

**EXPLORATION, COMMUNICATION, CONTINUATION:
BUILDING AN INTERPRETATION IN TRANSLATION, WITH AN
INTRODUCTION TO AD THEORY**

An Honors Fellows Thesis

by

AMANDA LOUISE STRICKLAND

Submitted to the Honors Programs Office
Texas A&M University
in partial fulfillment of the requirements for the designation as

HONORS UNDERGRADUATE RESEARCH FELLOW

April 2011

Major: Biology

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ABSTRACT

Exploration, Communication, Continuation: Building an Interpretation in Translation,
with an Introduction to Ad Theory. (April 2011)

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Translation has often been ignored or dismissed as an unimportant and theoretically impossible field. Scholars have proposed numerous theories attempting to explain, illustrate, and ultimately understand the process of making and judging translations. However, while there have been trends, no complete consensus has been made. Notably, there have been issues coupling the faithful with the fluent strategies, as well as the science and the art of translation. This new perspective is to provide a more focused and defined way to conduct and consider translations. According to this proposed theory, named ad theory, a translator attempts to transmit information from the original text to a target audience, guided by one or more purposes or objectives. Thus a translation is essentially an advertisement of the original text and should be treated as such. The ultimate goal of the translator is to have the target audience accept or “buy into” the purpose. There are degrees of freedom in which the translator may deviate from the original, but generally this carries an inverse-like relationship with audience acceptance. Nevertheless, theoretically, as long as the target audience accepts the purpose or

objective, then the translation-advertisement has been successful. Information considered to develop ad theory comes from a wide variety of fields, ranging from applied linguistics and comparative literature to economics and marketing. With the establishment of a legitimate connection between translation and marketing, a new interdisciplinary approach can be used to design translations that are more specific for the target audience with optimal results in persuasion. This would involve using tools commonly found in business, such as test marketing. Examples illustrating the existence and potential application of ad theory, including the comparisons of translations/adaptations of Federico García Lorca's *Bodas de sangre*, Mary Shelley's *The Mortal Immortal*/ Iginio Ugo Tarchetti's *L'elixir dell'immortalità*, and Colette's *Gigi* will also be presented.

DEDICATION

This thesis is dedicated to my family for teaching me the most important lesson in life:

Never stop learning!

For my father: because life is a wonderful adventure, with people to meet and things to do- anything's possible!

For my mother: because life should be lived with grace and style.

For my twin sister: because life is more fun when you have a partner in crime. 😊😊

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Lady Luck has smiled at me throughout my linguistic life journey, and I have learned that the keys to success are to believe in myself and to find people who believe in me. There are numerous persons whom I owe much credit for their assistance and support.

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I began my linguistic studies in February 2001. As a fifth-grader teaching myself French, I myself was unsure if this was just a passing fancy or a true interest, or if I could even learn a foreign language. I thank Debbie Moore from Mountain View Elementary for seeing my potential even before I did, and for taking my desire to learn French so seriously. Who knew what would come out of those afternoon meetings!

Ten years and six foreign languages later, I now see my solid passion for languages. My utmost gratitude goes to Dr. David Bergbreiter, my Honors Organic Chemistry professor, for inspiring me to take my little hobby to the next level. Without your encouragement, I would not have had the chutzpah to fulfill many of my most important

college lingual and translational accomplishments, including this thesis. Thank you for helping me to become less afraid of trying new things and exploring new aspects of old interests. I have learned from your example to be academically fearless, a lesson I will never forget.

I hope that my thesis serves as an inspiration for those who have a bottled-up hobby needing to be unleashed somehow. Do not question your talent, for it is there. Now let others see it.

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CHAPTER I

INTRODUCTION: TRANSLATION AS A FORM OF INTERCULTURAL COMMUNICATION

What is translation? Interpretation?

Humans have long been considered different from other members of Kingdom Animalia because of their ability to use and understand complex language. Interestingly, the word language derives from Middle English, then the Old French *langage* from *langue*, which mean tongue and language. The American Heritage Dictionary states that the Old French terms come from the Latin word *lingua*, which ultimately originates from the Indo-European root **dn̥ghū-**, or tongue. Clearly, the original connotation of language was oral, as demonstrated by oral traditions sustained by many ancient cultures.

A language is commonly defined as communication of thoughts and feelings through a system of arbitrary signals. The ideas may be transmitted via verbal, gestural, or written symbols. According to José Ortega y Gasset, a language involves a system of previously understood signs, but the terminology circumscribing the language have to be learned and agreed upon (Ortega y Gasset, *Misery and Splendor* 55). Roman Jakobson wrote that languages differ in what they must convey, not what they may convey, and that languages reflect cultural instincts (Jakobson, *Linguistic Aspects* 117). Despite the

This thesis follows the style of *PMLA*.

different cultures and languages, there has always been a need for communication for practical, artistic, religious, and other reasons to name a few. Thus translation should be considered a form of intercultural communication.

Translation

The Merriam-Webster Dictionary defines translate, the infinite form of the noun translation, in multiple ways. To translate may mean to transfer or turn from one set of symbols into another: transcribe. This implies a more direct form of translation, in which one simply transcribes one word, thought or message for another. However, translation is not so simple, and the other definitions reflect that: to express in different terms and different words; and to express in more comprehensible terms, interpret. The etymology of the word translate is itself complex: the American Heritage Dictionary traces it back to the Middle English *translaten*, borrowed from the Old French *translater*. This comes from the Latin *trānslātus*, which is the past participle of *trānsferre*, to transfer.

Trānslātus can be divided into prefix and suffix: *trāns-* means trans-, and *lātus* means brought. The idea of translation can be brought all the way back to an Indo-European root, *telə-*. This word means to lift, support, or weigh; its derivatives, which include *translate*, refer to measured weights and therefore money and payment. One may question the relation of lifting or supporting to translating, but this becomes clear with the unattested suffixed zero-grade form of the root, **t_lə-to-**. This could have been combined with the Latin term *lātus*, which means carried or borne, as the suppletive past participle of *ferre*, to bear, with its compounds. In any case, the idea of translating to

those who coined the term must have involved some sort of carrying over a message from one point (or culture) to another. One can easily picture the ancients visualizing translation as the physical movement of a message in a similar method to the transfer of cargo and goods for international trade.

Translation has multiple facets. Intralingual translation involves the translation of a message within the same language. In a sense, it is simply rewording. Interlingual translation involves interpreting things from the source language into the translating language. Jakobson insists that there is often no full equivalence between words, therefore translation calls for interpretation (Jakobson, *Linguistic Aspects* 114). The latter is defined as the explanation of the meaning of something, the presentation of a message in understandable terms.

Interpretation

Interpretation, or its infinitive form interpret, stems from the Middle English word *interpreten*, from the Old French *interpreter*, and then from the Latin *interpretārī*. The term *interpretārī* comes from the Latinate nouns *interpres* or *interpret-*, designated to signify a negotiator or explainer. The Indo-European root *per-* basically means to traffic in, or sell. One of its extended roots, *pret-*, forms the part of the Latin compound *interpres*, explained above. Many sources have postulated that interpretation has existed even longer than language.

Communication

All of this points to the long-standing need of different cultures to communicate with each other. Indeed, the word communicate, which means to have an interchange of ideas or to convey information about something, comes from the Latin *commūnicāre* and *commūnicāt-*, which come from *commūnis*, or common. The Indo-European root *mei-* means to change, go, move; its derivatives refer to the exchange of goods and services within a society as regulated by custom or law. This fits with the idea of *commūnis*, which in Latin had the connotation of common, public, and general. This indicates how communicating information in languages has always been a dynamic endeavor. Needless to say, languages change, therefore translation does likewise.

A brief history of translation

With the migration of humans around the world before written history, different cultures developed. Over the course of thousands of years, this divergent evolution became more distinct and led to an array of different languages. With an increasing amount of interaction among the different groups of people, translation became more and more necessary. It seems only natural to suppose that humans relied on translation for various intercultural tasks like bartering, foreign relations, and missionary work. Thus translation has played a vital role in human history and continues to do so. The Rosetta Stone testifies to the need for a common understanding between the Greek language and Egyptian hieroglyphics.

In the Middle Ages, there was no distinction between the writer and translator. Geoffrey Chaucer, famous for his original *Canterbury Tales*, was lauded in his day as a translator and even given equivalent credit for authoring the works (Bassnett, *Writing and Translating* 173). Centuries later, ideas flourished in the 1500s through the translation into Latin and then vernacular languages of ancient Greek philosophy and sciences that had been lost to Christian Europe for centuries. It “almost defines the European Renaissance” (Grossman 13). Translation was even given high status in the sixteenth century (Basnsnett, *Writing and Translating* 173). Historically, writers were also translators. To them, translation involved getting information about other writers and their work, and discovering new ways of writing (Bassnett, *Writing and Translating* 173). Examples of these include the Romantics like Lord Byron and Percy Shelley. Interestingly, it was not until the end of the seventeenth century that a distinction was made between writing and translating. When this occurred, the translator’s good reputation began to turn sour. Since then, they have enjoyed a decreasingly savory reputation as the red-haired stepchildren in the literary world.

Ironically, while translation has been so important to mankind, modern translators are generally ignored. Edith Grossman writes that translators must constantly prove to others that what they do is “decent, honorable, and, most of all, possible” (65). Susan Bassnett outlines several reasons for what she calls the fall of translation. The invention of printing in 1455 made literature more affordable and therefore more widely available to more people. This caused an increase in literacy in the general population, which besides

causing the Reformation in Europe also caused more people to rely less on someone's possibly deforming translations and more on their own judgment. Copyright laws also maimed the status of translation, instigating the idea of original authorship and giving the original authors more legal rights for their work, including translation rights. Overall, with an increase in the number of people being formally educated and the higher use of translation in teaching languages, translation has become devalued, now considered a sometimes illegal, imperfect, and impossible task. This has become especially true in the Information Age, with the advent of the Internet.

The importance of translation

Regardless of its lowered reputation among members of academia and the general public, translation is still vital to global communications. Its usage as a tool for exploration, communication, and continuation is undeniable.

Exploration

Translation permits the exploration of other cultures and ideas. Whether it be political or social, the introduction of these new ideas (Grossman 57-60) has always been influential in human history in some way. An example of this is the Age of Reason, a school of thought in Western Europe heavily influenced by Greek and Latin texts. As Edith Grossman wrote in *Why Translation Matters*, "translation expands our ability to explore through literature the thoughts and feelings of people from another society or another

time” (14). Historical cases have generally shown a trend that new ideas have had plenty of potential to cause change, and in many instances they have.

Goethe, the author of *Faust*, has been credited for saying that he who knows no foreign languages does not know his own. Such applies to the benefit of translation, in which audiences learn more about themselves and their own cultures via translated texts.

Languages are interrelated in what they mean, with the translation changing the original. The task of the transfer has been considered to be to find the (intended) universal idea (Benjamin, *Task of the Translator* 18-21). With translations, the audience may learn more about not only the differences, but also the mirrors between its own culture and the foreign one. The audience then makes mental connections between the two cultures, and a better understanding of each may then be obtained. Furthermore, translations are not just between two foreign languages. Plenty of intralingual translation occurs as needed, whether because of differences in dialect, colloquialism, or language comprehension level.

Communication

Translation allows the communication of critical information. Translation has allowed the sharing of vital info behind politics (American Constitution, European Union), religion (Bible, Reformation), philosophy (Enlightenment), and science and technology (Industrial Revolution) (Porter). The framers of the American Constitution based their political ideals on English and French Enlightenment texts from Thomas Paine, Baron de

Montesquieu, and Voltaire. Ever since Christ's death around AD 33, monks and other followers of the Christian faith have translated the Greek and Armenian texts into Latin and later into the vernacular languages. The multitude of Biblical translations available probably testifies to the diversity of Christian sects in the world. Even with religious texts like the Tanakh and the Qu'ran, where the languages used have traditionally been Hebrew and Arabic respectively, there have most likely been some kind of intralingual translations of the same message, explaining the diversity in those religions as well, albeit not as diverse as in Christianity.

Several philosophical movements have circled around translations. Humanism during the Renaissance involved reopening Greek and Latin texts that were long thought to have been lost. The Enlightenment and the Age of Reason also involved Greek and Latin texts. When British and American industrialists attempted to increase efficiency and productivity of their machines, their engineers referred to data discovered by scientists from around the globe, including Volta, Lavoisier, and Scheele. The rediscovery of Mendel's work on basic genetics has since caused countless breakthroughs in biomedical research, to include gene therapy and *in vitro* fertilization. Clearly, translation has stood behind a multitude of major accomplishments in human history.

Continuation

Translation is also important because it is part of an already ongoing natural process. The human brain has the plasticity of learn multiple languages (Porter), as seen with

many Africans, Europeans, and other peoples. The evolution of living languages is fostered by self-translation (Porter); languages change because of the cross-communication, which is guided by translation. Interestingly, when the Romans conquered much of Europe, Latin was the administrative language. However, the previous languages that existed in the area survived and meshed with the Latin spoke by the colonized's colonizers. This led to a fragmentation of the original Latin into languages that partially understand one another but not completely. These languages survive today as the Romance languages: Spanish, French, Italian, Portuguese, and Romanian. Ironically, Latin is now considered a dead language.

Furthermore, human translation will never completely go away in this Age of Information. While English has become the lingua franca of commerce, technology, diplomacy, and literacy (Grossman 15), many foreign languages still dominate the world. Chinese is still the most spoken language, and many foreign languages appear on the Internet. Many argue that "it is far from given that machine translation will ever be able to handle the syntactic, stylistic, and cultural complexities of literary, philosophical, or scholarly texts" (Porter). Translation is ubiquitous; it is highly likely that everyone has obtained information from a translation at some point in their lives. A walk down the street in the Broadway theatre district of New York City illustrates how so many popular American musicals have been influenced by foreign sources: *Les Misérables*, *Man of La Mancha*, and *Cabaret*, just to name a few.

Despite its unsavory reputation, some have advocated that translation be considered as an entirely separate genre. It has been proposed that the next great push in literacy studies is “to conceptualize and formulate the missing critical vocabulary” (Grossman 47). It seems like a reasonable statement, and it is hoped that the remainder of this dissertation will convince the reader of the veracity of this suggestion. At the very least, translation could probably serve as a branching point between comparative literature and original literature itself.

The purpose of the research presented in this dissertation is multi-fold. First, translation has been introduced with key words explained and traced, and a brief history has been presented. Chapter II will present the case that translation is an art and a science because it has both characteristics; Chapter III will introduce the new perspective about translation called ad theory; Chapter IV will present three cases of how ad theory works in literature, from translations (or adaptations) of Federico García Lorca’s *Bodas de sangre*, Mary Shelley’s *The Mortal Immortal*/ Iginio Ugo Tarchetti’s *L’elixir dell’immortalità*, and Colette’s *Gigi*. Above all, translation is being studied using an interdisciplinary approach, incorporating strategies and techniques from applied linguistics, comparative literature, and business, specifically economics and marketing. With these tools, the ultimate goal is to design more defined translations with optimal results.

An important note to stress is that the translation discussed here is exclusively literary translation. Technical translations are not included; the rationale behind this will be presented in more detail in Chapter II.

CHAPTER II

TRANSLATION- AN ART AND A SCIENCE

Translation has long been considered a form of art and a form of science. Translation utilizes many features found in each entity. These characteristics merge in translation, forming the different trends seen.

In general, research is the classification or organization of new data or ideas. In the Humanities, research occurs via comparison, critique, explanation, evaluation, among other ways. In the process of exploring new ideas, guidelines surround researchers' work; they are parameters of ideas that are commonly held as true or rational. These ideas, made by a consensus, set the boundaries from which new ideas can be worked out and organized. Therefore, every kind of research is not purely objective, but inter-subjective. In art and in science, there are some sorts of organization or systematic approach to creating or analyzing either field. That is just one of the components that translation studies shares.

Translation the art

Translators often speak about their work as a form of creativity and expression. There is a sense of inter-subjectivity found in these texts; this will be explained in more detail later.

Creativity

Translation has always revolved around not just the objectivity of a source text, but also how the translation is made. The decisions available to the translator lead to a large amount of creativity open to them. This causes the wide spectrum of translations made, ranging from the strictly faithful translations to the strictly fluent ones. Over the course of history, translators have utilized this creativity to make translations that are more or less accurate to the original work. Two good examples are *1001 Arabian Nights* and *The Phantom of the Opera*.

1001 Arabian Nights is a collection of tales by many individuals from the Near and Far East. There is no single author, which makes translation quite difficult. Nevertheless, many people have published famous translations of the work and have incorporated their own creativity. One of the earliest and most notable translations of the Tales was conducted in French by Antoine Gallard in the early 18th century. His version, titled *Mille et une nuits*, became the basis of several other notable translations into other languages, including Sir Richard Burton's English translation (more on that later). But Gallard's translation is special not just because of the impact it had in the way Europeans thought about Arab cultures, but also because of Gallard's inventiveness. Stories like *Aladdin* and *Ali Baba and the Forty Thieves* were Gallard's original works, not from the source text. But one could argue that since there was no single author in the first place, it is only natural, appropriate, and even preferred that the translator should have added some of his own ideas into the translation. In this way, he is keeping with the "spirit" of

the source text. Gallard also softened the parts that he found crude, sub-standard and vulgar to fit an 18th century respectable French audience.

Sir Richard Burton's English version, written in the late 19th century, is perhaps the most famous one in the Anglophonic world. It seems like he had three objectives when making his translation: to further strengthen his reputation on knowing a lot about Arabian cultures (perhaps to further his fame and recognition); to differentiate his version from his predecessor's (for fame); and to get contemporary- 19th century- British gentlemen interested in some 13th century Moslem pulp fiction (possibly for fortune) Whatever Burton's intentions, he did very well with his translation; his version is still consulted in modern culture, and renewed European interest in the exoticness of the Middle East in the late 19th- early 20th century. This was evident in, among other arts, fashion, art, and literature.

When Gaston Leroux's *Le Fantôme de l'Opéra* hit *librairies* in 1909, sales were lucklaster. A century later, the story is one of the most celebrated tales in the world ; the Andrew Lloyd Webber musical based on the story is the longest running musical in Broadway history. Critics call it the greatest love story ever told. For a journalist who usually wrote popular mysteries, Leroux, called the French Sir Arthur Conan Doyle, did very well. Ironically, *Le Fantôme de l'Opéra* is the only Leroux story to stand the test of time. It has been adapted into films, notably the 1925 and 2004 versions; musicals,

specifically the 1986 Andrew Lloyd Webber version and the 2010 Andrew Lloyd Webber “Love Never Dies”; and children’s books.

