many partial treatments of this important field according to rather shortsighted specific approaches within any given discipline:

Conscious and unconscious psychomuscularly-based body movements and intervening or resulting still positions, either learned or somatogenic, of visual, visual-acoustic and tactile and kinesthetic perception, which, whether isolated or combined with the linguistic and paralinguistic structures and with other somatic and objectual behavioral systems, possess intended or unintended communicative value.¹

1. Barbara Korte, in her excellent book *Body Language in Literature* (which I gratefully acknowledged as fruitfully applying much of my work) quotes this definition as “the most widely used”

8.1.2 Let us first summarize its components, as was done for paralanguage, by following Figure 8.1, “The facts of kinesics in the novel, the theater and the cinema.”

The observation and study of kinesics should include, first, three basic and well-defined categories whose differentiation is of the essence for any systematic study and which we constantly find in literature, the stage and the cinema.

1. What we commonly refer to as *gestures*, but including under this term many more than those generally found in the literature and in published inventories and so-called gesture dictionaries, (i.e. smiles, eye movements, beckoning, /money/, /I'm hungry/, /stop/, /crazy/):

Mrs. Kearney rewarded his very flat final syllable with a quick stare of contempt.
(Joyce, *M*)

ROBERT [*feeling that he has lost ground, brings down his two fists squarely on the table, and inflates his chest imposingly to cure the unwelcome and only too familiar sensation*] Now listen to me, I am going to assert myself. (Shaw, *SJ*, I)

2. The second main kinesic category is that of *manners*, or the ‘manner’ in which we perform a gesture or adopt a posture, and, of course, ‘social manners’ (eating, smoking, shaking hands, donning or doffing a garment, the kind of gait):

Mr F's Aunt [after eating a piece of toast] then moistened her ten fingers in slow succession at her lips, and wiped then in exactly the same order on the white handkerchief. (Dickens, *LD*, II, IX)

Mrs Gamp [...] came sidling and bridling into the room. (Dickens, *MC*, XIX)

MRS CLANDON [*seating herself on the end of the table with a spring*].
(Shaw, *YNCT*, I)

Paulie swang, catching him unexpectedly in the jaw from the side. The fellow staggered. (Farrell, *YMSL*, I, V)

3. The third category includes *postures*, of much communicative value socially and personally, which delimit movements and are caused by them, thus articulating with them in a communicative continuum much as silences do with respect to sounds, as we see in the double posture of hands and brows in “Harran fell thoughtful, his hands in his pockets, frowning moodily at the toe of his boot” (Norris, *O*, I, V).

(Korte 1997 [1993]: 38). If it is so it must be because I was trying to reflect the total reality of what we should regard as kinesics in order to promote its realistic study.

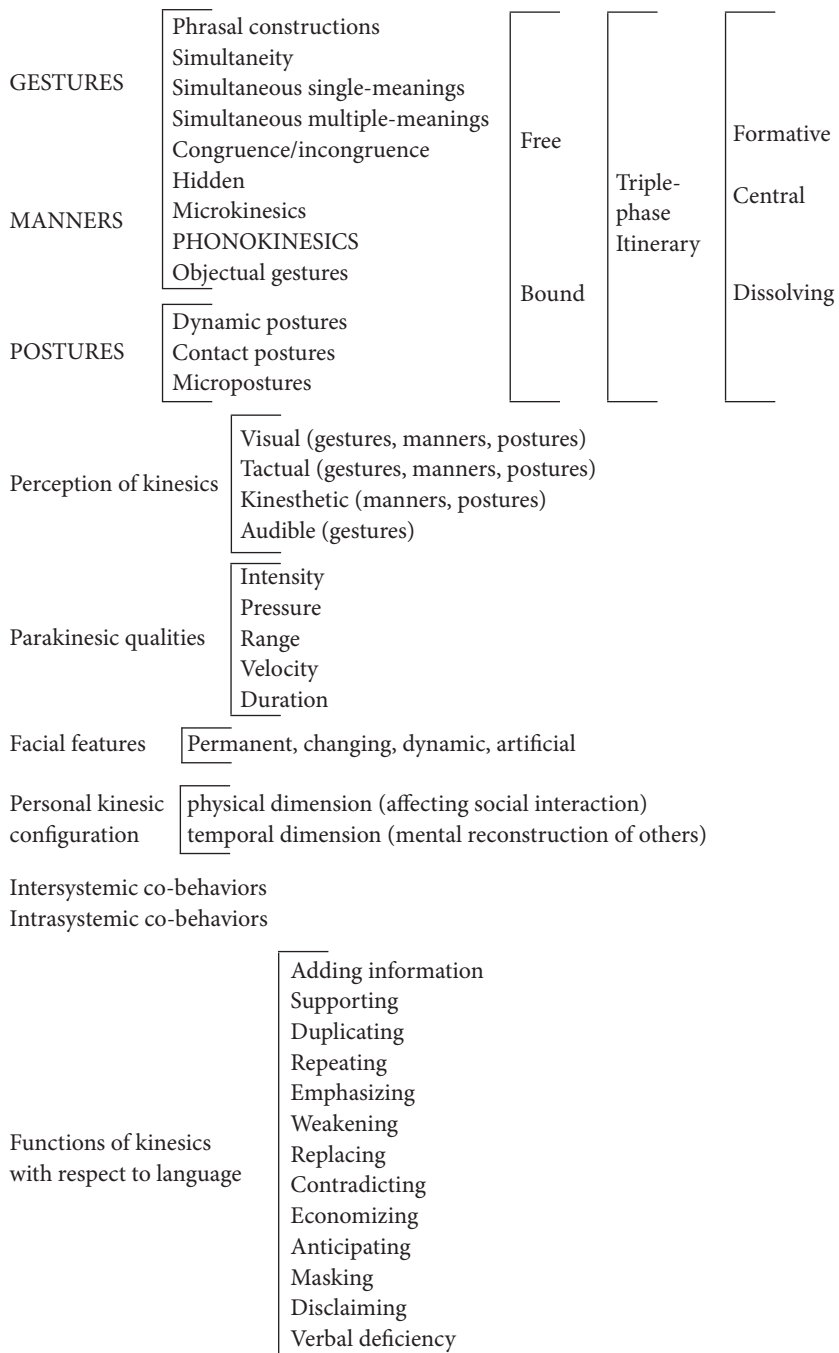


Figure 8.1 The facts of kinesics in the novel, the theater and the cinema

But it is important to acknowledge two kinds of postures: *dynamic postures*, that is, when a basically static posture contains a moving element, or the whole body moves in a posture (e.g. moving the thumbs while keeping the fingers of both hands intertwined, rocking oneself while seated on a rocking chair):

She stood on one foot, caressing the back of her leg with a bare instep. Her arms were clasped behind her. (Steinbeck, *GW*, XX)

- *contact postures*, that is, in contact with someone or something:

Women [...] walked arm in arm on their way to the fine shops or theatres strung along from Fourteenth to Thirty-fourth streets. (Dreiser, *SC*, XXXI)

NAPOLEON [...] [*He sits down at the table, with his jaws in his hands, and his elbows propped on the map, poring over it with a troubled expression.* (Shaw, *MD*)

She ventures to rest her hand on his shoulder, overcome by the beauty of the night and emboldened by its obscurity. (Shaw, *MD*)

8.1.3 But within kinesics proper we should not neglect activities such as:

- any *gaze* movements and their direction and eyelid postures, just as eloquent in interaction as any other, as shown by the posture in the static look of the first example, and the eye movements in the last two:

And her eyes, her smile expressed a kind of rueful amusement and an apology. (Huxley, *PCP*, IX);

VALENTINE [*He steals a look at Gloria as he turns to go. She is looking gravely at him [...]*] (Shaw, *YNCT*, I)

McCOMBER [*More shaken, his eyes shifting about furtively*] That's all bluff. You wouldn't dare –. (O'Neill, *W*, I)

- the *hidden hands* when they cannot be seen but are referred to by the writer (e.g. still or moving inside a pocket), as they may be as significant as when kinesics is a perceptible part of speech, for instance, as manners:

Godfrey stood, still with his back to the fire, uneasily moving his fingers among the contents of his side-pockets, and looking at the floor. (Eliot, *SM*, III)

- the *heaving chest* that expands and contracts, as an uncontrollable manner, with agitated breathing, although not dissociated from words, paralanguage and other kinesic behaviors:

Her bosom was heaving in a distressful manner that I greatly pitied. (Dickens, *BH*, IV)

She [Ruth, in court] was pale, angry, almost sullen, and her breast heaved. (Grey, *RT*, X)

CABOT [...] ABBIE *pulls his head back and covers his mouth with kisses* [...] *he puts his arms about her neck and returns her kisses, but* [...] *hurls her away from him* [...] *The stand speechless and breathless, panting like two animals*].

(O'Neill, *DUE*, II, iii)

- the sudden *stiffening* of someone's body as thunders claps or something startling is mentioned, a behavior we would call gesture if purposely done which:

She felt her sister-in-law stiffen with nervousness and clasp her little bag tightly [in her excitement when Morris gets up]. (Woolf, *Y*, 1891)

CABOT [...] It's a-goin' t' be lonesomer now than ever it war afore – an' "m gettin' old, Lord – ripe on the bough.... [*Then stiffening*] Waal – what d'ye want? God's lonsesome, hain't He? (O'Neill, *DUE*, III, iv)

- when one *shudders* in disgust or horror, and any *trembling* or *shivering* from cold or emotion:

CABOT [*pats her on the shoulder. She shudders*]. (O'Neill, *DUE*, III, iv)

- something so expressive as the gesture of *knocking* on a door or window (which, besides any personal or circumstantial peculiarities, may even disclose certain cultural characteristics) or slamming a door:

Her hand [Hezibah's], tremulous with the shrinking purpose which directed it, had smitten so feebly upon the door that the sound could hardly have gone inward. She knocked again [...] She had struck with the entire force of her heart's vibration, communicating, by some subtle magnetism, her own terror to the summons [...] She knocked a third time, three regular strokes, gentle, but perfectly distinct, and with meaning in them; for, modulate it with what cautious art we will, the hand cannot help playing some tune of what we feel, upon the senseless wood. (Hawthorne, *HSG*, XVI)

[*When his two brothers*] [*roar with laughter. EBEN rushes out and slams the door – then the outside front door* [...]] (O'Neill, *DUE*, I, ii)

- the *stride* of a person, or unseen footsteps, possibly as eloquent as his or her conversational gestures, something writers and films let us perceive and weigh:

Elmer watched Jim plod away, shoulders depressed, a man discouraged.

(Lewis, *EG*, XXX, V)

LADY [*She enters with the self-possession of a woman accustomed to the privileges of rank and beauty* [...] *She is advancing in an infinitely well bred manner to pay her respects to him*]. (Shaw, *MD*)

8.1.4 To the more obvious occurrences of kinesics we should add the not so obvious ones, which formerly have referred to as *microkinesics*, discussed later on within the theater and the cinema. It includes many movements or still positions of small magnitude which certainly carry meaning, yet they are never systematically integrated into kinesic studies, particularly:

[Winifred] Clenching her lips, she nodded. (Galsworthy, *IC*, I, IX)

Adam's face was bent down, and his jawbone jutted below his temples from clenching. (Steinbeck, *EE*, XXIV, I)

Of particular relevance in both literature and the cinema, in whose context they will be discussed later on, are *micropostures*, adopted only by minor body parts like fingers or eyelids, as in a delicately feminine holding of a cup with fingers of both hands loosely around it:

NAPOLEON [*exasperated, clasps his hands behind him, his fingers twitching [...]*]
This woman will drive me out of my senses [*To her*] Begone. (Shaw, *MD*)

Thus, as was seen in the preceding chapters, kinesics, when it does not occur by itself, completes the triple structure of speech, along with words and paralanguage, as well as circumstantially associated to other somatic or extrasomatic signs (e.g. tear-shedding, blushing, clothes).

8.1.5 According to its definition, another important aspect of kinesics is how we perceive it, either in our imagination when reading a textual description or directly in a staged play or a movie: *visually*, as we tend to conceive of gestures, with no other type of sensory perception, except those we can imagine through synesthetic associations; *audibly*, as when snapping the fingers, applauding, clapping someone's back, letting footsteps sound (i.e. *phonic gestures* or *phonokinesics*); *tactually*, as people hug, kiss or shake hands, the additional touch receptors for pressure, heat, cold and perhaps pain being particularly active then; *kinesthetically*, that is, through an object that acts as a mediator and transmitting channel, as when another person's movements are communicated through a shared couch and to that person's words or silence is added that very intimate sensory perception of his or her movements (e.g. tremors of anxiety, fidgeting, preening).

8.1.6 But we can also perceive kinesic behaviors through its very important *temporal dimension* (i.e. the chronemics of kinesics), by virtue of which we can not only reconstruct quite vividly in our memory the gestures, manners and postures of persons as part of their speech (i.e. a person's kinesic configuration), but

because the memories of them can later evoke them with a social and even clinical significance. This is what we experience in the nervously crushed cigarette butts we see in an ashtray, in the tiny bread balls found on a dining table, in the lines and figures someone scribbled with a ball point pen or a penknife on a classroom desk, wall or tree trunk, remembering someone's engaging smiling speech):

She [Carol] did not see him [Bresnahan] again before he departed for Washington./ His eyes remained. His glances at her lips and hair and shoulders had revealed to her that she was not a wife-and-mother alone, but a girl; that there were still men in the world, as there had been in college days. (Lewis, *MS*, XXIII)

I could read all that in the dust; and I [Sherlock Holmes] could read that as he walked he grew more and more excited. That is shown by the increased length of his strides. (Conan Doyle, *SS*, I, IV).

8.1.7 In the three genres we are studying we identify also the possible functions of kinesic behaviors with respect to how they affect words: *adding information* (e.g. telling someone 'Well, you pay your share...' with a shoulder shrug and a hand gesture that tells him to disregard what others may do); *replacing* them (e.g. a beckoning gesture instead of 'Come'); *supporting* (e.g. nodding while saying 'He's a great person'); *duplicating* simultaneously (e.g. shaking the head while saying 'Nothing doing!'): "Mr Guppy screws his mouth into a silent 'No!' and shakes his head" (Dickens, *BH*, XXIX); *repeating* (e.g. shaking the head after saying 'Nothing doing!'); *emphasizing* (e.g. saying 'It's a great movie' with a facial expression of wonder); *weakening* (e.g. saying 'The movie is all right,' with a slight condescending smile); *contradicting* (e.g. saying 'He's very nice' while frowning and with light unilateral mouth distension); *economizing on words* (e.g. saying 'You want me to...?' followed by a writing gesture); *anticipating* (e.g. saying 'Oh, I'd like to...' with a strangling gesture); *masking* (e.g. smiling while aggressively whispering to someone in public); *disclaiming* (e.g. smiling while verbally appearing as regretting having done something); *verbal deficiency* (e.g. tracing the shape of a chandelier when not remembering or knowing the word).

8.1.8 Another distinction which we shall find quite meaningful in literature, the theater and the cinema, for personal, social and cultural reasons, is between *free* (any kinetic act or position performed by one or more body parts in space: mostly gestures of the eyes and hands, manners like how we stretch out a hand before a handshake, and postures as in standing or walking) and *bound* (without touching other parts or any object: gestures like grabbing one's head in despair or pointing

with a pen, manners like hugging someone or using cutlery, and postures like holding hands or sitting straddle a chair.

8.1.9 Not so much in literary descriptions as when we actually see kinesics on the stage or on the screen, any gesture, manner or posture show a *formative* or shaping movement (i.e. the manner in which we form it), a *central* or peak point (i.e., the one represented in gesture books, paintings, etc.) and a *releasing* movement (again the manner as we do it). While in a novel we have to imagine a kinesic behavior by the writer's description, which rarely traces this triple itinerary, as theater or cinema spectators we can see its full execution, with any personal and cultural peculiarities; thus, while the textual translator cannot surpass the original verbal description, regardless of how the writer truly saw it as he described it, the players can translate words into action as they give it visual form.

8.1.10 In literary descriptions, and in a much lesser degree, in the theater and the cinema, we are made conscious of what should be identified as *hidden kinesics* (as was suggested above when mentioning hidden movements of the hands), both gestures and postures. In a literary text, it is through direct verbal evocation, as in:

Ruthie mashed her face at his back, pulled out her mouth with her forefinger, slobbered her tongue at him. (Steinbeck, *GW*, XX)

He [Basil Ramson] ground his teeth a little as he thought of the contrasts of the human lot. (James, *B*, III)

Rosie gave my arm a friendly little pressure when [...] I placed a piece of silver on a shapeless lap or in a skinny fist. (Maugham, *CA*, XVII)

her hands got no further than his chest, and fluttered there [...]. She felt a heave of his deep chest. (Grey, *MF*, XXIV)

[Soames] walked on faster, clenching his gloved hands in the pockets of his coat. (Galsworthy, *IC*, II, II)

On the stage and on the screen we depend rather on our degree of sensitiveness as spectators, as we see those live characters, whose actions (often blended with words) let us imagine those otherwise unseen behaviors which a narrative writer might have chosen to refer to as in the above examples, such as the parakinesic quality of pressure as a component of the kinesic act, and the hands moving in the pockets, as suggested by these two stage directions:

ABBIE [...] [*Then putting her hand on his arm – seductively*] Let's yew 'n' me be frens, Eben. (O'Neill, *DUE*, I, iv)

HIGGINGS [...] [*He thrusts his hands into his pockets, and walks about in his usual manner, rattling the contents of his pocket [...]*] (Shaw, P, IV)

8.1.11 We also find that gestures, like words, can occur in strings of what are perfectly coherent *kinephrasal constructions*, even very elaborate ones:

that officer [policeman] yawned, stretched out his elbows, elevated himself an inch and a half on the balls of his toes, smiled and looked humorously at Jude. (Hardy, JO, II, IV)

The late arrival [when visually greeted at a concert] smiled back, blew a kiss, laid a finger to her lips, pointed to an empty chair at the other side of the room, threw out both hands in a little gesture that was meant to express apologies for being late and despairing regret at being unable in the circumstance to come and speak to Lady Edward". (Huxley, PCP, II)

On the stage, combined with a few words, we can see this type of construction, as we would in a film:

LIPPO. [*Seating himself on the stoop, with a long sigh of relaxation*] Aaah! [*He tastes the cone and, smacking his lips, looks about for approval*] Ees tasta good, ha? (Rice, SS, I)

8.1.12 What we certainly find in all three genres – more conspicuously in the theater and the cinema, since we can see it with or without stage directions – is the presence of two types of inter-sign co-structuration:

- *intersystemic kinesic co-structuration*, that is, kinesic's relationship with words, paralinguistic, blushing, etc., even in the same phrase:

'Oh!' cried the old man, moaning impatiently, as he tossed one restless arm upon the coverlet. (Dickens, MC, III)

MENDOZA [*With dignity*] Allow to introduce myself [...] [*Posing loftily*] I am a brigand: I live by robbing the rich. (Shaw, MS, III)

- *intrasystemic co-structuration*, for instance, between facial expression and smoking style, or any other combination of two or more body parts within the same system:

Their hostess [when they are being indiscrete] frowned and put her finger to her lips for silence. (Wilson, ASA, II, II)

[ELIZABETH, *smiling now, turns to him and gives him her hand*]. (Maugham, C, I)

8.1.13 Next we must recognize the importance of *parakinesic qualities* (equivalent to the paralinguistic ones with relation to verbal language), which on the stage or the screen we can perceive directly, without them being evoked through mediating verbal descriptions, as we see the action itself, as in the following examples:

- *intensity*, or muscular tension, akin to stress and articulatory tension:

She felt her sister-in-law stiffen with nervousness and clasp her little bag tightly”.
(Woolf, *Y*, 1891)

CABOT [*violently*]. I'll get the shotgun an' blow his soft brains [*pushing her away violently*].
(O'Neill, *DUE*, II, i)

JAKE. Miss Birdie Bagtry/ [BEN and OSCAR turn in surprise]/ BEN [After a minute] Wants to see me? [JAKE nods vigorously] Bring her out.
(Hellman, *APF*, I)

- *pressure*, the unconscious or very conscious varying degrees of pressure (after all, clearly distinct from the other three cutaneous sensations of touch, pain, heat and cold) we exert on both people and inanimate objects (e.g. a steering wheel clasped by an impatient or angry driver), which on many occasions can be visually perceived by others:

He [March] now let Fulkerson have his hand, and they exchanged a cordial pressure.
(Howells, *HNF*, I, I)

VALENTINE [*He draws her to him; kisses her with impetuous strength; and laughs boyishly*] Now you've done it, Gloria. It's all over we're in love with one another.
(Shaw, *YNCT*, II)

- *range* o spatial dimension of the movement (similar to syllabic duration), shortening or lengthening it:

Rising from his seat, Dismukes made a wide, sweeping gesture, symbolical of a limitless expanse.
(Grey, *WW*, VIII)

BARTENDER [*Enters with the drinks. Setting them on table*] Here's your pleasure. [*Then, regarding Richard's arm about her waist*] Ho-ho, we're coming on, I see.
(O'Neill, *W*, II)

- *velocity*, similar to tempo of speech and coinciding with it in the language-paralanguage-structure:

It was a slow smile [...] a very sensual smile and it made her heart melt in her body.
(Maugham, *PV*, II)

He took out his large silk handkerchief and wiped his chin impatiently.
(Woolf, *Y*, 1880)

McCOMBER. [...] *slowly getting to his feet*.
(O'Neill, *W*, I)

- total *duration* of each behavior, as in these two different ways of executing the movement:

His hands moulded ample [women's] curves of air. (Joyce, *U*, 234)

LINDA Just mending my stockings. They're so expensive – / WILLY [*angrily taking them from her*] I won't have you mending stockings in this house!

(Miller, *DS*, I)

Naturally, there are occasions when a blend of parakinesic qualities, particularly within a specific context, may be suggested by just one descriptive word, as is the case with “dispiritedly,” in Shaw’s *Saint Joan*, when the Archbishop, King Charles, Dunois and La Hire, unable to convince Joan to give up her ideas and submit to the authority of the Church,

JOAN [...] [*She goes from them. They stare after her in glum silence for a moment [...]*], and, after declaring their attraction to her, “[*They follow her dispiritedly*].

(Shaw, *SJ*, V)

8.1.14 Finally, for its great relevance in the construction and presentation of the characters in narrative literature, the theater and the cinema, we should consider, as in real life, their personal *kinesic configuration*, that is, each person’s bodily repertoires of movements and still positions; in fact, a whole definitional gestalt in which we appreciate a hierarchy of visible features according to our personal tendencies and criteria, particularly esthetic, conditioned in turn by multiple socio-educational and cultural factors, which certainly has an important bearing on the temporal dimension identified earlier. The more perceptive novelists, playwrights and screenwriters offer us many examples, in many of which we inevitably find the paralinguistic features as an inherent part of the person’s configuration, and both static and dynamic characteristics – the way we remember a person – which we as readers of a literary text should carefully ponder, for instance:

Her body [Miriam's] was not flexible and living. She walked with a swing, rather heavily, her head bowed forward, pondering. She was not clumsy, and yet none of her movements seemed quite *the* movement [...] There was no looseness or abandon about her. (Lawrence *SL*, V, II)

In the theater, the reader of a play must be sensitive enough to, relying above all on what are typically initial character portrayals provided by the playwright’s stage directions, maintain those characteristics consistently throughout the play. For their part, while the stage players need also to really on them as they act out those instructions, in the cinema they face a considerably more challenging

demand; in fact, there is not much continuity in their performance, since the filming of the different scenes in their pretended filmed existence can be arbitrarily separated from each other in time and place. And not only that, but they may have gone through all kinds of physical and emotional experiences in those intervening periods of their real lives – just as theater actors may have to live through all kinds of circumstances between their stage performances. And yet, whatever happens in between, they must keep up their characters' personalities for those spectators whom they transport to their make-belief reality on their side of that looking glass framed by the proscenium arch. Such should be the continuity of, for instance Bernard Shaw's 1914 Pickering, of *Pygmalion*, or his heroine in his 1923 *Saint Joan*:

Pickering [...] a robust, vital, appetizing sort of man of forty or thereabouts [...] of the energetic, scientific type, heartily, even violently interested in everything that can be studied scientifically [...] like a very impetuous baby "taking notice" eagerly and loudly [...] His stormy manner varies from genial bullying when is in a good humor to stormy petulance when anything goes wrong; but he is so entirely frank and void of malice that he remains likeable even in his least reasonable moments.
(Shaw, P, II)

an ablebodied country girl of 17 or 18, respectably dressed in red, with an uncommon face; eyes very wide apart and bulging as they often do in very imaginative people, a long well-shaped nose with wide nostrils, a short upper lip, resolute but full-lipped mouth, and handsome fighting chin [...] Her voice is normally a hearty coaxing voice, very confident, very appealing, very hard to resist. (Shaw, SJ, I).