There are currently five English translations of *Le Fantôme de l’Opéra*. The first one, published in 1911 by Grosset and Dunlap, is the most read one and is still in circulation today. However, it is deceptive because the translator, Alexander Teixeira de Mattos (1865-1921), omitted various passages in the story. Subsequent translations, all of which were published since the 1990s, attempted to correct this and give a corrected image of the story. Interestingly, one of the translations was published to coincide with the release of the 2004 Andrew Lloyd Webber/ Joel Schumacher film adaptation of the musical, and the most recent translation was published in 2006 as a definitive edition. However, bilingual readers criticize all the translations because none of them capture Leroux’s original poetic style.

Expression

Just like art and music, translation has been considered a form of self-expression. Using their creativity, translators believe that if their texts are works in their own right, then they should have the freedom to write them as they see fit. This explains the wide varieties of translations that push accuracy to the limit while exploring new methods of communicating the same basic message. The freedom of expression is a reflection of the freedom of creativity available to translators. However, despite the artistic freedom

granted to translators, there is a caveat: audience acceptance. Translation is constantly like walking on a tightrope between those two factors.

Inter-subjectivity

While people argue that languages are not completely the same because of qualitative factors such as culture, there is a general consensus when translators are present. During meetings at the United Nations, no one raises doubts when interpreters are called forth to translate for foreign diplomats. Messages are generally transmitted, and things get done on an international scale. While translations *should* not work, they *do* work, and quite well. This is because people agree that general equivalencies can be made and are good enough for communication. The art in this is how the whole situation is so ironic; there is a subjective quality to translation, yet everyone agrees and believes in the particular facet of subjectivity, so it becomes a constant.

Translation the science

Translations may be considered a science because they share the scientific feel of classification, and they do carry to an extent some objectivity. They also illustrate a common conundrum found in science, the ultimate failure of models. Translations also have some psycho-lingual aspects. Furthermore, translation utilizes the ultimate labeling system that humans have set forth to classify all ideas, emotions, and even “facts”: language.

Classification and the existence of objectivity in translation

Humans have always felt a need to classify things into clear categories by succinct characteristics. Rocks are igneous, sedimentary, or metamorphic; matter is present as a solid, liquid, gas, or plasma. It is not so simple for living organisms. Scientists have debated whether to separate species by genetic material, reproducibility, phylogenetics, or location, to name a few. No clear answer has been reached, and it is unlikely that any ever will because a resolution will not ultimately change the organisms themselves (perhaps just the way scientists think about them).

Similarly, language is a way to classify concepts or ideas. However, there are different ways to classify, and these different methods separate different languages (Ortega y Gasset, *Misery and Splendor* 59). Ortega y Gasset concludes that language is therefore the original science (Ortega y Gasset, *Misery and Splendor* 58). Just like in genetics, with nucleotides in DNA coding for amino acids, which form proteins that perform some of life's most important biochemical reactions, languages consist of at least twenty-five thousand words (lexical units) that convey millions of different objects, ideas, etc. These words have large potential domains, neatly and efficiently delimited for precise meaning (Nida, *The Science of Translation* 489). Using this mindset, translation is comparable to genetic transcription and translation- it is a clear, precise translation that reflects the ideas and dimensions of the original (Ortega y Gasset, *Misery and Splendor* 62). Translation is a comparison of different classification systems.

There is also a sense of objectivity in translation. Despite the cries of impossibility in translation, there are accepted ideas of equivalency between languages. For example, *oiseau* in French is accepted as *bird* in English. However, the Frenchman who designated the keyword *oiseau* as *bird* probably did not look at the same type of bird when making this decision, and the same goes for the Englishman. Just as mentioned in the inter-subjectivity of translation, the connection is subjective, but because everyone agrees on it, it becomes objective. This is comparable to scientific experiments, where reproducibility and objectivity are considered essential. When experiments are run, it is assumed that the conditions will be held the same when they are repeated. However, with the experience of scientific research, it is safe to say that that is much more easily said than done. There are always uncontrollable factors, to include lab error and space in time, that just cannot be repeated. Therefore, by lowering the number of variables to a set few and by attempting to control a set of things, it is assumed that a set of given results are equivalent because of X or Y. It is assumed that a particular PCR band on an agarose gel indicates the presence of a particular gene, but that is upon mutual agreement.

The ultimate failure of models

Linguistics and science use models, which help us understand our world, but they are inadequate and therefore cannot be used to dictate what they are supposed to explicate (Nida, *The Science of Translation* 488). Models often lack complete real-world capabilities, therefore translation and science are similar in that they have similar

problems. Fundamentally, there are theories, but in reality, things go much differently because of unforeseeable, immeasurable, or unavoidable factors. These factors, or variables, vary in number, and the greater the quantity of them, the more complicated things become.

Unlike some models, real conditions are dynamic, in which they change over time. Living languages work the same way because the cultures that govern them change with the people. However, translations are static because they are written at a given place and time using the translating language at the time of production. Interestingly, the source text is also static. However, with a changing translating language, the translation can easily become outdated. Ortega y Gasset writes that languages can become outdated as well because they were formed with certain ideas that do not fit with the modern person anymore. In a way, people are stuck with old classification systems (Ortega y Gasset, *Misery and Splendor* 58-60). But Ortega y Gasset fails to see that languages *do* change as well, and they adapt and evolve like organisms to fit their respective societies' thoughts. Eugene Nida suggests that the scientific study of translation involve a branch of comparative linguistics, with dynamic dimension and focus upon semantics (*The Science of Translation* 495).

Psycholinguistic aspects

Gayatri Chakravorty Spivak writes that language is used for rhetoric and logic (Spivak, *Politics of Translation* 399), and its relationship between logic and rhetoric is also a

relationship between social logic, social reasonableness, and disruptiveness of figuration in social practice (Spivak, *Politics of Translation* 403). Regarding logic, every interpretation has the structure of problem solving. According to Jiří Levý, this is because each interpretation has several possible pathways to choose from; the translator can take more or fewer steps (decisions) than the original (Levý, *Translation as a Decision Process* 149-151).

The translator is influenced by socio-cultural factors. As outlined in Gideon Toury's landmark paper "The Nature and Role of Norms in Translation," there are several socio-cultural restraints, ranging from the absolute rules, which is one extreme and must be followed, to the pure idiosyncrasies, the other extreme and must not be followed. Norms lie in the middle-ground of the absolute rules and pure idiosyncrasies. Rules are objective norms, and idiosyncrasies are subjective norms (Toury, *Nature and Role of Norms* 199). Norms will be focused on here.

Norms reflect social order and social relevance of activities. Translation behavior within a culture tends to manifest certain regularities. There are three kinds of norms: initial norms, preliminary norms, and operational norms. An initial norm is the basic choice made between requirements of the two different sources, i.e., deciding which norms to follow. A preliminary norm is a factor that governs choices of translation policy, e.g., directness of translation. An operational norm is a direct decision made during the act of translation. It influences future options. Going further, matricial norms

determine how the source text is manipulated, and textual linguistic norms influence how the translated text is manipulated (Toury, *Nature and Role of Norms* 200-203).

Norms determine the type and existence of equivalence manifested by actual translations. Translational norms, or the existence of equivalence, are dependent on the position of the translation in the target culture (Toury, *Nature and Role of Norms* 204). Because of this, translators must keep up with contemporary society's needs and demands. This is an issue of mainstream norms versus previous norms. In translations, people do not actually see the norms, but norm-governed examples of behavior (Toury, *Nature and Role of Norms* 205-206).

Toury writes that consistency in translational behavior may be graded: from nothing (0, total erraticness) to absolute regularity (1). His Return Potential Curve demonstrates the distribution of approval or disapproval among social group members over a range of certain behaviors. The norms are variable, with the basic/primary norms being the strongest, the tendencies/secondary norms favorable but not mandatory, and tolerated/permitted behavior the minimum and remainder of the positive part of the curve. As the norms change, the intensity or height of the curve, which reflects approval/disapproval, changes dependently. The ratio of one norm is proportional to another. Generally, the most deviance causes the most disapproval (Toury, *Nature and Role of Norms* 208).

How they merge

Eugene Nida writes that translation is a science, a skill, and an art (*The Science of Translation* 483). Science and art mix to form the different facets of translation, as seen in the current and/or dominant trends in translation. The age-old battle between fidelity and fluency continues.

Jean-Paul Vinay and Jean Darbelnet have written extensively about translation methods. Their article “A Methodology for Translation” discusses in detail the literal and liberal strategies. Direct or “literal” translation involves simply transposing information because of parallelisms or similarities. There are often *lacunae* or gaps in the parallelisms, which can be filled by corresponding elements. Borrowing is using the foreign word directly; a calque is a specific form of borrowing, in which one literally translates each word or element. Literal translation thus involves the direct transfer of the source language to the grammatically correct translating language. An oblique translation is a more complex technique to indirectly convey the same message (Vinay and Darbelnet, *A Methodology for Translation* 84-86). Vinay and Darbelnet suggest to use oblique translation when literal translation fails, if a message is wrong or absent, if the structure is wrong, or if the corresponding version in the translating language does not exist or differs (Vinay and Darbelnet, *A Methodology for Translation* 87). Transposition is a change in form, but the meaning is kept as close to the original as possible. Modulation involves changing the point of view. It is a variation of form of message, and allowed when required by idiom of the translating language. Equivalence is when different words carry the same

idea. Equivalence is usually fixed. However, equivalence is often impossible (see **Translation the science**), so adaptation is required. Adaptation means that one creates something that can be considered equivalent (Vinay and Darbelnet, *A Methodology for Translation* 88-91).

The dominance of fluency

Most translators strive to make translations that are truthful. However, fluency has dominated the English translation scene since the seventeenth century. Fluent discourse began as a popular pastime among members of the British aristocracy, creating a “regime of fluency” (Venuti, *The Translator’s Invisibility* 1). Sir John Denham’s translation of Virgil’s *Aeneid* was published in 1656 and is significant for several reasons: the omission of his name indicated the work of a courtly amateur in adherence to the norms of the times, and the freedom against grammarians was not a new idea. What made Sir Denham’s work original was that it consolidated “old” neoclassical translation practices in aristocratic literary culture (Venuti, *The Translator’s Invisibility* 35-39). This added “new spirit” involved domestication of the foreign text, imprinting the source text with values from the receiving culture. This free translation, full of nationalism, was considered “a new and nobler way” (Venuti, 40-41).

The selection of text, discursive strategy, and the making of additions (as Sir Denham did in the *Aeneid*) reestablished cultural dominance of the aristocracy by setting up fluent translations. It gave an illusionistic effect of transparency by manipulating source

texts (Venuti 41-47) to generate that warm and fuzzy feeling for the general audience. Sir Denham felt that translations should fit the foreign text naturally and easily. Under fluency, it is assumed that language serves as communication that stresses immediate intelligibility and avoidance of polysemy. The subsequent effect of transparency is powerful in domesticating cultural forms because it presents them as true, right, beautiful, and natural (Venuti 49-50). However, his subtle allusions to contemporary English settings and institutions indicate a coinciding political agenda (Venuti 47-49).

Shortly afterward, John Dryden helped build the fluency canon in English translation by making free translations modeled on poetry and his own political interests (Venuti 53). The fluency tradition continued into the 18th century, which then spread from poetry and classics to other genres like novels among different classes and genders. Stylistic elegance in translation was called domestication (Venuti 54), and contemporary scholar George Campbell condemned close translation because, like Alexander Fraser Tytler, he assumed the existence of a public sphere governed by universal reason (Venuti 64). Tytler also believed that an author's self-expression could be compromised (Venuti 62).

By the turn of the 19th century, fluent translation had become the norm. John Hookham Frere said that translation, or invisible domestication, did not indicate inaccuracy (Venuti 65). The social values became bourgeois- liberal, humanist, and individualist. With an increasing interest in erotic literature or poetry because of relaxing bourgeois moral norms, translation became more adept at adequately communicating the original author's

psychological state (Venuti 68-71). This led to a branching of fluent translators and “faithful” ones, though they often served to help build the translating language’s national culture. The translator’s aim became to signify lingual and cultural differences of the source text, only as they are perceived by the educated elite (Venuti 84-85). Translation became very nationalist.

In more recent times, fluency still dominates. This may be from the boost of scientific research in the post-WWII period; the valorized instrumental use of language and means of representation; and the emphasis of immediate intelligibility and appearance of factuality (Venuti, *The Translator’s Invisibility* 5). Most works are translated into English, not the other way around (Venuti 11). This has caused an international expansion of British and American cultures, and the American and British have become more monolingual and unreceptive to foreign literature and culture. The transparency that arose in the 17th century now causes cultural marginality and economic exploitation. America and England are imperialistic abroad and xenophobic at home (Venuti 12-13).

Challenging domestication is a practice that is more self-conscious and self-critical (Venuti 267). According to Venuti in his *The Translator’s Invisibility: A History of Translation*, fluency needs to be reinvented to create new kinds of readability (273). But as any translator knows, that is much more easily said than done. Can any kind of consensus be reached? As for the two discourse strategies, is one truly better than the other?

It is important to note why people still favor fluency over fidelity. It is most likely because people have become conditioned to like this initially warm and fuzzy feeling described earlier in the translated text. It is natural for people to like things that are relatable to them. Faithful translations take a different approach. By displaying the foreignness of the source text, by showcasing how different the foreign culture is to that of the reader, it attempts to shake people into a new world that they are forced to look at in a different light. While fluent translations come at the expense of accuracy, faithful translations come at the expense of readability. Many people question what good is it to read a translation if it makes no sense, and they have a point. Many notable works therefore incorporate elements from each strategy in an attempt to create a pseudo-compromise. Unfortunately, no perfect solution has been found. In the subsequent chapter, it is hoped that a reasonable and more effective method is presented.

It is necessary to make a disclaimer before proceeding to ad theory itself. While there have been so many proposals made on translation theory, translation in practice has mostly ensued without issue. Technical translations, which include the translation of scientific, technological, or other nonfiction works, generally have the common purpose of transmitting a message. Technical translations have far fewer variables than literary translations because they do not require transfer of many artistic aspects, which may include the original author's tone, style, voice, diction, syntax, and other literary elements like alliteration, assonance, hyperbole, cacophony and onomatopoeia. When a translator must consider these issues on top of staying faithful to the original message,

then this opens up a larger number of possible outcomes (i.e., types of translations that can be made). This brings up the question of whether there is some kind of priority among these other variables. That is, what should a translator try to keep most when making a translation? It is reasonable to state that the importance of these factors depends on the needs and wants of the target audience, as well as those of the translator. For the target audience, it is because they are the ones who will be reading the translation (for a variety of reasons, including content and literary explanation); for the translator, it is because he or she may choose to retain certain aspects to fulfill the translator's purpose. Nevertheless, the important point is that literary translations will be considered in this study and not technical translations because the former has more variables and is therefore more complicated. Within literary translations, poetry adds even more variables because of rhyme meter and other factors. Because of that, examples in this thesis will tend to remain in the prose genre. Technical translations usually do not render any problems; it is the literal translations that open doors for much heated debate.

CHAPTER III

AD THEORY

Introduction

Translation has long been an inter-subjective work governed by the “objectivity” of accepted equivalencies among words. At a theoretical level, it has often been considered an impossible field. However, as explained previously, translations have always existed as a necessary part of communication. Scholars have proposed numerous theories attempting to explain, illustrate, and ultimately understand the process of making and judging translations. However, while there have been trends, no complete consensus has been made. Notably, there have been issues coupling the faithful with the fluent strategies, as well as the science and the art of translation. Here is the presentation of a new perspective, with the goal of introducing a way to create and consider more defined, effective and uniform translations. According to this proposed theory, named ad theory, a translator is attempting to transmit information from the original text to a target audience, guided by a purpose or objective. In the marketing world, advertisers seek to transfer information about a product or source to a market segment; one or more purposes or objectives also guide advertisers as they make their representations or advertisements. There are many connections between translations and advertising: for example, both want to relay some information to a select group of people about a source product or work. Thus a translation is essentially an advertisement of the original text. With the establishment of this connection, marketing strategies can be used to help

produce translations that are better designed toward the target audience, such as by measuring audience attitude and attitude change throughout the making of the translation. This may initially seem like a ridiculous idea for various reasons, including the idea that today's consumers like to think that they are immune to ads. However, the opposite is true: the false logic of immunity causes consumers to be more complacent to ads. Indeed, advertising can have inconspicuous but powerful effects on consumer memory (Kardes, *Psychology of Advertising* 281). The idea of promoting translations as advertisements is an unprecedented idea, and if marketing itself can testify, it could have some new and powerful effects. Before continuing, it is important to note that this is simply an introduction to ad theory. Furthermore, all examples used to illustrate ad theory in this dissertation are literary works, that is, no nonfiction translations were studied for this project. That is because translating literary works poses more variables, hence the many different ways to approach translation. As mentioned in Chapter II, translating literature involves more than conveying a message: literary elements and other artistic features must be considered as well. Hopefully, subsequent work and research will bring out even fresher aspects of this new idea.

In order to understand ad theory, having sufficient background knowledge of advertising is critical. This background advertising information directly comes from Monle Lee and Carla Johnson's textbook *Principles of Advertising: a Global Perspective*. While other advertising textbooks and literature are cited, Lee and Johnson have consolidated the basic ideas that other textbooks discuss. The first edition of this textbook, now

considered a classic, was selected as one of “Choice” Magazine’s Outstanding Academic Titles for 1999. This is why *Principles of Advertising* is the most cited advertising book in this thesis.

Advertising is commonly defined as paid, non-personal communication about an organization and its products or services that is transmitted to a target audience via a medium. Individuals and organizations use advertising to promote goods, services, ideas, issues, and people (Lee and Johnson 3). Advertising carries three functions: an inform function (to communicate information about the product, its features, etc.); a persuasive function (to try to persuade consumers to purchase specific brands or to change their attitudes toward a product or company); and a reminder function (to constantly remind the consumer about a product so they will keep buying the advertised product) (Lee and Johnson 11). The audience that advertisers target is called the marketing segment, which consists of individuals, groups, or organizations with one or more similarities that cause them to have relatively similar product needs (Lee and Johnson 89). Methods of segmenting the consumer market include demographic, geographic, behavioristic (benefits sought, volume usage, and brand loyalty), and psychographic (lifestyle, loyalty) (Lee and Johnson 92-95). Segmentation of the market is often helpful because it serves “to enable a marketer to design a marketing mix that more precisely matches the needs of consumers in a selected market segment” (Lee and Johnson 91).

Advertising revolves around the Marketing Concept, in which one should try to provide products that satisfy customers' needs through a coordinated set of activities that allow the organization to achieve its goals. There are three main components: meeting the customer's needs and wants; coordinating marketing efforts across the organization; and achieving the organization's long-term goals (Lee and Johnson 14-15). An Integrated Communications Strategy involves producing a consistent image, message, and retailers, and tries to integrate the consumer as compatriots and give the advertisers information (Lee and Johnson 21-22). The advertising environment is always changing, which leads to uncertainty. Thus "advertisers continue to modify their advertising strategies in response to dynamic environmental forces" (Lee and Johnson 29). This is the reason why "marketing involves developing and managing a product that will satisfy certain needs. It also focuses on making the product available in the right place and at a price that is acceptable to customers" (Lee and Johnson 109). However, "advertising can't do it all in attracting consumers to buy a product" (Lee and Johnson 91).