In any event, we see how in a play those initial character presentations, in which a specific kinesic configuration is usually sufficiently sketched, are essential both in our reading act and in the performer's rendering of the characters' external personalities as reflections of their inner ones. Two further examples could be, for instance, the descriptions of Captain Boyle and his son, Joxer, of O'Casey's 1924 *June and the Peacock*, and the brief portrayal of Arthur, one of Nat and Essie's sons, in O'Neill's 1933 *Ah, Wilderness*:

[THE CAPTAIN [...] about sixty; stout, grey-haired and stocky. His neck is short, and his head looks like a stone ball [...]. His cheeks, reddish-purple, are puffed out, as if he were always repressing an almost irrepressible ejaculation [...] he carries himself with the upper part of his body slightly thrown back, and his stomach slightly thrust forward. His walk is a slow, consequential strut [...] (O'Casey, JP, I)

[JOXER [...] may be younger than THE CAPTAIN but he looks a lot older; his eyes have a cunning twinkle; he is spare and loosely built; he has a habit of constantly shrugging his shoulders with a peculiar twitching movement, meant to be ingratiating. His face is invariably ornamented with a grin]. (O'Casey, JP, I)

[...] *tall, heavy, barrel-chested and muscular, the type of football linesman [...] square, stolid face, small blue eyes and thick, sandy hair. His manner is solemnly collegiate*.
(O'Neill, W, I)

8.1.15 Obviously, the *facial features*, both static and dynamic (Poyatos 2002a: 63–74, 2002b: 332–333) are essential conditioners of the characters' kinesic configuration and of our perception of them – thus the anatomical characteristics of a person have a definite bearing on our perception of characters –, which, as in real life, are extremely important in our interaction with them. Let us very succinctly outline the four categories that have such a decisive bearing on our perception and mental preservation of literary, theatrical and cinematic characters:

- *permanent*, that is, position, size and shape of brows, eyelids and eyelashes, nose, cheeks, mouth, forehead, chin and mandible, to which can be added the long-term presence of a beard or moustache, conspicuous sideburns, or hairdo:

with fat little squirrel cheeks and a mouth perpetually primed in contemptuous judgement [...] in all ways smug and insufferable. (Doctorow, *WF*, XIII)

[MR ROBINSON *is really un uncommonly nice looking young fellow [...] small head and regular features, the pretty little moustache, the frank clear eyes, the wholesome bloom on the youthful complexion, the well brushed glossy hair, not curly, but of fine texture and good dark color, the arch of good nature in the eyebrows, the erect forehead and neatly pointed chin [...]* (Shaw, *MS*, I)

- *changing*, formed over time by aging, work, suffering, hardships or motor habits, such as wrinkles and folds, blotches, deformations, etc., which usually act as intellectually evaluated components of an interaction:

His neck was ridged with muscles acquired from a life-long habit of stiffening his jaw and pushing it forward. (MacLennan, *TS*, I, XI)

SIMEON and PETER [...] *tall men, much older than their half-brother [...], built on a squarer, simpler model, fleshier in body, more bovine and homelier in face [...] Their shoulders stoop a bit from years of farm work. They clump heavily along in their clumsy thick-soled boots caked with earth [...] Their faces have a compressed, unresigned expression*. (O'Neill, *DUE*, I, i)

- *dynamic*, subject to positive or negative perception by others as part of the triple structure language-paralanguage-kinesics, thus confirming or negating judgements based solely on their static state (perhaps in a portrait), of great importance in, for instance, the formation of first impressions:

[Reginald Portway] His mobile, handsome features took on a look of understanding compassion, then changed to lively interest (Wilson, *ASA*, I, IV)

[...] SAMUEL KAPLAN [...] *twenty-one, slender, with dark, unruly hair and a sensitive, mobile face [...]* (Rice, *SS*, I)

DAVID [...] *a personable young man [...]* *His mile is slow and wide. his speech slow and to the point [...]* *a rare and most charming amiability.* (Howard, *SC*, I)

[RUTH HONEYWILL [...] *tall woman, twenty-six [...]* *stands very still, having a natural dignity of pose and gesture [...]* (Galsworthy, *J*, I)

- *artificial*, actually enhancements or de-emphasizers of the natural features, as with lipstick, false eyelashes, clipped eyebrows, nose-rings, prescription glasses and sunglasses, or status-identifying symbolic marks:

Wearing the vermilion mark of marriage at the central parting of her hair, as a woman must, she would gain freedom, freedom to live her own way.

(Bhattacharya, *HHRT*, XXVI)

ABRAHAM KAPLAN [...] *A Russian Jew, well past sixty: clean-shaven, thick gray hair, hooked nose, horn-rimmed spectacles.* (Rice, *SS*, I)

As we see in the preceding examples, playwrights may often merely suggest a character's facial signs, and those few words – together with a not always available kinesic configuration – are all that both readers and players have to go by in order to carry out their own task, that is, constructing as readers those live personalities in their imagination, or give those succinct descriptions sensible, living form: “fat little squirrel cheeks and a mouth perpetually primed in contemptuous judgement,” “Their shoulders stoop a bit from years of farm work,” “a sensitive, mobile face,” “hooked nose, horn-rimmed spectacles.”

8.1.16 But as we engage in bringing those characters to life, either mentally or in a performance's sensible reality, we tend to broaden the concept of the ‘speaking face’ to include, for instance, not only the eyes and lips as objects of visual attention – and therefore qualifiers of personal interaction –, but mainly the characters' hands, which in general act close to the face and in close articulation with facial expressions and their functions:

your hands [Isabel's] are your most fascinating feature. They are so slim and elegant [...] I'm always amazed at the infinite grace with which you use them. Whether by nature or by art you never make a gesture without imparting beauty to it. They're like flowers sometimes and sometimes like birds on the wing. They're more expressive than any words you can say. (Maugham, *RE*, V, IV)

CABOT [*raising his arms to heaven in the fury he can no longer control*]. Lord God o' Hosts, smite the undutiful sons with Thy wust cuss! [...] [*shaking his fingers threateningly at him*]. Blasphem'in' fool! (O'Neill, *DUE*, I, iv)

8.7.17 It only remains to mention two things in this brief introduction to kinesics: first, that kinesics, however minimal, is always present when we speak, and that the communicative repertoires of each culture, filtered through personal style, are characterized as much by their visual peculiarities (gestures, manners and postures) as by the lexical and paralinguistic ones; and second, that even on occasions when one would not think specifically of kinesics, nor of the basic triple structure, it is precisely the composite nature of the latter that is affecting our perception of, and feelings about, an interaction, as in:

He [old Jolyon] enjoyed that stroll [...] the sound of her voice, the glancing of her eyes, the subtle beauty of a charming form [Irene's] moving beside him. (Galsworthy, *ISF*, II)

However, we should hasten to add something otherwise obvious as regards the theater: that those cultural kinesic repertoires are inevitably translated into the players' own culture when it is different from the play's original culture. In other words, an Italian company will always substitute its own nativeness for the unmistakably nonverbal American repertoires of *Death of a Salesman* or the Britishness of *Pygmalion's* characters, just as the American players would not look and sound too Russian to a Russian spectator of their translated Chekhov's *Uncle Vanya*. Even the first-rate actors and actresses of a non-Russian film such as Dino de Laurentis' spectacular 1956 *War and Peace* fail to relay the many instances of true Russian kinesic nativeness in Tolstoy's characters as they would have been portrayed by a truly Russian cast. Even all-Russian films are subject to a double incongruity of image and sound as soon as they are translated into another language and we see them as foreign spectators in our own language: many of those visually preserved Russian kinesic behaviors, since they are truly speech behaviors which in the original performance happened naturally co-structured with Russian words and Russian paralinguistic behaviors, just do not correspond to the verbal and paralinguistic behaviors of those who dubbed the original characters.

8.2 Reading kinesics: The writer's craft and the translator's challenge

Expressiveness in real life, and therefore in that other reality we individually imagine during the reading of, for instance, a narrative work, depends greatly on our

kinesic behaviors; and not only those of a learned cultural repertoire common to a social group or rather universal, but on the most intimately aspects of those visual behaviors, a sort of unique vocabulary in each person, which in some can reach such a degree that what is actually ineffable, even undefinable, becomes a sensible reality. Elsewhere (Poyatos 2002c: 105–107) I discussed how, despite the fact that language and paralinguage are not always more important than gaze activities or any other corporal movement, literature, that is, our writing systems, lack any kind of ‘kinegraphs,’ and how they would have nevertheless impoverished, and even destroy, the very concept of literary style as understood today, for through skilful combinations of words in varying sequences we can describe a gesture in different ways by speaking of it and evoking its most delicate nuances, not just representing it in only one visible and inflexible kinegraph.

Thus, unlike paralinguage, some of whose word-modifying features can at least be evoked by certain graphic punctuation symbols, writers will always be challenged to let their readers ‘see’ their characters’ kinesic and parakinesic behaviors through the sole medium of words. But translators are facing their great challenge here, for it is not just individual words that they must translate – as could a source-language dictionary vis-à-vis a target-language dictionary –, but the original writer’s peculiar use of his or her unique verbal craft, which, in the realm of kinesics includes: the very specific personal choice of the words that identify the key element in the behavior (the gesture, manner or posture), plus the word or words that characterize it as a unique realization of that behavior in that particular occurrence (parakinesic qualities). Hence the extreme care with which translators should in many not so obvious instances choose the words with which to render that description, which, if related to other surrounding verbal and non-verbal circumstantial elements, must of necessity take into account the specific structure of the sentence or sentences that may envelop the kinesic description proper. Here are two instances of literary kinesic descriptions:

Ralph strode the corridor haughtily... He did not know he was mutely saying [...] “I’m not the greasy and tattered hobo who arrived in town this morning, but Mr. Ralph Prescott of the Yale Club, New York!”/ His heels clicked aggressively on the shiny stone pavement. But [unaccustomed to fine hotels] Joe Easter’s footsteps were shuffling and afraid. (Lewis, *M*, XXV)

ROBERT [*feeling that he has lost ground, brings down his two fists squarely on the table, and inflates his chest imposingly to cure the unwelcome and only too familiar sensation*] Now listen to me, I am going to assert myself. (Shaw, *SJ*, I)

In the rest of this chapter we shall outline all the important aspects of kinesics as regards narrative and dramatic texts and their translation, as well its presence on the theater stage and in the cinema. Figure 8.2, ‘Kinesics in textual, theatrical and

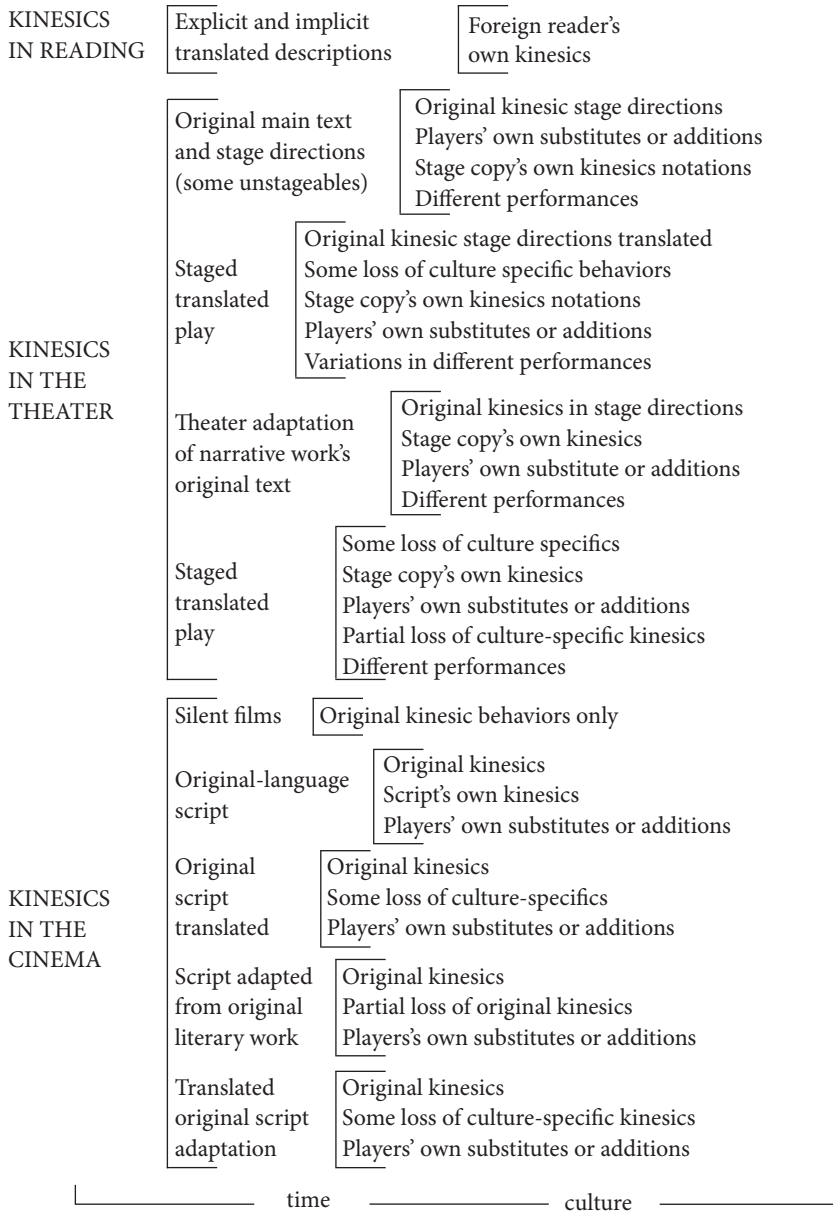


Figure 8.2 Kinesics in textual, theatrical and cinematic translation

cinematic translation,' is meant only as a loose guide to the discussion, mostly to show at a glance the many applications and implications that would merit further research in this area of nonverbal communication in connection with the three vehicles studied in this book.

8.3 The literary vocabulary of movement-denoting words and the English "kinelexicon"

Having identified all the facts that should be acknowledged within the field of kinesics, and before discussing the functions and perception of kinesics in the novel, the theater and the cinema, we should address the issue, How are we equipped to verbally refer to and describe any kind of kinesic occurrence whatsoever?

To answer that question I would like to refer the reader to Appendix 2, "An English Inventory of Movement-Denoting Words" before considering the rest of this chapter, for this inventory, has been set apart, as was the one for sounds, mostly as a reference, first, for translators, but also for students of language and literature in general, many of them 'mental translators' as foreign readers. As was seen in "An English Inventory of Sound-Denoting Words," the English language is particularly rich in words denoting movement, that is, verbs, nouns, adjectives and adverbs. It has always been far too easy for hasty or not fluent enough translators to pick the first word that comes to their minds in their target language, a word with which, perhaps by force of habit, but incorrectly, they have always translated another one in the source language. Therefore, the aim of this inventory, which is further discussed in its introduction, and which contains also movements other than those regarded as kinesics, is to point out to translators the great responsibility they have each time they must render into their target language the specific word that the writer chose to use in a specific word construction in order to trigger in his or her reader's imagination a specific type of movement, whether generated in a human or animal body, by mechanical artifacts or natural elements.

Although, logically, English only is used in this inventory as the base source, each translator would ponder the optimum rendering into his or her target language, not only according to the possibilities of that language, but trying to best fit that word within each specific phrase or in isolation, but always with a context, just as the original writer did. It will be seen how it discloses at a glance that unequalled richness of the English language, as it identifies the very great number of movements we witness, most of them daily as human body movements.

But this richness of the English *kinelexicon*, as we could rightfully call it – including not only “kinesics” as such, but any “kinetic” activity –, consists not merely in its ‘record number’ of dictionary entries for movement, but specifically on the extreme variety of mostly human kinesic realizations and, within them, the often subtly different physical, intellectual and emotional motivations behind those realizations and, at the same time, their interactive consequences.

In turn, therefore, it suggests to us two important aspects of nonverbal communication in literature. First, to what extent the student of literature – and a good translator should be that too, not merely a ‘technical’ expert –, both narrative texts and plays, must consider the writers’ use of the *kinelexicon* of their own native languages as a decisive gage by which to judge their verbal dexterity. This would be tantamount to judging their capacity to engage their readers in the intimate experience of those movements as they evoke them within different specific syntactical structures, for this order affects the experience which the readers have of the characters in their visual-intellectual reading act, as in:

“Oh, Mr. Witla!” She [Suzanne] said gaily, holding out her smooth white arm on a level with her eyes and dropping her hand gracefully. Her red lips parted, showing even white teeth, arching into a radiant smile. Her eyes were quite wide [...], with an innocent, surprised look in them, which was wholly unconscious with her [...] Nothing could equal the beauty of a young woman in her eighteenth or nineteenth year. (Dreiser, G, II, IV)

He [Mr. Kelada] was about to speak [and confirm that her pearls were real] Suddenly he caught sight of Mrs. Ramsay’s face. It was so white that she looked as though she were about to faint. She was staring at him with wide and terrified eyes. They held a desperate appeal [...] Mr. Kelada stopped his mouth open. You could almost *see* the effort he was making over himself./ “I was mistaken”. (Maugham, MKA)

Secondly, how very careful must translators be when trying to render into their own languages those words that evoke such visual images as movements. In fact, on many occasions they should, as for sounds, verify the etymology of the word they are about to use, for many a time they may find that, as in the case of sounds, a given word expresses a very specific type of movement that does not correspond to the target-language word with which they are about to translate the original one.

Let us then consider the introductory thoughts offered in this second Inventory and, at this point, at least peruse it here and there to better appreciate its purpose as a reference tool.

8.4 Native reader's and foreign reader's perception of the visual or audiovisual reality of kinesics and paralinguistic-kinesic constructs

8.4.1 If, as the Movement-Denoting Inventory amply illustrates, speech is an unquestionable audiovisual activity, it means that the foreign reader of a translated narrative in which the characters interact in conversation or by themselves, will have to imagine, as they do with paralanguage, their paralinguistic-kinesic constructs, in which the characteristics of both systems are mutually inherent, so evident to the source language-and-culture native reader. But to users of nonverbal systems, at variance in different degrees with respect to their own, those characteristics are lost most of the time, for that specific combination may not exist at all in their target linguistic-cultural system. It may happen that the lost element is, for instance, a parakinesic quality like intensity or speed; or a very visual and rather cultural-specific labialization when saying or 'moving' certain words that require that labialization (i.e. typical lip puckering) in themselves, as when we say, in a purring sort of baby-talk, 'Why-y-y-y, look at that poor baby!', which only a culturally fluent foreign reader could imagine correctly in a female character saying just that with her head tilted, as in:

'the little dear' [Jimmy, a little boy] came the nurse's voice low and purry and reassuring, 'he's been sitting up worrying all night and he never bothered us once.'
(Dos Passos, *MT*, I, IV)

8.4.2 Another unquestionable fact is that every time the writer introduces us to a new character, whether that writer gives us a rather detailed physical profile of the person (Dickens, Wharton, Sinclair Lewis, Dos Passos, etc.) or leaves it almost entirely to our imagination (e.g. Hemingway), we do compulsively imagine a 'speaking face' and its *facial features* (Poyatos 2002a: Chapter 3), through which we hear the words and their paralinguistic qualifiers and, above all, see the different features that are present during speech and otherwise, namely: *permanent* (eyes, nose, cheeks, lips, a described dimple, etc.), *changing* (hair, skin texture, folds, sags, teeth, etc.), *dynamic* (speech and attitude-related movements of eyes and lips, flushing, blushing, blanching, etc.) and even *artificial* (cosmetics, eye-glasses, jewelry etc.). In other words, foremost among them, we imagine the characters' kinesics, that is, gestures, manners and postures, not only when they are described but when they are not (because of our adaptation to our own cultural kinesic system).

This aspect of the text, therefore, becomes crucial when we have to translate between two linguistic-cultural sets. In fact, even in the following apparently quite run-of-the-mill examples of physical portraits and description of speech habits,

the translator will find that there is at least one word that would require a careful rendering into the target language in order to allow the foreign reader to visualize that person as closely as possible to how he or she was visualized by the creator and recreators of the original text. Take, for instance, the following portraits: Hardy's, of George Somerset, in *A Laodicean*; Joyce's, of the young woman in the street, in "The Two Gallants", in *Dubliners*; Dreiser's, of Hardens, one of Clyde's loves in *An American Tragedy*; and that of Anne, in *Crome Yellow*, by Huxley:

his eyes of the dark deep sort called eloquent by the sex that ought to know, and with the ray of light in them which announces a heart susceptible to beauty of all kinds – in woman, in art, and in inanimate nature [...] his face bore contradictory testimonies to his precise age. This conceivably owing to a too dominant speculative activity in him, which, while it had preserved the emotional side of his constitution, and with it the significant flexuousness of mouth and chin, had played upon his forehead and temples till, at weary moments, they exhibited some traces of being over-exercised. A youthfulness about the mobile features, a mature forehead – though not exactly what the world has been familiar with in past ages – is now growing common; and with the advance of juvenile introspection it probably must grow commoner still. (Hardy, *L*, Book the First?, I)

stout short muscular body. Frank rude health glowed in her face, on her fat red cheeks and in her unabashed blue eyes. Her features were blunt. She had broad nostrils, a straggling mouth which lay open in a contented leer, and two projecting front teeth. (Joyce, *TG*)

The peculiar sweetness of her mouth [Hortense's], as he saw it, as well as the way she crinkled it when she smiled, caused Clyde to be beside himself with admiration and pleasure. (Dreiser, *AT*, I, XI)

Her long, slender body [Anne's] [...] Within its setting of light brown hair her face had a pretty regularity that was almost doll-like. And indeed there were moments when she seemed nothing more than a doll; when the oval face, with its long-lashed, pale blue eyes, expressed nothing; when it was no more than a lazy mask of wax [...] that bowler-like countenance [...] ran in the family, appearing in its female members as a blank doll-face. But [she also had] other inheritance – quick laughter, light ironic amusement, and the changing expressions of many moods. (Huxley, *CY*, III)

8.5 The narrative writer's conveyance of kinesic behaviors and the foreign readers' perception and interference of their own kinesics

8.5.1 From the point of view of the signs transmitted or not by a literary text and of how and what that text communicates about the characters – whether

omniscient author's descriptions or the explicit conversational exchanges –, we find that four things may happen in order for those behaviors to be conveyed to the readers of the original language and, through the translator, to those of the target language, which may pose specific decoding problems:

- a. that the writer describes the kinesic behaviors and also explains its meaning (significant and signified), the more traditional way:

“Because I want to stay near the man I love.” she [Suzanne] finally volunteered quietly./ Mrs. Dale's hand, which had been elevated to a position of gesticulation before her, dropped limp, involuntarily, to her side. Her mouth opened the least bit. She stared in a surprised, anguished, semi –, foolish look.

(Dreiser, *G*, III, XIII)

- b. that the writer describes the kinesic behavior, but not its meaning (significant but not signified), which does not always allow us a correct interpretation, particularly in the case of an historically obsolete behavior, as in the first example, or as in the others, where the behaviors, although not so far removed in history, still belong to the writer's time, far removed from the reader's time and perhaps conditioned by a peculiar way of moving and walking, even by clothes of that period, which the reader will imagine better perhaps after having seen it in a film (quite reliable when the players belong to that period and do not have to imagine anything), as in:

“I want to get a situation, uncle, so that I may earn some money” [...] / “A situation?” said Mr. Deane, and then took his pinch of snuff with elaborate justice to each nostril. Tom thought snuff-taking a most provoking habit.

(Eliot, *MF*, III, V, 212)

[Miss Power] said, with a pretty girlish dignity, sweeping back the skirt of her dress to free her toes in turning.

(Hardy, *L*, Book the First, VII)

- c. that the writer identifies the meaning but not the behavior, thus the reader will not always ‘see’ it, at least not as the writer did; a particularly troublesome problem in a translation between very different cultures, when even the situational context may not help, as in this example, in which Dickens indicates only a social peculiarity of a behavior he does not describe, an instance which could certainly remind us again of the possibility of providing a translator's note when the target-language reader might not ‘see’ that behavior at all:

said Mrs Todgers, warming herself in a gentlemanly manner at the fire.

(Dickens, *MC*, IX)

- d. that the writer gives us only the verbal expression which in the source language is always accompanied by a specific kinesic behavior that completes

the message, but which, not being described, may lead to the wrong image in the foreign reader's mind, or simply to what amounts to 'absent decoding.' This absence of the gesture in the target culture means that readers will not imagine it, or might substitute their own gesture, if any, and it happens much more often than we can imagine; thus, it seems that on such occasions the translator – having done some research if necessary – could easily provide the readers with a description of the gesture in a footnote; the other reason for an absent decoding on the part of the readers is when they face a historically nonexistent behavior in either culture, as in:

[after enumerating all the inconveniences of a gig] A fig for gigs!
(Dickens, *MC*, XII)

This example is a good case in point, for this happened to be a scornful verbal expression as well as a synonymous gesture (showing the thumb between index and middle fingers), the latter probably used (as any other emblem) with or without the former. Only in my readings I have found the following instances of its verbal expression, among others, which suggest not only how translators should translate these verbal references to the gesture – which may or may not be exhibited by the person –, but the need to provide an explanatory note, for neither the writer nor they are writing for scholars.