An integral part of advertising is product positioning. Lee and Johnson define this as "the art and science of fitting the product or service to one or more segments of the broad market in such a way as to set it meaningfully apart from competition" (101). Because of this, much attention of advertising has been devoted to creating the product image. Product differentiation is an important part, because "in advertising, nothing is more important than informing prospects how your product is different" (Lee and Johnson 102). When product positioning, the advertiser has to know the customer's

perception of the product's attributes relative to other brands (Lee and Johnson 102). This leads to the positioning approach, which implants in the consumer's mind a clear meaning of the product and how it compares to competition (Lee and Johnson 172).

The ultimate goal of advertising is to persuade the consumer to do something. Usually that means buying a product, but there are other noncommercial goals, such as influencing people to take part in an activity or convincing them to agree with a particular point of view (a good example of this is politicians releasing TV ads when they campaign for public office). Therefore, the advertiser has to know the consumer's mindset. The advertiser must understand the consumer's ways of thinking, with those factors that motivate them, and with the environment in which the consumer lives. There are two types of buyers: business and consumer. The business buyer includes manufacturers and the government, while the consumer buyer includes individuals and households (Lee and Johnson 109). Factors influencing the business market are people, derived demand, and supplier selection. Meanwhile factors influencing the consumer market are personal factors, psychological factors, and social factors (113-121).

Regardless of the buyer type, the series of stages in the buyer decision process include (Lee and Johnson 111-112) five parts. There is first a need recognition, in which the buyer sees a void that needs to be filled. Then the buyer searches for information on how to relieve that need. With this information, the buyer evaluates his or her options and looks for alternatives. This is where rational and emotional appeals from ads are considered. When the buyer makes a decision, he or she makes the purchase. Afterward,

the buyer does a post-purchase evaluation in which he or she determines buyer satisfaction for that product. Advertisers are aware of this process, so strategies have been developed to more effectively advertise products. Several have been proposed, including the traditional marketing plan and the Outside-In Planning Approach based on Integrated Marketing Communication (IMC) theory. Using the traditional marketing plan, the marketer first conducts a situation analysis and then develops marketing objectives. After that, the marketer develops a marketing strategy to use. Specifically, he or she develops a target market, i.e., the marketing segment toward which to gear advertisements. By using this approach, the advertiser starts from inside the organization and works toward the customer (Lee and Johnson 145-148). Another approach is called the Outside-In Planning Approach. In this strategy, marketers conduct a business review to determine their resources, as well as a consumer analysis to get a good idea of consumers' characteristics. Then there is behavior segmentation to put members of the population into groups based on activities. Customers are valued to better define the marketing segment. Then behavioral and communication objectives are outlined, in which the marketer defines the message being made and how that will be done. Spending levels are gauged to determine the logistics of carrying out this plan, and then tactics are made to realize this plan. With this newer strategy, the advertiser takes on the system from the outside, or consumer world inward (Lee and Johnson 150-151).

The Advertising Plan (Lee and Johnson 151-155) is the mode of action after setting up the Marketing Plan. The six steps begin with a review of the Marketing Plan, followed

by an analysis of the company's internal and external situations. The subsequent setting up of advertising objectives leads to the development and execution of creative and media strategies. After that comes the research, in which marketers evaluate the effectiveness of the advertising. On the topic of carrying out advertisements, the Creative Strategy is interesting because it is that subjective factor that strongly affects the outcome of the objective parts of the advertising business. Successful Creative Strategies usually have a Big Idea, which is the creative concept behind a good advertisement that makes the message distinctive, attention-getting, and memorable. In the end, it could also make the product, advertisement, or idea itself iconic (Lee and Johnson 165).

Most who have seen plenty of commercials on television or in magazines agree that advertising can be successful. Indeed, "it is clear that most advertising works. It is also clear that not all advertising works equally well. What is unclear is what makes one campaign more effective than another" (Lee and Johnson 181). However, marketers agree that "ads that achieve exceptional results more often communicate a deep understanding of how consumers feel rather than what they think" (Lee and Johnson 182). While advertising is affected by society, the former does mirror and sometimes even influences the latter. Advertising reflects popular culture, reflects values of brands, provides a sense of belonging, and reflects society's values (Vanden Bergh and Katz 63). However, it is through an advertiser's method of communicating this reflection that causes varying strengths in consumer reaction, sometimes including change.

So how does this all relate to translation? The essences of advertising- communication, persuasion- are the same as those of translation. Both activities require looking for the message or meaning that is being transferred. In his article “Meaning and Translation,” Willard Quine wrote that there are two kinds of meaning: empirical meaning, which is the basic, purified message or the real meaning; and stimulatory meaning, which is based on what certain words mean by focusing on the object and asking about it (Quine, *Meaning and Translation* 94-95). In an attempt to quantify something as qualitative as meaning, Quine assigned an affirmative stimulative meaning (i.e., the correct meaning) as $x = a$, and a negative stimulative meaning (an incorrect meaning to whatever degree) as $x \neq a$. After several $x \neq ______$, the inequivalencies sum up the information to state $x = b$ (Quine, *Meaning and Translation* 96).

Just as advertisers must work in their times, translators must do likewise. “Literary translations reflect the interpretations of their times, since every translation is an account of the translator’s interpretation” (Rutherford 73). A good example of this is the influence of Romantic solemnity on 19th century translations of Cervantes’ *Don Quixote*. This effect caused translators to exaggerate the sadness in Don Quixote’s futile endeavors. This may be compared to the works of 17th and 18th century translators, who exaggerated the buffoonery behind Don Quixote’s impossible dreams (Rutherford, *Translating fun* 73). The main reason for translating a canonical work after so many predecessors is to challenge old prejudices and encourage people to read with refreshed

eyes (Rutherford, *Translating fun* 73). With a changing landscape of readership, translations- and translators- change.

To further elaborate on the parallels between advertising and translation, one must return to the Marketing Concept. Just as advertisers should showcase what will help customers, translators should present works that will ultimately understand what the original author was saying. But how? It is during the how process that things become complex, and right/wrong may or may not cease to exist. Product placement should also be re-examined. Just as Lee and Johnson described this feature as setting the product apart from competition, translators position their work in several ways: relative to the source text, or relative to other translated texts. Translated texts could be products placed away from the competition (i.e., other translated texts) because they have been placed so close to the source text. This means that the translated text in question is so faithful to the source text than are the other translated texts that it stands apart. Conversely, translated texts could be placed away from the source text and closer to the other translated texts because it is not quite like the source text but is identifiable with other translated texts. A translated text's behavior may be so unique (in a fidelity-fluency sense) that it has been positioned away from both.

Regardless of concept or positioning, the qualities and process of translation mirror those of advertising. Deeper exploration into just how the translation-ad idea fits into the

current understanding of translation, along with proposed applications of this ad theory, may now ensue.

Assumptions and resolutions

Ad Theory can best be explained via a series of assumptions and resolutions.

Assumption 1: true translations cannot exist

It is accepted by many that due to the disagreements in equivalence among languages, true transfer of messages is theoretically impossible. Based on the information presented earlier, this is a reasonable assumption. It is clear that just like human beings, no two languages are identical, so there can be no absolute correspondence between languages and therefore no fully exact translations (Nida, *Principles of Correspondance* 126).

Some linguists argue that this is because of the differing original mindsets of the cultures that created these languages. Again, this postulate of translational impossibility is theoretical; most of the time, translations do exist and work very well. The kind of translations that should not exist is the literary type, given the dramatically increased number of variables that come about in literature. These variables may include literary elements, nuances, and artistic intentions.

Resolution 1: translations do exist- as interpretations

In all theoretical sense, languages cannot equate, and so true translations cannot exist. However, literary translations do still happen. To reiterate, non-literary translations are

not being considered here. Translations are still necessary in plenty of situations, including the book and film industries, as well as the media and international diplomacy. So “looking realistically at the situation [and using common sense], effective interlingual communication is always possible because of similar semantics and fundamental similarities in syntax at the core level” (Nida 483). Therefore, something that should not happen does happen.

But the idea that languages do not equate should not be ignored. With this in mind, an effective solution may be to consider translations as interpretations. This acknowledges the fact that some degree of veracity is sacrificed during the transfer of information while giving translators more credit for the subjective nature of their work. However, measures may be taken to limit the amount of loss, such as by footnotes or other additional methods.

Assumption 2: a translation is not the product itself, just a representation of the source text

This interpretation as discussed earlier represents the source text while not being a transparent copy. But this aspect goes further than just a simple interpretation of the source text; as a representation, this interpretation serves to be somehow connected to the source text. However, the strength of connection is variable. This connection may or may not be a conscious factor to the translator, original author, and/or the target audience, but it is always present.

Resolution 2: while a translation is an interpretation or representation of the source text, it is still a work in its own right, with its own identity

The very idea of a translation having that subjective quality that makes it an interpretation gives it merit to be considered a work in its own right. While the original author created the idea of the characters, plot and so on in his or her language, the translator brings the message to life to the target audience and may even add his or her own creative aspect to it. The eminent deviation from the source text often gives the translation its own qualities. Furthermore, as an interpretation is not a mere copy of an original source, there is always room for modification from translatorial judgment. Current copyright and intellectual property laws and social opinions on original authorship prevent translations from being as unconstrained as they once did; it seems like they will continue to suffer unless this mindset changes.

Assumption 3: a translator attempts to transmit information from the source text to a target audience, guided by a purpose or objective

Just as a writer creates an original piece, a translator writes the translation with a specific purpose. This is usually something that the translator may or may not want to convey to the target audience. The translator does not have to be consciously aware of the purpose, but it is always present.

Generally, the purpose of a translation is to inform, persuade, and remind the target audience of the source text in the translator's light. The way that the translator carries out this purpose is the subjective, or qualitative, part of the work.

Resolution 3: a translation is an advertisement of the source text, where the source text is the product

All the ideas presented thus far indicate how a translation is essentially an advertisement. Two characteristics tie these two together: connotation and persuasion.

Just like an advertisement, a translation attempts to convey a message about some product (or source text) to a target audience. While direct transfer of the denotation is impossible, both settle on transmitting the connotation to some degree. The same holds true for advertising, where conveying a message about the product into some sort of media requires a transfer of connotation.

During the transfer of this connotation, an advertisement attempts to fulfill a purpose: to persuade the customer to do something, usually buy the product. It is reasonable to infer that most translators wish to persuade their target audience of the veracity, reasonability, rationality, and above all, truthfulness of their work. In other words, they strive to convince their audience that the translation is both a fair representation of a product or source text and still an original work in its own right. They also try to show that the translation is better than competing versions.

There is a crossover back to Resolution 2. Advertisements are based on some product (i.e., some other source), yet they have self-identity, and the general public tends to consider them independent. With the resolution that translations are advertisements, an if-then statement can be made: if a translation is an advertisement, and an advertisement is an original work, then a translation is also an original work.

Assumption 4: a translator's ultimate goal is to have the target audience accept or "buy into" the purpose of the translation

Just as in Resolution 3, the translator ultimately tries to persuade to the target audience that his or her work is truthful and original at the same time. In other words, the translator wants the target audience to see things the way that the translator sees them. By putting this as an assumption, one can focus more clearly on the nature of the relationship between translations and ads, and look at the usable strategies to achieve this goal.

Resolution 4a: there is an infinite number of measures that the translator can take to construct this translation-ad

This is the subjective part of the process. Just like in composing an original piece of literature, there is, in theory, no wrong way to create a translation. To clarify, translation has a what and how factor: what message to transfer from the source language, and how to express that message (i.e., in what way). The what factor contains more parameters because of the words being present in the source text, but the how factor has plenty of

ways that reflect the many variables surrounding the making of translations. However, deviating too far from the norm, e.g., not being faithful enough to the source text, may lead to diminished target audience acceptance or even outright rejection. The important part is to note that fidelity has many facets, because in literary translation there are many possible components in the source text that allow or require fidelity. For example, one can choose to be exclusively faithful to literary elements without regard to the overall message of the source text.

Resolution 4b: as long as the target audience accepts the the purpose or objective of the translation-ad, then the translation-ad has been successful

Several cases prove that this resolution stands true on its own, particularly that of the several translations of Gaston Leroux's *Le Fantôme de l'Opéra*. Carrie Hernández's article "Lost in Translation: Gaston Leroux's Phantom novel and what the translators have done to it" analyzes in great detail the four English translations of Leroux's *Le Fantôme de l'Opéra*." Comparing the 1911 version by Alexander Teixeira de Mattos, the 1990 version by Lowell Blair, the 1996/2004 version edited by Leonard Wolf, and the 2004 version by Jean-Marc and Randy Lofficier, Hernández states that de Mattos' version, which is the most widespread, has been the most abridged, given the "sentences missing here and paragraphs there" (qtd. in Elskeren). This has caused a major impact on the general public's impression of the story. Hernández gives the example of how an author referred to *Fantôme* as a "slim little book" (qtd. in Elskeren). But while de Mattos chose to omit certain parts of the translation, he also changed what he did translate,

sometimes improving the story. Hernández also argues that none of the translations successfully capture Leroux's poetic flow in *Fantôme*.

However, this statement is constrained in practice. The target audience has a mindset of what it considers true or false, and if the translation-ad is so outlandish that it appears to deviate too much from the source text, the target audience generally does not accept it and then there is another unpopular translation. This destruction of the translator's credibility seriously damages the translator-target audience relationship. Therefore, if the translator does a sufficient amount of convincing for his or her case, then the target audience should accept the translation and the translator's purpose.

This idea of a judgment call from the target audience is also true in advertising. Some consider advertising as a form of deception. Many cases show that this statement is true, such as the cosmetics commercial on television pitching a new type of mascara that will make women's lashes thicker and longer, when the model shown in the ad had false lashes added by a makeup artist for the segment. Lying ultimately hurts advertisers and businesses, and they know that. If the target audience buys the faulty product and realizes the truth, the audience is not likely to buy the product again and will probably even warn other potential customers against the product, which damages the business in the long run. Thus advertisers have a distinct, two-way relationship with their customers in that the former strives to make ads that are as truthful as possible (as they see it), and the customers will "trust" that the ads are as honest as possible (until proven otherwise).

Some advertisements are vague, so this brings up the question whether vague ads are truthful or not. A counterargument to that is to say that vague ads are not specifically lying; they are simply not telling the whole story. This sort of relationship will come back later in Resolution 5. In the meantime, this relationship is very much like real-life ones between two people: it depends on trust and respect.

Assumption 5: audience acceptance depends on the relationship between the target audience and the translator

One has to assume that the target audience and the translator trust each other enough to allow a translation to be made and be judgeable. This proposed relationship can hardly be argued against, and it can even be extrapolated into a dynamic kind of relationship (this will be revisited in the figure on page 46 as a graphical representation). However, the target audience carries a high number of variables that one cannot possibly begin to control. Therefore, just as an advertiser cannot fully captivate an audience, there is only so much that a translator can do.

Resolution 5: the translator, target audience, and original author share a threesome relationship

Translation is a threesome- a relationship among the original author, the translator, and the audience.

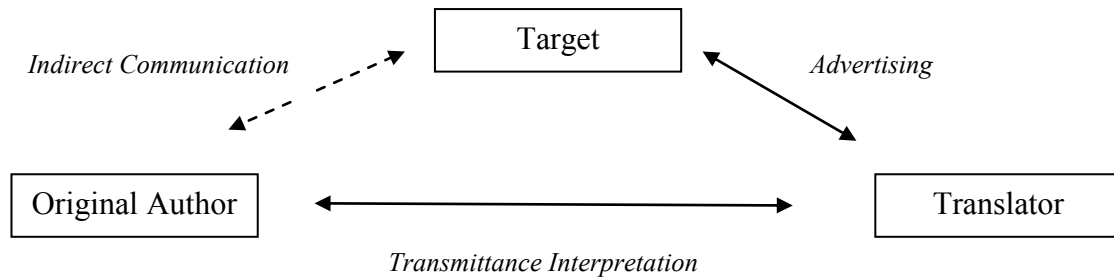


Fig. 1. The threesome relationship among the original author, target audience, and Translator

This relationship, as illustrated in Fig. 1, utilizes advertising to inform and persuade the audience much like advertisements do. But the relationships in translation are more committed, rigid, and binding.

There are three agreements that are made from one party to the other. In the first one, called the good faith agreement, the translator attempts to advertise what the product really is, in accordance with the original author's intentions. The translator, while carrying his or her own purpose, tries to adopt the original author's purpose simultaneously and in an ethical way. The second agreement is the trust agreement between the target audience and the translator. According to the trust agreement, the target audience trusts that the translator has made the clearest and most accurate possible representation of the text and in return agrees to actually consider the translator's version. The third agreement is the blind date agreement between the target audience and the original author. The blind date agreement ensures that the target audience and the original author can somehow, despite their vast differences and superficial

incompatibility, become “aware” or introduced to each other thanks to the translator. They also work together, usually indirectly, to transfer a new message to a third party (i.e. , the target audience). These agreements serve as the checks and balances for the whole advertising/translation scheme. This triage can also be represented in a graphical profile.

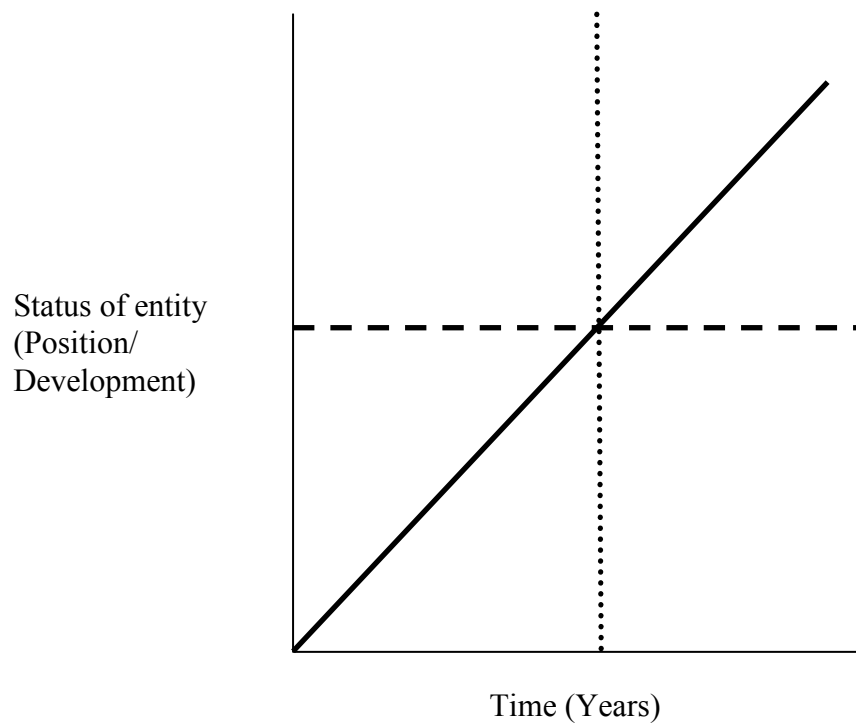


Fig. 2. The Triage Trend Profile

Fig. 2 is dynamic, meaning that there is change over time. The lines in the profile represent the original author as dashed, the target audience (also known as the reader) as

solid, and the translator as dotted. The original author's work changes in audience attitude over time; it may become a classic or pass into obscurity. Other than that, it is static. The target audience is the only truly dynamic factor, changing in both age and position in the public eye. It always progresses, and while it may return to previous opinions, it always moves forward. The translator's work is like a snapshot, captured at a given moment in time and space. It does not change, and is very easily forgotten by readers. This explains the importance of translating source texts again and again, even when there are "classic" translated texts. A good example of this is the King James English translation of the Bible. The King James version was completed in 1611 by forty-seven scholars. Interestingly, among the instructions given to the translators was the Bishop of London's insistence that no marginal notes be added because King James had found offensive several notes in the previous English version, the 1560 Geneva Bible (Daniell 434). At the time of completion, the King James version was the newest English translation of the Bible available and replaced older versions as the official Bible in England. However, consideration of the Bible from a twenty-first century perspective brings out several factors that make this work rather difficult to read. For example, the King James version was written in Early Modern English, which indicates differences in diction and syntax from current Modern English. The King James version was made before the standardization of English spelling, and printers would tweak little words to give the printed version an even aesthetic appeal. However, modern printings of this version have corrected these spelling changes. Interestingly, the King James version did not use contemporary idioms, rather following more archaic terms. Newer English

translations of the Bible have appeared not just to use more contemporary English, but also to reflect the changed understanding of Ancient Hebrew (Bruce 145). This latter point specifically illustrates how translation changes have been made because of linguistic issues, and not those related to the source text.

Returning to Figure 2, the ultimate goal of this situation is to reach a point of intersection on the triage trend profile. This point is where the dynamic nature is visible. The dotted line is fixed, but the solid and dashed lines are variable, allowing for degrees of freedom.

Assumption 6: there are degrees of freedom for variation from the source text

It is well known that translators differ in the way they translate their source texts. The idea of fidelity versus fluency has been discussed previously as a long-standing struggle for translators as they decide what discourse to follow. It is variable to what extent translators choose to be faithful to the source text because the direct transfer of words never occurs in literary translation. As mentioned previously, literary translation has so many variables that the process becomes a question of which part should be given highest priority for fidelity. Nevertheless, translators employ a number of strategies to produce translations as they see fit, and in doing so they may have specific reasons to deviate more than others. They include to keep the translated text as readable as possible to the target audience, to produce that warm and fuzzy feeling for the target audience as if the source text was something it could relate to, and to produce a text that sounds like

it could have been written in the translating language itself. The efficacy of this strategy is addressed in Resolution 6.

Resolution 6: deviation from the source text carries an inverse relationship with audience acceptance

Strict adherence to the source text or liberal change may or may not be the best choice. Having read several translations over the years, one can conclude that moderation may be the best option. The closer the translation is to the source text, the less likely the audience will accept it because of the decrease in readability. Meanwhile, as the degrees of freedom in translation increase, the audience acceptance decreases toward zero because there is a smaller chance that the target audience will buy into the translated text's ideas (i.e., it will appear less believable). However, the curve approaches the x-axis in hyperbolic fashion, never touching the x-axis. This is because audience acceptance itself can be an independent variable, and exceptions may exist. This generates an illustration that looks like a bell-curve, where optimal reception lies somewhere in the middle. Venuti describes how translators have taken note of fidelity, thus the rising trend of more foreignizing translations appearing in American and British literature. He gives the example of Richard Pevear and Larissa Volokhonsky, who together made several foreignizing translations of Russian literature, such as *The Brothers Karamazov* in 1990. Their discourse is notable because they stay closer to the original Russian texts, yet include some fluency to make the story more readable to an English-speaking audience by mixing the standard dialect with archaic and colloquial

terms (Venuti, *Translator's Invisibility* 268). For *The Brothers Karamazov*, Pevear and Volokhonsky recreated Dostoevsky's unique style and syntax with what Venuti calls a "heterogeneous language" (Venuti, *Translator's Invisibility* 122-123). Venuti sites this strategy as what has made the Pevear-Volokhonsky translation so successful among academic scholars, translators, and readers. Venuti writes that the translation sells 14,000 copies a year, and has been adopted as a textbook for many classrooms in the English-speaking world. This also shows how this strategy is more appealing to a wide variety of audiences (Venuti, *Translator's Invisibility* 123).

Venuti also discusses the 1969 English translation of Catullus by Celia and Louis Zukofsky. Here, they use a foreignizing strategy in which they attempt to be faithful to Catullus' literary style and not necessarily his message. In their words, the translation "follows the sound, rhythm and syntax of his Latin- tries, as is said, to breathe the 'literal' meaning with him" (as qtd. in Venuti, *Translator's Invisibility* 186). Critics vehemently attacked this unconventional methodology, and it is assumed that the translation did not sell well. Venuti argues that their strategy was innovative, which is undeniable (Venuti, *Translator's Invisibility* 186-193), but the fact that it was rejected by so many indicates that perhaps the Zukofskys tried to do too much too soon. This supports the point made with Resolution 6, as the Zukofsky's version was at one extreme of a wide spectrum of possible ways to make a translation. The Pevear-Volokhonsky example indicates how a translation can be made to accurately relay the original author's message while keeping the translated text readable to a target audience. It is possible that

the Zukofskys did not care about readability for a broad audience, or their purpose was not trying to send a message. It is difficult to identify their target audience, but given that the translation was so widely rejected, one may conclude that this translation-ad was not effective because the purpose (getting a literal understanding of Catullus) was hampered by readability and credibility.

How they fit together

The next step is to consider how literary translations are identifiable as advertisements by making connections between the presented information about advertisements, and the given parameters as outlined by the assumptions and resolutions. Both literary translations and advertisements involve the conveyance of information taken from an original source. For the former, that means from an original piece of literature; for the latter that means from a product (which could be a person, thing, place or idea). Both the translator and the advertiser have something they want to say to the audience about the original source. That is, they each have a purpose. The translation and advertising fields can both be considered sciences: since languages are classifications of objects and ideas, translation is a comparative study of these classifications. Meanwhile, advertising research frequently occurs to measure the social psychology of consumers and to measure the efficacy of what is being said (as well as how) to promote a label.

Translation and advertising can also be considered an art: particularly with literary translation, there is a large amount of creativity involved with how to convey a message. Advertising involves something very similar, in which one has an idea of what to say to

successfully persuade consumers to do something (often times to buy the product), and then the creative idea(s) of how to say it. The two fields are also identifiable together because they target their ideas toward specific groups of people. Translators want their works to be read, and even the idea of “just wanting to be read” is still targeting a group of people, though the number of people within that group can fluctuate greatly.

Advertisers target a market segment to sell the product or idea; this helps them produce more defined messages that are more likely to persuade the particular group of people.

One could even make the reverse statement that an advertisement is a translation because an advertisement carries that three-sided relationship as well: the original author (the manufacturer of the product), the translator (the advertiser), and the target audience (the market segment). Furthermore, an advertiser is translating the message from the language (identity) of the product to the language of the market segment (the consumer consciousness). The three agreements in the translation triage also apply to the advertising triage: there is the Good Faith Agreement that the advertiser is doing an ethical job and being as accurate as possible; there is the Trust Agreement that the market segment is paying attention; and there is the Blind Date Agreement that the advertiser and the product maker are working together to introduce the market segment to this new product and to convince them that they need and want to follow up on the desired reaction.

Using this frameset as the parameters, in which the assumptions/resolutions and purpose/audience idea are accepted, it can be concluded that translations are indeed

advertisements because they share so many characteristics. A further step may be taken to propose that since a translation and an advertisement are one and the same, strategies utilized in advertising may be used to produce more effective translations. This can be done by adopting the marketing strategy already done by filmmakers, in which they test parts of the film on moviegoers to measure audience attitude. But instead of doing this to change movie endings, translators can employ this method before, during and after translating to gauge audience attitude toward discourse. This may help translators make more defined translations and be more persuasive to the audience because conducting these tests would probably help translators better understand the mindset of the target audience.

There are three components of translating: the nature of the message, the purpose(s) of the original author and the translator, and the type of target audience. People generally need a translator is to extract information from the original source, and the translator does that regarding not just the what, but also the how, and so on. A translator translates according to the target audience's level of understanding (Nida, *Principles of Correspondance* 127-128). In Ernst-August Gutt's "Translation as Interlingual Interpretive Use," relevance implies optimal resemblance to the source text. But how should the intended interpretation of the translation resemble the source text? Gutt, too, believes that it should be so that it is adequately relevant to the audience (Gutt, *Translation as Interlingual* 377).

Given that translations work best when they are simplified or modified to the level of the target audience while retaining the original ideas, as illustrated by the Pevear-Volokhonsky/Zukofsky example, it is interesting to note that simplicity is also the only foolproof advertising technique because, as Marcello Serpa puts it, “it is the only clutter that never comes at the cost of comprehension” (*The 22 Irrefutable Laws of Advertising* 2). Advertising is a form of communication, and the right person must hear and then clearly understand what is being said. The same can be stated about translation.

Serpa dubs the importance of simplifying everything in advertising the Law of Simplicity, which, he believes, tries to curb the Crime of Advertising. It seems like “the most effective way to communicate a message is actually to *subtract* secondary information” (*The 22 Irrefutable Laws of Advertising* 2). Simplicity is simultaneously one of the most definite characteristics in advertising and one of the most forgotten because “simple” has a dual personality: genius synthesis and a primary obviousness. But truly understanding and effectively using simplicity is so difficult because simplicity requires self-confidence, and may be embarrassing (*The 22 Irrefutable Laws of Advertising* 3).

So what does being simple mean? It involves having an objective, trying to reach it with minimum resources, and communicating with the smallest number of elements. Since an advertisement is a form of communication, the result of advertising is measured by what people understand (*The 22 Irrefutable Laws of Advertising* 3-4). They ask two simple

questions: What am I going to say about this product? And Is what I am going to say truly what is going to motivate people? Being simple implies being adhering to the original before creating, and the more complex the society, the higher its capacity of abstraction of more elaborate messages (*The 22 Irrefutable Laws of Advertising* 4).

Does simplicity truly work? With all the different kinds of frills and fluff available to make things sound or look better than they really are, does the actual object or idea actually win? The answer is yes, sometimes. Back in the seventies when smoking was still considered vogue, the U.S. surgeon general launched a massive campaign to stop the American public from participating in this health risk. It was a very unpopular move and those spearheading this campaign faced serious backlash. However, the combination of cold, hard facts and creative representations of something irrefutable by the U.S. government and other anti-smoking organizations led to one of the most successful advertising strategies in American marketing history: many sources indicate a marked drop in the number of teenagers starting to smoke, and the number of overall smokers in America. One such anti-smoking program was “Truth,” which made their advertisements based on the aforesaid idea (Botello). While laws have accompanied this campaign, such as increasing the penalty for selling tobacco to minors, psychologists and historians can point out that legality usually does not influence behavior. For example, during Prohibition in 1920s America, the federal government deemed alcoholic beverages illicit substances with the passing of the Eighteenth Amendment of the United States Constitution. However, as illustrated by thousands of pictures, pieces of literature

(consider F. Scott Fitzgerald's *The Great Gatsby*), and personal stories from people who lived through the Roaring Twenties, drinking far from stopped in the United States. Making this correlation to smoking, it seems more reasonable that the public campaign probably did more to convince the general public about the dangers of smoking than political laws.

Avis makes another good example showing the efficacy of simplicity and truthfulness in advertising. In the 1950s, Avis was in second place and was aware of this. Instead of trying to make an uphill case of why it was better than the competition, Avis targeted the target audience. It used a unique approach, making fun of its own condition and appealing to the masses with a humorous, respectful tone. This marketing strategy was highly successful for the company because as it acknowledged the truth that it was second-rate, it used an empathetic approach that did not treat customers like idiots. The idea was so good that Volkswagon used a similar strategy a few years ago when its Beetle was having problems comparing to the more popular, more spacious contemporary cars (Botello). Although this strategy did not permanently work for Volkswagon because of an attitude shift in the market segment, this still illustrates how a strategy of simplicity presented at the right place and the right time, and in the right way, can be highly effective.

Translators should follow suit with this strategy. They should use a two-prong approach. First, they should make initial translations with as few personal additions as possible,

trying to keep the message as true as possible to the source text's original message. Then the translators should make the modifications needed to change not the idea, but how the idea is presented to convey the translator's own purpose (what the translator wants to indicate for him or herself). Hence there should be a transfer of denotation, followed more importantly by connotation. Second, they should embellish or subjectively add the elements that would fill the gaps and best help the translator fulfill his or her purpose. This illustrates a dual purpose complex, in which the translator must constantly struggle between fulfilling his or her own needs and those of the original author. But there are limited resources, meaning doing too much either side will tip the balance over. Both sides must be reasonably satisfied in order for a translation to be made. From an economics or business point of view, it is more effective for the translator to give the minimal effort required to satisfy both purposes, that way some compromise may be reached. This second part would help the translated text stand apart as its own work. The important part overall is that the connotation of the source text must be conveyed as accurately as possible; other than that, the translator must attempt to achieve his or her purpose.

A crucial strain that translations and ads share is persuasion. Using Petty and Cacioppo's definition of persuasion as "any change in beliefs or attitudes that results from exposure to a communication" (qtd. in Fennis and Stroebe 154), persuasion can then be used as a powerful tool in the process. Looking into the psychology of advertising, recent theories suggest that customers are active thinkers, and while information recall is a factor, it is

not everything. Rather, a customer processes what he or she hears or sees and comes up with reactions to the persuasive messages, also called cognitive responses (Fennis and Stroebe 158). Later, the customer recalls the cognitive responses and makes a decision. If the response was favorable (or positive), then the decision would be a change from the status quo; if the response was unfavorable (or negative), then there would be no change (Fennis and Stroebe 159). Cognitive responses are so important that any impairment in producing them (such as by distraction) would cause a decrease in them, and therefore a decrease in both change and no change. This was illustrated by Petty et al.'s 1976 experiment on students listening to arguments for increased tuition (Fennis and Stroebe 160). The Dual Process Theories of persuasion elaborates on the Cognitive Response Theory. It takes the latter further by accounting for the fact that consumers often reach their decisions by using additional unrelated information. This process is called heuristic processing, which co-occurs with systematic processing, synonymous to the Cognitive Response Theory (Fennis and Stroebe 160-162).

Sometimes, the perceived presence of persuasion turns off consumers. To combat this, advertisers have used several strategies, including two-sided advertisements. Two-sided advertisements initially seem like a bad move on the advertiser's part because they point out the good and bad qualities of a product, but they do better in the end because they leave less room for counterarguments. While this is not always the best strategy, two-sided advertisements can be successful when they only include negative information that is trivial or already known. An example is an ice cream commercial where the high

calorie content is quoted. According to this study, the consumers already knew that the ice cream had a high calorie content, so they were not surprised to see this information. Its inclusion even gave the advertisement more credibility in its supposed creamier taste (Fennis and Stroebe 184-187). Translators can utilize this method, perhaps by reminding the target audience that while the translated text tries to be as close as possible to the source text, they can never be equivalent. The translators can also utilize this approach by incorporating elements from both the source text and source culture, as well as the target audience's culture.

Then there is the fluency discourse described in the previous chapter: members of the seventeenth-century British aristocracy, including Sir John Denham (1614/15-1669), viewed translation as an academic exercise that could be used to influence national politics. Later, during the 19th century literary movements in Germany, many thought that foreignizing translation could be used as a mechanism to boost German nationalism. Foreignization and domestication are two techniques that translators have used to create particular images of the source culture, the latter helping to create those ethnocentric and xenophobic attitudes in America and Britain as described earlier. Whether it is judged good or bad, the fact is that translations have been successful advertisements in swaying people one way or the other in attitudes.

Translators can further use this technique. Besides making factual appeals, which is what translators often do anyway, translators can make logical arguments and emotional

appeals. They can attempt to persuade the target audience of things like the benefits of diversity by focusing on the “strangeness” or “differences” of the foreign culture in a positive tone. For example, when translating Mérimé’s *Carmen*, focusing on the fickleness of Carmen’s character may cause the target audience to have a negative attitude toward the Gypsies and Carmen. Meanwhile, focusing on the freedom of the bohemian lifestyle in beautiful Spain may cause the target audience to consider Carmen more positively as a free spirit. The translator has the potential to selectively concentrate on a limited number of aspects of the story that could change opinions. Similarly, translating Edmond Rostand’s French Romantic *Cyrano de Bergerac* can take different directions: one could focus on Cyrano’s ugliness and brisk behavior and persuade the target audience that he is a less-than-likable kind of guy, or one could accentuate the tragic love triangle among Roxanne, Christian, and Cyrano to persuade the target audience that Cyrano is a tragic hero.

It is important to be ethical and fair to the target audience when trying to persuade him or her. This entails the translator giving to the audience all of the basic information that is available from the source text, and that relates to the original author’s purpose. While the translator’s purpose is also important, the original author’s purpose is equally so. This information helps the target audience members make better decisions for themselves. Some may argue that this may cause a decrease in those who will adhere to the translator’s goals, but if the purpose is well supported by the information for the right target audience, then success should happen. David Amodio and Patricia Devine wrote

about how persuasion can be used to affect race bias, citing negative persuasive techniques from Adolf Hitler and positive ones from Martin Luther King, Jr. These people, among others, demonstrated how persuasion causes cognitive categorization and person perception, leading to changes in attitude and behavior (*Persuasion* 249-251). These persuasive techniques are found in translations, some of which will be illustrated in the following chapter.

There is still more to consider when utilizing this new connection. Translators advertise many things, not just what the message is but how something is written. Richard Pollay wrote that the purpose of advertising is to “attract attention, to be readily intelligible, to change attitudes, and to command our behavior” (Pollay 18-36). It is difficult to argue that translation does anything but that. Furthermore, translation and advertising both contain factual and perception/reaction components. Therefore, consumer behavior and advertising research techniques should be incorporated, as well as their findings.