PISTOL [...] Harry the Fifth's the man. I speak the truth./ When Pistol lies, do this, and fig me, like/ The bragging Spaniard. (Shakespeare, *2 H IV*, V, iii)

PISTOL. Die and be damned! and figo for thy friendship!"
(Shakespeare, *H V*, III, vi)

¡Dos higas para el Gran Capitán y para ese Diego García que dice!
(Cervantes, *DQ*, I, XXXII)]

Otra vez te vuelvo a dar higas. (Lope de Vega, *D*, II, iv)

¡una higa para todos los demonios! (Saint Teresa of Avila, *V*, XXV.22)

8.6 Explicit and implicit kinesics in narrative text and its uncertain fate in translation

What was said in the previous chapter about how through the verbal part of speech and through the descriptions or evocations of any other activity, including gestures, manners and postures, we can intuit the paralanguage the writer did not describe, can be applied to kinesics. What we say with sounds, we accompany (confirming or contradicting it in different degrees) with kinesic acts, even the slightest ones within microkinesics. In other words, kinesics is always present and

the reader imagines that ‘speaking face,’ and the rest of the body, moving in ways that correspond more or less to the images generated in the writer’s imagination; always conditioned, of course, by the reader’s sensitiveness as well as by his or her cultural and socioeducational background. The text, therefore, evokes for the reader similar images through the following channels:

a. by the words said:

She was speaking with sobs, and Eugene was at once pained and terrorized by the persistent and unexpected display of emotion [...]/ “Why, Angelface,” he urged, “how can you go on like this? You know what you say isn’t true. What have I done?”
(Dreiser, *G*, II, III)

b. by the words and the accompanying described or transcribed paralinguage, as in the following dialogue, where the translated words “harsh scorn,” “haughtily,” “impetuously,” “bitterly,” “scorching contempt” and “burst out, in a convulsive voice” are the key elements for the reader’s visualization:

“Do you call this acting the part of a man and a gentleman, sir?” Tom said, in a voice of harsh scorn [...]/ “What do you mean?” answered Philip, haughtily [...]/ “I deny that, interrupted Philip, impetuously. [...]/ “It is manly of you to talk in this way to *me*,” said Philip, bitterly, his whole frame shaken by violent emotions [...]/ “I should be very sorry to understand your feelings,” said Tom, with scorching contempt [...]/ “Tom, I will not bear it – I will listen no longer,” Maggie burst out, in a convulsed voice.
(Eliot, *MF*, V, V, 325)

c. by the character’s paralinguistic behavior, that is, how he moves through how it is said, verbally described, even if the meaning is not identified:

“Why, you’re only a cheap four-flush – damned, bull-headed *rustler!*”/ Duane hissed the last word.
(Grey, *LSR*, XVII)

“Better forget her, boy [...]”/ “But I can’t forget her,” Dick protested, miserably. “I love her! – [...]”
(Grey, *TM*, VIII)

d. by the paralinguistic behavior, verbally described and identifying its meaning:

‘It’s this asthma,’ he gasped between great whizzing breaths. ‘Cuts ma wind when Ah trah to hurry [...]’
(Dos Passos, *42P*, ‘J. Ward Morehouse,’ 208)

‘Are you crazy?’ he [Yossarian] hissed frantically. ‘Put it away and keep your idiot voice down.’
(Heller, *C22*, XXVII)

e. by another kinesic behavior described, as the clasping of the hands suggests the facial expression in:

Antonia undertook to explain. ‘This [what Mrs. Shimerda had given Mrs. Burden] very good, Mrs. Burden’ – she clasped her hands as if she could not express how good – [...] oh, so good!
(Cather, *MA*, 78)

f. by chemical reactions, such as tear-shedding:

I heard a low husky sob, and saw that the tears were overflowing down his face. / ‘The [...] coward!’ he whimpered [the driver who killed a friend].
(Fitzgerald, *GG*, VII)

‘I ain’t any good – any – more’ [Johnny, after losing in his fight with the Swede]. Then, from shame and bodily ill, he began to weep, the tears furrowing down through blood-stains on his face, ‘t was too – too – too heavy for me.
(Crane, *BH*, VI)

g. by the known correlation between kinesic behaviors and certain dermal reactions:

‘[...] be careful coming down those stairs. They are terribly *slippery*!’ Illidge blushed. ‘Not at all,’ he muttered and blushed still more deeply [...] as he realized the imbecility of what he had said.
(Huxley, *PCP*, IV)

Waythorn flushed. ‘Oh –’ he stammered uncomfortably. (Wharton, *OT*, III)

Blushing, he did his best to smile it off. ‘Angry? Why on earth should I be angry?’ But she was right, of course. He was angry.
(Huxley, *EG*, XXXIII)

h. by the character’s personality once his or her creator has offered us an initial portrait with its more characteristic features, or as we gradually become better acquainted with the person. Thus we can imagine gestures, manners and postures in specific situations and according to that character’s cultural background. This latter factor is something only the native reader, or someone intimately acquainted with the culture, can imagine correctly, as with the mother in *The Grapes of Wrath*, whose strong, valiant and protectively authoritarian character is reflected in her language and all other behaviors, described, although not always, with Steinbeck’s characteristic realism:

Ma was heavy, but not fat; thick with child-bearing and work [...] Strong, freckled arms [...] Her full face was not soft; it was controlled, kindly. Her hazel eyes seemed to have experienced all possible tragedy and to have mounted pain and suffering like steps into a high calm and superhuman understanding [...] the citadel of the family, the strong place that could not be taken [...] And from her great and humble position in the family she had taken dignity and a clean calm beauty [...] She seemed to know that if she swayed the family shook, and if she ever really deeply wavered or despaired the family would fall. (Steinbeck, *GW*, VIII)

So far, all the examples before refer to the implicit kinesics in the character who is speaking, but as a quite able technical device, what a character says can also indicate his interlocutor's kinesics, as in the first example, from Sinclair Lewis' 1926 *Mantrap*, when Woodbury interrupts Joe Easter's attempted turn-opening in their conversation, and in the second, from his 1929 *Dodsworth*, when Dodsworth is asked if he is free tonight; which means that (as an important part of the reading act) the more perceptive reader would 'see' those 'off-movements' while they are going on:

[Joe Easter to Woodbury] But there's another thing I can pinch you for – and that I will and do pinch you for – and that is the carrying of liquor into Indian territory. Shut up, you fool! For once in your life, shut up and listen!

(Lewis, *M*, VIII)

[...] By the way, you don't happen to be free for tonight, Dodsworth, do you? Grand! Tickled to death! [...]"

(Lewis, *D*, XVI)

However, in the final analysis, no matter how detailed the writer's kinesic descriptions of kinesics and microkinesics can be, the foreign reader not very familiar with the source culture, will inevitably miss (even reading the original language) that peculiar common denominator which in real life gives any of those described situations its true native flavor to a degree that the native reader will just see like Steinbeck saw it in his creative act, but the truly foreign one will not. An eloquent example among many can be when, in Steinbeck's *The Grapes of Wrath*, Tom has just returned home on parole and his younger brother Al meets him:

"Good," said Pa, and then his eyes stared down the road. "If I ain't mistaken, there's a young smart aleck draggin' his tail home right now," he said. "Looks purty wore out, too."/ Tom and the preacher looked up the road. And randy Al, seeing he was being noticed, threw back his shoulders, and he came into the yard with a swaying strut like that of a rooster about to crow. Cockily, he walked close before he recognized Tom; and when he did, his boasting face changed, and admiration and veneration shone in his eyes, and his swagger fell away. His stiff jeans, with the bottoms turned up eight inches to show his heeled boots, his three-inch belt with copper figures on it, even the red arm bands on his blue shirt and the rakish angle of his Stetson hat could not build him up to his brother's stature; for his brother had killed a man, and no one would ever forget it [...]. And now Al, moving humbly near, saw that his brother was not a swaggerer as he had supposed. Al saw the dark brooding eyes of his brother, and the prison calm, the smooth hard face trained to indicate nothing to a prison guard, neither resistance nor slavishness. And instantly Al changed. Unconsciously he became like his brother, and his handsome face brooded, and his shoulders relaxed [...]/

Al, his hand ready if Tom should want to shake it, grinned self-consciously. Tom stuck out his hand and Al's hand jerked out to meet it. (Steinbeck, *GW*, VIII)

8.7 Kinesics in the theatrical text: Reading and performance

8.7.1 Using as illustration a text of realistic tendency like the second portion of Scene IV of Part I of O'Neill's *Desire Under the Elms* (1924) – actually a scene in its own right, between Abbie's entering the kitchen and staring at Eben, and its end – we find that words are once more the only and much limited medium. An exception is, however, Beckett's 1957 *Act Without Words*, for the transmission of abstract concepts and evoked images and experiences of the sensory world for which, however, the dramatist offers us the auxiliary nonverbal elements with which to express what otherwise would be simply ineffable.

In O'Neill's scene, Abbie, old Cabot's future new wife, confronts Eben, one of her future stepsons (and soon the lover in their doomed relationship), and then Eben expresses his resentment at his father's betrayal of the family and his mother's memory. All this appears in the text through: (a) a lexico-morphologico-syntactical exchange whose morphemes and lexemes express mainly two exchanges, Abbie-Eben and Eben-Cabot (revealing Abbie's intention to cunningly gain Eben's affection), Eben's doubtful hatred of her (and at the same time his concealed desire for her), Abbie's life, and Cabot's harshness toward his sons and his equivocal presumption of divine protection; (b) 29 paralinguistic descriptions in stage directions which – suggesting to the native reader and actor some culture-specific features, in addition to concomitant kinesic behaviors – the personalities of the three main characters: Abbie, Eben and Cabot's; and, besides just one conspicuous silence; (c) 36 kinesic descriptions – some of them clearly culturally differentiated for the native readers and cast – of the three participants in their face-to-face interaction, for instance: Abbie: slowly pushing open the door and entering, looking at Eben “*penetratingly with a calculated appraisal of his strength as against hers,*” with “*a queer coarse expression of desire in her face and body*” toward him; and Eben, “*glowering at her speechlessly,*” shuddering, “*stares into her eyes, terribly confused and torn;*” 7 proxemic-shift descriptions, which naturally involve kinesic behaviors; and 1 dermal reaction, explicitly described (for the whole scene suggests other instances) when Abbie “*is stung and flushes angrily.*”

Clearly, and as will be seen below, some of those activities are not really stageable, but in the text, as in real life, they always support, enhance, replace or announce the verbal behaviors and indicate reciprocal reactions; all of them

suggesting that O'Neill acknowledges that limitation of his words to give life to the physical and psychological configuration of his characters and resorts to the few means at his disposal.²

8.7.2 No major problem should be found in the translation of a theatrical text like the one just seen, particularly because stage directions do not lend themselves to poetic display of linguistic resources and figures of speech. In fact, the problems associated with a translated foreign play crop up only in its production, as soon as the foreign actors come on the stage, for quite inevitably they will exhibit their own nativeness and they themselves will, quite naturally and unconsciously, "translate" according to their target culture's behavioral verbal-nonverbal patterns.

8.8 Kinesics on the theater stage: From stage directions to live performance

If the performers cannot intuit that kinesics which is not explicitly described, or not specified in its execution and parakinesic features, it leads above all to a failed cultural interpretation which is quite frequent when some foreign actors are unfamiliar with the characters' original background and, therefore, carry out on the stage what we can call *intercultural masking*, which is tantamount to 'intercultural mistranslation.'

What happens then is that many undescribed behaviors which the native actor would understand, are replaced by others belonging to the audience's cultural repertoires; either that or they are simply omitted. Such are, for instance, Russian greetings throughout Chekhov's plays, as in *The Cherry Orchard* or *Three Sisters*, which the dramatist did not describe in detail but only indicated as "kisses" – when we know that in fact kisses and kissing vary in their characteristics across cultures –, while Turgenev, in *Fathers and Sons*, specifies:

[Pavel Piotrovich to his nephew] kissed him three times, Russian fashion; in other words, he touched his nephew's cheeks three times. (Turgenev, *FS*, IV)

One could think of this problem of inaccurate live translation in intercultural masking with regard to gait and postures. I vividly remember the constant cultural masking by a Canadian amateur group in a production of a French comedy. In that most Canadian version, men, for instance, would never greet their lady friends with bilateral cheek-kissing, and would not dare crossing their legs

2. For a more detailed analysis of this scene, see Poyatos 2002c: Chapter 1.4.

at the knees, as it would have not been masculine for young middle-class North Americans like them. I remember as well a supposedly very good Madrid production of the tremendously successful 1952 Broadway comedy by John Patrick's, *The Teahouse of the August Moon* (from Vern Sneider's novel), in which those American G.I's, although popularized through American films, had not taken the trouble to learn some of the basic and most culture-identifying attitudes and gestures of their models. On those two instances, the actors' kinesics was certainly not part of their translation (supposedly cultural as well as linguistic in quite a few typical instances), but continued to be as provincially Spanish as it could be.

We can conclude that at least the director ought to possess sufficient fluency in the target culture in order to avoid precisely such cultural flaws; for the players, if they also lack that kind of fluency and therefore cannot provide any positive contribution to the play's performance, will simply add a general kinesic style that corresponds to their own culture and to their own personal kinesic configurations. Naturally, as average spectators we never see the original play's kinesic behaviors as a native cast would display them on the stage, regardless of the degree of their own personal idiosyncrasies. However, this shortcoming is so widespread that the most we could expect from most performances of foreign plays is that at least the actors will not exceed that certain kinesic behavioral margin, for any acting beyond that would be totally unacceptable

8.9 From narrative stage directions to visually unstageables in the theater: Microkinesics and nonverbal compensation

8.9.1 Between the kinesic behaviors described in a play's stage directions and those the text itself allows us to guess correctly, there are quite a few – not only kinesic but from other systems – that can offer insurmountable difficulties for the stage player. We know that, apart from those which, beyond reading, the stage director and his cast may ascribe to their characters (based precisely on that reading), there has been in the history of theater a basic repertoire (particularly from Romanticism on) determined by playwrights in their stage directions. However, what has happened to some of them in contemporary theater is that, ignoring in the stage production the communicative possibilities and limitations of the performance, they often develop in the text a level we might call 'narrative' which in reality amounts to 'narrative stage directions.' In other words, we could single out that level and it would constitute something similar to the traditional text of the omniscient narrative author who, through his or her descriptions, reveal to us the characters' most intimate feelings and attitudes and any of the nonverbal bodily activities that can communicate something to us.

Now thinking of the various transmission channels of communicative signs studied earlier, we find that some dramatists simply go too far when they wish to identify, for instance, certain permanent visible features that not only require a very specific facial anatomy, but the reactions in accord with those features. In the first place, the stage directions that follow the initial presentation of the character respond, or should respond, to his or her initial psychophysiological portrait, as in:

MARY [...] is a well-made and good-looking girl of twenty-two. Two forces are working in her mind – one, through the circumstances of her life, pulling her back; the other, through the influence of books she has read, pushing her forward. The opposing forces are apparent in her speech and her manners.

(O'Casey, *JP*, I)

CABOT is seventy-five, tall and gaunt [...] His face is hard as if it were hewn out of a boulder, yet there is a weakness in it, a petty pride in its own narrow strength. His eyes are small [...] their stare having a straining, ingrowing quality.

(O'Neill, *DUE*, I, IV)

[Abbie [...] full of vitality [...] obstinacy in her jaw, a hard determination in her eyes, and about her whole personality the same unsettled, untamed, desperate quality which is so apparent in Eben].

(O'Neill, *DUE*, I, IV)

This type of portrait or initial presentation is still part of the text and, in some instances, presented, as in many novels, progressively, as does Arthur Miller with Willy Loman in *Death of a Salesman*. But this description must condition the entire performance, lending each character the nonverbal features the director and the cast will recognize through experience as corresponding to that person and not anyone else, nor to their own personal interpretation; in other words, it is here that the *behavioral margin*, as discussed in Chapter 5.1.2, should be carefully gaged.

But in those nonverbal repertoires accompanying the verbal one, particularly in kinesics, there are behaviors that, either because they are assigned in stage directions or have been added during the rehearsals, or because they are produced spontaneously, they are entirely ineffectual due to the proxemic relationship (i.e. visual-acoustic) between spectators in different areas of the theater and the players on the stage (referred to, directly or indirectly, in Chapters 5.1.3 and 6.6). This is so:

- a. because its execution is not controllable, nor easily visible for the spectator, as happens with dermal reactions like blanching and reddening, and with personal chemical reactions like tears and sweat, as well as with substances adhered to clothes, such as mud, as in the last example below; or

- b. because even if they can be controlled, the audience simply cannot perceive them, except perhaps from first-row seats, as would be the case with slight flitting muscular contractions and gestures.

8.9.2 Because of their relevance and frequency, foremost among the bodily visual signs more difficult for the theater spectators to perceive are those we should identify as *microkinesics* (Poyatos 2002b: Chapter 5.7.3). They constitute a good part of the speaker's natural repertoire, especially *eye movements*, since gaze accompanies and alternates with the other modalities of verbal and nonverbal signs, acting by itself but also as a qualifier of other behaviors, as we typically see in O'Neill:

EBEN stops by the gate and stares around him with glowing, possessive eyes. He takes in the whole farm with his embracing glance of desire. (O'Neill, *DUE*, I, IV)

His eyes [Cabot] have taken on a strange, incongruous dreamy quality [...] he looks more robust and younger. (O'Neill, *DUE*, II, I)

They stare into each other's eyes, his held by hers in spite of himself, hers glowing possessive. (O'Neill, *DUE*, II, I)

He [Cabot] comes forward – stares at Eben with a trace of grudging admiration (O'Neill, *DUE*, III, IV)

[FATHER [...] has gone to the window at left and is staring out frowningly, savagely chewing a toothpick]. (O'Neill, *W*, IV)

Even in the following instance, eye-shifting would be visible only if done quite conspicuously and facing the audience, not always allowed by the situation at hand:

McCOMBER [More shaken, his eyes shifting about furtively] That's all bluff. You wouldn't dare –. (O'Neill, *W*, I)

Within unstageable stage directions involving microkinesics we should include as well certain instructions which, if adhered to, would most likely prevent the audience from perceiving the behaviors, as in:

MILLER has taken the slips and is reading them frowningly. (O'Neill, *W*, I, i)

In the next two examples from the same play (end of Act I, Scene I; and opening of Act IV, in which, to make it worse, the people are moving), the reader will clearly distinguish the more feasible gestures, in terms of their magnitude and body orientation, from those much too subtle for the whole audience to perceive (perfectly visible in film closeups), and thus deserving especial treatment:

MILLER [...] looks into his SON's face a second, then turns away, troubled and embarrassed (...) [...] [He moves awkwardly and self-consciously [...] As he reads his face grows more and more wounded and tragic, until at the end his mouth draws down at the corners, as if he were about to break into tears...] (O'Neill, W, I, i)

MILLER [...] his face is set in an expression of frowning severity. MRS. MILLER's face is drawn and worried. She has evidently had no rest yet from a long, sleepless, tearful night. SID [...] his expression is innocent as if nothing had occurred [...] outside of eyes that are bloodshot and nerves that are shaky [...]

(O'Neill, W, IV, i)

[...] RICHARD continues to stare at the letter for a moment [...] As he reads his face grows more and more wounded and tragic, until at the end his mouth draws down at the corners, as if he were about to break into tears. With an effort he forces them back and his face grows flushed with humiliation and wronged anger].

(O'Neill, W, I)

His face [Eben] is as vague as his reactions are confused, but there is a trace of tenderness, of interested discovery [looking at his child. (O'Neill, DUE, III, I)

her body [Abbie] squirms desirously. (O'Neill, DUE, II, I)

They ALL laugh except LILY, who bites her lip and stiffens. (O'Neill, W, I, i)

He [Richard] gives a little shiver of passionate longing. (O'Neill, W, IV, ii)

It is clearly different with behaviors that we would not identify as microkinesics proper, as in:

[...] LOLA enters [...] There is a quiet, satisfied smile on her face [...]]

(Inge, CBLS, I)

[.]]] Wide-eyed, both, PROCTOR and ELIZABETH stand staring].

(Miller, C, II)

Another type of activity within kinesics which is virtually impossible to perceive from the audience is trembling – unless the player does it rather exaggeratedly in order to make it visible –, and yet some playwrights include it nevertheless in their stage directions:

ELIZABETH [Trembling, fearfully] Oh, how unwillingly! (Miller, C, II)

8.9.3 Apart from kinesics, we find in some playwrights stage directions that, even if they occur, they will be even more ineffectual on the stage:

– *dermal reactions*, as in:

EBEN [very pale]. I meant –. (O'Neill, DUE, I, II)

- *chemical reactions*, which an audience should perceive either visually or olfactorily:

Their clothes, their faces, hands, bare arms and throats are earth-stained. They smell of earth. (O'Neill, *DUE*, I, I)

- *objet-adaptors sounds* too light for the spectators to perceive except at close range, but whose intensity the performers can increase in some instances, while in others it is not possible, as we see in these two examples, respectively:

MARCUS. Oscar has good reason for being in a bad move. He owes me five hundred dollars./ [OSCAR's hand begins to shake on the cup. He rattles the spoon and saucer]/ BEN. For God's sake sit down and stop rattling that cup./ OSCAR. papa, you can't mean that – Ben told you where I was. I wasn't even –.

(Hellman, *APF*, I)

HIGGINGS [...] [*He thrusts his hands into his pockets, and walks about in his usual manner, rattling the contents of his pocket, as if condescending to a trivial subject out of pure kindness*]. (Shaw, *P*, IV)

8.9.4 Since these unfeasible stage directions are important in the text, for they complement or even replace verbal dialogue, it is obvious that the attitude of director and cast should be not to ignore them. Instead, they should endeavor, as has been suggested, to compensate for the impossibility on stage of those nonverbal signs, after all conceived by the writer as part of the characters and their development throughout the play, whether as reactions during interactive exchanges or when engaged in solo acting. It is a matter of replacing them with signs from the same system (e.g. another type of kinesics if a face 'quiver' is indicated) or from a different but equivalent system (e.g. a visible kinesic manifestation of embarrassment when 'blushing' is prescribed). Ultimately, what director and performer should be sensitive to is reaching a balance between the perceptual capabilities of first-row spectators and that of the people in the gallery. The actor and actress must realize, (a) that the more they identify with their characters, the easier it will be to emit hard-to-perceive signs that are not even in the script, and (b) that when those signs are not simply secondary with respect to the other systems (language, paralinguage, kinesics, etc.), but convey basic aspects of the message or a complete message, their being compensated for will always cause lacunas in the actor-audience relationship.

Returning to some of the quoted examples: if O'Neill's Abbie "squirms desirously," she should perhaps straighten herself slightly and breath deeply (heaving) and half-close her eyes, doing everything slowly so that the whole house can see it;

and if Cabot looks at his son “with a trace of grudging admiration,” he will not be able to do it with a light gesture and a deep but subtle regard (as a film actor might do for a close-up). As for “smelling of earth,” in the same play, it could be achieved only by causing in the spectator a synesthesial association (i.e. ‘smell with their eyes’) if Eben and Peter appear on the stage truly dirty with earth-caked pants. In this other O’Neill example the rattling of the ice does help the less noticeable eye behavior:

Bell. [*With an impatience glance at her escort [Richard] – rattling the ice in her empty glass*].
(O’Neill, *W*, III, i)

8.9.5 As for the shedding of true tears in the theater, we know that, as Cicero observed in his *De partitione oratoria*,

The very quality of the diction, employed to stir the feelings of others, stirs the speaker himself even more deeply than any of his hearers (7.25).

We should bear in mind too how the actor’s silent interaction with the audience – quite eloquent in the very receptive silence of the latter – and, first of all, with the other characters on stage, can trigger true tears in the best professionals, as I heard English actress Claire Bloom say in a radio interview about how it happened to her, when she actually was supposed to cry, as soon as saw Sir John Gielgud enter. And Agnes de Mille says of Norma Shearer: “She enjoyed playing anguish [...] She could perform a scene over and over and over and over – pouring tears, her eyes like faucets” (de Mille, *DP*, XXII).

8.10 On stage naturalness and theatricality: Balance and imbalance among the interactive components

8.10.0 After identifying all the verbal and nonverbal components of speech and interaction in natural and spontaneous situations, and having defined the possibilities and problems faced in a printed textual representation by each of the different systems, it would seem useful to just try to identify the characteristics of what we usually call *lack of naturalness*, that is, ‘theatricality,’ in stage acting; and, by definition, what is *naturalness*. In other words, the ingredients of each, beginning by the structure language-paralanguage-kinesics, and considering that the original text of the play was most ‘naturally’ lived in the dramatist’s mind with no artificiality.

8.10.1 *Paralanguage*. Although it is easy for us to think of the negative qualities of the voice in the theater, we could just mention a few. For instance, within *primary qualities*: intensity or volume usually exceeds the limit of what corresponds to the situation at hand and the acoustic needs of the house; pitch register typically tends to be much too high (which we notice as soon as the first lines are said); intonation can be monotonous and dull (typical of many Spanish stage and film actors and actresses striving precisely for naturalness). Among *differentiators*: laughter tends to sound artificial when sometimes it does not accompany words; there are others we miss in a poor performance whose presence would be just 'natural' in the course of any interaction or even when alone, such as some throat-clearings and even an occasional sneeze or yawn, when skilfully integrated in the conversation, and politely repressed when that attitude seems to be in accord with the characters' social background. As for *alternants* (those that can be perceived by the whole audience, never as many as in the cinema), naturalness consists in being able to use them as if they were spontaneous and without either more or less frequently than we would observe them in everyday life, that is: some audible pharyngeal ingressions and egressions of impatience, clicks with different meanings, moans and groans, etc., and whatever such sounds we tend to utter quite involuntarily.

8.10.2 *Silences*. Silences deserve especial attention because the most difficult thing for poor performers is to keep living their characters convincingly and feelingly during their own silences as they would in real life, in other words, without ceasing to be the persons they are incarnating. However, the typical lack of naturalness while they do not have any verbal lines is what in the theater parlance many call 'dropping out of character,' that is, coming out of it like someone dropping a disguise as if 'being there' were not their business anymore; thus they conspicuously abandon the character they are incarnating as though they were dropping a suitcase for a while, being present there only physically as long as they do not have to talk again; furthermore, they provide no adequate feedback signals, nor do they 'articulate' with the others on the stage, just as if they were waiting (which they are!) for their turn in order to say their next lines. In the worst cases, they even avert their gaze into the audience's part of the house, that is, beyond the proscenium arch that marks the limit of the fictional world to which they are supposed to belong, without wandering from it, while they are on the stage.

8.10.3 *Kinesics*. In kinesics, naturalness depends above all on parakinesic qualifiers: intensity, range, speed, and duration. There is, for instance, unnecessary tension when walking across the stage or when shifting locations, with strides that

are too long and too rapid for the situation; once the actor has said his last words, before exiting, he seems to disengage himself already from what is happening there, and when he has to exit, he just turns around and goes too rapidly. Similarly to the absence of ‘unconscious’ paralinguistic alternants, we miss those almost always unconscious casual behaviors like slightly scratching one’s face, touching different parts of the body or preening hair or clothes; playwrights hardly ever include them in their stage directions, although they should recognize their communicative importance as creators of their characters’ personalities and temperaments. We find, however, one worthy exception in the psychological realism of someone like O’Neill, who knows when to require those behaviors from the performers at the appropriate time, such as at the end of *Desire Under the Elms*, when the sheriff and two men come to take Eben away, who says goodbye to Abbie:

ABBIE. Wait [*turns to Eben*] I love ye, Eben./ EBEN. I love ye, Abbie. [*They kiss. The three men shuffle embarrassedly*]. (O’Neill, *DUE*, III, V)

Actually, one could differentiate between ‘naturalness,’ ‘theatricality,’ and ‘natural theatricality,’ by the latter understanding a style that some performers display in their on-stage acting as well as in their offstage social interactions. And, of course, we all know individuals who are definitely ‘theatrical’ speakers in ordinary life.

For a better understanding of naturalness in the performance I would refer the reader to a review of the structure of conversation (Poyatos 2002a: Chapter 7), for in that model we can identify all those behaviors (including pauses with different functions), which, when observed – or, rather, when the actor or actress truly live them in an intimate identification with their characters –, produce that realism which in the cinema can reach its most detailed fidelity. One of Somerset Maugham’s characters refers to his idea of naturalness after attending a performance of Racine’s *Bérénice*:

Larry was disappointed. he would have liked it to be more natural, the lines spoken as people naturally speak and the gestures less theatrical. I thought his point of view mistaken. It was rethoric, magnificent rethoric, and I had a notion that it should be spoken rethorically [...] I had admired the way in which the actors had contrived to be human, passionate and true within the limitations that confined them. Art is triumphant when it can use convention as an instrument of its own purpose. (Maugham, *RE*, VI)

Later, Salinger’s unforgettable character, Holden Caulfield, offered us a very insightful comment on his perception of a New York performance by two well-known professionals of those years married to each other:

Alfred Lunt and Lynn Fontanne were the old couple and they were very good, but I didn't like them much [...] They didn't act like people and they didn't act like actors. It's hard to explain. They acted more like they knew they were celebrities and all. I mean they were very good, but they were *too* good. When one of them got finished making a speech, the other one said something very fast right after it. It was supposed to be like people really talking and interrupting each other and all. The trouble was, it was *too* much like people talking and interrupting each other.
(Salinger, *CR*, XVII)

8.11 The shift in the perception of kinesics from silent to sound film and its bearing on narrative literature and theater

8.11.1 We know that in silent films the only speech component available to their spectators was the visual one, kinesics, without yet facing the inevitable problem of intercultural translation of words and paralinguage encountered with the advent of sound films, in which there would be an inevitable dissociation of audible and visual behaviors. In fact, the spectators of sound cinema pay a very high price for watching the original characters speak their own language.

We know that the problems encountered in the theater to perform with what we might call 'complete kinesic repertoires' could hardly be faced by the screen performers in front of a camera that at the director's will can show the subtlest movements of face and body. Further, we have discussed the problems associated with microkinesics, and lastly what entails acting 'natural' on the stage, where, as on the screen today, the performer is using the complete triple structure language-paralinguage-kinesics of his or her speech. It seems mandatory, therefore, to at least acknowledge the situation experienced by both the soundless performer and the spectators of the silent film era, that is, in which only direct visual behaviors were possible (accompanied by indirect, synesthiesial perception of sound and other sensory signs, we must hasten to add), and when spectators were not yet exposed to the sound-film alternative, as we are nowadays.

What must be made quite clear here is that, despite the obvious advantage of being able to perceive a realistic, complete verbal-paralinguistic-kinesic speech in sound films, the silent ones were far from being "dumb pantomime," as expressed by Rudolph Arnheim (1974: 284). In fact, thinking of our previous discussions of microkinesics (and therefore what we could term macrokinesics), we should review Arnheim's own discussion of gesture in silent films, in which he mentions how Charles Chaplin himself stated that "there was not a single scene where he 'spoke,' that is, moved his lips," and that "he did not feel the need to make use of such an ordinary faculty as speech. And nobody missed it" (284).

It is only, in fact, as was just suggested, because we are now accustomed to sound films that we can ‘miss’ sound in a silent movie because we can hardly accept silent speech. As Arnheim wrote, “the lips are no longer word-forming physical organs” and “the distortion of an excited mouth or the fast chatter of lips [...] are communications in their own right.” (287). He mentions how silent laughter, “the gaping of the open mouth” (287), can be more effective (by being synesthetically ‘heard,’ of course) than if we heard its sound, while that gaping mouth loses much expressive value when it is accompanied by the sound it brings forth. In other words, it is true that, as he remarks, “the absence of the spoken word concentrates the spectator’s attention more closely on the visible aspect of behavior, and thus [...] surrenders entirely to the expressive power of the gestures” (287).

That the presence of sound robs us of our attention to kinesic behavior, particularly what we have here called microkinesics, is an unquestionable fact. What is more, this happens very often, quite unconsciously on our part, in our daily interactions. Many times we would be able to repeat the words just said to us, but not the gesture with which they were delivered.

I quoted these thoughts of Arnheim precisely to support my own on some of the facts discussed in this volume concerning the tools of the novel, the theater and the cinema. At this point, it must be argued that, since that perceptual conflict between sound and sight is a fact, the playwright in the stage directions, and even more the narrative writer (or at least the intentionally realistic one) in the descriptions (for the stage performer can supply multiple nonverbal signs beyond the rehearsed directions), must strive to let the reader ‘see’ the characters’ face-and-body speech behaviors, let alone the speechless ones.

8.11.2 As for kinesics in sound films, we can appreciate what the spectators perceive by considering the numerous instances of highly culture-specific behaviors shown which are always accompanied by their corresponding paralinguistic ones, in both kinesics and paralanguage including many more behaviors than contained in the original written text. Let us take this short sequence from John Ford’s 1940 version of Steinbeck’s *The Grapes of Wrath*’s, where the native reader or spectator would imagine, as with paralanguage, even more implicit behaviors. Let us take as an example the scene, in the second part of Chapter 10, where we read about Grampa’s resistance to leave:

“I jus’ ain’t a-goin’.”/ “Not goin’?” Pa demanded. “What you mean you ain’t a-goin’ [...]”/ “I ain’t sayin’ for you to stay,” said Grampa. “You go righ on along. Me – I’m stayin’. I give her a goin’-over all night mos’ly. This here’s country. I b’long here. An’ I don’t give a goddam if they’s oranges an’ grapes crowdin’ a fella outa bed

even. I ain't a-goin'. This country ain't no good, but it's my country. No, you all go ahead. I'll jus' stay right here where I b'long." (Steinbeck, *GW*, X)

In the original version, that is, the one-time filmed performance, we see in this most poignant scene the kinesic behaviors that the actor Charley Grapewin masterfully attaches to Grampa's textual words along with his corresponding paralinguistic features; however, in its verbally and paralinguistically dubbed target-language version, while as foreign spectators we still see the original kinesic behaviors, we totally miss the original paralinguistic features that systematically accompanied them as characteristic of the Oakies' speech. If, as we watch a DVD of that film, we are very familiar with both languages and sometimes shift from one to the other, we are able to notice the frequent incongruity between the original language-paralanguage constructs and the simultaneous or alternating kinesics, so often inherent in the language-paralanguage constructs. What we perceive, therefore, is a Grampa's mutilated speech structure in which the two audible parts have been replaced by another two of the same kind, but from a different speaker and a different culture. On the other hand, we realize, particularly when we are familiar with the original text before its film adaptation, that a native sensitive cast, as was the case in *The Grapes of Wrath*, displays, quite legitimately so, many more kinesic (and paralinguistic) behaviors than even a writer like Steinbeck could ever provide in his text, compelling us to experience his world much more accurately because of its total visual realism.

8.12 Conclusion

This chapter should spurn further research and teaching on kinesics and on the various aspects of the perception by native and foreign readers of its explicit or implicit textual presence through translation. In the theater we often find not only novel-like stage directions but some that are visually unstageable, particularly microkinesics and certain bodily reactions, while stage naturalness and lack of it depends on both paralanguage and kinesics. As for the cinema, we have seen how silent films are far from being dumb pantomime (and how the absence of the other two speech systems, words and paralanguage, allows us to perceive kinesics at a deeper level), but also the unquestionable richness of sound films, particularly their original versions.

As with sounds, students of language and literature and translators will find Appendix 2, 'An English Inventory of Movement-Denoting Words,' an apt complement to this discussion as well as a useful reference, particularly when working between English and a target language.

8.13 Topics for discussion or research

1. The areas of academic study and research on literature, theater and cinema in the light of the definition of kinesics.
2. The explicit and implicit presence of gestures, manners and postures in the novel.
3. Gaze as kinesic behavior: positive or negative aspects of its presence and perception in the theater and in the cinema.
4. Microkinesics in the theater and in movies.
5. The functions of kinesic behaviors with respect to words: theater and cinema.
6. Hidden kinesics on the stage and in films.
7. Parakinesic qualities in the theater and in films.
8. Kinesics and parakinesic descriptions in translation.
9. Personal face-and-body kinesic configuration: A gallery of characters.
10. Permanent, changing and dynamic facial features in the novel, the theater and the cinema: A gallery of characters.
11. The kinesic behavioral margin on the theater stage: historical and cultural aspects.
12. The hands in the novel, the theater and the cinema.
13. Kinesics between English as source language and a given target language: An inventory of challenging vocabulary.
14. The interference of the reader's own cultural kinesics in translated novels.
15. Kinesic behaviors on the stage and the problem of cultural masking between cultures.
16. Kinesic naturalness and lack of it in the theater and the cinema.

APPENDIX 1

An English inventory of sound-denoting words

The following virtually exhaustive inventory of sounds as verbally denoted in the English language lexicon contains the following categories, in 394 basic entries, each showing different derivatives and uses, with a total of 1005 examples:

- human paralinguistic sounds produced either vocally (e.g., ‘He yelped in pain’) or nonvocally (e.g. ‘He snorted dejectedly’), including imitations of animal sounds and sounds uttered to communicate with animals (e.g. ‘He shoed at the cat’);
- sounds produced by human movements (e.g. ‘He was chomping,’ ‘They clapped enthusiastically’), which fall under what in Chapter 7 has been discussed as phonokinesics and would therefore be included also in the Inventory of Movement-Denoting Words;
- animal sounds (e.g. ‘The horse stamped,’ ‘The vulture flapped his wings’);
- objects in contact (e.g. ‘The chair scraped the floor,’ ‘The surf was pounding against the shore,’ ‘We heard clatter of metal against metal’);
- mechanical sounds (e.g., ‘The engine whirred,’ ‘The bell rang’);
- natural sounds (e.g., ‘The brook gurgled,’ ‘The thunder clapped,’ ‘The storm rumbled’).

It therefore reveals a fascinating topic, not only for translators and students of translation, but even for contrastive studies. We could further differentiate:

- a. sounds that evoke the person’s movement but do not refer to the movement itself (e.g. ‘I could hear the furious clatter of his typewriter, as opposed to ‘He was pounding on his typewriter furiously’;
- b. the person’s production of sounds that evoke the characteristics of the movement, as ‘He rattled the door handle’; and
- c. the reference to a specific movement in cases in which it is not seen, as in ‘I heard him turn the key in the lock cautiously,’ which specifies the turn of the hand synesthesially evoked by the low and slow friction sound;
- d. how we can be affected by many sounds as we interact with them, and how their specific acoustic characteristics acquire an almost human quality;
- e. how many sound-denoting words require not only an accurate and sensitive reader, but, in translation, an accurate rendering in the target language as well; and
- f. the fact that many of those sounds that are more difficult to evoke in words can be directly perceived in films without any word mediation (e.g. sounds of nature and of very specific mechanical artifacts)

The inventory, therefore, is meant to offer not just a mere list, useful as it may prove to the translator, but the opportunity to ponder their communicative effects, on occasion in both the

source culture and the target culture. While quite a few examples have a literary source, some are given in quotation marks if that particular use does not appear in the dictionary.

A

aah *vi* They oohed and aahed at his new car
 adenoidal *adj* He speaks with an adenoidal voice *adv* She breathes noisily and adenoidally when agitated

B

baa *vi* The sheep baa-baaed *n* I heard their baa
 babble *vi* The baby is still babbling, but she will speak soon *n* The babble of the brook flowing over stones was quite a romantic sound, We heard a dull babble of distant voices
 bark *vi* The dogs started to bark, He barked back, 'Oh, leave me alone!'
 bawl *vi* The baby was hungry and was bawling, The man was bawling out from the window, 'John! John!' *vt* He bawled me out for not having told him on time, He bawled
 bay *vi* The dogs were baying after the poor deer, The wolves were baying at night *n* We heard the baying of dogs
 bang *vt* I banged the door on purpose, The janitor bangs the garbage-barrel upon the pavement *vi* The office door banged, I heard the anvil banging in the blacksmith's shop, The old train creaked, banged and swayed continually, The hunters' shotguns kept banging *n* Suddenly there was a loud bang, I heard the banging of a door all night *adj* He lived alone in an apartment above the banging city street
 bang-bang *vi* The kids in the playground were bang-banging and dueling with sticks
 beep *n* I heard the penetrating beep of a truck's horn, The machine emitted a loud beep of warning *vi* Something is beeping!
 belch *vt* The sergeant was belching out orders *vi* Mohammed belched in compliment to the food *n* He could hardly repress a belch
 bell *vi* The dogs were tirelessly belling after the poor deer
 bellow *vi* The bull was bellowing furiously, We heard the roar of a thousand stampeding buffaloes bellowing, The wounded man was bellowing in pain *vt* He began to bellow at me furiously *n* The bellowing of bulls in the fields
 belt out *vt* *National Geographic* showed the picture of a screaming young black man, whose caption said: "[So-and-So] belts out a call in the Overcoming Deliverance Church"
 bicker *vi* At night we could hear a brook bickering in the distance
 birl *vi* The two central shafts birl incessantly *adj* We heard a peculiar whirring, birling sound as of something spinning
 blare *vi* He drives with his car radio blaring, 'Get out of here!' he blared at me *vt* I heard a harsh voice blaring out orders,
 blast *vi* The gas blasted through the broken valve *n* We heard the blast of the wind coming through the broken window
 blatant *adj* We left that blatant restaurant, where it was impossible to speak, and went to a quieter one, He's a blatant fellow *adv* They were shouting blatantly against the government,
 bleat *vi* He bleated in terror, 'Oh, no!' *n* I like to hear the bleating of sheep *adj* He has a funny bleating voice

- blip *n* We heard a series of quick blips
- blow *vi* He blew loudly and put out all the candles on his birthday cake
- blubber *vt* He was blubbering his excuses like a child *vi* The women began to blubber around the coffin *n* We could hear the child's blubbering in the next room
- boisterous *adj* There was a boisterous crowd in front of City Hall
- bong *vi* The big church bell bonged suddenly *vt* George [the gorilla] bonged his chest in joy *n* I heard the loud bong of the big bell
- boo *vi* A few began to boo and then the whole audience was booing *vt* The crowd began to boo at him *n* I heard the disapproving boos of the audience, We could hear the booing of the audience
- boohoo *vi* She was boohooing disconsolately
- boom *vi* The cannon boomed *n* The faint distant booming of a hunter's gun, The booming of the surf along rock-strewn shores, The booming of thunder
- bow-wow *vi* He began to bow-wow like a dog
- brawl *vi* We could hear the water brawling over the falls
- bray *vi* The donkey began to bray loudly at another donkey
- break *vi* His voice broke speaking of his dead friend *n* There was a break in his voice during his speech
- breath *vi* It was freezing out and he was breathing on his cold hands, 'He loves me!' breathed Helen softly, A cold wind breathed suddenly across the woods *n* 'Yes, yes – I do,' she said under her breath, Laura listened with a long breath of satisfaction, I could hear his labored breathing *adj* The breathy voice of models in perfume TV commercials
- breathlessly *adv* She was laughing breathlessly, She said breathlessly, 'I can't run anymore'
- brittle *adj* The brittle crackling sound of trampled underbrush
- Bronx cheer *n* They answered him with an uncouth Bronx cheer [raspberry]
- bubble *vi* The water in the saucepan was bubbling, The brook bubbled softly *n* I hear the bubbling from here *adj* I heard a bubbling sound in the kitchen, a voice bubbling with phlegm
- bump *vi* A freight train bumped by with a cheerful clanking
- burble *vi* The gutters chuckling and burbling as they sucked up the water, He was burbling like a child *n* I heard a burbling in the pipe
- burp *vt* Mothers burp their babies after feeding them *vi* In many cultures you don't burp at the table, in other you do
- burr *n* In the Scottish dialect you hear the *r* burr *n* They speak with a burr *adj* The Scottish dialect is certainly burry
- buzz *vi* The bees were buzzing, The women were buzzing about the new neighbors *vi* The cat-gut twanged and buzzed when he plucked it *n* The prolonged buzzing of an insect

C

- cackle *vi* The women were cackling merrily *vt* She was cackling her orders loudly *n* The poultry began their clatter and cackle early in the morning *n* The fast cackle-cluck of sensual hens *adj* I heard her cackling laughter
- catch *n* 'She's coming!' she thought with a little catch of her breath, There was a catch in his voice from emotion (his voice broke) *vi* Her voice caught from emotion

- caw *vi* The crows were cawing over the fields, *n* I heard the Caw! caw! caw! of the crows *n* The rooks started a loud cawing
- champ *vt* He was champing noisily on cashews, *n* I could hear the champing of the man at the next table!
- chant *vi* He spoke monotonously, chanting, She chanted happily, 'Oh, let's dress up, go to a nice restaurant and then to the movies!' *n* She spoke in a chant
- chatter *vi* I am c-cold [...] G-g-g-gee!" chattered Bo, I could hear his teeth chattering *n* I hear the chatter of birds
- cheep *vi* There was a sparrow cheeping on my windowsill *n* I heard something like the cheep of a little bird
- chime *vi* I threw a stone against those metal rods and they chimed quite nicely *vt* A clock chimed four quarters and struck two *n* I heard something like the chiming of bells
- chink *vt* He was ordering a drink and chinking money *vi* The nickels and dimes and quarters chinked in his pockets, The slaves' chains chinked along the road *n* He put down his cup firmly with a little chink, The chinking of the prisoners' chains
- chirp *vi* The birds were chirping noisily *vt* She has a funny way of chirping her words when she talks *n* I heard a shrill chirp, The chirping of birds
- chirr *vi* Some sort of insect was chirring under my window *n* I heard the penetrating chirring of some bird or insect
- chirrup *vt* He began to utter a sucking sound as if to chirrup a horse *vi* A bird was chirruping incessantly
- chitter *vi* My canary starts chittering when he sees me
- choke *vi* His voice choked telling me about his dead wife *adv* The two lovers spoke chokingly of their coming separation
- chomp *vi* He was chomping noisily on his food *n* I could hear his chomping from across the room
- chortle *vt* He chortles his words when he speaks jokingly *vi* He chortled, 'Oh, nothing serious!' when I told him I saw him with this attractive woman *n* He just replied with a chortle when I asked him about his incompetent boss
- chuckle *vi* He chuckled softly at his own joke *n* I thought I heard a chuckle behind my back
- chug *vi* The steam-powered locomotive chugged along *n* The chugging of the locomotive
- chug-a-lug *vt* He chug-a-lugged the whole bottle by himself
- chunking *adj* He throwing the bolt home with a chunking noise
- churr *vi* An unknown bird was churring outside *n* We heard the churr of an unknown bird
- clack *vi* The two boards clacked against each other, I heard his footsteps clacking along the concrete pavement *vt* He shook his head and clacked his tongue in sympathy and compassion, The carter clacked the reins continually on the horse's rump and clucked with his tongue *n* The latch opened with a loud clack
- clamor *vi* The demonstrators in front of the factory were clamoring for higher wages *n* School children filled the air with a clamor of shrill voices
- clang *vi* the cymbals clanged loudly, I heard the bell clang, The big iron gate clanged heavily, *vt* He clanged his shovel against the floor furiously *n* I heard a clang as of two metal sheets coming together, The clang of the heavy hammers, The clanging of train couplings
- clangor *n* There was an incessant clangor of metals in that factory, He was swinging the large bell with a deafening clangor

- clank *vi* The iron gate clanked behind me, A freight train clanked by, He made the gate clank
n The clanking and screeching of streetcars, The clank and rattle of the old trains, The indeterminate clanking of metals
- clap *vi* Two metal parts clapped together *vt* He was clapping his hands happily *n* There was a big clap of thunder
- clash *vi* The two cymbals clashed loudly *vt* The irate maid clashed the tray on the table *n* I heard the clash and clang of the cell bars as the jailor locked me in, I could hear the thudding and clash of cavalry
- clatter *vi* The train clattered along, She was clattering away at a typewriter, The horses clattered along the paved road, Footsteps tramp the ground and then clatter up the wooden steps, The shovel clattered against the floor *vt* He clattered the dishes together *n* On the train, hearing the clatter of crossings, While playing poker you hear the clatter of chips
- clear one's throat *vt* He cleared his throat to capture my attention
- click *vi* Her heels clicked on the pavement, The door latch clicked, Turn the knob until it clicks
vt He was clicking away at his old typewriter, I remember the old gasoline pumps clicking off gallon by gallon, I clicked my horse and he started to trot, He clicked his fingers, He clicked his tongue sympathetically *n* He liked the click of his cleats on the sidewalk, I heard the click of the switch, The click of coins and the rattle of roulette wheels, The click of horse iron shoes against pebbles, The click of heels on the pavement
- clicketyclack *n* We heard the clicketyclack of the little old train
- clink *vi* I heard spurs clinking, The prisoner's chain-links were clinking together *vt* He clinked his spurs *vt* Someone proposed a toast and they all clinked their glasses *n* The cowboy walked with a clinking of spurs, I heard the clinking footfalls of spurred cowboys, The coins clinked in his pockets as he walked, I heard a light clink
- clomp *vi* I heard the big man clomping down the stairs
- clonk *n* The sack full of coins fell with a clonk
- clop *vi* The heavy hooves of horses clopped on the road *n* We heard the clop-clop of hoofbeats
- cluck *vi* The carter clacked the reins on the horse's rump and clucked with his tongue, The baby gurgled and clucked against her mother's breast, He clucked his tongue in disapproval, She was clucking in sympathy at the poor dog, Some yearling turkeys came cluck-clucking, The camels in the Sudan desert are encouraged with clucking, *n* The contented clucking of the hens
- clump *vi* She was clumping down the stairs in her bedroom slippers *n* He caught the ball in his baseball glove with a loud clump
- clunk *vi* The seaman clunked down the gangway *n* His guitar fell with a heavy clunk
- coo *vi* She was cooing like a pigeon, The pigeons cooed with subdued liquid murmurs, 'Sweetness you're a lovely dancer,' cooed Mary snuggling closer to him *n* I heard the cooing of pigeons near my window
- cough *vi* I heard the sick man cough all night *n* I didn't like his cough
- crack *vi* The board cracked under his weight, The ship cracked as it went grindingly aground, His bullwhip cracked like a musket *vt* He cracked his knuckles *n* The mysterious cracks and ticks of an old house, The hollow cracking of stone against stone, The crack and roll of rock, The old Ford started with a crack and a bang, The door slammed shut with a crack like that of a gun *adj* The cracking sound of a whip, He has the cracked voice of the boy of