A prime example of such comes from the study of consumer behavior toward the different mechanisms of advertising. Ads have two kinds of information: verifiable and subjective. Verifiable information is generally considered objective and may include factual and tangible features that are associated with the ad, brand, and brand-attitude association. Subjective information have intangible attributes and impressionistic descriptions. The degrees of importance of each type of information to the audience will determine which side wins out. In a composite study, in which they compared previous

studies and conducted their own tests, William K. Darley and Robert E. Smith showed that modifying ads so that the basic messages were identical yet methods of transmitting information were different resulted in the ads being perceived differently based on claim objectivity. However, there was no difference in attribute value, attribute importance, message ambiguity, message understanding, and overall argument quality (109). There was an equal opportunity to create an expected value except for the difference introduced by claim objectivity manipulation. Darley and Smith also demonstrated that factually written claims produce more favorable responses from consumers, and tangible attributes made consumers feel more favorable about the product (110). References to previously published literature from other researchers confirmed their findings, and they concluded that the most effective advertising strategy involved using factual language and tangible attributes. This contribution maximized the objective message content of the advertisement, leading to the most optimal outcome (111). However, Darley and Smith stressed that while this method was usually the most effective, it was not always the best. They cited several cases of subjectivity winning over objectivity, such as in perfume or clothing ads. However, those are generally value-expressive products or goods strictly related to personal opinion. Given the nature of translation, with its strong inter-subjective component, it is more reasonable that effective strategies would better follow the previously described version. Combining factual descriptions with the tangible attributes, which in translation terms would involve using particular words or explanatory notes, would help the translator create a translation that is more closely geared toward the desired outcome. Just as experiments are being designed to test when

customers are more attracted to subjective claims, translators can conduct pre-translation tests to determine what kind of methodology is preferred.

Theoreticians like Venuti have proposed that translations play social roles. Reflecting on the case of *The Thousand and One Nights* indicates that is a reasonable statement. In the advertising world, this was heavily explored as early as the 1970s by Philip Kotler and Gerald Zaltman, who proposed that marketing concepts and techniques like marketing analysis, planning, and control could be effectively utilized to positively address social issues like brotherhood, safe driving, and family planning (3-12). Richard W. Pollay compared what experts from a wide range of academic fields, including history, humanities, and law, had to say about the impact of advertising, and he found that it made several unintended effects on the target audience. Notably, the modal characterizations, strong symbols, and “good life” idealization that made the ads easy to understand simultaneously caused social stereotypes to be reinforced, language to be trivialized and experience to be thinned, and frustration of personal conditions and dissatisfaction (23). Because advertising is pervasive and persuasive, promoting, advocative, and appealing to the individual, its unintended effects include being profound, ubiquitous, intrusive and dominating, and causing people to be materialistic, cynical, irrational, and greedy and selfish (22). Pollay’s point in describing the antagonistic effects of ads on society was to call for more research on consumer behavior. However, Pollay conveniently leaves out many examples of how ads can cause

positive effects, such as the aforementioned national campaign to stop smoking. Ads can be used for good and bad purposes.

With this in mind, translators have enormous potential in society. While they have the ability to reinforce cultural ideals, as Venuti had described in his book *The Translator's Invisibility*, it is crucial to remember the other side. Translators can- and have- promoted positive aspects of foreign cultures, and have made the audience more receptive to the source culture. Good examples include the film musicals popularized in the 1950s, in which plenty of faraway settings were portrayed as exotic, nostalgic, and/or just pretty to look at. Rodgers and Hammerstein's *South Pacific* and *Oklahoma!* are just two examples. This will be further examined in the *Gigi* study in Chapter IV.

But what does a translator do with so many sides wanting attention? A translator cannot fully please both the original author/source culture and the target audience/target culture; there are so many possibilities in front of him or her, while there are a limited number of favorable outcomes. This economic outlook demonstrates the need for a translator to consolidate the available tools in order to calculate (not literally) the most probable outcome based on the given parameters of transfer of connotation and the dual purpose complex. With economics in mind, and with personal goals to the side, it seems theoretically more reasonable that a translator should do as little as possible in any direction in order to reach a destination that is closest to the desired outcome. This

means that before adding the translator's own purpose, being as objective as possible would be the most effective strategy, a throwback to Darley and Smith's study.

Conclusions

With this information about advertising in mind, it is now necessary to redefine translation. Perhaps it may be considered an interpretive representation of information from an original text to a target audience meant to serve a purpose. A translation of a scientific paper serves to relay just pure information from the source text. However, that too can have some room for interpretation. But because there are the accepted equivalences, technical translators often succeed at their general purpose of mechanically transferring the message of the source text. Literary translations can do likewise, and more.

Translations also participate in a form of product repositioning, where they are meant to present the source text in a particular way to a particular group of people (Troy). In addition to serving the translator/marketer and the original author/producer's needs, translation and advertisements serve to meet the needs of the target audience, therefore the target audience must be monitored closely to ensure that this is happening. Walter Benjamin wrote in "The Task of the Translator" that translation can be considered an art, so the receiver should not be considered because art does not consider the receiver either (Benjamin, *Task of the Translator* 15). That is a bold statement in every bad sense, for it should be assumed that the foreign culture is, as the name states, foreign to the target

audience (unless proven otherwise). Writers of rhetoric are often instructed to consider their audience, and it is essential that translators do the same. Otherwise, they run the risk of losing readership. Assuming that Benjamin put this theory to practice, it is no wonder that none of his translations are remembered or referred to today.

But what about the vague advertisements? How do they fit into translation? Looking at the Nike ad “Just Do It” from a marketing point of view, this was a simple way to convey to the target audience the notion of just getting up and doing what was needed to achieve something. In this case, it was physical fitness. This was a simplified and out-of-the-box strategy, considering the contemporaries’ method of saying the long process of becoming fit. With Nike, the idea of exercise looks simple and attainable if people would just put on (i.e., buy) the shoes and “do it” (Botello). While one may argue that this simplicity works because marketers do not care about the post-purchase results of getting fit, the point of the Nike shoes and ad is that if they are used properly, they can help achieve fitness. This is relatable to translation because translations can be vague, too. They may have a murky purpose or look like they are not trying to persuade people about something, but those two factors are always there. The translator’s own voice is omnisciently present as a third-person narrator not in what is being said, but how. This is also relatable to translation because in the end, while translators want their target audience to buy into their translation or their take of the original text, the subsequent steps are ambiguous. That is, it is unknown if the target audience will do anything about the accepted message, other than deciding not to accept it again.

When the practice of ad theory comes to mind, two factors should surface. The transfer of connotation is an essential component because in literary translation, the original ideas are always taken from some other source, a source text. If all the ideas came from the translator, then the work would not be a translation, but an original composition. There is also an internal struggle that lies in translation, between the translator and the author. Within the blind date agreement described earlier, there are two purposes: the original author's and the translator's. They are often opposing forces, though they may sometimes complement each other. The important thing here is to find equilibrium between the two so that each is reasonably satisfied. Once these two factors are identified, the methodology to carry them out must be determined. The protocol is loose and accommodating, in which any strategy that would help reach the goal is acceptable. While this may seem Machiavellian, functionality is key to ad theory, so if the discourse is effective, then that is what matters. Also, things that are of theoretical significance are not always of practical significance. This is true in many scientific fields, and is evident in advertising. It is suspected that that may also be applicable to ad theory. It is hoped that with more knowledge in advertising, unique traits and strategies from that field may be incorporated in translation to achieve a better focus.

With a new set of tools available to translation now that a connection to advertising has been established, new research strategies should be implemented. To begin, testing "consumer behavior," or the target audience mindset in the translation speak, should be done before and after making a translation to test the efficacy and dynamics of the

translation in the context of its audience. Models should be made to determine what attitudes and specific strategies actually work, so that translations can be made that better fit the target audience. For instance, an elaboration likelihood model (ELM), which is commonly used in social psychology to illustrate how attitudes are formed and changed, could show how successful a translation is stressing a particular point to the audience. Making these models and conducting controlled experiments on segments of the target audience would enable translators to better focus translations toward achieving their purpose(s). It would be like the test marketing that Hollywood does to determine audience preferences, except for translators these tests could be done throughout the translation process to first determine audience mindset, and then audience attitude toward the translator's discourse. The implementation of this proposal for future research could be the basis of a separate dissertation, but it can be hypothesized that the more midline translations, i.e., the ones that follow Darley and Smith's conclusion of using more factual statements (for translation, being more faithful to the source text) garnished with tangible attributes (making the few but necessary modifications to serve the purpose complex), would be the most successful ones from a printed literature standpoint. It is important to stress that that hypothesis does not apply to film, radio, or other non-traditional translations because they have different parameters, meaning additional variables. Darley and Smith also conceded this point in advertising research (111). Nevertheless, the reasoning behind this hypothesis is because translators assume their target audience is capable of logic. The target audience may not know everything about a source culture, but it is able to process ideas with rationality, and though it may

be skewed with subjectivity or even erroneous background knowledge, the target audience makes its decisions based on rationality. After all, without that assumption, the triage would fall apart, and a translation could truly not exist.

CHAPTER IV

AD THEORY IN LITERARY TRANSLATIONS

By analyzing translations and looking for its literary traits, ad theory appears in translations. The best way to look for ad theory in translations is to compare the source text with several translated texts, though having only the source text and one translated text is sufficient. Analyzing the presence of ad theory often requires a retroactive approach, starting with the translation and studying why and how a point was made. The translator and original author's purposes can be concluded based on the literature themselves. As many translators can testify, having the opportunity to speak to an author directly about his or her work is often helpful in the translation process. However, that is not always possible. Therefore, translators often have to work with what they have, starting with the text itself and using supporting materials (biographies, history books, etc.) as supplemental material. Translators work with what they have, and they do very well with that. On the matter of choosing works to analyze, plays, short stories, and poems work very well. Novels work well too, but they can be too long for the purpose of this study given the limited time. Here three examples will be presented: Federico García Lorca's play *Bodas de Sangre* (1933), Mary Shelley's short story *The Mortal Immortal* (1835), and Colette's novella *Gigi* (1944). As probably already noticed, these works are in different languages: Lorca's work is in Spanish (with the literary translations being in English), Shelley's original is in English (with the subsequent literary translations being in Italian and then English), and Colette's novella is in French (with the translations

being in film, one in French and one in English). Although poetry is also a good genre to consider, plays and short stories (i.e., prose) are more of interest here because of the realistic feel. Poetry also adds more variables to literary translation, and this basic study is just considering the many variables that already differentiate literary translation from technical translation. In addition, these stories were chosen with the intent of interviewing at least one person associated with one of the corresponding translations.

Federico García Lorca- *Bodas de Sangre (Blood Wedding)*

Federico García Lorca (1898-1936) has been hailed by critics as the greatest Spanish writer of the 20th century. Lorca is famous for drawing his ideas and style from traditional Spanish culture, making “a transcript of life” (Lorca, *Three Tragedies* 4) and creating a new style that added to Spanish nationalist pride. But during the Spanish Civil War (1933-1939), Lorca’s anti-Franco sentiments (as well as his homosexuality) did not bode well with Franco’s sentiments, and Lorca was murdered in 1936. Despite his untimely death, which still makes the news because of its controversy and the mystery of his final resting place, his work has achieved much critical success, and he lives on in Spanish history and literature books for his fresh poetry and home-style yet innovative works.

Lorca is also known for his folk dramas, including *Bodas de Sangre*. This three-act play, written in 1933, illustrates Lorca’s lyrical talent and uses rustic imagery. Set in rural Spain, the story revolves around a small community that has accepted and embraced

unconsummated passion. It seems like an allegory, as every character except Leonardo (the Bride's lover and former suitor) goes nameless. Everyone is preparing for the wedding between the Bride and the Groom. However, the wedding party comes to a halt when the Bride runs away with Leonardo. In the backdrop of a cruel, youthful, and effeminately malevolent Moon, the lovers profess their love to each other and proclaim how they want to always be together. However, in true realistic fashion, the rest of the wedding party, including the Bridegroom, search for the lovers and find them. Unfortunately, the end becomes inevitably tragic when both the Bridegroom and Leonardo die. Lorca leaves it to the reader's imagination whether the Mother (or the community) kills her daughter the Bride out of shame, or if the Bride ends her own life.

Bodas de Sangre was inspired by a true story that Lorca had read in a newspaper. The events from real-life, which took place in the Southeastern city of Almería, match those from the play. However, although Lorca was very interested in the story, it would take him years to finally put it into a play, which he did in a week. Lorca did not write an outline for *Bodas de Sangre*. While he usually did not wait so long to put an idea like that on paper, he did usually let stories work themselves out, letting the unconscious part dictate what would happen (Lorca, *Three Tragedies* 19-20).

The play is notable for simultaneously using elements of realism and fantasy, such as when the Bride and Leonardo escape to the forest and express real human emotions and passions amidst the Moon's soliloquy. Foreshadowing is commonly used, such as in Act

I Scene 1 when the Bridegroom's Mother speaks concernedly about the knife (*navaja*, lit: pocketknife) her son asks her to hand to him so that he may carry it out of the house to eat grapes with: "Todo lo que puede cortar el cuerpo de un hombre. Un hombre hermoso, con su flor en la boca, que sale a las viñas o va a sus olivos propios, porque son de él, heredados... y ese hombre no vuelve. O si vuelve es para ponerle una palma encima o un plato de sal gorda para que no se hinche. No sé cómo te atreves a llevar una navaja en tu cuerpo, ni cómo yo dejo a la serpiente dentro del arcón... Cien años que yo viviera, no hablaría de otra cosa. Primero tu padre; que me olía a clavel y lo disfruté tres años escasos. Luego tu hermano. ¿Y es justo y puede ser que una cosa pequeña como una pistola o una navaja pueda acabar con un hombre, que es un toro? No callaría nunca. Pasan los meses y la desesperación me pica en los ojos y hasta en las puntas del pelo" (Lorca, *Bodas de sangre* 10-11). In this part, the Bridegroom's Mother is cursing all the things that can cut the body of a man, especially one so handsome like her son who is going out to his own vineyards or olive groves without returning alive. She continues to curse the knife that her son has asked for, and listed the men in her life who have died because of knives: her husband, with whom she had been married for only three years upon his death, and then her other son (the Bridegroom's brother). She expresses her amazement that something so small in size can kill a man, and she adamantly refuses to keep silent about her antagonistic feelings toward knives and other weapons. She is clearly upset about how knives have caused her husband and son's deaths, and she does not wish for her son the Bridegroom to be so free with the knife because she fears that it

will be his death. This passage, which carries heavy foreshadowing, will be revisited and compared with the two translations respectively after they are introduced.

The negative connotation of the knife returns at the end when the Mother and the Bride speak about using a knife (*cuchillo*, lit: knife) to kill the latter. Both the Bridegroom and Leonardo are dead, having killed each other. The Bride begs the Mother to kill her, saying, “Mira que mi cuello es blando; te costará menos trabajo que segar una dalia de tu herto. Pero ¡eso no! Honrada, honrada como una niña recién nacida. Y fuerte para demostrártelo. Enciende la lumbre. Vamos a meter las manos: tú, por tu hijo; yo, por mi cuerpo. Las retirarás antes tú” (Lorca, *Bodas de sangre* 120). She encourages the Mother by describing how her throat is so soft that it would be easy to cut. She also swears that she is respectable, and suggests that they both should stick their hands in the fire, the Mother for her son, and the Bride for her body. The two translations will also revisit this excerpt.

The knife comes up again at the end of the play between the Mother and the Bride when the Mother laments how such a small knife is what killed the two unsuspecting men, who were fighting each other for love: “con un cuchillo,/ con un cuchillito, / en un día señalado, entre las dos y las tres,/ se mataron los dos hombres del amor./ Con un cuchillo,/ con un cuchillito/ que apenas cabe en la mano,/ pero que penetra fino/ por las carnes asombradas,/ y que se para en el sitio/ donde tiembla enmarañada/ la oscura raíz del grito” (Lorca, *Bodas de sangre* 122). The last part describes how the knife has

penetrated and mortally wounded not just the men's flesh but also their souls, hence the reference to the hidden root of the scream.

Lorca's diction and syntax are simple and clear, as he uses just enough words to convey what the characters wish to say. This is seen at the very beginning of Act I Scene 1, with the conversation between the Bridegroom and his Mother and then between her and a Neighbor. This is also seen at the beginning of Act II Scene 1, when the Servant is trying to brighten the Bride's spirits on the morning of the Bride's wedding. In both of these cases, the characters usually say about ten to fifteen words to each other per exchange, except when they must relay an important thought or fact that need more words. While the whole play has a rural feel to it, the modern-minded Lorca does not change the way the characters speak to fit with their condition. For example, he does not give them particular accents or have them use colloquial terms. Poetry appears in various places, particularly at the end of the play. Lorca's brother Francisco insists that the former made no concessions to the audience; rather, he crafted his plays for art and feeling, addressing his work to the simplicity of humankind (Lorca, *Three Tragedies* 3). With this in mind, it seems reasonable to believe that Lorca was aiming for simplicity in his work and meaning. Besides the combination of reality and fantasy, Lorca immerses the story in an earthy sensuality throughout, such as the part where Leonardo, having run off with the Bride, exclaims how regarding his violent passion for her, "Que yo no tengo la culpa,/ que la culpa es de la tierra/ y de ese olor que te sale/ de los pechos y las trenzas" (Lorca,

Bodas de sangre 105). In the same scene, a minor character postulates that “sangre que ve la luz se la bebe la tierra” (Lorca, *Bodas de sangre* 92).

One of the themes of *Bodas de sangre* is the boda, or wedding. Although the boda does refer to the actual wedding taking place between the Bride and the Bridegroom, it also refers to other kinds of unions in connotation. There is a union of forbidden love between the Bride and Leonardo in Act III, Scene 1 (Lorca, *Bodas de sangre* 93); a union of sin and penance (as seen by the meeting of the Moon and the Beggar Woman or Death); and a union of the Mother and the Fates (she embodies tradition as destiny rains all sorts of uncontrollable forces against her). Except for Leonardo, the characters are nameless throughout the play, yet that seems to put the story at a different level, an allegorical one.

Interestingly, the most dramatic parts of the play are in verse (Lorca, *Three Tragedies* 21) . This is a reminder of Lorca’s original literary talent as a lyric poet. In the Third Act, throughout the aforementioned parts of the Bride and Leonardo’s natural dialogues and the personifications of the Moon and Death, poetry is constantly used. The end result is a natural feel in an unnatural circumstance. While studying the translated poetry in *Bodas de sangre* is beyond the scope of this study, it is still a nice point to mention. In the end, Lorca’s simplicity and poetic passion glow in this glittering drama on unattainable love and tragic fate.