- fifteen, His cracked old voice was additionally broken with emotion, I heard old men and women talking in cracking voices
- crackle *vi* The firewood crackled in the fireplace, I heard the wickerwork of his chair crackling beneath his weight, The frost crackled on the ground, The wheels of the waggon squealed and crackled against the white troughs of ice, Those old trolleys with the flashes of electricity from their pantographs crackling along the overhead wires, Emperor Hirohito crackled on the radio while telling the Japanese people that he had decided to surrender *n* He turned his newspaper with a vicious crackle *adj* We heard a crackling snap of crushed ribs and a gasping cry, I hate the crackling of candy wrappers in the movie theater, There was a cheery crackling blaze in the fireplace, A brittle crackling sound of underbrush trampled underfoot *n* The crackling of thunder rent the heavens
- crash *vi* The tree crashed to the ground, I heard the crashing of felled trees in the woods, The wheels of the dog-cart crashed on the gravel *vt* The elephant crashed through the bush *n* There was crashing of branches when I shot the big bird, I heard the crash of two cars colliding
- creak *vi* The old train creaked, banged and swayed, His boots always creaked up the stairs, Those stairs creaked, He creaked downstairs to answer the door, The train creaked, banged and swayed, The wood creaked beneath the suddenly cooled cast-iron tires *n* I could hear the creak, creak of her rocker upstairs, We heard the creaking of wicker chairs on the veranda The creaking of sled-dog harnesses *adv* The train wound slowly and creakingly up the grade, *adj* I sat on a creaky rocking-chair
- crinkle *vi* The wrapping paper was crinkling as she unwrapped the box
- croak *vi* 'How are you,' he croaked in a phlegmy voice, 'Good-looking girl!' croaked Joe behind me, He swallowed the brandy with a froglike croak *n* She tried to shout, but her voice thickened to a croak, He spoke with a gurgle or croak, like a frog's
- croon *vi* Jody touched the pony and crooned, 'So-o-o-, boy,' in a deep voice
- crow *vi* The rooster started to crow at dawn, The baby girl was crowing happily *n* I heard the baby's happy crowing
- crump *vi* The homemade little bomb crumped loudly as it exploded in the ground *n* It exploded with a loud crump
- crunch *vi* He was crunching on potato chips, I heard his footsteps crunching on the cinder path, The fresh snow crunched crisply under the tires, The iron-shod hooves of the oxen crunched on the hard frozen earth *n* I heard the crunching of crackers in his mouth, The crunching of the rejected sheets in his nervous hands. *adj* The roll of the crunching wagon wheels The road was brittle with frost and their feet made a crunching and crusty sound
- cry *vi* The baby was crying, She cried for help *n* The crying of the laughing-gull
- cuckoo *vi* The Indian fooled the explorer by cuckooing just like a real cuckoo *n* It sounded like the cuckoo of a cuckoo bird

D

- dash *vi* Something dashed against the floor *n* We heard the dashing of something splashing on the pool outside, The dashing of something smashing against the wall
- ding *vt* I dinged the bell *vi* The bell dinged *n* I heard the ding of the bell, I heard the dinging gong of the street car

- ding-dong *n* 'Ding, dong!' 'A quarter past,' said Scrooge, When you hit that thing it ding-dongs like a bell
- dong *n* We heard the dong of the big bell
- dot *n* Remember that dot, dot, dot of the old telegraph office?
- drip *vi* I heard something dripping, probably the faucet *n* The drain-pipe was dripping: drip-pety-drip drip drip
- drone *vi* He crammed his mouth with fry and munched and droned, He's a boring lecturer, always droning about historical details *n* The prolonged drone of an insect, I heard the droning of a big bumblebee
- drowsily *adv* Waking up, he murmured drowsily, 'Oh, what a night!'
- drum *vt* He drummed his fingers upon the table impatiently *vi* He was drumming with his fingers quite unconsciously *n* We heard the drumming of their drums, I like the drumming of the rain on the housetop at night, The cowboys galloped away and the hoofbeats faded into a soft dim drumming
- dull *adj* The dull roar of the rapids borne on a faint puff of westerly breeze, I heard a dull babble of distant voices, We could hear the dull thumping of horses in the stable

E

- exhale *vi* In respiration we first inhale, then exhale *vt* He exhaled his cigarette smoke in a studied way

F

- fizz *vi* I like an effervescent drink while it's fizzing *n* Put your ear to the glass and you'll hear the fizzing of the champagne
- fizzle *vi* the egg fizzled in the frying pan, *n* I heard the fizzle of puncture sausages as she fried them
- flap *vi* The flag was flapping violently, Her slippers flapped slovenly upon the floor *vt* She was flapping pancakes against the hot plate *vt* She turned the hamburger and flapped it hard against the hot plate *n* We heard the flapping of wings, We heard the flat pat flap pat of a woman making tortillas,
- flick *n* I heard the light flick of his whip, When they fixed the churn the milk changed its squashing sound for a new flick-flack
- flop *vi* The snow was flopping off the trees, I was hearing the thudding of that clumsy man flopping around *n* I heard a flopping upstairs
- flump *vi* I heard the big man flump heavily into the room, The pieces of firewood flumped to the ground as he sawed the cord of poplar
- flutter *vi* I hear the fluttering of the flag *vt* The hen fluttered her wings nervously, She fluttered the pages of her picture book with delighted fingers *n* 'Please, forgive me,' he said in a feeble flutter
- frizz *vi* I could hear the bacon frizzing in the frying pan
- frizzle *vi* The hot oil frizzles when you drop an egg on it
- fuzz *n* There was a loud fuzz when he amplified too much the sound of his electric guitar

G

- gabble *vi* He was just gabbling and it was impossible to understand what he was saying *vt* He was gabbling the words unintelligibly
- gag *vi* I hate cod-liver oil, it makes me gag
- gargle *vi* I hear him gargling in the bathroom *n* I hear his gurgling
- gasp *vi* Puffing frantically and gasping for breath, He sips the scalding coffee and gasps and spits it back, She gasped at sudden footsteps *adj* We heard a crackling snap of crushed ribs and a gasping cry, 'Oh, my God!', she uttered in a gasping moan
- gibber *vi* I couldn't understand what he was saying because he was just gibbering *n* It was an unintelligible gibberish
- giggle *vi* The girls started to giggle uncontrollably, When he laughs he giggles like a girl *n* I heard giggles coming from the next room
- gingerly *adv* She was speaking slowly and gingerly
- glug *vi* The wine glugged out of the bottle as he poured *vt* He glugs his wine and finishes a whole glass in a few gulps *n* I heard intermittent glugs, he must be drinking
- gnash *vt* I hear him gnashing his teeth *vi* He was gnashing in anger *n* I heard the gnash of his chewing
- gobble *vi* I could hear him gobbling his food, A male turkey lets out a characteristic gobble
- grate *vi* She opened the door [...] and the sound of the hinges grated with a small shriek *n* You could hear the grating of his teeth, It was terrible to hear the grating of the surgical saw on the living bone *adj* The scraping of the chair on the rough cement produced a grating sound
- grind *vi* The cart wheels ground on the road *vt* Don't grind your teeth! *n* With a grinding of steel on steel the train came to a halt, We hear the distant grinding of the sawmill *adv* The ship cracked as it went grindingly aground, The grinding removal of ashes from the furnace
- grit *vt* I heard him greet his teeth
- groan *vi* Oh, no, I'm sleepy, not now! he groaned, She was groaning and wringing her hands, He groaned menacingly, 'If I catch you!' He groaned when he was losing *n* I could hear groans among the wounded
- growl *vt* 'Keep quiet, you!' he growled at him *vi* He was always growling at his employees
- gruff *adj* 'Well, I don't like it,' he said in a gruff whisper
- grumble *vi* He was grumbling unintelligibly, 'Those damned hooligans!', he grumbled, Thunder grumbled in the distance
- grump *vi* He's never happy, always grumping about something *adv* 'What did you do this time?' he asked grumpily
- grunt *vi* 'Ugh!' grunted one of the savages, He grunted with the terrific effort *n* The grunting and squeaking of pigs, The man gave a grunt of discontented acquiescence
- guffaw *vi* He began to guffaw coarsely *n* I heard a loud, uncouth guffaw, They were making terrible efforts checking guffaws
- gulp *vi* He gulped trying to repress a sob, The brandy gulped and gurgled in his throat *adj* A gulping sound told me she was crying, I heard his gulping noisy breath and realized his anguish *n* The gulping of the weeping woman, I heard a gulp behind me
- gurgle *vi* The baby gurgled and clucked against her breast, She was gurgling her praises of the meal, He must have been trying to kiss her when I heard a male voice gurgling and

crowing, I heard him gurgling with his mouthwash, He emitted a gurgle of satisfaction,
 The river gurgled and murmured along the shore, The water gurgled hollowly through the
 pipe *n* I knew he had found the hidden bottle when I heard a long gurgle, He spoke feebly
 and with a sort of faint gurgle or croak, like a frog's, I enjoy hearing the rush and gurgle of
 the brook over the stones
 gurgling *adj* The chickens made a gurgling sound of content, 'The way he was gurgling, I
 thought he was drowning!'
 gust *n* We could hear each loud gust of wind

H

hack *vi* He was hacking frequently while talking
 halloo *vi* I was trying to get their attention by hallooing *vt* He was hallooing at us from the
 top of the tower
 harsh *adj* The old woman was quite unpleasant and had a harsh voice, The harsh rasp of the
 sawmill
 haw-haw *vi* The guys haw-hawed and the girls giggled, He just haw-hawed at my threat
 haw *vi* He began to hem and haw without knowing what to say
 hawk *vi* He chain-smokes and hawks frequently
 heehaw *vi* When he laughs he heehaws, The donkey I was riding began to heehaw *n* Then I
 heard the distant heehaw of another donkey
 hem *vi* He hemmed and hawed, and finally said yes, I hemmed to get his attention *n* I heard
 his loud hem trying to clear his throat
 hiccough *vi* He hiccoughed as he drank his beer
 hiccup *vi* She hiccuped, 'Hic!' *n* I could hear his hiccups from the next room
 hiss *vi* The snake hissed, 'You bastard,' he hissed in a rage *n* The camp-fire crackled with hiss
 and sputter, The pound and hiss of the surf
 hissing *n* The hissing of the steam as they doused the hot iron
 hoarse *adj* When he spoke he was hoarse as a crow
 holler *vi* If you need me, holler, I'll be in the garden
 hollow *adj* The hollow splash of horse hoofs in water
 hollowly *adv* The wind moaned under the eaves and roared hollowly down the chimney
 hone *vi* The old woman was honing to herself about her lost dog
 honk *vi* The geese were flying and honking *vt* Honk the horn and I'll come out *n* I heard the
 honk of a car
 hoofbeat *n* They galloped out of sight until the the hoofbeats faded away
 hooray *see* hurrah
 hoot *vi* The owl was hooting in the dark, The monkeys began to hoot noisily *vt* A British
 driver 'hoots the hooter' of his car, They began to hoot and jeer at us, but we paid no atten-
 tion *n* The hoot of the owl, The hooting of towboats
 horselaugh *n* We heard a loud horselaugh coming from the next room
 howl *vi* The wolves were howling, The wounded man was howling terribly *vt* Finally, they
 howled the speaker down *n* I heard a howl as of a wolf, From my bed I listened to the
 dismal howling of the wind
 hubbub *n* The day the dollar fell below the euro there was a great hubbub at the stock ex-
 change everywhere, I heard a low hubbub of voices next door

- huff* *vi* I was huffing and puffing from exertion
hum *vi* The bees were humming, *vt* He was humming a tune to show that he was quite at ease
n We heard the faint humming of a distant motor
hurra *vi* People were hurrying *vt* They were hurrying for him
husky *adj* She tried to seduce me with her husky voice, Her voice had a sweet velvety huskiness, His voice was husky with emotion

I

- inhale* *vi* She inhaled sonorously before speaking *n* I heard his nervous inhaling

J

- jangle* *vi* The cowboy's spurs jangled, The jailer's keys jangled along the corridor *vt* He jangled the coins in his trouser pocket, *adj* The clock dropped eight jangling chimes
jar *vi* A hurdy-gurdy jarred in the street *n* The roar and jar of many vehicles, We heard the jarring of carriages
jeer *vt* They began to hoot and jeer at us, but we paid no attention
jingle *vt* I jingled the bell and she opened the door, The stamping of the waggon's mules set the traces to jingling, Key jingled and a bolt slid back with a thud *vi* The cowboy spurs jingled *n* The jingle and clatter of traffic, The clatter and jingling of a tambourine, I heard jingling of keys

K

- keen* *vt* 'Keening' is an Irish word for wailing for the dead *n* From the street we heard the family's 'keen' or wailing
knock *vt* I knocked on his door *vi* I told the mechanic the engine was making a sort of thumping noise and he said, 'Yeah, it's knocking all right!' *n* There was a knock at the door

L

- lap* *vt* I heard the dog lapping the water *n* I heard the dog's lapping, Listen to the lapping of the waves on the sand!
low *vi* I heard a cow lowing in the meadow beyond the house
lulling *adj* Her soft voice was truly lulling to me

M

- mew* *vi* The cat was mewling for his food, It sounded like a baby mewling
mewl *vi* The baby was mewling quietly in his crib
moan *vi* The wind was moaning, She was moaning in pain, 'Oooh!' he moaned sleepily as he got out of bed
moo *vi* The cows were mooing *n* I heard the moos of a cow outside

- muffled *adj* A muffled pounding indicated a hobbled horse, The muffled clatter of the prisoners' rattling chains
- mumble *vi* Speak clearly, don't mumble! *vt* What are you mumbling?, She was mumbling her words *n* There was only a subdued mumbling in the courtroom
- munch *vi* He crammed his mouth with potato chips and munched and droned *adj* I could hear the crunching sound of his munching
- murmur *vi* The air murmured in the trees, The waterfall murmured in the distance, The romantic murmur of a running brook *n* The sullen murmur of the bees, His voice was the barest murmur
- mutter *vi* I couldn't understand what they were muttering *n* The deafening mutter of a fly settled on the edge of my ear

N

- neigh *vi* The horse neighed loudly, She went off in neighs of pious laughter
- nicker *vi* I heard the low nickering of a horse

O

- ooh *vi* They were all oohing and aahing about her new dress
- oily *adj* He called out in a comfortable, oily, rich voice

P

- pad *vi* Someone was padding along the corridor trying to pass unnoticed *n* We heard the soft, dull, steady pads of footsteps and horse hoofs on soft ground
- pant *vi* He had been running and was panting, I heard them panting and grunting as they hit each other *n* He was speaking with heavy pants between his words, I could hear his panting as he climbed the stairs *adj* A whistle accompanied his panting breaths
- pat *vi* His feet patted on the ground as he ran *vt* She patted the hamburger into shape *vi* I heard the child patting across the patio *n* I heard the child's gentle pat on my door, He encouraged me with a pat on the back
- patter *vi* The rain pattered against my window all night *n* The patter of rain drops on the roof, There was a soft patter of moccasined feet outside the tepee, I heard the patter of his feet upstairs
- peep *vi* The young chickens were peeping continuously *n* I heard a peep as of a young bird, The peeping of new-born chicks
- phut *n* We heard his engine missing and giving out little explosions until it we heard a phut sound and it was silent
- ping *vi* The bullet pinged against the rock *n* We heard a ping sound like that of a bullet striking something hard and bouncing off *adj* He splashed tobacco juice with a dull pinging sound into the brass spitton
- pip *vi* The little chick came out of the eggshell pipping
- pipe *vi* When he saw my painting he piped, 'Hey, but that's wonderful!'
- piping *n* I heard the piping of frogs in the millpond *adj* She had a high, piping voice
- pish *vi* When I told him the reason, he just pished at it, He pished and pshawed

- pit-pat *n* I heard the light pit-pat of her steps
- plash *vi* The baby was splashing happily in her tub *n* We heard the splash of the oars in the dark
n The splashing of a duck in the millpond
- plink *vi* A banjo was plinking *n* The plinking of a piano upstairs
- plop *vi* The log plopped against the water and then floated, He just plopped down into the chair exhausted *n* There was a plop when it hit the ground
- plump *vt* He plumped down his heavy suitcase *n* He put down his heavy suitcase with a plump
- plunk *vi* I heard the twanging sound when he plunked his banjo *n* I heard the plunk of his guitar *adj* Along the Minnesota River they could hear the plunking paddles of the high-stacked river steamers
- pock *n* We could hear the hollow pock of a ball and the clatter of a thrown bat and running footsteps
- pooh-pooh *vt* He arrogantly pooh-poohed the excellent wine the waiter brought
- pop *vi* I could hear the corn popping *n* He let out the smoke with a pop of his lips, The popping of remote firecrackers *adj* We heard the popping sound of many small motorboats going to meet the big liner
- pound *n* I heard the pound of his fist on the table, I like to hear the pound and hiss of the surf at night, I hate music pounding out of the cars of many young drivers
- pow *n* We heard the pow of a shot
- prattle *vi* She was prattling childishly and loudly
- puff *vi* He was puffing frantically and gasping for breath, I was huffing and puffing from exertion, He was smoking a big cigar and puffing away with contentment He puffed loudly at his cigar *n* He sucked again at his pipe and let out a great puff of smoke, I heard the puffing of the old locomotive
- pule *vi* The poor man was puling like a fretful child
- purl *vi* The water was purling like a mysterious murmur *adj* The two lovers listened to the purling rill running at their feet
- purr *vi* She purred lovingly, 'You, poor little thing!' While in his sickbed the sound of cars was purring steadily in his ears *n* The cat rubbed against her master with a purr, The car softly hummed with an occasional purr
- putt-putt *vi* A solitary small fishing boat putt-putted in the distance, I began to hear the postman's motorbike putt-putting toward my house *n* We heard the putt-putt of his motorboat going up the river
- putter *vi* Lawn mowers putter on every block

Q

- quack *vi* Some ducks quacked around the farm *n* I heard several quacks and saw a flock of ducks overhead, I heard the quacking of ducks
- quaff *vt* It was terrible to hear the thirsty man quaffing insatiably in the stream, We could hear his quaffing and sometimes choking
- quaver *vi* His voice quavered with emotion, The birds sang with trills and quavers *vt* 'Oh, I'm so unhappy,' she quavered

R

- rap *vt* She rapped impatiently on her desk with her knuckles *n* There was a rap at the door, Walking in silence I only heard the smart rap of stray flints against my boots
- rasp *vi* I remember the Chicago El train clattering raspingly, The chairs rasped against the floor, The crickets rasped, the [saw]mill still rasps with a steady husking noise *n* I heard rasping of chairs upstairs, The shrill rasping of the cicadas *adj* He was grating something and I could hear its rasping sound, He spoke in a rasping, guttural whisper
- raspberry *n* The public let out an uncouth raspberry in derision
- rat-a-tat *n* Suddenly there was a sharp rat-a-tat on the door, rat-tat-tat *n* We heard the rat-tat-tat of machine guns
- rattle *vi* The roulette wheel rattled, His cup rattled on its saucer *vt* He rattled his keys in his pockets, I kept rattling the door handle because I knew he was inside, He was rattling the ice in her empty glass *n* The saloon was full of the rattle of dice, I still remember the rattling of cart wheels on the old cobblestoned streets, The clank and rattle of the old trains, The clatter of the coal as it flew into the fire-box, From the kitchen came to rattle of dishes and the clinking of cutlery
- reedy *adj* He had a thin, clarinet-like reedy voice
- retch *vi* He felt so nauseated that he began to retch loudly *n* I could hear his retching
- ring *vi* The phone rang, A peel of laughter rang from the other room *vt* I rang the bell *n* The ringing of the phone, The blast left me with a ringing in my ears
- ripple *vi* We heard a sound as of rippling water, Laughter rippled through the house *vt* When she sang she seemed to make her voice ripple beautifully
- roar *vi* The lion roared, The airplane roared by *n* The roar of the shouting crowd, The roar of the engine, The roar of the train's escaping steam
- roll *vi* The thunder rolled gloomily, Her voice rolled in a mellow cadence *n* We heard the cracking and rolling of rock sliding down the slope
- rub *vt* I could hear the friction sound of someone rubbing something like cloth
- rumble *vi* Thunder rumbled dully in the distance, The tanks were already rumbling up the slope, 'There, there, you'll feel better,' rumbled the man solicitously while giving her the medicine, The train rumbled into Dearborn Station, That rap music rumbling out of boomboxes and passing cars! *n* We heard the rumbling whistle of lakemasters, I couldn't sleep in those old trains because of the rumble of the wheels over the rails,
- rustle *vi* She loved to hear the tissue paper rustle as she unpacked the dress, The leaves rustled, I enjoy walking among fallen leaves and hear them rustle under my feet *n* The rustle of her skirt was like music to him, The rustle of silk, The rustle of a page as I turn it

S

- scrape *vi* Feet scraped on the floor at the end of the lecture, I heard his quill pen scraping and scratching noisily while he wrote, The scraping of chalk on a blackboard sets my teeth on edge *vt* They got up and scraped their chairs along the floor *n* I heard the scraping of something on the floor upstairs

- scratch *vt* Scratching a plaster wall sets your teeth on edge *vi* I heard the scratching of a match on a match box *n* We heard the scratching of the his ice-scraper on the windshield, I can imagine the scratching of the old quill pens *adj* We heard a scratchy sound as of a match
- scream *vi* We heard a horrible, penetrating scream
- screech *vi* She screeched to the little girl, 'Shut up and eat it!', He made his tires screech on purpose *n* The screeching blood-curdling yell of the Sioux, The screeching and clanking of the old streetcars
- crub *vt* I could hear the sound of someone scrubbing something hard, The scratching we heard was of the man scrubbing the mud-caked horse
- scrunch *vi* His heavy steps were scrunching along the shingly path
- scuffle *n* He must have been trying to kiss her when I heard light scuffling and feminine yaps and hisses behind the hedge
- scurry *n* I heard the scurrying of someone behind me
- seeth *vi* There was a sound as of some liquid seething in the fire *n* We heard the seeth of churned seas
- shoo *vt* She was shooing the chickens into their pen, She shooed away the cat and stamped on the floor
- shout *vi* It was so noisy I had to shout to be heard *vt* The sergeant was shouting orders
- shriek *vi* 'Ow-w-w-w!' shrieked Irene, His voice shrieked with terror *vt* It was fun to hear the waitress shrieking the orders to the kitchen *n* She opened the door [...] and the sound of the hinges grated with a small shriek
- shrill *vi* The woman's voice shrilled like the screech of chalk on a blackboard, The frogs were shrilling incessantly, A locust was shrilling outside, 'And what are you anyway?' he cried in shrill fury, The whistle of a peanut stand shrilling derisively in his ear *adj* He gave a shrill bark of surprise, There was a burst of shrill laughter, The shrill whistle of the train
- shrillness *n* I could hear the subdued shrillness of his quill as he wrote
- shush *vt* We stopped talking when some people began to shush to us
- sibilant *adj* A sibilant voice warned us, 'Sssch!!'
- sigh *vi* The wind sighed among the leaves, The breeze sighed *n* The sighing of the wind among the branches, She heaved a great sigh while giving birth and then relaxed, *adv* 'Oh, well, what can we do?' she said sighingly
- sing *vi* 'Come and get it, boys and girls!' sang mother from the porch when supper was ready
- sizzle *vi* As you drop an egg on hot oil it sizzles and sputters *n* I heard the sizzling of steaks in the campfire
- slam *vt* I slammed the door behind me *vi* I heard a door slam down the street *n* I heard a door close with a slam
- slap *vt* She slapped him loudly, He held the paper at the spine with one hand and slapped the pages left and right, The painters' brushes swished and slapped *n* I heard the slap of her hand on his face, The slap and gurgle of water told of its quantity in the keg
- slop *vi* Our own slopping through the slush was the only sound there
- slosh *vi* We heard them sloshing through the slush and mud, He jarred the bucket and set it to gulping and sloshing *adj* I heard the sloshing sound as he stepped through the puddle
- slur *vt* He slurs his words and is not easy to understand sometimes *adj* He has a slurry voice
- slurp *vt* He slurped his soup *vi* He slurped when he drank his coffee *n* I could hear their slurping around the table

- slush *vi* We heard someone slushing through the wet snow toward the house
- smack *vt* He smacked his lips after drinking, The boys smacked their lips at every love scene in the movie *vi* The book smacked flat against the floor *n* The book fell flat on the floor with a loud smack, He shot a stream of tobacco juice from the corner of his mouth and hit a stone with a loud smack, I heard the smack of a kiss, He drank with a final smacking of lips
- smash *vi* I heard something smash against the floor *vt* She smashed the vase against the wall
- snap *vi* His whip snapped, A log-fire crackled and snapped in the fireplace, The door latch snapped, His clean cotton napkin snapped like a flag as he unfurled it, The wood of the wagon wheel snapped and creaked beneath the suddenly cooled, contracting cast-iron tires *vt* She snapped her fingers, He snapped the lid shut *n* The snap of a whip, We heard a crackling snap of crushed ribs and a gasping cry, He closed the book with a sharp snap
- snarl *vi* 'No!' he snarled at me *n* She replied with a snarl of dismissal and contempt, 'NYYYY-AAAAHHHHH!'
- sneeze *vi* I sneeze often due to an allergy *n* I tried to repress a sneeze
- snicker *vi* He doesn't laugh openly, just snickers derisively or cynically
- sniff *vi* He sniffed loudly enjoying the smell of firewood, She sniffed in a haughty way, putting her head up *n* He was indignant, drawing agitated sniffs of air through his hissing nose
- sniffle *vi* The girl sniffled and wiped her nose *n* I heard a sniffle behind the door *adj* The little girl went rigid for a moment, then dissolved into sniffing, quiet crying *adv* The poor woman told me sniffly about her husband's death
- snigger *vi* I just hate his way of sniggering cynically
- snip *vi* I heard the barber's scissors snip *n* It sounds like the snip-snip of a barber's scissors
- snivel *vi* The little girl was snivelling disconsolately and I handed her my handkerchief
- snore *vi* I always snore when I sleep *n* Suddenly I heard a snore
- snort *vi* 'Of course not!' he snorted contemptuously, He began to chuckle and snort *n* He gave a snort of amusement
- snuff *vt* In the old days some men snuffed the snuff they carried in a little snuffbox
- snuffle *vi* He doesn't breath well from the cold and snuffles continually *vt* He snuffled the words *n* He speaks with a snuffle
- sob *vi* She was sobbing and weeping loudly *n* She gave a sigh and a loud sob, She was speaking with sobs
- sotto voce *vi* He was speaking sotto voce so they wouldn't hear him
- sough *vi* The wind soughed in the treetops *n* I love to listen to the sough of the wind among the leaves
- spang *vi* A bullet thudded into the wall and spanged away *n* The spang of the steel rang every time they drove a spike into the railroad ties
- spat *n* The spat of a thrown card was heard often while they played spatter *vi* I could hear the fat spattering in her frying pan
- spit *vi* I hate to hear him spit *vt* I remember the sound he made when he spat out his tobacco *n* I hate the uncouth sound of spitting
- splash *vt* We were splashing our feet in the puddles *vi* We splashed through the mud, The children splashed happily in the pond, He tried to dive but splashed awkwardly *n* I heard the splashing of many feet, The splash of the rain

- splat *vi* The tomato splattered on the floor *n* I heard the splat of the tomato as it hit the wall
adj The splattering sound of a pumpkin hitting the ground
- splutter *vi* When he choked he began to splutter and throw particles of food all over the place,
If he speaks when he is really nervous he splutters and makes himself almost unintelligible
- spout *vi* He's a pompous, loud person who spouts his words in self-admiration
- spurt *n* Soft spurts alternating with loud spurts were the obvious sounds of a person milking a cow
- sputter *vi* The stakes sizzled and sputtered in the frying pan, The flames sputtered and crackled,
The flame on the lamp was turned so low that it sputtered on the wick, The launch sputtered and swung around away from the ship
- squall *vi* A mounting cat squalled, The woman squalled shrilly from fright *n* I heard a baby's thin squalling, A squalling of crows, Suddenly we heard a squall
- squash *n* We heard the squash of a soft pumpkin hitting the ground, There was a squash as he received the tomato right on his face
- squawk *vi* A parrot squawked next door, The old woman was squawking harshly complaining about something, She squawked like an unwilling hen the rooster treads, *n* I waked when I heard the squawkings of his horn
- squeak *vi* His new shoes squeaked embarrassingly, The door squeaked slowly and he showed up, He struck the dog and the poor thing squeaked and ran *n* The grunting and squeaking of pigs *adj* His voice sounded a little squeaky, as if he were ill at ease
- squeal *vi* He began to squeal like a rat, If she won a bet she squealed with delight, He squealed in pain as the nail cut his leg, The wheels of the waggon squealed and crackled against the white troughs of ice along the rutted road *n* The penetrating squealing of a wounded elephant *adj* The cavalry men struck the cypress bridge in an uproar of hooves and squealing timber
- squelch *vi* In my drenched feet my shoes squelched as I walked *n* I heard the squelch of his drenched boots *adj* We heard the squelching sound of someone walking with drenched shoes
- squirt *vi* I heard soda-water squirting into a tumbler
- squish *vi* The wet deep-pile rug squished under my feet
- staccato *adj* We heard a staccato outburst of gunfire
- stammer *vi* 'She – she's left me! Tom stammered in disbelief
- stamp *vt* He left stamping the floor in anger *vi* He stamped out of the room in anger, The audience stamped its feet enthusiastically, We heard footsteps stamping up the path *n* I could hear his stamping through the house, I heard the restless stamp of a horse in the stable
- step *n* We heard the sound of steps approaching the house
- strident *adj* We heard school children shouting in high, strident voices, I remember the old cable cars and their strident whirring of jostled glass windows
- stridor *n* The doctor frowned at the high-pitched whistling sound of my breathing, which he called stridor, There was a constant stridor of crickets among the grass
- stridulate *vi* Crickets stridulate, a shrill grating sound *adj* It was a stridulous sound like that of crickets strike *vt* A clock chimed four quarters and struck one
- stump *vi* The man with the wooden leg was stumping down the corridor, He was a big clumsy man who was always stumping around
- stutter *vi* He stuttered since he was a child, He stuttered in confusion *n* He couldn't get rid of his stuttering

- suck *vt* I heard the child sucking a lollipop
- swash *vi* The water swashed against the sand *n* I heard the swashing of water as they moved the huge container
- swish *vi* Long dresses and corduroy pants swish as we walk, I could hear the gorilla swishing through the vegetation, The painters' brushes swished and slapped as they worked *vt* He was swishing his mouthwash around *n* I love the swishing of dresses, The bats darted overhead with soft swishing of wings *adj* Someone mounted the stairs in a swishing garment.
- swoosh *vi* The water swooshed in through the hole in the wall, We could hear the sharp swoosh of water pouring out

T

- tang *n* We heard a loud tang like that of a big guitar string being plucked *vi* The wire tanged loudly when I pulled at it and then let it go
- tap *vi* She tapped gently on my door, She tapped a cigarette on her gold case, I love Fred Astair's tapping *n* I heard a light tap on my window, The tapping of his pipe on his desk made me nervous
- thick *adv* He was breathing thickly from the anxiety
- thrum *vt* He idly thrummed the tablecloth with his fingers *n* The thrumming of his fingers on the table cloth got on my nerves
- thud *vi* He thudded against the floor, He thudded on his chest, A bullet thudded into the wall and spanged away, The Indian's moccasined feet thudded lightly, They thuddingly galloped across the wooden floor of the gym *n* We heard a thud as the fat man fell on the floor, Low-padded thuds told him the horses' hoofs were muffled, I heard the thud of boots on hard ground, The quivering thud of an Indian arrow hitting wood, The soft thud of lead striking flesh, Thudding of heavy hoofs, I could hear the thudding and clash of cavalry, From my cell I heard the jingle of keys and a bolt sliding back with a thud
- thump *vt* He thumped his chest, The horse's hooves thumped the ground, The rolled-up newspaper thumped the front door as the paper boy hurled it *vi* The officer's night stick thumped on each door, He fainted and thumped to the ground *n* I heard the thump of something heavy hitting the ground, I heard thumping of feet next door
- thunder *vt* He was thundering orders as if were his slaves *vi* It was thundering all night, The convoy thundered by at great speed *n* We heard an occasional faraway thunder *adj* It was a thundering night, *adj* The horses entered the wooden bridge with a thunderous uproar of hooves and squealing timber, Intermittent thundery sounds came from the battlefield
- thunderbolt *n* Suddenly there was a great thunderbolt
- thunderclap *n* There were several thunderclaps in succession
- thunk *n* We heard a thunk, and then another and another, like someone trying to fell a tree with a big ax
- tick *vi* A small clock was ticking on his desk *n* Only the ticking of a clock was heard in the house, I heard a mysterious light tick, I always found the steady tick, tick, tick of raindrops quite relaxing
- tinkle *vi* He made his bunch of keys tinkle loudly, He tinkled his glass with the knife to call our attention, The traditional American morning sound of the milkman's bottles tinkling towards the house *n* I love to hear the tinkle of the brook, I heard the tinkling of a little bell
- titter *vi* The girls tittered shyly and embarrassed

- toll *vi* The way the church bells were tolling so slowly I knew someone in the village had died
- toot *vi* Just toot the horn and I'll come out *n* I heard a toot, it must be her
- tootle *vi* He keeps tootling softly on his flute for practice
- tramp *vi* Feet tramped up and down upon the boarded sidewalk, A large man tramping along
n We heard his heavy tramping, We heard the loud tramps and clankings of a whole column of cavalry
- trample *vi* The bandits trampled through the garden toward the house *vt* They trampled on the plants and made a mess of my potatoe patch *n* You could hear his trampling through the potato patch, I heard a trampling of feet in the hall
- tremulous *n* She was talking, but the roar of the train made her voice sound more like a tremulous wail
- trill *vi* The nurse trilled at the new doctor, 'But you're so famous, doctor!', The frogs trilled in the pond, A few birds trilled their notes
- troll *vi* He was trolling merrily as he worked in his garage
- tsk *vi* He kept tsking reproachfully while I gave her my reasons
- tumult *n* From the street came the confused sounds of a great tumult, perhaps the clash between the demonstrators and the police
- tumultuous *adj* There was a tumultuous crowd in front of the factory protesting against low wages
- tut *vi* He tutted at me in disappointment, I was tutting impatiently
- tut-tut *see* tut
- twang *vi* I plucked the guitar string and it twanged *vt* I twanged the string of my guitar *n* I heard its twang
- tweet *vi* The canary was twittering in his cage *n* I heard a tweet coming from the bush
- twitter *vi* The birds were twittering incessantly *n* I heard the twitters of swallows in their nest
adj We heard a twittering sound coming from the big tree

U

- ululate *vi* I tried to imitate the chimps with my ululating and grunting
- uproar *n* There was an uproar of voices coming from upstairs, the cavalry men struck the cypress bridge in a thunderous uproar of hooves
- uproarious *adj* We heard uproarious laughter

V

- velvety *adj* Her voice was lower and more velvety than ever, A velvety huskiness that sounded so sweet to him
- vociferate *vi* The demonstrators were vociferating against the government *adj* A vociferant crowd gathered in front of City Hall, A vociferous crowd marched down the street
- vociferous *adj* There was a vociferous crowd protesting against the new law
- vroom *vi* Their big motorcycles vroomed awesomely down the street

W

- wah-wah *n* The wah-wah of a trumpet or trombone came from upstairs, The train whistle emitted a piercing wah-wah

- wahoo *vi* He was wahooing and singing *n* He let out a loud wahoo of exhilaration
- wail *vi* She was scared and she wailed, 'Oh, I'm so sick and tired!', she wailed *n* I remember travelling on those old trains, hearing the spooky wails of the locomotive and the dismal wail of its whistle, A child's heartbroken wail in his mother's arms
- wallop *vi* The water in the kettle was walloping loudly
- warble *vi* The birds warbled and the butterflies fluttered around, He was happily warbling to himself
- waver *vi* His voice wavered from emotion
- weep *vi* She was weeping profusely
- whack *vt* He whacked him over the head with a bottle *n* I heard the whack of his hand hitting his face
- wham *vt* He whammed him in the stomach *vi* The grenade whammed right there *n* I heard the wham of the blow
- whang *vt* He whanged Peter in the face, He whanged the door with his fist *vi* He was whanging right and left like a madman *n* We heard an alarming whanging sound that shook us, We all heard a loud whang when he hit Peter
- wheeze *vi* He was wheezing from asthma *adj* He laughed with a wheezing laughter
- wheezy *adj* He speaks with a wheezy voice due to asthma *adv* He speaks wheezily
- whew *vi* He whewed, and wiped his forehead as if there had been perspiration on it, 'Whew!', He whewed expressing the difficulties he was facing
- whicker *n* He just replied with a whicker of his lips, The grasshoppers utter small scaly whickerings
- whiff *vt* From across the room you can hear him whiffing the smoke of his cigar *n* When he smokes his pipe he lets out the smoke in long whiffs
- whiffet *n* I could hear intermittent whiffets while he enjoyed his cigar
- whiffle *vi* The wind had been whiffing all morning
- whimper *vi* The poor girl was wounded and whimpering, He began whimpering and wringing his hands *n* The eager whimpering of straining sled dogs, I heard a whimper behind me and saw a sad-looking little girl
- whine *vi* Stop whining, Jimmy, when mummy says no it's no *adj* The beggar asked me for a coin in a coaxing whining tone *n* The whine of the circular saw rose until it sounded like the shriek of a fire-alarm whistle, I heard the whine of a mosquito around my head
- whinny *vi* The horse whinnied *n* I heard the whinnies of my horse
- whirr *vi* The propeller began to whirr, The clock-work whirred before the strokes, The projector was whirring normally until, with no image on the screen, the film whizzed through the apparatus until it ran out *n* The whirring of the engine, Those old cable cars, with their strident whirring of jostled glass windows, On the train, hearing the steady low whirring of the wheels, Ruffed grouse rose with great bustle and a whirr, We heard the whirr of the clock-work immediately before the strokes
- whish *vi* She wished by in her long dress *n* Something behind me let out short intermittent wishes, In her long dress she moved around with a delicate wish
- whisk *n* I heard a sudden whisking of petticoats behind me, The whisk-whisk of a straw broom on the floor
- whisper *vi* She whispered in my ear *vt* She whispered words of love to me *n* Just a whisper of wind among the trees

- whistle *vi* I whistled at my dog and he ran to me, The wind whistled through the deserted halls *n* I heard the whistling of a faraway train, There was something poignant about those train whistles of yesteryear
- whizz *vi* The Indian's arrow whizzed closed to me! *n* I heard the whizz of the arrow going past me *adj* He had asthma and gasped between great whizzing breaths
- whoa *interj* He stopped his horse with a prolonged whoa
- whoop *vi* The sailor threw up his cap and whooped, 'Whoopee!', They heard someone whooping down the alley *n* We heard a triumphant whoop *interj* They kept crying 'Whoop!' in derision *adj* He started his whooping-cough, plunging and expectorating
- whoosh *vi* The rocket whooshed by, Heat lightning whooshed up in faint green sheets *n* The thunderous whoosh of the old toilets as you flushed them *n* You can hear the whoosh of a toilet upstairs
- whop *n* I heard a loud whop when he hit him on the stomach
- whump *vt* The horse's hooves whumped the ground, The rolled-up newspaper whumped the front door as the paper boy hurled it against it *vi* The poor man just whumped to the ground *n* I heard the whump of the rolled-up paper hitting my door
- wolf call *n* As the two attractive women passed by the workers, wolf calls followed them until they went around the corner
- woof *vi* The unfriendly dog just woofed at me *n* The dog stared at me and gave me a dubious woof
- woosh *see* whoosh

Y

- yammer *vi* The three women were yammering and complaining loudly, The old motor horn yammered *n* I heard the persistent yammer of a motor horn
- yap *vi* The poor little dog was yapping inside the box *n* I heard yaps coming from the box, I heard the yapping of dogs
- yawn *vi* He kept yawning either from sleepiness or from hunger
- yawp *vi* He yawped loudly, When he yawns he just yawps *n* He uttered a harsh yawp, The button of the motor horn produced a demanding, infuriating yawp
- yell *vi* 'Comanches!' yelled the cowboys at the top of their lungs
- yelp *vt* The coyotes were yelping their sharp wild notes *vi* He yelped in pain, The dog yelped when he was kicked
- yip *n* We heard the excited yips and groans of the dice players
- yodel *vi* He knew how to yodell like the mountain people of the Tirol
- yowl *vi* Someone was yowling dismally *n* I heard a long, mournful yowl

Z

- zing *vi* The bullet zinged by *n* We heard the zing of bullets going by
- zip *vi* The bullet zipped by *n* I heard the whistle and zip of a bullet as it whizzed close by
- zoom *vi* The train zoomed by without stopping

APPENDIX 2

An English inventory of movement-denoting words

The following inventory of movements as verbally denoted in the English language lexicon contains 491 basic entries, each showing different derivatives and uses, with a total of 1162 examples, illustrating rather distinct movements, this distinctiveness being precisely the cause of possible erroneous interpretations both in reading and when translating. It includes:

- some entries which, while paralinguistic in nature, imply a visible movement, such as ‘She drew a long breath,’ since such a behavior may typically require a heaving of the chest;
- words like *glare* or *glower*, because they imply a forming facial movement;
- a few words like *hug*, because, although one can hug in different ways, it always means a movement of the arms;
- finally, it indicates with a + those movements which cause sound to be heard, a feature for both readers and translators to keep very much in mind: readers, for their personal appreciation of the behavior; translators, when choosing the best rendering in the target language.

While the inventory attempts to be exhaustive, it did not seem convenient to include, for instance:

- verbs whose action characteristics can vary substantially with the person’s intention or mood, for instance: *caper*, which the dictionary defines as “*vi.* to skip or jump about in a gay, playful manner; frisk, gambol – *n.* 1 a gay, playful jump or leap”; or the related “*romp, vi.* 1 to play or frolic in a boisterous, lively way”; *hit*, defined as “to give a blow to; to strike; knock”, with no specific movement implied; just as *buffet* does not indicate any specific movement either (e.g. the waves buffeting the boat). For the same reason, while *grop* is included because it evokes how one moves somewhat aimlessly while groping, *palpate* is not, since it suggests no specific movement of the hand.

As with sounds, this inventory would grow with the addition of all the adjectives and adverbs and adverbial phrases (e.g. ‘He wrung my hand enthusiastically, -violently, -energetically, -in a hurry, etc.’), evoking also different parakinesic qualifiers, as we have seen when discussing kinesics, for instance, in “She took his hand and pressed it affectionately” (Huxley, *PCP*, XII).

On the other hand, we should be keenly aware of the fact that the parakinesic quality of pressure may on occasion constitute an added movement in itself. For instance, in “He [March] now let Fulkerson have his hand, and they exchanged a cordial pressure” (Howells, *HNF*, I, I), the pressure quality may have been added immediately following the mutual clasping of hands.

Each action in the inventory is identified as a transitive verb (e.g. ‘He hangs his head in shame’) or intransitive (e.g. ‘Suddenly my horse was galloping’), as a noun (e.g. ‘She gave him a tap on the shoulder’), an adjective (e.g. ‘She did a mincing step’), and even an adverb (e.g. ‘He

looked at me frowningly’). The action is often qualified in order to emphasize its interactive effect, including its audible perception, as it can evoke personality characteristics and various attitudes and emotions, as in ‘She was stirring her coffee nervously.’

Another perspective would be based on a taxonomy of the sounds, whether their generating actions are seen or unseen by others as the person produces them, and on the unseen activities (which naturally presupposes the previous visual experience in order to synesthesially identify the movement), as in ‘The skirts of the nervous debutantes swished and rustled across the room.’ Since the movements could only be evoked, and not seen, only the quasiparalinguistic, but most communicative, qualities of the resulting sound would be of relevance. Such a perspective would certainly complete the exhaustive study of human bodily-generated sound production, which should include the individual as well as the cross-cultural communicative effect of those sounds on people.

But literary readers, in their reading act, and translators, in their translating exercise, should appreciate how we are affected by all those quasiparalinguistic sounds, how we interact with them, and how their specific acoustic characteristics acquire an almost human quality; in addition to the fact that we know they are being produced with specific bodily activities of equally specific characteristics which we can evaluate in many ways, be it by a desired woman, a detestable person, a psychopath, etc. We should of course ponder this aspect as we peruse the inventory, imagining those activities performed with qualities and in degrees not offered here, and considering their communicative effects in their own culture.

An additional important observation would be that some of the sounds emitted when engaged in those movements are perceived only by us, as when we touch ourselves (e.g. during hair-preening or arm-preening) – as part of the intrainteraction mentioned later –, or touch objects in a delicate way or too far from our co-interactants (e.g. stroking a chair’s velvety arm), or by the touched person only (e.g. a delicate caress). However, our mind associates those sounds with the actions that generate them and evaluates them as interactive components of the specific encounter or situation, as in: “Father Cowley brushed his moustache often downward with a scooping hand” (Joyce, *U*, 243), “She stood on one foot, caressing the back of her leg with a bare instep” (Steinbeck, *GW*, XX).

After having considered describing the specific movement denoted by certain words,¹ on second thought I deemed more practical – though it may seem otherwise to some – to allow the reader, should there be any doubt about it, to look it up in the dictionary, from which will derive a threefold benefit:

- it gives us the opportunity to acquaint ourselves with the word’s etymology, and thus understand the meaning of the word;
- consequently, we can ‘see’ much better the exact meaning of the source-language word; in other words, the specific movement it signifies, which in turn may make the translator opt for a different word, that is, if the target-language lexicon provides one for that specific movement.
- a comparative perspective, since, besides clarifying some possible mistaken notions regarding certain words, it will often show how the specific difference among several seemingly equivalent words lies only in shades of meaning which identify very concrete characteristics.

1. As I did in the shorter inventory included in Chapter 5 of Poyatos 2002b.

A

- alacrity *n* When she heard the doorbell she sprang to the door with alacrity, The saleswoman approached me with alacrity
 amble *vi* Couples ambled down the autumnal park romantically, The fat man ambled up to us, I let my horse amble toward the house
 applaud *vt* +The audience kept applauding him *vi* +They were applauding enthusiastically
 applause *n* +The audience gave him a great applause
 arch *vt* he arched his eyebrows in surprise
 avert *vt* She averted her glance from the painful sight

B

- balance *vi* The skywalker was balancing dangerously on his cable
 bang *vi* +He banged against the wall, I banged into bed *vt* +He banged with his fist on the table, +He banged his right fist into his left palm, +I banged the door on purpose *n* +He closed the door with a bang *adv* +He ran bang against the tree
 bat *vt* +He batted him with his fists, +He batted out stones like a real baseball player
 batter *vt* +They battered him mercilessly
 beam *vi* He beamed happily when he saw me
 beat *vt* +He beat him until he knocked him down, +He was beating the clay with a piece of wood, +He was beating his stick nervously against his boot-tops, He was beating the air with his hands trying to clear the room from smoke, His feet were incessantly beating on the carpet
 belabor *vt* +He bellowed and belabored my back, 'Well, well, well, well! Welcome!
 belt *vt* +He belted him with his fist across the face
 bend *vt* He could bend an iron bar easily, My finger is so sore I can't even bend it *vi* He bent down and picked up the child, He bent at the waist in deference to the lady, He bent over and aimed a punch at him
 biff *vt* +She biffed the child's face
 birl *vt* The men jumped on the floating logs and kept birling them until most of them fell off into the water
 bite *vt* She bit into the apple, She bites her lip when she hesitates *n* She gave it a big bite
 blink *vi* It was so bright out that I kept blinking, My eyes were blinking shut on me, 'Don't blink or you'll spoil the picture!' *n* She just responded with a blink of her eye
 blow *vt* He was blowing on his coffee, He blew out his cheeks and then let the air out in a whistle *vi* Her skirt blew in the wind as she walked
 blunder *vi* She was nervous and just blundered about the kitchen as if she didn't know what to do next
 bob *vi* When he walked he bobbed in a funny way, She bobbed ridiculously before Prince Charles, The launch bobbed as we boarded it
 bobble *vi* He bobbles around the house, you know, like jerkily? The big woman's breasts bobbled
 bolt *vi* Suddenly he bolted out of his chair and ran, The horse bolted and ran way *vt* He was bolting down his food in a hurry *n* She raised from her chair with a bolt

- bounce *vt* +He was bouncing a ball along the sidewalk *vi* He bounced out of bed, +She bounced into the room noisily *n* She rose from the chair with an impatient bounce, She sat at the piano with a bounce
- bound *vi* He came bounding down the street, He climbed angrily through the window and bounded into the room *n* He was running in leaps and bounds
- bow *vi* Most Japanese greet each other by bowing, He bowed his head at me, They bowed in prayer, He bowed at me deferentially
- brazenly *adv* He marched brazenly into my house as if it was his own break away *vi* Suddenly he got up and broke away
- breeze *vi* He was in a big hurry when he breezed up to the desk and asked for his mail
- bridle *vi* The boss was angry and came bridling toward us
- brisk *adj* We were walking at a brisk pace
- briskly *adv* He kissed her briskly and cheerfully
- brush *vt* She brushed her hair back with her hand, He brushed her arm lightly, She brushed some flecks of dust from the chair, He was brushing his teeth vigorously, *vi* She brushed by us and left the room *n* She felt a light brush on her arm, +I heard the brushing of her dress and his gaiters against the heather
- bump *vt* +She bumped against me, I saw him jolt when he bumped against the glass-door, +I bumped into something in the dark *vi* +The train bumped to a stop *n* +I heard a bump against the floor and then the child began to cry
- bunch *vt* In Spain bunching the fingers of one hand means 'crowded'
- bundle *vi* He bundled impatiently across the house
- bury *vt* She buried her head in her hands and cried
- bustle *vi* She bustled across the house, The visiting executives bustled down the hall visiting everybody, He shook my hand and bustled out *n* +I could hear the bustle in the upper rooms
- butt *vt* +The wrestler butted him in the stomach, +He butted the wall with his head like a ram! *n* He expressed his anger with a butt of his head

C

- canter *vi* +After galloping for a while, I let my horse canter
- caper *vi* +The children came in capering and laughing *n* When he heard he had won he was so happy he did a caper
- capriole *n* +The horse started to capriole *n* +The horse did a wonderful capriole
- careen *vi* The ship careened with the high wind
- career *vi* +The train was steadily careering through the night
- charge *vi* His opponent charged against him viciously
- chatter *vi* +His teeth chattered from the cold
- chew *vi* He was chewing slowly *vt* They chew gum in class, She began to chew her pencil nervously
- chomp *vi* +He was chomping on something
- chop *vt* +He chopped his opponent savagely *adj* +He was massaging his back with light chopping blows, +She was chopping an onion
- chuck *vt* She always greeted children by chucking, He kept chucking nuts into his mouth, He chucked me in the ribs, which I just hate