Graham-Luján and O'Connell's 1941 translation

In 1941, James Graham-Luján and Richard L. O'Connell published the authorized translation of Lorca's *Bodas de Sangre*, titled *Blood Wedding*, along with *Yerma* and *The House of Bernarda Alba*. The translation was authorized by the García Lorca Estate. The publication included a biographical introduction written by Lorca's brother, Francisco García Lorca. Francisco wrote that for his brother, "laughter and tears are the two poles of his theatre. This explains why all his work courses between tragedy and farce" (Lorca, *Three Tragedies* 3). Francisco also wrote that "his [Lorca's] literary creatures, always poetic embodiments, are conceived either in a tragic sense or with the wry grimace of guignol characters. Poetry, laughter and tears are the ingredients of his dramatic invention" (3).

Graham-Luján and O'Connell were the authorized translators of Lorca's plays. Graham-Luján, who was of Scots and Mexican heritage, taught English literature at the University of Texas when he met a fellow instructor there. O'Connell taught drama and knew some Spanish. With their shared love of Lorca's work, they collaborated on translating Lorca's plays, including *Bodas de sangre* (Lorca, *Three Tragedies* 213). It is important to note that no translator's note was found with the *Blood Wedding* translation, so the following is strictly analysis.

The Graham-Luján- O'Connell translation gives a distinct portrayal of Lorca's source text. The translators attempt to be faithful to the original in Act I, Scene 2, but they make

an interesting modification in the same scene when the Mother-in-law brings up Leonardo's past relationship with his Wife's cousin the Bride:

“Suegra: ¿No ves que fue tres años novia suya? (*Con intención*).

Leonardo: Pero la dejé. (*A su Mujer*) ¿Vas a llorar ahora?” (Lorca, *Bodas de Sangre* 29).

“Mother-in-Law: Didn't you know he courted her for three years?” (Lorca, *Three Tragedies* 45).

Leonardo responds that he left the Bride, as if he was trying to brush off the past, and looks at his wife, asking her if she was going to cry about that matter. In the source text, the Wife then tells Leonardo to stop, and after he briskly pulls her hands from her face, she insists that *they* go see the baby: “¡Quita! (*Le aparta bruscamente las manos de la cara.*) Vamos a ver al niño” (Lorca, *Bodas de sangre* 29). Perhaps Lorca meant to present the Wife as a woman who is upset with her husband's past, but is strongly able to push it to the side and give a public appearance that everything is fine in her marital relations. Meanwhile, the translated text has Leonardo ordering the Wife to stop crying, and after briskly pulling her hands from her face, he declares that *they* will go see the baby: “Leonardo: But I left her. (*To his Wife.*) Are you going to cry now? Quit that! (*He brusquely pulls her hands away from her face.*) Let's go see the baby” (Lorca, *Three Tragedies* 45). This gives a different tone to the characters, portraying Leonardo as the

one who wants to forget the past and give the appearance of a happy couple. The wife says nothing and quietly obeys.

Another notable addition to the source text can be found at the end of Act II, Scene 1.

Leonardo's Wife hears the wedding song and, upset that her husband rejects her, laments how she left her house on her wedding day to that song as well, and "Que me cabía todo el campo en la boca" (Lorca, *Bodas de sangre* 67). The translated text has all this and an extra sentence, said by the Wife: "I was that trusting" (Lorca, *Three Tragedies* 66). This slight deviance from the source text exacerbates the feelings expressed by the Wife and further contributes to the juxtaposition and irony of promised marital bliss and realistic marital disappointment. It probably also serves to help the target audience further understand the strong feelings felt by everyone, from the Wife's heartbrokenness to Leonardo's regret.

Presented here is the Graham-Luján and O'Connell translation of the Lorca passage regarding the Mother's vehement disgust for knives: "Everything that can slice a man's body. A handsome man, full of young life, who goes out to the vineyards or to his own olive groves- his own because he's inherited them... and then that man doesn't come back. Or if he does come back it's only for someone to cover him over with a palm leaf or a plate of rock salt so he won't bloat. I don't know how you dare carry a knife on your body- or how I let this serpent... stay in the chest.... If I lived to be a hundred I'd talk of nothing else. First your father; to me he smelled like a carnation and I had him for barely

three years. Then your brother. Oh, is it right- how can it be- that a small thing like a knife or a pistol can finish off a man- a bull of a man? No, I'll never be quiet. The months pass and the hopelessness of it stings in my eyes and even to the roots of my hair" (Lorca, *Three Tragedies* 34-35). Compared to the original, this translation is faithful to the context of the story, though it reads very much as if it was an English play. It uses a standard dialect (and continues to do so throughout the play), and words and phrases are stylized in an English literary form. An example of that will be discussed in the section about Faulkner translation, on the subject of labeling knives. But Graham-Luján and O'Connell make an interesting addition in this passage. While Lorca simply has the mother say, "No sé cómo te atreves a llevar una navaja en tu cuerpo, ni cómo yo dejo a la serpiente dentro del arcón" (Lorca, *Bodas de sangre* 11), these translators write, "I don't know how you dare carry a knife on your body- or how I let this serpent-" (Lorca, *Three Tragedies* 35) and they stop. They interject with a set of stage directions: "She takes a knife from a kitchen chest" (Lorca, *Three Tragedies* 35), then they let the Mother finish the sentence, "stay in the chest" (Lorca, *Three Tragedies* 35). This is important because this addition has two effects: the more obvious one is that this makes the Mother appear more adamant about what she is saying. The less apparent effect is that this causes Graham-Luján and O'Connell to be clearer about what connotation they mean. In Spanish, the term *serpiente* has two meanings: snake/serpent and the Devil. It is arguable that the tradition-bound Mother means both things when uttering that word, as she was previously cursing knives and she is a religious character (evidence is found throughout the play, such as at the end of Act I Scene 1 when she tells her son "Anda

con Dios” (Lorca, *Bodas de sangre* 16). Not only do Graham-Luján and O’Connell use the term serpent (which immediately gives a more formal feel than had they used the term snake), but they add the stage direction so that the Mother makes it clear to her son and the audience that she literally means the word snake and that she is comparing a knife to a snake. One can conclude from the omission of this double meaning that Graham-Luján and O’Connell meant for their translation to be a formal work, understood as a translation built upon simplicity.

Of course, the knife theme is also apparent in this translation. The Graham-Luján and O’Connell version of the second Lorca excerpt presented earlier is again faithful with an English feel: “See how soft my throat is; it would be less work for you than cutting a dahlia in your garden. But never that! Clean, clean as a new-born little girl. And strong enough to prove it to you. Light the fire. Let’s stick our hands in; you, for your son, I, for my body. *You’ll* draw yours out first” (Lorca, *Three Tragedies* 97). Graham-Luján and O’Connell again have made an interesting deviation from the original. For instance, Lorca’s “una niña recién nacida” (Lorca, *Bodas de Sangre* 120) is translated to “a new-born little girl” (Lorca, *Three Tragedies* 97). One may initially consider the word “little” to be repetitive. It is, but it also stresses the Bride’s point that she is young and virginal.

Judging the work as a whole, it is clear that the translators’ purpose was to create a translation-ad that was as close to the source text as possible. Based on Graham-Luján

and O'Connell's background at a university, and considering the formal English feel of the translation, it is likely that their work was also meant to be an academic piece. Their target audience was probably a group of Anglophones who appreciate Lorca's work. There are no footnotes or endnotes, indicating that the translators have intended to explain the unclear from the source text in the context of the translated text. The translators are attempting to advertise a work that is faithful to the source text by producing the same kind of imagery of harsh tradition, strict religion, and withheld passion. Because the translated text was accepted as the authorized translation, and as a Lorca aficionada, it is reasonable to conclude that the translation-ad was successful. There was slight deviance from the source text, there was a purpose for a target audience, and the purpose was fulfilled.

Faulkner's 2009 translation

Australian-born Trader Faulkner's English translation of *Bodas de Sangre*, appropriately titled *Blood Wedding*, was published in 2009 by Oberon Books in conjunction with a new English translation of Lorca's *Doña Rosita the Spinster* by Rebecca Morahan and Auriol Smith. The translated text of *Blood Wedding* included a note entitled "Translating Lorca" by Faulkner, dated July 2009. Faulkner explains there how he had played the Moon (a character that is traditionally played by a woman) for Peter Hall's 1954 production at the Arts Theatre, and later directed the play in 1996 at a drama school in London. He cites a conversation he had with Lorca's brother Francisco as the reason why he added a few lines from the original Spanish, "to give the text Lorca's understated

Granadine universality” (Lorca, *Two Plays* 8). Faulkner later described his conversation with Francisco, who was initially quite reserved because of his tragic memories of the Spanish Civil War. But after seeing Faulkner’s genuine interest in Spanish culture and Federico, Francisco was more open to disclosing details to him (Faulkner, *Messages to the author*). This aided the latter’s understanding of the source text.

Faulkner considers Lorca to be above all an Andalusian poet, and he treats his translation as an adaptation made for an English-speaking audience. Faulkner, who has worked extensively in theatre for over half a century, has surrounded himself with the Spanish culture due to his flamenco career. Because of this, his general translation strategies for Lorca’s dramatic piece have been based on experimentation. With “the rhythm of flamenco and the rhythm of the language... naturally fused in my mind” (Faulkner, *Messages to the author*), Faulkner likens his methodology to dancing, where the audience is the translator’s partner. Upon dancing, a “subconscious fusion of instincts” ensues, and the same happens when he translates (Faulkner, *Messages to the author*). It is important to note that when making this translation, Faulkner did not consult any previous translations, including the 1941 Graham-Luján and O’Connell version (Faulkner, *Messages to the author*).

Faulkner’s translated text is certainly a fresh update to the play, even though he had no conscious intention of modernization. While many of the words Faulkner used follow the same denotation as those chosen by Graham-Luján and O’Connell, the connotation

differs in a liberal way. Instead of saying the more muted “Cursed be all knives” (Lorca, *Three Tragedies* 34), which is faithful enough to the original “Malditas sean todas” (Lorca, *Bodas de sangre* 10), the Mother says “Damn every knife” (Lorca, *Two Plays* 11). This causes the Mother to appear stronger in person, more than just strongly religious. Faulkner also has the Mother use the term “flick knives” (Lorca, *Two Plays* 11) instead of the older translation’s “the smallest little knife” (34), compared to the original “el cuchillo más pequeño” (10). In Spanish, cuchillo is a generic term for knife, with terms being added to make the knife more specialized. But because the phrase literally translates as the smallest knife, the exact type of knife present is unclear and open for interpretation. Faulkner explains that his choice of diction here (and throughout the play) was based on using language within his comfort zone. Nevertheless, the audience may make comparisons. Flick knives became prominent in the 1950s as a gang weapon. Its use on the theatrical stage rose at that time, notably in the musical *West Side Story*. Thus it seems unlikely that Graham-Luján and O’Connell would consider using that term. For some audience members, Faulkner’s use of the term flick knives may give the scene a more modern feel, regardless of Faulkner’s conscious intention and despite his denial of updating. Another example of modernization comes with Faulkner’s translation of the term novio in the same scene (Lorca, *Bodas de sangre* 14), when the Bridegroom’s Mother asks if the Bride had had a novio before. The 1941 translation uses the word sweetheart (Lorca, *Three Tragedies* 36), while Faulkner chooses to use boyfriend (Lorca, *Two Plays* 14). While both terms are denotatively correct translations, sweetheart has a more old-fashioned feel, as many young American adults do not

currently use that term (the author of this thesis makes this statement based on observation). Meanwhile, boyfriend carries a slightly more casual connotation. There are other examples of this sort of deviance throughout the play.

Faulkner's versions of the previously studied excerpts are very interesting. The one from Act I Scene 1 is as follows: "Whatever can rip a man's body. A handsome man in his prime. Who works his vineyards- or cares for his olive groves- because they're his own- his inheritance.... The man who never returns, or if his corpse comes back, we cover him with a palm leaf, or a bucket of rock salt to keep the body from swelling in the heat. I don't know how you dare carry a knife or how I allow such a serpent to lurk in my kitchen drawer.... If I live another hundred years you won't hear the end of it. First your father who smelt of carnation, barely three years of happiness I had with him. Then your brother. Is it right? Why should anything as small as a pistol or a knife be able to put paid to a bull of a man? I can't let this rest- ever. The months go by and despair needles my eyes and the very roots of my hair" (Lorca, *Two Plays* 11-12). While Faulkner's version conveys the same general message as Lorca's original and the Graham-Luján and O'Connell version, the diction here varies greatly because Faulkner is quite deviant when going word-for-word. For example, instead of Graham-Luján and O'Connell's "Everything that can slice a man's body" (Lorca, *Three Tragedies* 34), Faulkner says "Whatever can rip a man's body" (Lorca, *Two Plays* 11). This causes a difference in perception of the human body: while one may think that a human is more rigid based on Graham-Luján and O'Connell's usage of sliceability, one would probably think that a

human is more fluid and plastic, like cloth. Of course, this is not a literal interpretation, but the illustration of how man can be destroyed differs significantly between the two. Regarding the serpent part discussed earlier, Faulkner has the Mother say, “I don’t know how you dare carry a knife or how I allow such a serpent to lurk in my kitchen drawer” (Lorca, *Two Plays* 12). Faulkner uses the term serpent, though he opens the door to yet another aspect to that part. Lorca’s Mother says “... ni cómo yo dejo a la serpiente dentro del arcón” (Lorca, *Bodas de sangre* 11), while Graham-Luján and O’Connell’s Mother says “... or how I let this serpent... stay in the chest” (Lorca, *Three Tragedies* 35). This is interesting because Faulkner’s version is the only one that gives the knife the possibility of some kind of animation. So here he is not giving a double meaning of serpent and devil, but the actual meaning of knife with the connotation and imagery of an actual snake.

The other excerpt reads like so: “See how soft my throat is. Easier than cutting a dahlia in your garden. But that, no! Chaste I am! Chaste as a new born child, and strong enough to prove it. Light the fire. Give me your hand. We’ll both put our hands in the flames. You for your son and I for my body. You’ll take yours out first” (Lorca, *Two Plays* 76-77). The part in Faulkner’s version “Easier than cutting a dahlia...” (Lorca, *Two Plays* 76-77) is different from the other versions, where Lorca says “te costará menos trabajo que segar una dalia...” (Lorca, *Bodas de sangre* 120) and Graham-Luján and O’Connell say, “it would be less work for you than cutting a dahlia...” (Lorca, *Three Tragedies* 97). This omission is subtle, but it gives a more informal tone. It is also interesting how

Lorca's term "niña" (Lorca, *Bodas de sangre* 120) was translated by Graham-Luján and O'Connell as "little girl" (Lorca, *Three Tragedies* 97) and by Faulkner as "child" (77).

Faulkner's term is the most general of the three. Although it is probably the most deviant connotation-wise, it is still technically correct.

This translated text serves as a great application of ad theory. Faulkner's target audience is definitely a modern audience, based on his word choice. From the new attitude and the not-so-stuffy feel of the translated text, it is safe to further assume that Faulkner's target audience is young. Personal correspondence confirms this, as he explained that he intended his translation to be heard or read by "young people- when the mind and instinct are flexible and strong" (Faulkner, Messages to the author). This legitimizes the ability of the author of this thesis to judge the translated text.

This audience, however, is different from the contemporary audience targeted by the 1941 translation. Faulkner leaves some optional Spanish lines in the play, which indicates that he assumes the audience would understand those lines. Meanwhile, Graham-Luján and O'Connell do not leave any Spanish terms. Faulkner explains that the rationale behind this came from his intense immersion in the Spanish culture and from his long-time experience as a flamenco dancer. He calls this retention "a gentle indication to the audience of the rhythm of Lorca's creativity" (Faulkner, Messages to the author). In a sense, Faulkner attempts to advertise Lorca's creativity by involving

some of his own without excessively deviating from the source text. In fact, in a way it brings the target audience closer to Lorca.

Faulkner states that his purpose is to portray *Bodas de sangre* with a balance between faithfulness to Lorca's original artistry and freedom of one's own speech. One could make the case that based on his experimental nature and tendency to use his own experiences as models, Faulkner is also advertising Lorca's source text as the way that he has learned to feel about it after years of working with it. Given his incorporation of flamenco into his acting profession to produce more "physical expressiveness and freedom as an actor" (Faulkner and Goodwin 47), Faulkner may have also intended to "advertise" or showcase the source text as an artistic piece. This explains the theatrical feel to the translation. His familiarity with the story and its connotations allows him to make some deviations with the words that he uses, which change with time because as an actor the contemporary characters that one plays will change with time if not subtly. Nevertheless, he still manages to balance his freedom of experience with his belief in showcasing the beauty of Lorca's work. This would give the new target audience that warm and fuzzy feeling while alerting it to the fact that this comes from a foreign source text. In coherence with ad theory, the translator's dual purpose is clear and conspicuous, and the original author's connotation is successfully conveyed. The fact that his target audience has caught on to this proves that his translation-ad has been effective.

This is the simplest form of translation comparison, hence the simplest form of illustrating ad theory. In this case, there is only one source text, and each translation works from the same original source text at different periods of time. This form of comparative literature has the fewest number of variables.

The Shelley-Tarchetti controversy

Mary Wollstonecraft Shelley (1797-1851), the daughter of feminist Mary Wollstonecraft and the political philosopher William Godwin, was a British author famous for her unconventional life and her marriage to the Romantic poet Percy Bysshe Shelley.

Shelley, née Godwin, also had a successful writing career in her own right, penning the classic *Frankenstein* (published in 1818). But she also wrote a short story that would become the center of an important case of translation-plagiarism and the question of original authorship. *The Mortal Immortal* appeared in the British annual *The Keepsake* in 1833.

The story is very typical of Shelley, a Romanticist who incorporated elements of the supernatural into reality: a young man (Winzy) works for the alchemist Cornelius Agrippa, who may or may not have gained some of his special “scientific” powers from dealing with the Devil. This supernatural portion is tempered by a realistic side, in which Winzy fights for and wins the fickle Bertha’s hand in marriage. During their courtship, while Winzy is beside himself from being spurned by Bertha, he drinks the special concoction that Cornelius had made, thinking that it would soothe his aching heart.

However, the potion is actually an immortality drink, so he becomes immortal so that while he narrates his story as a three hundred twenty-four year old, he still looks like he is twenty. But as they age, Bertha becomes jealous about Winzy's seemingly permanent youthful appearance. Winzy's immortality plagues him throughout life as his spouse expires after a normal human life, and he must wander the world not knowing what will happen to him, simply that he will continue living long after his loved ones are gone (Shelley 219-230).

By the time *The Mortal Immortal* was published, Mary Shelley was already a well-known author. This story is probably not her most remembered tale on its own, but it would later become the basis of a notable case in translation, copyright, and ethics.