- clamber *vi* The fat man clambered up the slope on his hands and feet
- clap *vt* +The baby was clapping his hands happily *vi* +The two planks clapped together loudly
n He slapped his neck affectionately with a clap, He gave me a friendly clap on the back,
+He summoned the waiter with a clap, +We heard the clap of thunder
- clatter *vt* +He was clattering his teeth, +His teeth clattered *n* +I could hear the rapid clatter of
his typewriter, +I heard the clatter of dishes in the kitchen
- clench *vt* He clenched his fists in rage and scowled at me, He clenched his hair dramatically
- climb *vi* I climbed up the tree to get an apple
- click *vt* +He was clicking his teeth, +He clicked his fingernails together *vi* +We could hear her
teeth click *n* +I could hear the clicking of his teeth
- clink *vt* +We clinked our glasses *vi* +All the glasses clinked enthusiastically in the toast *n* +I
heard the clink of fine glass
- clip *vt* +He clipped her across the head with a stick
- clipclop *vi* +I heard his horse clipcopping past my house
- clomp *vi* +He clomped down the corridor in his heavy boots
- club *vt* +He clubbed him with a baseball bat
- clump *vi* +When he heard the doorbell he clumped down the stairs, The captain clumped
down the swinging steps beside the ship, I heard his boots clumping down the stairs
- cock *vi* He always cocks his head like a chicken to speak to you, He cocked an inquisitive
brow
- collapse *vi* She was so tired she just collapsed in my arms, +He suddenly collapsed on the
floor
- compress *vt* She compressed her lips in pain
- contract *vi* Her face contracted with sorrow *n* I knew by the contraction of her brow that she
was angry
- cower *vi* He was cowering in a corner out of fear or because it was so cold
- crack *vt* +He cracked the whip lightly, then loudly
- crane *vi* He was craning to get a look at the Queen *vt* We had to crane our necks to see the
parade
- crawl *vi* The snails were crawling out of the box, The door was locked and he had to crawl
through a window, The dog crawled toward me in submission, He was wounded and had
to crawl across the whole room
- creep *vi* +He was creeping up the stairs on all fours, He crept through the crowd unnoticed,
She crept up to me during the party
- cringe *vi* When the poor child saw her brutal father she cringed from fear he would beat
him
- crinkle *vt* He loved the way she crinkled her mouth when she smiled
- crook *vt* She crooks the little finger of her hand while holding the teacup
- cross *vt* Catholics cross themselves at the beginning of Mass, Some people cross their index
and middle fingers wishing themselves luck
- crouch *vi* She crouched to put on her slippers, The Indian servant crouched to touch his
superior's sandals *n* He walks with a crouch
- crumple *vt* He crumpled the newspaper in anger *vi* He crumpled and fell to the floor
- crunch *vt* +He was crunching potato chips
- crush *vt* +He crushed the beer can with his hand
- cuff *vt* +He cuffed his face, +My old teacher cuffed my ear often, He was cuffing her like an
affectionate bear

- cup *vt* You cup your hand to drink from a stream
curl *vt* She curled her upper lip in contempt *vi* She curled up onto the sofa, She was all curled up
curtsy *vi* The women curtsied in front of the Queen

D

- dabble *vi* The two children were peacefully dabbling in the bathtub
dandle *vt* The mother was dandling her child on her knees
dangle *vt* The girl was sitting on the swing, dangling her feet
dap *vi* The bird was dapping along the sidewalk, The bird was dapping in the puddle
dart *vi* She darted across the room in a panic, He darted off the bed frightened, The sparrows are darting between the trees
dash *vi* He dashed out of the house and ran, He dashed off when he heard her voice calling
vt +She dashed something violently into the drawer and closed it, +She dashed the platter on the floor
dawdle *vi* He indolently dawdled to the door
diddle *vi* She diddled along very nervously
dig *vt* He digged his elbow into my ribs to warn me, He dug his head into the hole
dilate *vi* Her eyes dilated, His chest dilated with pride
dip *vi* He just dipped into the freezing water *vt* He dipped his finger into the water before going in
distend *vt* My leg hurts when I distend it
dodge *vi* He dodged when he saw the car come toward him
doodle *vi* I saw him doodle across the square as if he didn't know where to go
double *vi* Suddenly the bull doubled on his tracks and looked at me, He doubled up in pain when the other punched him in the stomach, They doubled up guffawing, He almost doubled up when he greeted the ladies
drag *vt* +He drags his feet as he walks, +He was dragging a big log, He dragged and floundered across the rough stubble field, +She trudged upstairs dragging her feet
draw *vt*, The curtain was drawn aside and the children's play began, The poor donkey couldn't draw the loaded cart, The cowboy drew his gun *vi* The two gunmen of the West were about to draw, His mouth drew down at the corners as if he were about to cry
dribble *vt* +The basketball player kept dribbling the ball while dodging his opponents *vi* The faucet is dribbling *n* There's almost no water, just a dribble
drip *vi* That faucet is dripping
droop *vt* His head drooped in anguish, His hands dropped in dismay
drop *vi* +She dropped to the floor unconscious *vt* She dropped her head on the pillow, She dropped her eyelids, She dropped her jaw in unbelief, He dropped his gaze and said nothing
drum *vi* +He kept drumming with his fingers on his belly, +He was drumming on with his fingers on the table
duck *vi* I ducked to avoid his blow, 'Duck!!' he cried as the enemy began to shoot, He ducked jauntily out, He ducked to avoid my punch
dump *vt* +He took the sack from the car and just dumped it by the road *vi* +Suddenly he dumped to the floor dead

E

- edge *vi* He edged (walked sideways) awkwardly toward the door *vt* I had to edge my way through the crowd, He edged his chair closer to hers
- elbow *vt* I had to elbow my way through the crowd *vt* He began to elbow and jostle everybody until he got through
- entwine *vt* She nervously entwined her fingers in the chain around her neck
- expand *vt* He expanded his powerful chest proudly, The stork expanded its wings
- extend *vt* He extended his hand and I shook it, He extended his glass and proposed a toast
- eyewink *n* Just an eyewink from her and I understood the situation

F

- fall *vi* +She fell down, He fell forward, I fell back, He was so bewildered his mouth fell open
- falter *vi* He doesn't walk steadily, he falters
- fan *vt* It was hot and he was fanning himself with a newspaper, He fanned the air with his towel to get rid of the smoke
- fidget *vt* She was nervously fidgeting with her bracelet *vi* He was very nervous all day, fidgeting around the house
- fillip *vt* He filliped his cigarette out of the window *n* +I heard a snapping sound like a fillip of the fingers, He threw away his cigarette butt with a fillip
- flail *vi* The crippled man flailed along *adj* He walked with a flailing gait through the snow
- flap *vi* +She flapped into a chair *vt* +He flapped his arm against the water, He flapped the tower around trying to dispell the tobacco smoke
- flash *vi* He just flashed by for an instant and disappeared
- flaunt *vt* He took the money bag and flaunted it in the air, 'Mine, mine!', The old man was yelling at him and flaunting his whip
- flick *vt* He flicked my ear from behind, He flicked a crumb with her fingers, He flicked his cigarette butt out of the window, She delicately flicked the ashes from her cigarette with her little finger, He flicked his thumb over his shoulder towards the man behind and said: 'That's him', *n* She struck the child's ear with a flick
- flicker *vi* The sparrows flickered and darted, *vt* The hovering bird flickered his wings at equal intervals, *n* I thought I saw the flickering of a fire among the trees *adj* There remained only a small flickering flame
- flinch *vi* She flinched when he tried to hit her
- fling *vi* +Suddenly she flung out of the room *vt* He flung his arms about her, +He flung the book on the table, +She flung herself on the bed sobbing, She flung her head proudly to one side as she walked past me, She flung open the door and shouted for help
- flip *vt* He flipped a coin to see who would do it, He flipped the light switch, +He flipped the box shut, He was flipping the pages of a book *vi* The athlete flipped easily *n* +He closed the book with a flip, The athlete executed a perfect flip
- flitter *vi* She flittered about the house doing a thousand things
- flop *vi* +He was flopping around clumsily, +He flopped onto the couch exhausted *vt* +He flopped his hand on the table *adj* He walked with a flopping gait
- founce *vi* She founces girlishly across the room remembering her young days
- flounder *vi* He floundered around awkwardly, He floundered across almost knee deep in the mud, He dragged and floundered across the rough stubble field

- flourish *vt* He flourished his sword ready to start the duel, The cavalier flourished his hat before the lady *vi* The horse's tail rippled and flourished *n* With a dramatic flourish toward the letter on the table, he said: 'There is the answer!' He took of his hat with a flourish
- fluff *vt* The nurse fluffed the patient's pillow to make it more comfortable
- flump *vi* +He flumped into the room noisily
- flutter *vi* +The flag fluttered in the wind, She fluttered nervously about the house *vt* She fluttered her eyelids flirtatiously, The hen fluttered her wings nervously *n* "I felt[...] the flutter and tremble of her linen dress against my sleeve"
- flump *vi* +The fat man was flumping along the hall
- fly *vi* A Canadian flag was flying from its staff, Suddenly the door flew open
- fold *vt* He folded his arms, The bird folded its wings
- frisk *vi* The puppy was frisking his tail happily, The children were frisking around the garden *vt* The security officer began to frisk me quite thoroughly
- frown *vi* He frowned while concentrating in deep thought *adv* He looked at me frowningly
- fumble *vi* The blind man fumbled with the hands looking for something, He fumbled down the corridor trying to find the electric switches, He was fumbling in his pockets looking for some money

G

- gallop *vi* +Suddenly my horse was galloping *n* +My horse ran at a gallop for quite a while
- gape *vi* When she saw me she gaped at me in sheer surprise, The passengers were gaping at the noisy crowd from the train windows
- gawk *vi* He was gawking like a simpleton, his mouth wide open
- gawp *vi* There he stood, gawping as someone seeing a ghost, The way that innocent girl grins and gawps at that good-for-nothing fool!, They were all gawping at the Prince
- gingerly *adv* He sat beside the girl rather gingerly, without knowing what to say or what to do
- glare *vt* He suddenly glared at me threateningly
- glide *vi* She glided elegantly across the hall in her long dress, People were gliding throughout the skating rink, The waltz started and they glided around the ballroom, The sick man felt her cool hand glide down his cheek lovingly *n* Her gait was like a graceful glide
- gnarl *vt* The old man gnarled the fingers of his hands in a rage
- gnaw *vt* He was gnawing on a piece of candy, Her was gnawing away at an apple, She was gnawing her lips nervously
- goggle *vi* The way he goggled at her when suddenly she showed up, I thought his eyes were going to come out!
- goose-step *vi* +I remember those Nazi soldiers goose-stepping past Hitler *n* You see that goose step in other countries too
- grab *vt* Suddenly he grabbed my wallet and ran
- grabble *vi* She was grabbling about in the dark trying to find the light switch
- grin *vi* He grinned in amusement, She grins out of embarrassment, She grinned affectionately when she saw me *n* He looked at me with a scornful grin
- grind *vi* He was deep in thought, grinding a hole slowly in the gravel walk
- grope *vi* I was groping in the dark until I found the door
- gulp *vi* He gulped in fear *vt* He was famished and was gulping down his food in a hurry

H

- halt *vi* He halted with his wounded toward his room
haul *vt* The two men were hauling a fully-loaded sleigh
heave *vi* She began to heave with anxiety, His chest was heaving violently, The waggon yawed and heaved and pitched me against the boards *vt* He heaved a great sigh *n* 'Ooh,' he finally said with a great heave
hitch *vt* She hitched her chair nearer to speak in a confidential voice
hobble *vi* +He hobbled unsteadily on two sticks, She hobbled away on a sprained ankle, +He helped the wounded man as he hobbled up the steps
hold out *vt* She held out her hand for him to kiss it, He held out the book and read to us
hop *vi* +He hopped on one foot, She was an energetic little woman, always hopping from one place to another *vt* +He hopped the fence with great ease, +I hopped over the railing, I ran and hopped the train as it was pulling out of the station
hover *vi* The eagle was hovering over the village
huddle *vi* I was so cold I huddled under my blanket
hug *vt* They hugged each other tensely *n* He greeted me with a hug
hump *vt* The cat humped his back and hissed, They humped up the steps of the train coach
hunch *vi* He came in and hunched on the bench without saying a word *n* He walks with a hunch like an old man
hung *vt* Suddenly he hung his head in dismay
hurl *vt*+He hurled his cap to the floor in frustration, +She hurled the dish at him furiously
hurtle *vi*+He hurtled up the flight of steps and stormed into the room, The summer insects hurtled across the field *vt* He hurtled that big stone with much ease
hustle *vi* He hustled rudely through the crowd *vt* The bouncer hustled the drunk out of the bar

I

- inch *vt* The soldiers were inching their way through the minefield
incline *vt* He inclined his head toward me to whisper on my ear
inflate *vt* He was inflating his cheeks very nervously, He inflates his chest trying to appear more manly
intertwine *vt* She was intertwining her fingers all the time
intertwist *vt* The basket maker intertwists wicker strips

J

- jab *vt* +He kept jabbing him until he collapsed, 'You can do it,' he said, jabbing me with his finger, The nurse jabbed my arm with a needle *vi* He is good at jabbing *n* +He knocked him down with just one jab
jar *vt*+I heard the gulping and sloshing when he jarred the barrel *vi* The train jarred and stopped *n* +The train gave a slight jar and started to glide
jauntily *adv* +The bullocks, refreshed, began stepping jauntily, tossing their heads, +Quite happy now, he walked out jauntily

- jerk *vi* He jerked abruptly as he walked *vt* She jerked her hand away when he tried to kiss it, He jerked a watch out of his vest pocket *n* He pulled at the reins with a jerk, He walks with a jerk, With a jerk of his head he indicated the other diners *adj* He has a jerky gait
- jig *vt* I was jiggling the key every other way, but it wouldn't come out of the lock
- jiggle *vt* +He jiggled the door handle softly, then violently
- jink *vi* He kept jinking as the cops ran after him
- jog *vi* +The fat man jogged along heavily, I saw him jogging through the park *vt* +The beggar jogged his plate to make the coins jingle, +The child jogged the piggy bank to see how much he had saved *n* He's in good shape because he's been doing jogging for years
- joggle *vt* +The child was joggling the piggy bank carefully trying to get the coins
- jolt *vi* +The old cart jolted and shook terribly *vt* +The uneven pavement jolted the car continually *n* +The car gave a big jolt
- jostle *vi* He was pushing and jostling through the crowd *vt* Stop jostling everybody!
- jounce *vi* She's not use to riding a horse and now has sore muscles from so much jouncing *n* He fell to the ground when his horse gave a big unexpected jounce
- juggle *vt* He was juggling several knives up and down, He's very good at juggling
- jump *vi* She jumped from joy, He jumped to his feet when he saw me *vt* She jumped her horse over the fence
- jut *vi* His jawbone jutted below his temples from clenching

K

- keel *vi* Suddenly he just keeled over and died
- kick *vt* She kicked him in the shin *vi* It is a dance in which you kick out at intervals *n* +He gave his car a kick in frustration
- knit *vt* He knitted his brows in suspicion
- kneel *vi* He knelt and prayed
- knock *vi* I saw him knocking on your door, *vt* +He knocked the lamp down, +He knocked the ashes out of his pipe, He knocked his knees nervously *n* +He gave the crown of his hat an angry knock
- kowtow *vi* Formerly in China one had to kowtow before the emperor or some very important person *n* performing a kowtow was the old form of submission, deference or homage

L

- lap *vt* He bent down and lapped the water, +The dog was lapping up the water loudly
- lash *vt* The cat was lashing his tail *vi* The cat's tail was lashing
- lean *vt* He had to lean on the wall for support, *vi* She leaned forward in her chair
- leap *vi* Suddenly the frog leaped into the pond, He leaped in the air from joy, He leaped to his feet, She leaped up when she saw the doctor come out of the operating room, The children leaped out to run beside the sled *vt* She leaped her horse over the fence *n* He was running in leaps and bounds
- lick *vt* He licks his lips before speaking, The little boy was licking a popsicle *n* Here, take a lick of my icecream
- lie *vi* She lay down on the couch

- lift *vt* He lifted the dumbbells easily, Lift your chair, She lifted her head to listen *vi* The fog is lifting
- limp *vi* She limps after the accident *n* He walks with a limp
- lop *vi* After falling he got up and lopped away with a grimace of pain
- lope *vi* The chimpanzee dropped out of the tree and loped away
- lower *vt* I lowered the window, He raised and then lowered his arms, She lowered her head and started to cry
- lug *vt* We saw the man lugging a huge tree stump across a field
- lumber *vi* +The big man lumbered up the stairs, +He was lumbering like an elephant, +The old man lumbered into his bedroom, +A big fat man lumbered in and said he was the boss
- lump *vi* The man with his heavy load was lumping along up the street
- lunge *vi* +Suddenly he lunged toward the other man menacingly, +I threw a coin on the floor and he lunged for it *n* Suddenly he made a lunge toward me
- lurch *vi* +She lurched down the corridor of the moving train, +They could hear heavy footsteps lurching up the stairs

M

- march *vi* The three friends were marching down the street like soldiers *vt* The big man grabbed him by the scruff of the neck and the seat of the pants and marched him ignominiously toward the door
- massage *vt* She was massaging his back *n* She was giving him a good massage
- mill *vi* There was a crowd milling around in front of the king's palace waiting to hear news about his health, Some cattle were milling about in the valley
- mince *vi* She was mincing around the room as in a delicate dance
- mincing *adj* She always had a mincing step, The dog ran toward the female and then slowed down to a mincing walk
- moon *vi* mosquitoes moon about my ears

N

- namaste *n* The Air India stewardess greeted us with their namaste: palms together, thumbs against the chest, while nodding
- narrow *vt* He narrowed his eyes and looked suspiciously *vi* His eyelids narrowed
- nibble *vi* She was nibbling at a cookie like a little mouse
- nick *vt* My school teacher used to nick me on the side of the neck with her ruler
- nip *vt* When I gave the beggar a coin, he just nipped it with two dirty fingers, She nipped away quite decidedly
- nod *vi* He was nodding as I proposed my plan *n* He just gave me a nod as a greeting, He pointed at the woman passing by with a sideways nod
- nudge *vt* He nudged me to wake me up, He nudged me with his elbow to stop me from saying the wrong thing *n* My wife gave me a little nudge to warn me
- nuzzle *vt* The dog nuzzled my legs affectionately

O

oscillate *vi* The pendulum was oscillating

P

pace *vt* +He was nervously pacing the room while waiting for the news *vi* +My horse was going at a pace

paddle *vi* She was floating in her swimming pool and paddling absentmindedly, +He paddled like a toddler across the room, With bare feet he paddled from his compartment to the cafeteria

page *vi* He was sitting there paging through a book

pan *vt* I was panning my video camera to follow the airplane

part *vi* Her lips parted in alarm

pat *vt* He patted the child's cheek affectionately, He was patting his thigh impatiently, +He was patting the dough with a wooden spatula *n* He encouraged me with a pat on the back, She thought that his pats were becoming a little too intimate and withdrew her hand

paw *vt* The horse was pawing the air *vi* +The clerk was pawing angrily through the papers on his desk

peck *vt* The chickens kept pecking at the ground for seeds, +He was nervously pecking at the table with her teaspoon *vi* She doesn't kiss you, she just pecks

pedal *vi* He was on the floor, pedalling in the air for exercise, The bicycle racer went by pedalling furiously

peer *vi* The squirrel peer up impudently waiting for me to throw him a nut

pelt *vt* The two children were crying and pelting each other until I separated them

perk *vt* The dog perked up his ears when he heard me *adv* He walks quite perkily for an eighty-year-old man

pet *vt* I was petting the cat and suddenly he scratched me

pick *vt* His fingers kept picking nonexistent lint from his clothes

pinch *vt* She pinched her nose when she felt that foul smell, The nurse pinched the skin of my arm and jabbed it with the needle

pitch *vi* +He just pitched headlong and died when the bullet hit him

pitter-patter *vi* +Stop pitter-pattering all over the room! *n* +I could hear a pitter-patter upstairs *adv* +He walked with a pitter-patter

pivot *vi* He suddenly pivoted and looked at me, I pivoted when his boxing glove smacked against my head

plod *vi* A very obese man slowly plodding along, +He got out of his bed yawning and plodded toward the kitchen, This heavy-footed man was coming plodding across the street

plop *vi* +He was so tired he just plopped on a chair, +He jumped from the springboard and just plopped awkwardly into the water

plow *vi* We were plowing exhausted through the snow-covered field

pluck *vt* +He was plucking the strings of his guitar, I plucked the chicken in a hurry, He plucked at my sleeve to call my attention

plump *vi* +Suddenly she plumped to the floor, The wounded bird turned a somersault and plumped down *vt* +He plumped down his heavy suit-case

plunge *vi* +He plunged out the door and ran, +He plunged forward after him, +He just plunged headlong after being hit by the bullet

- plunk *vt* +He plunked the heavy sack on the floor *vi* +The tense wire plunked like a banjo when I plucked it
- point *vt* He pointed at me with an open hand as an invitation to speak, He pointed at me with a finger and called my name
- poke *vt* He poked me in the ribs with a finger, +He was poking the fire with a stick *n* He warned me with a pock in the back
- pop *vi* His brows popped up and down when he spoke
- pounce *vi* The eagle pounced on the rabbit and killed him
- pound *vi* +He was pounding on the door furiously, +He pounded on his desk and shouted, +The little boy pounded and kicked and finally won the fight, +He pounded on his chest proudly
- pout *vi* The little girl began to pout and then started to cry *vt* She pouted her lips sullenly *n* She looked at him with a sensuous pout, She spoke with a pout of her lips
- prance *vi* She pranced arrogantly in front of us *vt* She tried to prance her horse, but she couldn't *n* She walks with a funny prance
- press *vt* She pressed her lips together when I mentioned him
- prod *vt* The herder prodded the cow in her ribs with a stick
- proffer *vt* He proffered his hand and I shook it *n* I shook her proffered hand
- pucker *vt* She puckered up her lips for a kiss *vi* He puckered up thinking she was going to kiss him
- puff *vt* He puffed at his cigar contentedly, He puffed out his cheeks ready to blow out all the candles, He puffed out his chest defiantly
- pull *vt* He put on his cap and pulled at the visor, He pulled the trigger accidentally, She was sitting and he pulled her up angrily, He pulled a gold watch out of his vest pocket *n* He gave he rope a pull
- pump *vt* When he greeted me he pumped my hand happily
- punch *vt* +He punched me on the face, +She punched my pillow, Some boxers are always punching one fist into another
- purl *vi* The stream purred in ripples with a murmuring sound
- purse *vt* The cop pursed his lips and looked at me suspiciously, He pursed his lips incredulously

Q

- quake *vi* The poor man was quaking from sheer terror
- quaver *vi* His hand was quavering with nervousness
- quiver *vi* Her lips and her eyebrows quivered with emotion, He began to quiver from he fever, The dog's tail quivered excitedly *n* The sick woman responded only with a quiver of a finger

R

- raise *vt* She raised her eyebrows in surprise, They raised their glasses and tossed, She raised her head to listen

- ram *vi* +Suddenly he rammed against him with his head and knocked him down, He angrily rammed his fists into his pockets and sulked, The way the nurse rammed that needle home on my buttock!
- rap *vi* +She rapped nervously on the door, *n* +He opened the newspaper and gave it a sharp rap with the back of his hand, +Walking in silence I only heard the smart rap of stray flints against my boots
- rattle *vi* +The door rattled, it was him *vt* +He rattled the handle *n* I heard a rattle
- reach *vi* She reached out and held my face between her hands, He was desperately reaching for my hand to save himself, He reached for a book on the upper shelf
- rear *vi* Suddenly my horse was frightened and reared violently
- recline *vi* He sat on the couch and reclined against one of its arms, The two lovers sat by the large oak tree and reclined against its bark
- recoil *vi* When she saw him she recoiled in fear, She looked and then recoiled in contempt
- reel *vi* He reeled as if he were drunk and fell on the floor, Seasickness was making me reel
- rent *vt* When the apostles Barnabas and Paul heard this, they rent their clothes
- retch *vi* I could see him retching from nausea
- revolve *vt* The poor man kept revolving his hat in front of his boss *vi* The airport beacon keeps revolving, She was quite nervous watching the roulette revolve
- rickety *adj* I left the lamp on a rickety old table
- ricochet *vi* The bullet hit the rock and then ricocheted and hit the man
- rifle *vi* The little boy kept riffling through a large book and enjoying the sound of its pages
- rip *vt* He took his switchblade and ripped the upholstery
- ripple *vi* The horse's tail ripples and flourishes, The water in the pond was rippling with the wind, The tall grass rippled when stirred by the wind
- rise *vi* He rose from the chair, The water was rising
- rock *vi* The sea was rough and the boat rocked terribly, The cowboy sat and rocked back in his chair, She was sobbing and rocking on her knees before her dead husband *vt* She was rocking her baby in her arms *n* Stagecoach passengers must have been sick when it rocked on the hard ruts
- roll *vi* Tears rolled down her cheeks, The children had a great time rolling down the sand dune, He rolled over in bed and looked at me, The man just rolled over and died, He rolled over and went to sleep *vt* She rolled her eyes, 'Oh, not again!' The shy cowboy was rolling his sombrero round and round
- rotate *vi* The roulette was rotating
- rove *vi* Her eyes were roving like a madman's, My eyes roved around the room looking for someone to help me
- rub *vt* He rubbed his hands together in anticipation, The little girl was rubbing her eyes with his knuckles from sleepiness, He rubbed the side of his nose trying to remember, She was rubbing her arms with sun lotion.
- ruffle *vt* He ruffled the little boy's hair as a greeting, The frightened bird ruffled his feathers, He was nervously ruffling the pages of the book
- rummage *vi* She kept rummaging in her handbag looking for something, Stop rummaging in my drawer!
- rumple *vt* Her rumbled his hair impatiently with his hand
- run *vt* She ran her hand over his back seductively, She runs her tongue around her lips provocatively, He ran his fingers through his hair pensively
- rush *vi* He rushed at me furiously when he saw me

S

- sag *vi* Suddenly the thin plank used as a bridge over the stream was sagging dangerously under the weight of a very heavy man
- saunter *vi* He sauntered along calmly swinging his cane, Suddenly we saw a policeman sauntering toward us
- scamper *vi* The children scampered through the garden with the stolen apples, +The little girl scampered upstairs to bring down her new doll
- scoop *vt* He was scooping out water from his boat, The shopkeeper was scooping sugar from a large sack into a paper bag
- scour *vt* The maid was scouring the old brass candelabra
- scowl *vi* He scowled at him sullenly *n* He looked at me with a scowl, His scowl showed his anger
- scrabble *vi* He was scrabbling about in his desk looking for some papers
- scramble *vi* The refugees scrambled anxiously unto the boxcar
- scrape *vt* He was scraping his chin pensively, +She scrapes the ground as he walks, +I can't stand the sound of chalk scraping a blackboard, Scraping a stucco wall with my fingernails sends shivers all over my body *vi* He played the cavalier in the play, always scraping [drawing a foot back] as he bowed before someone
- scratch *vi* Don't scratch or you'll itch even more, *vt* He scratched his face, +I kept scratching matches, but they were all wet
- scrawl *vi* The little boy's hand was scrawling on a sheet of paper
- screw *vt* He screwed his mouth into a silent 'No!', He just screwed his face up mockingly
- scrub *vt* She was on her knees scrubbing the floor hard, She scrubbed the little boy with a sponge
- scud *vi* She scudded across the lawn swiftly, The golf ball landed and scudded along the ground
- scuff *vi* +She was so tired she just scuffed along *vt* +She sat scuffing the floor with her feet, The teacher scuffed the back of his neck *n* +I could hear her scuffing upstairs.
- scuffle *vi* +He scuffled as he walked, +It was beginning to rain and pedestrians scuffled along impatiently
- scurry *vi* He scurried along behind us and went out the door
- scuttle *vi* The monkey scuttled back to the tree
- seesaw *vi* They two boys put a plank on top of the big stone and began to seesaw laughingly
- shake *vt* He shook the container and squirted some shaving cream on his fingers, She shook the saltshaker nervously, He shook his head negatively, The poor woman was shaking her head hopelessly, He shook a scolding finger at me, She took out a handkerchief and shook it out delicately, 'Here, you drive,' she said shaking the car keys, He was shaking the piggy bank *vi* He was shaking all over from the fever
- shamble *vi* The poor man shambled into the luxurious mansion
- shiver *vi* It was so cold I was shivering, He was shivering from fear *n* I feel feverish and got the shivers
- shoulder *vt* I was shouldering my way through the crowd, They ran in shouldering each other
- shove *vi* He was shoving right and left through the crowd, The police shoved and pushed trying to preserve order *vt* She shoved her foot out so that he trips over it, He shoved his

- hands in his pockets and walked away furiously *adj* He walked with a shoving gait *n* He gave a shove and went in
- shrink *vi* she shrunk away in fear when she saw him
- shrug *vt* He shrugged his shoulders disdainfully, She shrugged her shoulders to indicate she wasn't sure
- shudder *vi* I shudder visibly when he described the murder
- shuffle *vi* He shuffled embarrassedly, A line of men shuffled forward in front of the employment office, +She shuffled along the room without much energy *vt* +Some couples danced just shuffling their feet, +She shuffled her feet impatiently
- shuttle *vi* "The old train, with its side-bars, parallel and connecting rods, grating, shuttling at thy sides"
- shy *vi* The horse shied at the explosion, I shied when I heard the gunshot
- sidestep *vi* Suddenly he sidestepped to avoid being hit by a car *n* I had to do a quick side step to avoid the car
- sidle *vi* He shyly sidled in when I opened the door for him
- simper *vi* It was an affected smile, more like simpering *n* When I greeted her she just gave me a silly simper
- sink *vi* She sank back into her chair and cried, He sank to her knees
- sit *vi* He sat quietly, She sat up in bed to eat, He sat down to wait
- skew *vi* He skewed at me when he saw me come in *n* He's quite old, but walks with a youthful skip
- skid *vi* She skidded on the ice and fell *vt* I braked too suddenly and made the car skid and hit the tree
- skim *vi* I threw a flat stone and it skimmed across the pond
- skip *vi* +The couples skipped around the dance floor, The two girls came skipping down the street *vt* The little girl went along the sidewalk skipping over each division between the flagstones, The girls were skipping a rope on the sidewalk
- skitter *vi* We saw a fish skittering over the water, I threw a flat stone that skittered clear through the other side of the pond, +The knife skittered across the floor, We skittered through an alley and arrived sooner at the house
- slam *vt* +He slammed the door angrily, +He slammed the book on the table, +She slammed the box shut, +He slammed the baseball over the fence *vi* A door slammed somewhere faraway
- slant *vi* Suddenly the boat slanted to the right dangerously
- slap *vt* +He slapped his friend on the back, +She slapped his face, She slapped me across the face, +He slapped his thigh laughing at the joke, +She slapped the hamburger onto the hot plate, The painter swished and slapped his brush as he worked, I slapped my two pockets looking for the keys *n* +He gave him a slap on the back
- slash *vt* he took a sharp knife and slashed the cushion from side to side, It was horrible how they grabbed people and slashed their throats
- slide *vt* He slid the bolt open slowly, He was sliding a silver pencil backwards and forwards from hand to hand, He slid the hand along the top of his new car *vi* She slid across the room in her long dress
- slip *vi* He slipped on the ice and fell, Suddenly she slipped out of the room, The napkin always slips from my lap *vt* She slipped her fingers through his hair *n* The slightest slip and you fall to your death, A small slid of the lid would disclose the contents of the box

- slither *vi* The way he slithers along the hall reminds me of a snake, The snake slithers among the green *adj* He has a peculiar slithery walk
- slope *vi* We slopped away without being noticed
- slosh *vi* +There was certainly no gracefulness in our sloshing through the flooded street, It was raining hard and automobiles sloshed by
- slouch *vi* The poor man slouched on a chair with his hands hanging between his knees, He always slouches on the sofa *n* He was old and walked with a slouch
- sluggish *adj* Her movements were rather sluggish *adv* He walked sluggishly, yawning and stretching
- slump *vi* He slumped down in his chair and bowed his head pensively *n* He isn't old, but he walks with a slump
- smack *vt* +He smacked his lips after drinking, +He made the snowball smack loudly against the window, +He smacked the face of the child sharply
- smile *vi* She smiled at me *n* He gave me a big smile when he saw me, He had a broad smile on his face
- smirk *vi* She just smirked at me in a conceited or complacent way *n* She just gave me an irritating smirk
- smooth *vt* She smoothed her dress over her knees, He smoothed his hair gracefully
- snap *vt* Paul snapped at the laces of his boots angrily, +She started snapping her fingers and singing snapped her fingers
- snatch *vt* Suddenly she snatched the letter from my hand
- sneak *vi* He sneaked around the house trying to pass unnoticed
- sneer *vi* He sneered at me derisively *n* Her upper lip curled in a scornful sneer
- sniff *vi* +He came in sniffing, 'I know what's for supper!'
- sniffle *vi* +I saw the little boy sniffing and shivering
- snip *vi* +I was watching the barber's scissors snip nonstop
- sock *vt* +He socked him unexpectedly and knocked him down *n* He gave me one of his playful but irritating socks
- somersault *n* +Suddenly he did a somersault like a professional acrobat, After I shot, the bird turned a somersault and plumped down
- spasm *n* You could see the sudden spasms in his muscles
- spank *vt* +She was spanking the child, +Suddenly he spanked his forehead, 'I remember!'
- spat *vt* +When he made up his mind he spat his knee with his palm and got up decidedly
- spin *vt* As a child I could spin a top better than anyone *vi* I was spinning from dizziness, He spun as the others tossed him in the air
- spiral *vi* Some firecrackers spiralled upward above the city
- splash *vi* +The child was splashing in the little children's pool
- splay *vt* In Greece splaying the fingers of one hand is a grave insult among men
- split *n* When I was young I could do the split easily
- spraddle *vi* He enjoys sitting on the floor spraddling like a child with a book between his legs
- spread *vt* He spread out his hands to pray
- sprawl *vi* He was so tired he just sprawled on his couch, +He was so drunk he could only sprawl across the room to his bed
- spring *vi* Suddenly he sprang to his feet in alarm, He sprang from bed and opened the door, She was sitting and sprung up when she saw me, 'Good morning!' *n* She seated herself on the table with a spring

- squat *vi* The cowboys squatted around the fire in what is called a cowboy's squat
- squint *vi* He had to squint in the bright sun *vt* I squinted my eyes to make the small print sharper
- squirm *vi* She squirmed voluptuously trying to seduce him, He wanted to kiss my hand, but I drew away, squirming *n* She moved toward me with a squirm of her body
- stagger *vi* +He walked staggering from weakness and had to sit down, +He staggered back when she pushed him violently, On those old trains you staggered up and down between compartments *n* He walked with simulated staggers, as if he had been shot
- stalk *vi* +She stalked haughtily out of the room, He always stalks out after an argument *vt* He stalked the chicken trying to catch it, She walked faster when she realized a mugger was stalking her *n* He walked with a slow stalk
- stamp *vt* +The people were stamping their feet in approval, +He stamped the floor in anger, The men out in the cold stamped their feet, +The flamenco dancer stamped on the floor *vi* He stamped angrily out of the room *n* +With a stamp of her foot he said, 'Go away!'
- stand up *vi* He stood up and saluted his superior
- start *vi* He started when he heard a shot *n* He walked up with a start from his nightmare
- startle *vt* The explosion startled me, Oh, you startle me!
- step back *vi* When he saw the policeman he stepped back startled
- steal *vi* He stole out of the room without anyone seeing him
- stealthily *adv* He was seen moving stealthily throughout the house
- step *vi* She was stepping along away from the house, He stepped forward to greet me
- stick *vt* He stuck his hands in his pockets, The little boy stuck his finger into the hole and the rat bit him
- stiffen *vi* She saw him stiffen with nervousness when she mentioned the other woman
- stir *vi* He stirred in his bed and opened his eyes *vt* He stirred his coffee nervously, +He was stirring the fire with a poker
- stomp *vt* +He threw it on the floor and stomped on it with rage
- stoop *vi* I stooped to pick up something
- storm *vi* +Suddenly the cops stormed into the apartment
- straddle *vi* He straddled a chair with her arms folded across the top of its back *vi* Since the accident he straddles when he walks
- stream *vi* Tears streamed down his face, The fire streamed up the facade, The flag streamed and flapped in the strong wind
- stretch *vi* It's not nice to stretch at the table *vt* He stretched his hugh arms and yawned
- stride *vi* He strode haughtily across the room, He strode over the puddle *vt* He strode the street late at night
- straighten *vi* Suddenly he straightened in bed and called
- stroke *vt* He stroked her hair gently, She stroke her arm flirtatiously while she talked, She was stroking the velvet cushion sensually
- stroll *vi* He looked at me with contempt and strolled away
- strut *vi* He strutted with a swagger to show his contempt, He strutted forth like a patriot *n* He walked with a strut
- stub *vt* Elvira stubbed out her cigarette angrily on a plate
- stuff *vi* He stuffs his hands violently into his pants' pockets, then jerks them out again
- stumble *vi* He is so weak that he stumbles when he walks, +She suddenly stumbled and had to hold to a chair, +He stumbled over and threw himself on his knees before her

- stump *vi* +The man with the wooden leg was stumping down the corridor, +He was a big clumsy man who was always stumping around
- suck *vt* The little boy was sucking an orange quite avidly, She flirted by giving a little suck to the interior of her cheeks to form two perfect dimples
- swag *vi* He swags as he walks *n* He's quite conceited and walks with a swag
- swagger *vi* Putting on airs, he began to swagger down the street *n* He walks with a proud, lordly and comptentuous swagger *adj* She walked into the ballroom with a swaggering stride
- swap *vi* He swapped quickly to his left *vt* I swapped him in the hand
- swash *vi* He swashed through the crowd of onlookers
- swat *vt* +He swatted the child in the hand and told him not to touch
- sway *vi* Her hips swayed as she walks, The standing crowded passangers swayed, Folding the child in her arms, she swayed slightly from side to side, She was standing there swaying toward her imploringly, The old train creaked, banged and swayed *vt* He sauntered across the road swaying his head from side to side, The cat swayed his tail *adv* Some broken thing creakily swaying back and forth
- sweep *vt* She swept her hand through her hair, She swept her fingers over the keyboard, The waitress swept the crumbs off the table *n* He put it away with a sweep of his hand.
- swell *vi* Her chest swelled with pride
- swerve *vi* When he saw me he suddenly swerved into the store, The car swerved on the ice
- swing *vt* They sat on the wharf's edge swinging their legs, The cowboy swung his leg over the pommel to dismount, He walked with a light jaunty step and swinging his big stick *vi* The old man was swinging back and forth in his rocker, As the streetcar went by he swung up on the steps and was safe, The waltz started and the couples were gliding and swinging around the ballroom, The wrecking ball swang and the wall collapsed *n* The little school girl looked at me with a nervous swinging of her schoolbag, The swinging of the clock's pendulum, He walks with a swing
- swish *vi* +Their swords swished as they fought to death
- swivel *vi* The little boy enjoyed swivelling the dentist's chair
- swoop *vi* The bird of prey swooped suddenly upon a rabbit, I bought the paper and I swooped on it to read the classified ads in search of a job

T

- tap *vt* +He kept tapping on the table with his fingers, +He was tapping the flor with his feet, +He tapped his fingers on the letter, +He tapped a stick against my window, +The blind man tapped his cane on the pavement as he went on impatiently, He tapped his temple to signify he was smart, +He could play a tune by tapping the edge of his teeth with his fingernail or with a pencil, The painter dipped his brushed and tapped it against the side of the pail *vi* She was tapping all over the stage, He went to the door and tapped *n* She gave him a tap on the shoulder
- tear *vi* +He tore down the stairs in a big hurry, +He tore at the curtains and brought them down to the floor
- thrash *vt* +The big bird was thrashing his wings with a loud noise, The dog caught the rat and thrashed it right and left, He was thrashing his arms like an old windmill
- thresh *vt* He was threshing his arms to fight the cold

- throb *n* There was no answer but a quick throb of her lids *adv* 'I'll ner forgive you for this! she said throbbingly
- throw *vt* She threw herself wearily on the couch, He threw his cap on the floor in anger, She throws her arms around him, She threw up her hands as if it were useless to reason with him, She threw her head back and laughed loudly, He threw open the door, She threw the spent match into the fire
- thrust *vt* He was thrusting his chin in her direction, obviously commenting on her, He thrust his hand into his pockets *n* The nurse gave me a shot with a quick down thrust of the needle on my buttock
- thud *vt* +He thudded on his chest proudly *vi* +We heard his bare feet thudding down the corridor toward her room *n* +He hit him with a thud
- thump *vt* +He thumped on his chest, +He thumped the sandbag, +He gave his friend a thump on the back to cheer him up *n* +He hit him with a thump
- thwack *vt* +He thwacked him on the face with the back of his hand, +She would thwack my hand with a kitchen wooden spatula
- tickle *vt* The professor tickled his beard and looked at me seriously, He stood by the piano and tickled the keys
- tilt *vt* The girl tilted her head while talking to him, I had to tilt the barrel to let the dog drink from it *vi* The buzzards wheel and tilt and swoop in their flight
- tip *vt* He tipped his hat at me, She tipped the jug carefully to pour, He was tipping his desk lightly with his pencil *vi* The figurine tipped over and fell
- tiptoe *vi* He tiptoed trying to not wake her up
- titup *vi* The two girls were titupping happily through the garden
- titubation *n* She walked with the characteristic titubation of some nervous disorders, stumbling and staggering easily
- toddle *vi* My little boy is already toddling all over the house, He was toddling like a baby
- tongues, make *vi* The children were making tongues at each other
- topple *vi* +The whole bookcase toppled over and fell, He toppled to the floor when the other guy hit him
- toss *vi* He tossed about in bed all night, He tossed about the room. *vt* 'Oh!' cried the old man in bed as he tossed one restless arm upon the coverlet, She took her scarf and tossed it around her neck, She tossed her head defiantly and with disdain, She tossed her head gracefully, He tossed up his hat and shouted hurrah, They tossed up a coin to see who would pay
- totter *vi* +She tottered unsteadily but didn't fall, +He tottered away but then regained his balance
- tramp *vi* +He tramped his apartment worried to death, He tramped heavily down the street, He had to tramp exhausted for three hours through fluffy snow
- trample *vi* He trampled through the vegetable patch unconcerned *n* +I heard a loud trampling upstairs
- tremble *vi* He was trembling all over from fever
- tremor *n* There was a perceptible tremor in his face
- throw *vt* They threw their arms around each other
- trickle *vi* Finally the demonstrators trickled away to their homes, Only a little water trickled from the exhausted spring
- trip *vi* +The couples were tripping around the dance floor, I tripped over an uneven floor tile and almost fell

- trot *vi* I started trotting when I saw him come toward me, +My horse was trotting happily *n* +My horse advanced at a trot, He came with a trot into the room
- trudge *vi* He kept trudging laboriously across the muddy path, +He was slowly trudging up the curving stairs, step by step
- trundle *vi* +The wheels of the train trundled over the bridge
- tuck *vt* She had to tuck up her skirt to wade the stream, She tucked her hand under his arm and they left
- tug *vt* He tugged at his collar nervously without knowing what to answer, The little girl tugged at her mother's hand and looked at her, He grabbed her hand, but she tugged it free and left, The traveller tugged his suitcase from under his seat and left, She tugged the heavy chair pantingly to the fireplace *n* The little girl gave my sleeve a light tug
- tumble *vi* She tumbled out of bed half awake, +Suddenly he tumbled to the floor, +The old cart tumbled and jostled, When they advertised that big discount people just came tumbling into the store *adj* +It was a small tumbling stream coming down the slope
- turn *vt* She unfastened her apron and kept turning it in her lap nervously, He was turning the pages nervously *vi* He suddenly turned around and addressed me furiously, He turned and turned in bed unable to sleep, I turned over in bed and looked toward the window
- twine *vt* The man was twining two ropes together
- twinkle *vi* Her eyes twinkled with mischief, His feet twinkled like a tap dancer's *n* He gave me a knowing twinkle when he saw me
- twirl *vi* She twirled around the dance floor *vt* The cop flatfooted along twirling his club, He had a big moustache he was twirling as he spoke, The girl kept twirling a strand of hair pensively
- twist *vt* The woman was twisting strands of hemp together *vi* He was twisting in pain, The little boy, eager to arrive, was twisting in his seat
- twitch *vi* His mouth twitched in nervous curls of disdain *vt* I twitched a cherry off the tree and ate it, The child screamed when the other one twitched his ear *vi* Her nose twitched once in a while

V

- vault *vt* He vaulted the fence like a young man *n* My horse cleared the fence with a powerful vault
- veer *vi* Suddenly the ship veered to the right
- vibrate *vi* The pendulum vibrated, The table was vibrating from the heavy traffic outside

W

- waddle *vi* He waddled across the room with his fifth drink in his hand, She waddled like a duck toward her *n* He walks with a waddle
- waft *vt* Many a kiss did Mr. Snodgrass waft in the air
- wag *vt* The dog wagged his tail happily, He wagged a finger at me to scold me, He wagged his head reprovingly, She wagged her head in disappointment *vi* She wagged down the street
- waggle *vt* He waggled his nose around to stop an itch *vi* The old man waggled precariously down the street

- wallop *vi* He walloped along clumsily *n* +He hit the door with a mighty wallop and strode in furiously
- wallow *vi* The mule was wallowing happily in the dust, The fat man came wallowing in a most undignified way
- wamble *vi* +The way he wobbled into the house I knew he was drunk, +He wobbled unsteadily from dizziness
- wave *vi* He waved at me when he saw me, The flag waves in the air *vt* He waved goodbye, The guide waved us on, He waved his servant away with a movement of his hand, 'You own all this!' he waved his hand round the elegant room
- waver *vi* She was numb from the emotional shock and wavering slightly on her chair
- wedge *vt* She wedged her arm forcefully under his and they went out
- whack *vt* +He whacked her on the face *n* +He gave her a good whack in the face
- wheel *vi* He suddenly wheeled around and left, The buzzards wheel and tilt and swoop in their flight
- whip out *vt* The mugger whipped out a knife
- whirl *vi* They whirled around the dance floor, He whirled quickly to face the man behind him, The snow whirled outside
- whisk *vt* He whisked off the crumbs from her lap
- whiz (whizz) *vi* The car whizzed by at great speed
- whop *vi* He whopped on the couch
- wigwag *vi* They were wigwagging flags to send messages, Someone at night wigwagged a light across the window so signal at us
- wiggle *vt* She wiggled her hips provocatively as she went by *n* She strutted past the men with a wiggle of hips *vi* She began to wiggle very consciously as she walked
- wince *vi* She winced every time she felt the pain, He winced when told how the man stabbed himself, He couldn't help wincing with embarrassment *n* He tried to control himself, but I saw a wince on his face when they broke the news to him
- wink *vi* You winked just when the camera went off! *vt* He winked at the passing girl *n* She signalled at me with a wink
- wipe *vt* He wiped his mouth with his fingers after drinking, She wiped the counter with a mop, He was wiping the dishes
- wobble *vi* He was wobbling like a drunkard, One of my wheels was wobbling dangerously
- wrench *vt* He finally wrenched the big nail out *n* He gave a great wrench backwards and bent the bar as if it was like a licorice stick
- wriggle *vi* She wriggled nervously in her chair, He's in the habit of wriggling his toes *n* He walks with a wriggle
- wring *vt* I was wringing my hand in anguish
- wrinkle *vt* He wrinkled his brow
- writhe *vi* The wounded man was writhing in agony

Y

- yank *vt* The mob hanged him and someone yanked his feet *n* He gave my arm a yank to wake me up
- yaw *vi* The waggon yawed and heaved and pitched me back and forth against the boards, The high waves made the ship yaw

Z

zap *vi* He just zapped past us in his motorbike

zigzag *vi* He zigzagged to avoid the bullets

zoom *vi* The train zoomed by without stopping at the small station

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- The Birth of a Nation*, 1916. Andrew Griffith.
- The Kid*, 1921. Charles Chaplin. Charles Chaplin, Jackie Coogan.
- Oliver Twist* (Dickens' novel), 1922. Frank Lloyd's. Jackie Coogan, Lon Chaney.
- The Hunchback of Notre Dame* (Hugo's *Notre-Dame de Paris*), 1923. Wallace Worsley. Lon Chaney, Patsy Ruth Miller.
- Battleship Potemkin*, 1925. Sergei Eisenstein.
- The General*, 1927. Buster Keaton. Buster Keaton.
- A Farewell to Arms* (Hemingway's novel), 1932. Frank Borzage. Gary Cooper, Helen Hayes.
- Abraham Lincoln*, 1930. David Griffith.
- The Petrified Forest* (Robert Sherwood's play), 1936. Archie L. Mayor. Leslie Howard, Bette Davis.
- Abe Lincoln in Illinois* (Robert Sherwood's play). 1938. Gregory Peck.
- Pygmalion* (B. Shaw's play), 1938. Anthony Asquith, Leslie Howard. Wendy Hiller, Leslie Howard.
- Key Largo* (M. Anderson's play), 1939. John Huston. Humphrey Boggart, Laureen Bacall, Lionel Barrymore, Edward G. Robinson, Claire Trevor.
- Young Mr. Lincoln*, 1939. John Ford. Henry Fonda.
- The Hunchback of Notre Dame* (Hugo's *Notre-Dame de Paris*), 1939. William Dieterle. Charles Laughton, Maureen O'Hara.
- Goodbye, Mr. Chips* (James Hilton's novel), 1939. Sam Wood. Robert Donat.
- Wuthering Heights* (E. Brontë's novel), 1939. Willy Wyler. Laurence Olivier.
- The Grapes of Wrath* (Steinbeck's novel), 1940. John Ford. Henry Fonda.
- Our Town* (Thornton Wilder's play), 1940. Sol Lasser. Frank Craven, Martha Davis, William Holden, Thomas Mitchell.
- Anna Karenina* (Tolstoy's novel), 1948. Julien Duvivier. Vivian Leigh, Ralph Richardson.
- Hamlet* (Shakespeare's play), 1948. Laurence Olivier. Laurence Olivier, Jean Simmons.
- Cyrano de Bergerac* (Rostand's play), 1950. Michael Gordon. José Ferrer.
- The Glass Menagerie*, 1950. Irving Rapper. Jayne Wyman, Gertrude Lawrence.
- Death of a Salesman* (A. Miller's play), 1951. Fredric March.
- Carrie* (Dreiser's *Sister Carrie*), 1952. William Wyler. Laurence Olivier, Jennifer Jones.
- Death of a Salesman*, 1952. László Benedek. Fredric March.
- War and Peace* (Tolstoy's novel), 1956. King Vidor. Henry Fonda, Audrey Hepburn, Mel Ferrer.
- The Searchers*, 1956. John Ford. John Wayne.
- Moby Dick* (Melville's novel), 1956. John Huston. Gregory Peck.

To Kill a Mockingbird (Harper Lee's novel), 1962. Robert Mulligan. Gregory Peck.
Death of a Salesman (A. Miller's play), 1966. Alex Segal. Lee E. Jacob.
The Blue and the Grey, 1982. Andrew McLaglen. Gregory Peck.
Death of a Salesman (A. Miller's play), 1985. Volker Schlöndorff. Dustin Hoffman
The Dead (Joyce's novelette), 1987. John Huston. Donal McGann, Anjelica Huston.
The Glass Menagerie (T. Williams' play), 1987. Joanne Woodward, Karen Allen.

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