Tarchetti's 1865 translation/adaptation

Iginio Ugo Tarchetti (1839-1869) may seem like a forgettable name in the Anglophonic world, but he is somewhat remembered in his native Italy, with his works still available in print. He is most notable for his translation work, particularly his Italian translations of English literature. But whether he called them translations is questionable; he was not always generous in acknowledging the source text. Tarchetti often did this because he knew he would receive more money as the author of an original work than as a simple translator. But while he knew English well enough to be a translator, his works were less than credible; in one case, he translated Edgar Allan Poe's "The Murders in the Rue Morgue" into Italian from a French translation. He was often without much money, and

after a failed military career and an on-again-off-again stint as an editor/writer/translator, he died destitute of tuberculosis at the age of 29.

Tarchetti is known by scholars for his works or translations on fantastic tales. Neuro Bonifazi, a professor of Italian literature from the Università di Urbino, wrote that a characteristic of Tarchetti's work is the fantasy that comes from anticipating the theses of the stories. This is because those facts determine the veracity of the supernatural phenomena, and their attributions to humans. These elements support Tarchetti's common points of inescapability and mystery (Bonifazi 86).

In 1865, Tarchetti published a story in the *Rivista Minima*. The story was called *L'elixir dell'immortalità*, and while it seems insignificant, it is important. It is interesting that Tarchetti added the phrase *imitazione dall'inglese* after the title, as if he meant to shed some light on the origin of the story. This sly homage indeed indicates something unusual: *L'elixir dell'immortalità* is not Tarchetti's original story. It is so close to Mary Shelley's *The Mortal Immortal* that by all standards it is in fact a translation. By publishing a translation of Shelley's tale and claiming sole originality, Tarchetti had committed one of the greatest taboos of academia: plagiarism. However, while doing this, Tarchetti also shed light on translators' rights. It is unknown whether he did this consciously. Regardless, he also advertised his (or Shelley's) tale in a different way than Shelley probably intended because he made some small albeit significant modifications. At this time, it is important to note that contemporary authorial rights and copyright laws

were not like those in place today, and so Shelley's estate was not able to bring any sort of legal action against Tarchetti for the translation.

In writing *L'elixir dell'immortalità*, Tarchetti used the Italian literary standard to produce a Gothic tale. The idea of the supernatural and fantastic was rare or even nonexistent in Italian culture, making this plagiarism stand out against contemporary works. This is an example of the foreignizing strategy, or foreign marketing, discussed earlier. Contemporary Italian fiction revolved around bourgeois realism, whereas Tarchetti's discourse- hence his first move in foreignization- was to appropriate the fantastic. Realism, or the illusion of transparency, is like a direct opposite of the fantastic, which is the uncertainty in the metaphysical status of the narrative (Venuti, *The Translator's Invisibility* 125-127).

Tarchetti's interpretation also adds more sensationalism, favoring extreme emotional states. He turns a relatively realistic English passage into an overwrought fantasy (Venuti, *The Translator's Invisibility* 141-143). He does this by adding filler words throughout the story that intensify the tone, words like *assai* (very) and *realmente* (really), as well as using syntactical strategies that worked in Italian but would otherwise give a sense of powerlessness in English (Tarchetti, *L'elixir* 74). A good example is the part where Vincenzo's feelings about Ortensia's coquettishness makes him jealous, as if the jealousy was a supernatural power that could affect him: "Quantunque fedele di cuore essa [Ortensia] aveva spesso ne' suoi modi qualche cosa .di leggiero, qualche cosa

di fatuo; la sua affabilità così facile, così pronto con tutti me ne rendeva geloso, mi era motive di mille terribili sofferenze. Ed essa piacevasi per punirmene ad accusarmi di colpe che non aveva commesso, ed abusando dell'influenza che esercitava sopra di me, costringevami a chiderle persono. Fantasticava ella sovente che io non le fossi sottomesso abbastanza, e allora aveva subito in pronto qualche storiella di rivali favoriti dalla sua protettrice. Ortensia era circondata da giovani ricchi, lieti, spensierati, avvenenti. Di qual trionfo poteva lusingarsi in loro confronto il povero allievo di Cornelio?" (Tarchetti, *L'elixir* 74). Notably in this passage, the protagonist says that while Ortensia was faithful in heart, she had a frivolous manner and a warm smile that she easily gave out (a subtle reference to Ortensia's coyness), which made him jealous. Vincenzo accuses Ortensia of abusing the influence that she had over him, and asks how the poor, anxious assistant to Cornelio has a chance of winning Ortensia when compared to rich, happy, carefree, and handsome young men.

To compare this excerpt to Shelley's original: "Though true of heart, she [Bertha] was somewhat of a coquette in manner; and I was jealous as a Turk. She slighted me in a thousand ways, yet would never acknowledge herself to be in the wrong. She would drive me mad with anger, and then force me to beg her pardon. Sometimes she fancied that I was not sufficiently submissive, and then she had some story of a rival, favoured by her protectress. She was surrounded by silk-clad youths- the rich and gay- What change had the sad-robed scholar of Cornelius compared with these?" (Shelley 221). Although Tarchetti's fidelity to Shelley's work is striking, there are clear differences.

The most apparent one is Tarchetti's omission of the derogatory allusion to the Turks. This will be discussed later. While Shelley's Winzy outright says that Bertha is coquettish, Tarchetti's Vincenzo is not so straightforward, saying that she was light-hearted and too easily affable with everyone. Also, while Shelley wrote that Bertha slighted Winzy in many ways but would never admit to being wrong, Tarchetti wrote that Vincenzo's jealousy over Ortensia's sweetness to everyone caused Vincenzo much suffering. These changes alter the Vincenzo/ Winzy character by making him less accusative of Ortensia/ Bertha, attacking the actions and not the person who committed them. Indeed, by saying that his jealousy over Ortensia's nature hurts him, he shifts some of the blame onto himself. Returning to Vincenzo's lament about his wealthier and more affluent competitors, Shelley's version of Tarchetti's terms "giovani ricchi, lieti, spensierati," and "avvenenti" (Tarchetti, *L'elixir* 74) (which mean rich, happy, carefree and handsome young men) is "silk-clad youths- the rich and gay-" (Shelley 221). It is noteworthy that Shelley's use of silk-clad creates more specific imagery of the young suitors; Tarchetti chooses to omit that and instead use more words to describe them, particularly spensierati or carefree.

Mary Shelley was widely known for her feminist ideals; it is probable that she meant for *The Mortal Immortal* to be some kind of feminist critique on the constant control over the main female character by male or male-like characters. Tarchetti reproduces this in his translation by further exaggerating the patriarchal gender images of characters. He does this by parodying the Romanticist and female vanity, as seen in the following

example. In Shelley's story, Winzy drinks the elixir which he thought could cure him of his relationship woes. He feels blissful, and he says to himself, "This it is to be cured of love; I will see Bertha this day, and she will find her lover cold and regardless; too happy to be disdainful, yet how utterly indifferent to her!" (Shelley 223). Tarchetti's Vincenzo undergoes the same events, and he says to himself, "Tal cosa è l'essere guarito dall'amore, tanto dolce è l'indifferenza! Oggi vedrò Ortensia, oggi sarò vendicato del suo disprezzo!" (Tarchetti, *L'elixir* 88). Literally, Vincenzo says that there is so much sweetness and indifference in the essence of cured love, and vows that he will see her and be freed of her contempt. Both authors depicted Ortensia/ Bertha as a young, rather immature woman who abuses Vincenzo/ Winzy, an emotionally weak man who depends on Ortensia/ Bertha to feel happy and complete, by tormenting him with taunts and threats. The reactions from the two different versions of the same person are different and important: while Shelley's Winzy says that he is too happy to be disdainful, indicating that he feels no ill will against what she has done (he just feels indifferent), Tarchetti's Vincenzo, expresses joy in being free of the woman's emotional oppression. This freedom from female control is what Tarchetti uses to parody Shelley's feminist agenda.

However, Tarchetti's translated text also shows contradictions of Shelley's feminism by subtly revising some of her ideologies found in the source text. Lawrence Venuti gives two examples of this. In Shelley's source text, the stormy relations between Winzy and his lover Bertha culminate in marriage, a very traditional institution that contradicts the

original author's philosophy and personal life. Tarchetti omits any sign of marriage in his version. Also, he questions the gender hierarchy of the bourgeois family by creating an equal relationship between the lovers. Therefore, he emphasizes friendship within the marriage (*The Translator's Invisibility* 145). All of this culminates in a diminishment of Shelley's bourgeois values.

Tarchetti also makes some notable changes in lexicon. This may also be due to the fact that Italian utilizes a gender classification, unlike English. But with his language, Tarchetti forced the address of hierarchical relationship between the aristocracy and the working class, which contradicts the class domination found in Shelley's bourgeois feminism (Venuti, *The Translator's Invisibility* 146). Tarchetti also erases the racial ideology found in the source text. For example, Shelley had made several allusions to Orientalist irrationality. In the beginning of the story, the narrator Winzy complains about his immortality, unlike Nourjahad (Shelley 219). Tarchetti eliminates this part, though it is unclear whether he did this with reason or with ignorance. As mentioned earlier, in Shelley's version, the narrator Winzy describes himself as being jealous as a Turk upon seeing Bertha's coquettish tendencies (Shelley 221). However, Tarchetti removes the Turk reference and has his narrator Vincenzo simply state that his lover Ortensia's flirtatious nature made him jealous (Tarchetti, *L'elixir* 74).

It is interesting to note how Tarchetti's translation has been considered a literary work in its own right in the translator's native Italy. This is most likely due to the novelty of

Tarchetti's chosen genre. Professor Bonifazi seems to treat it as an original literary piece in his Italian literature lessons titled *Il racconto fantastico da Tarchetti a Buzzati*. In the 1971 compilation, Bonifazi calls *L'elixir dell'immortalità* part of a cycle of the incredible fantasy in Tarchettian storytelling (169). Bonifazi also explores the idea of how Tarchetti's *L'elixir* illustrates fantastic fatalism. But the following is even more interesting: Bonifazi calls this fantastic fatalism a key that permits entrance into the dark world he calls the Tarchettian opera. He insists that the story must be analyzed in a complex, expressive and semantic system (170). Whether Tarchetti intended or not, he advertised the source text (though passing it off as his own) as an exotic tale unlike what his contemporaries could offer. While this did not give him the monetary reward that he most likely wanted, it did set him apart in contemporary Italian literature, and his work continues to be studied in Europe. His translation was effective because of two reasons, the second being circumstantial: he successfully fulfilled his purpose: passing the story off as a strange, foreign tale, and possibly also passing the story off as his own.

Venuti's 1992 translation

The whole idea of someone translating a translated text back into the original source language is reminiscent of the child's game telephone, in which an original sentence is passed along a line of students, and the final person's version of the sentence differs greatly from the first person's. But this gives a unique take on the effects of translation, and shows how different translations can be based on a translator's purpose. This is a great illustration of ad theory because while the translations differed from the source

text, and rightfully so because that was the intention, they all were effective translations for the target audience given the particular purpose.

Venuti's usual foreignizing discourse is evident here, as it is a rather faithful translation. Interestingly, given that Tarchetti followed Shelley's source text so closely, Venuti's translated text is strikingly similar to Shelley's story, of course with Tarchetti's modifications. This translated text read very much like a typical Gothic tale similar to those found in America and Europe from that same timeframe, which is what Venuti intended. Indeed, it had the feel of a story that could have been written by Edgar Allan Poe. Returning to foreignization, Venuti explained that "the idea was to develop an archaizing strategy that signalled the historical remoteness of the Italian texts while deviating from the current standard dialect of English." Those who read this story must ideally be familiar with the American and British Gothic traditions, as that is what Tarchetti had based his ideas on. However, the target audience was a more general readership (Venuti, message to the author). Venuti's translated text is also general reader-friendly because he does not rely on footnotes, preferring instead to use an introduction in which he describes Tarchetti's life and explains the importance of translating Tarchetti's work (Tarchetti, *Fantastic Tales* 1-19).

Venuti's translation of the passage analyzed earlier when comparing the two other works is as follows: . "Although her heart was faithful, her behavior often possessed something light, something fatuous; her affability was so easy, so ready with everyone, that it made

me jealous and was the ground for many terrible sufferings. She delighted in punishing me for it by accusing me of offenses I did not commit; and abusing the influence she exercised over me, she forced me to ask her forgiveness. She often . fantasized that I was not sufficiently submissive, and then she would promptly trot out some stories of rivals favored by her protectress. Ortensia was surrounded by young men who were rich, happy, carefree, charming. With what kind of triumph could Cornelius's poor student flatter himself in competition with him?" (Tarchetti, *Fantastic Tales* 96). Venuti's faithful discourse is apparent here. In his *The Translator's Invisibility*, he described how he had chosen a genre with elite and popular English traditions to contrast against Tarchetti's cultural differences. He also wrote that he combined modern standard English with archaic lexicon and syntax commonly found in Edgar Allan Poe and Mary Shelley to produce a style that was understandable yet distinct, and approved by reviewers (Venuti, *Translator's Invisibility* 121). This particular quote illustrates how Venuti has been faithful to not just the story (i.e., Tarchetti's version), but also the Gothic genre.

From the perspective of ad theory, Venuti's translation was effective in showcasing, advertising or marketing the story like an old, exotic work, highlighting fidelity. It follows his idea that translation equals transformation; the translator serves to "present an interpretation at the level of the line, the sentence, and that is what the translator should be held accountable for" (Venuti, message to the author). It does not matter if that was the right or wrong discourse; he completed this purpose effectively, convincing his

target audience (and his editors, since this was published) of his intentions, so his translation was successful.

Returning to ad theory on a broader scale, it helps to consider all three works together. It is important to note here that at this point, Tarchetti's *L'elixir* is being treated as a translated text despite his modifications. Tarchetti probably wanted to advertise his work as a foreign work that was brought into English (as seen by his phrase "Imitazione dall'inglese" after the title) with some progressive thoughts countering the traditional bourgeois values. Venuti wished to advertise his tale as a cultural artifact and interpretation. When the target audience reads the stories, it finds that both make convincing arguments, and both translations are therefore effective advertisements. This example of comparative literature is interesting because the translators used shifting source texts, Tarchetti using Shelley's work, and Venuti using Tarchetti's.

Colette- *Gigi*

Colette's (1873-1954) novella *Gigi* and its many interpretations have provided an excellent case of ad theory. The 1953 English translation by Englishman Roger Senhouse, along with the 1949 French film adaptation and the 1958 MGM musical version, demonstrate the slightly different shading of the story to fit the creators' needs and purposes for the audience.

Written during the Second World War, Colette's story illustrated the sense of escapism that her audience (and Colette) must have desperately wanted. The story is set in 1899, at the height of the Belle Époque when France enjoyed much cultural, literary, and artistic success. Amid the glamour and splendor lived Madame Inés Alvarez with her unwed daughter Andrée, a second-rate singer at a subsidized theater, and Andrée's 15-year-old daughter Gilberte, nicknamed Gigi. Madame Alvarez and her sister Alicia, the latter a retired successful courtesan, prepared Gigi for a career path similar to Alicia's. Their family friend Gaston Lachaille, the 33-year-old heir to a family fortune from the sugar industry, periodically came to visit, always considering Gilberte to be a quirky, immature friend. But when he noticed her transition from awkward little girl to sophisticated young woman, he could not resist. But Gigi, to her great-aunt and grandmother's dismay, refused Gaston's advances. To everyone's surprise, Gaston responded by proposing marriage to Gigi.

The idea behind the story revolves around several factors from the author's personal life and the world she lived in. The concept of a young girl entering a relationship with a much older man was not unusual to Colette or her contemporaries. She had written on the subject that "youth is not the time to seduce but to be seduced" (Francis and Gontier, 2nd Vol 111). In fact, Colette's idea of intimacy involved submission and domination (Thurman 24). This would later be illustrated by her scandalous affair with her sixteen-year-old stepson when she was almost fifty, an affair she referred to as Bertrand's education (Thurman 294-295). But returning to Colette's personal experiences, love

upset her life when she was sixteen. She claimed it was because she fell in love with the much older Henry Gauthier-Villars (1859-1931), also known as Willy, when he was nearly thirty. However, Willy claimed it was actually because she had eloped with her music teacher, which subsequently made her unmarriageable. This is similar to Gigi's mother, who ran away with a music teacher and, unable to marry, became a singer in the chorus of the Opéra Comique (Francis and Gontier, *Ist Vol* 82). Given her financial situation, "Gabri [Colette] was almost certainly under instructions from Sido [Colette's mother] to push a reluctant Henry into marriage" (Francis and Gontier, *Ist Vol* 87). This reflects the pressure set on Gigi to enter a relationship with Gaston. Colette's education in the art of seduction came from Madame la Générale Cholleton who knew a lot of North African rituals like kohl and harems, things that many French people would consider exotic. One night, drunk in Cholleton's apartment, she threw herself into Henry's arms saying "I shall die if I don't become your mistress!" (Francis and Gontier, *Ist Vol* 87). This is similar to Gigi's education by her aunt in seduction, and when Gigi tells Gaston that she would rather be his mistress than lose him, prompting him to marry her. Francis and Gontier write that "Colette saw love as the pivot of human freedom" (*Ist Vol* 168); in her books (including *Gigi*), she pursued her own analysis of the human heart and a new order based on utopian dreams instilled in her by her mother. Clearly, the character Gigi was meant to be a reflection of herself in youth.

But *Gigi* was not based on just the author's personal experiences. Colette's mother-in-law from her second marriage, named Marie, was called Mamita by her children and

Colette (Thurman 225). When she was a newlywed in the 1890s, she was surrounded by courtesans and other members of the demimonde. She knew plenty of heirs of fortunes, who famously partook in excessive spending. Max Lebaudy, heir to a sugar fortune, was one of the models for Gaston (Francis and Gontier *1st Vol* 170). Her first husband Willy, with whom she later had a stormy relationship due to frequent legal battles over her writing, was present in Colette's later works. Willy had used the pseudonym Gaston as a journalist when Colette was secretly reading *Lucrèce* wearing the same plaid dress as Gigi (Francis and Gontier *2nd Vol* 129). Willy remained her obsession and a shadow behind the last of her male characters.

In the winter of 1926, two sisters who ran a hotel on the Riviera told Colette the story that would merge everything together. The sisters had retired from the demimonde with a small fortune; one had been an opera singer. The two courtesans had raised their niece to captivate a millionaire who regularly visited them. They made her so attractive that he proposed to make her his mistress and set her up in style. But the girl refused the offer; the millionaire then asked her to marry him. There was a charming irony in the story, that the girl brought up to be a kept woman became instead the wife of the man she truly loved. It was the talk and envy of the demimonde in 1918 (Francis and Gontier, *2nd Vol* 206).

Claude Pichois and Alain Brunet offer yet another source of inspiration for the story. In their highly acclaimed biography Colette, they cite the story of Henri Letellier, owner

and director of the *Journal* where Colette worked. Letellier had married a young woman, or *femme-enfant* who was seductive for a long while. She had been loved by Lord Louis Mountbatten, a relative of the English royal family (548). This story was confirmed by the Centre d'études Colette; a representative added that the 58-year-old Letellier had married the 18-year-old girl named Yola in 1926, and that she was the niece of singer Jeanne Henriquet, stylized Henriquez. The huge age difference caused such a scandal that "Colette could not have ignored it" (Centre d'études Colette).

However, it was not until 1942 that Colette would refer back to this story for inspiration. According to her third husband Maurice Goudekot, Colette wrote *Gigi* between December 1941 and February 1942, while he was imprisoned at the Camp de Compiègne because of his Jewish roots. Colette was devastated by his incarceration, and by writing *Gigi* took refuge in a happier time, the *Belle Époque*. However, Colette's daughter tells a different story. According to her, Colette had no mood for writing because she was too busy trying to get her husband out of prison. Therefore, *Gigi* was written after Maurice's liberation and before Fall 1942. It was published October 28-November 24 of that year (Pichois and Burnet 547).

Regardless of when exactly she wrote the story, she pushed *Gigi* back in time to when she was in her 20s, around courtesans. She mixed facts from her own world into the fiction: Aunt Alicia from notorious courtesans Liane de Pougy (1869-1950) and Carolina "la Belle" Otéro (née Agustina Otero Iglesias, 1868-1965); allusions to real-life entities

Léon Barthou, car manufacturer De Dion, and the playwright Feydeau (1862-1921) (Francis and Gontier, 2nd Vol 206). Colette wrote the story with fact and fiction because the people in her generation who knew about Otéro and De Dion would feel the same nostalgia that she felt. By this time, anything with Colette's name on it was gold, and the *Femme de Lettres* narrowly missed winning the Nobel Prize for Literature in the early 1950s due to her controversial past as a theatrical performer. She was also in poor health, and while she saw some of the success that would blossom from this short story, it would be one of the last original stories she would write. She was given a state funeral upon her death in 1954, but was denied a Catholic burial because of her divorce. The Bibliothèque Nationale now holds the *Gigi* manuscript (Francis and Gontier, 2nd Vol 255). Over the years, Colette's literary reputation has been the target of a wide variety of reviews ranging from heavy attack to endless adulation (e.g. Castillo; Kristeva). Her notoriety often comes from her scandalous personal life as a stage performer and her association with a circle of lesbian and bisexual women. Nevertheless, Colette still holds her place in the history of French literature as a non-traditional *femme de lettres* who knew how to gain critical success, and sometimes the commercial kind as well.

In literature form, *Gigi* has only been translated into English once, by Englishman Roger Senhouse (1899-1970) for Farrar Straus Giroux. Senhouse's version, published in 1953, was most likely intended to be easily read by an English-speaking audience. This is because Senhouse used no explanatory notes. His version, unsurprisingly, also utilized British English terms and retained some French vocabulary (Senhouse). This would have

fit his contemporary target audience very well because comparing Americans of the 1950s to Americans of today, the former was more likely to understand the British and French. This is because over the past fifty years or so, there has been a general decline in foreign language studies. Although British English is distinct from American English, Senhouse's version can still ultimately be considered a fluent translation because he made a translation that would require less effort for his target audience to read. As Venuti had described in *The Translator's Invisibility*, fluent translations have caused a linguistic ethnocentrism and xenophobia in American and British cultures. When an American from the twenty-first century reads this version, he or she will find that it is quite outdated. Not only is it slightly difficult to follow because of British idioms, but without some basic knowledge of the French language and culture, some parts of the story would remain a mystery. Perhaps this is why the story has been largely forgotten by American readers. Perhaps with a new translation designed for Americans, the story will be re-evaluated and appreciated again.

Jacqueline Audry's 1949 film translation

Pathé bought the rights to *Gigi* in 1948 and sold them to a young producer named Jacqueline Audry (1908-1977) (Francis and Gontier, 2nd Vol 233-234). Ironically, Audry had refused the project for six years because mentioning Colette's name put the producers at flight, along with the fact that she was unfairly granted poorer shooting conditions for her production (Pichois and Brunet 589). Colette, who was by then in her seventies, wrote the dialogues. The black-and-white film was released obscurely in the

provinces of France on October 5, 1949. There was little expectation for success even from Audry herself, partly because she and Danièle Delorme, the actress who played Gigi, were both unknown in the film industry. However, the film became very successful, mainly because Colette's name was attached to the production.

Danièle Delorme, born Gabrielle Danièle Marguerite Andrée Girard (1926-), was fifteen years old when the novella was first published. She read the story, which she called a "literary discovery from when I was fifteen" (Delorme). Thirteen years later, she was chosen to play the main character. She was proud to be chosen for the production, especially because it was being directed by a woman (a rarity in that time). Delorme recalled that upon seeing her, Colette became delighted and said, "She's really got a funny little mouth!" Delorme took that as a compliment, and frequently came to visit the bedridden Colette at her home upon the latter's invitation. She had no personal strategy for playing the role, though she often went to visit Colette, who told her "there will always be a good moment to laugh together" (Delorme).

The 1949 film, which runs about ninety minutes, has some clear characteristics. While it remains highly faithful to the novella, it deviates in the end, where an extra scene is inserted in which Gigi makes her public debut as Gaston's mistress. But Gaston looks at and understands the ridiculousness of the situation, causing him to take Gigi back home and to ask her to marry him instead (*Gigi*, 1949). It also diminishes the role of Gigi's mother Andrée to a mere backdrop, focusing more attention on Gigi herself. These

differences probably serve to better adapt the story into a film; in fact, this interpretation involves two kinds of adaptation: intra-lingual translation, since the film is still in French, and medial translation, since the story is going from literature to film. The latter brings up an additional group of factors because what the written word from a story gives to the target audience differs from what the recorded images of a motion picture gives. Audry also uses marked simplicity in the film, incorporating just enough elements to carry out the story and follow Colette's vision. This is one of the reasons why this film adaptation may be considered so faithful.

Delorme believes that Audry had the talent of rendering into images what Colette had put into words, the latter which could give talent to an actress, even a novice (Delorme). So was this fidelity Audry's purpose? When this question was asked, Delorme posited that Audry's intention was to set Colette's poetry and phrases into images, and "that her Gigi had a funny little mouth. The text was there, there was only knowing it and telling it simply and loving it!" (Delorme). That must have been the purpose.

Who was Audry's target audience? Given that the film was released in the midst of Colette's fame, it was probably intended for Colette fans. Delorme believes that Audry's film was made for "everyone who was in love with a beautiful language, for everyone who was in love with simplicity and authenticity" (Delorme). This matches with the idea of Francophiles and Colette lovers. The film was successful in large part because of Colette's association with it, so clearly the target audience accepted the purpose. Thus

this was an effective advertisement showcasing the source text. Considering the two parts of ad theory- transfer of connotation and dual purpose- examination of these two features in the film demonstrate that both are clearly executed and noticed by the target audience. Audrey wanted to reproduce Colette's story in another medium, quietly reminding people that this was Colette's story. She did this, hence the success of this "translation."

Freed's 1958 MGM musical film translation

By the end of her life, Colette was aware that *Gigi* was one of her biggest hits, saying that "force made me know that with *Gigi* I had to, as dentists say, 'touch a nerve'" (Pichois and Brunet 549). But she knew that in order for her work to be truly successful, it had to become a play, and with that it had to cross the Atlantic. In 1951, *Gigi* made its debut on Broadway. It was adapted by Anita Loos (1888-1981), by then a famous screenwriter known for her novel *Gentlemen Prefer Blondes*, and *Gigi* was played by Audrey Hepburn (1929-1993). Colette had discovered Hepburn in a hotel in Paris, reportedly saying to Goudekot upon first seeing her, "There is our *Gigi* for America" (Francis and Gontier, 2nd Vol 237). The play was extremely successful with the post-WWII American public; it reminded them of Cinderella, as it was set long ago and far away in a world of exotic Parisian courtesans and boulevardiers (Francis and Gontier, 2nd Vol 227). But that was not the last of *Gigi* that Americans would see.

By the mid-1950s, Metro-Goldwyn-Mayer Inc., or MGM, had become famous for producing commercialized musical films, which included *Meet Me in St. Louis* (1944), *Annie Get Your Gun* (1950), *An American in Paris* (1951), and *Kiss Me Kate* (1953). The idea of *Gigi* appealed to the company, and MGM had thought about producing a musical adaptation of the story as early as 1951. According to Leslie Caron's autobiography, this stemmed from her suggestion at that time to Arthur Freed of making a film adaptation of *Gigi* because of its successful run on Broadway, and because she knew and loved Colette's original story (*Thank Heaven* 95). However, Arthur Freed (1894-1973), a film producer for MGM, did not gain full interest in the project until November 1953. From then, he acquired the rights and decided to produce the film under his own new company (Bradford). Alan Jay Lerner (1918-1986) and Frederick Loewe (1901-1988) had collaborated on writing the successful Broadway musical *My Fair Lady*, so Freed recruited them to write *Gigi*. Lerner wrote the screenplay and lyrics, while Loewe composed the music. By several accounts, Freed was more liberal than his contemporary producers by giving Lerner and Lowe much freedom when crafting the songs for the musical. With the success of *Fair Lady* on the stage, it is probable that Lerner wished to repeat some of the techniques and strategies used in that musical for *Gigi*, which in the end caused many parallels between the stories. Upon reading Colette's novella, Lerner insisted on expanding the role of Honoré Lachaille to fit in an actor he wanted to play in the film, French actor Maurice Chevalier (1888-1972). André Previn KBE (1929-) scored the music and conducted the MGM orchestra. Previn, who considered the film "a dream of an assignment" (Previn, *No Minor Chords* 71),

described his work as translating the “bunch of piano parts” from Lerner and Loewe to orchestral music. In the process, he did not change any parts of the original rhythm and harmony (Previn, Telephone interview). Sir Cecil Beaton (1904-1980), who would also help with the film production of *Fair Lady*, was hired to design the set and costumes. When Vincente Minnelli (1903-1986) was contracted to direct the film, he had to agree on incorporating Chevalier and Beaton into the project (Bradford). Minnelli brought with him to the set plenty of designing and directing experience, as well as an OCD-like adherence to detail.

The choosing of the actors was equally eventful. Although Maurice Chevalier was a well-known actor in France and America, he was accused of being a Nazi sympathizer because of his performances in France for German troops during the Occupation. Chevalier told Lerner that at his age, all he had left was his beloved audience, and he was happy about that. He probably also viewed this role as a way for him to return to American fame. Minnelli did not consider Louis Jourdan (1921-) as his first choice for the role of Gaston, though he settled on him because of Jourdan’s suave composure (Bradford). However, Jourdan was not always satisfied with the handling of the production; his sentiments inspired Lerner and Lowe to create Gaston’s speak-song style (*Gigi*, 1958 version special features), a style similar to Rex Harrison’s “singing” as Professor Henry Higgins in *Fair Lady* on Broadway and on film. Audrey Hepburn was asked to reprise her role of Gigi, but she turned it down. Leslie Caron (1931-) had

starred in the West End production of Loos' play in London for about five months; she and Freed were mutually interested in her taking on the film role.

Despite the plethora of technical, logistical and financial difficulties that plagued the making of the film, *Gigi* became one of the most successful films of the American musical era. It was the 1950s, and post-war America was in a comfortable economic position. With a rise in the amount of wealth in America, as well as the introduction of American suburbia, commercialism ensued. Industrialist attitudes and materialism reflected the relative affluence found in many middle-class Americans. New ideas that contradicted the traditional values of thrift and self-denial were rampant (Ayers et al. 979). This was evident in the elaborate film musicals that were produced and immensely popular during the fifties. Many of them were based on hit musicals or plays from Broadway. In his autobiography, Previn wrote about how that time at MGM was one of excess, with ruthless executives and hard-worked musicians and writers, and yet was still clear-cut (Previn, *No Minor Chords* ix-x). Film was still a relatively young medium; it took all the grandeur from its inspirations to create a completely unique bricolage. The film *Gigi* was no exception; it showcased extravagant and brightly-colored costumes, on-location shooting (a must for Vincente Minnelli), and painstaking detail with foreign charm. The plot was about the same as the 1949 film, with some notable exceptions. But it gave Americans a bright, colorful picture to look at and cute songs to sing to, and that was just what the targeted market segment, arts-loving Americans with extra money to spare, wanted. *Gigi* went on to win a record-breaking

nine Academy Awards in 1959: Best Picture (Freed), Best Director (Minnelli), Best Color Art Direction/Set Direction, Best Color Cinematography, Best Costume Design (Beaton), Best Film Editing, Best Scoring of a Musical Picture (Previn), Best Song (Lerner and Loewe for “Gigi”), and Best Screenplay Based on Material from Another Medium (Lerner). It won all the Oscars for which it was nominated. In addition, Maurice Chevalier won a special Academy Award for his longtime contributions to entertainment. However, this record was broken the following year by *Ben-Hur* with eleven Oscar wins, a feat that is still undefeated to this day. Nevertheless, *Gigi* stands as the musical film with a significantly high number of awards, counting its Oscars, Golden Globes, Grammy, and so on. It is considered a classic; in 1991, it was selected by the Library of Congress for preservation in the United States Film Registry because of its “cultural, historical, or aesthetic” significance. Ironically, many twenty-first century college students (at the undergraduate and graduate levels) at Texas A&M University have heard of the movie, but do not know what it is about.

All this background information now leads to consideration of *Gigi* as a translation-ad. The film is 115 minutes long and was filmed in Cinemascope and Metrocolor. As mentioned before, there are some significant changes to the source text. In fact, the movie does not even begin with Gigi, whereas the novella begins with a conversation between Mamita (Madame Alvarez) and Gilberte about going to Aunt Alicia’s (Colette, *Oeuvres* 435). The songs and the writing by Lerner and Lowe take some of the attention off of Gigi and give a more general focus on the life of the demimondaines in 1890s

France. This is evident in the opening montage of well-dressed *cocottes* accompanied with Honoré Lachaille's explanation of life in Paris, and such songs as "Thank Heaven for Little Girls," "It's a Bore," and "I'm Glad I'm Not Young Anymore." In "Thank Heaven," Honoré Lachaille, (played by Maurice Chevalier) the old, experienced and wealthy uncle of Gaston Lachaille, croons about how enticing little girls are because "they grow up in the most delightful way./ Those little eyes so helpless and appealing/ One day will flash/ And send you crashing through the ceiling!" Enthralled, he sings, "Thank heaven for little girls!/ ... Without them what would little boys do?" (*Gigi*, 1958 version). Gaston complains to his uncle (in song, of course) how life is such a bore, despite Honoré's descriptions of all the wonderful things (and girls) at Gaston's fingertips. After Gigi refuses to become Gaston's mistress, Gaston complains to Honoré, who afterward sings how he is happy that he is not young anymore because in old age "The fountain of youth is dull as paint./ Methuselah is my patron saint./ I've never been so comfortable before./ Oh, I'm so glad that I'm not young anymore" (*Gigi*, 1958 version). Clearly, Honoré Lachaille receives a lot of attention in this film, for reasons explained earlier.

There is little doubt that the storyline came across some issues with the Hays Code, the set of censorship guidelines governing motion picture production in the United States. It seems like changing the story to a musical was an effective way of masking some of the darker elements of the story, such as the fact that Gigi was being raised to be a high-priced prostitute. It is surprising that so many elements of the story survived censorship,

covered by beautiful costumes, catchy songs and vibrant colors. One must believe that the producers and Minnelli intended to make a film that was not specifically faithful to Colette's story, but was aesthetically pleasing to the audience's eye. They definitely succeeded in doing that. The producers also wished to market the film as a twin-like production of "My Fair Lady," which was already a successful Broadway show. The characters were paralleled, such as Gaston to Professor Higgins and Gigi to Eliza, as were the songs: "The Night They Invented Champagne" to "The Rain in Spain" and "Gaston's Soliloquy- Gigi" to "I've Grown Accustomed To Her Face" (Bradford). Film trailers hailed it like it was the film version of *Fair Lady*. When *Gigi* premiered on May 15, 1958, it was marketed to Broadway goers as a world-class theatrical show: it first ran at the Royale Theatre in Broadway's Theatre District. It played for over a year. Critics loved it, calling it bright and amiable. *The New York Times* even said that "there won't be much point in anybody trying to produce a film of *My Fair Lady* for a while, because Arthur Freed has virtually done it with *Gigi*" (qtd in Bradford). Indeed, *Fair Lady* would not be cinematographed until 1964, and ironically would star Audrey Hepburn as Eliza Doolittle. All the pomp and splendor surrounding the film makes one think that the connotation of the interpretation is closer to *My Fair Lady* than to Colette's source text. There is no doubt that this movie was made with commercial success in mind before adherence to a story, which is not necessarily a negative thing. Freed accomplished his goal, and that is what matters.

Part of the painstaking effort of making this a beautiful film was to make it faithful to all things French. Having grown up in France, Caron was considered the expert in how little girls in France from that time behaved, and she directed the cigar scene (Caron, telephone interview). She based her acting on her childhood. Ironically, while Minnelli cared so much about the beauty of each shot, he gave much liberty to his actors. He would let the actors follow their own creativity, though he would have them redo the scene until everything was exactly the way Minnelli wanted. Yet while he gave this artistic freedom to them for character interpretation (Caron, telephone interview), he was careful to follow his tried and true recipe for success, which consisted of five components: drama, enactment, spectacle, music, and dance (Casper 33). Minnelli meticulously incorporated these elements, saying once that “I’m only interested in musical stories in which one can achieve a complete integration of dancing, singing, sound, and vision” (qtd. in Casper 34). One may conclude that as long as Minnelli’s key factors were met, the rest was negotiable, including the acting strategies from the cast.

While on the subject of acting, it is strange to note that at the 1959 Academy Awards, all nine of *Gigi*’s Oscars were nominated and awarded for style or technical-related work, such as writing or cinematography. No award was given for acting, except for Maurice Chevalier’s special Oscar. But in the end, Freed’s advertisement of *Gigi* as a lovely, exotic little world in a faraway place like Paris worked: upon initial screenings, the American audience fell in love with the characters and story (and scenery), and the show was the critical and commercial success that Freed wanted it to be. Everyone’s

contributions to this massive production made it what it was and how it is now remembered: a charming musical film from the 1950s.

Colette died before the musical film was made, but would she have liked it? Leslie Caron met Maurice Goudeket, Colette's third and final husband, when she played Gigi on stage in London, and he was very pleased with the whole production. When asked what she thought about Colette's sentiments, Caron said that "she would have adored it" (Caron, telephone interview). She explained it was because it embodied what Colette herself loved: success (Caron, telephone interview). Given Colette's background, having grown up in the poor countryside and having become a *femme de lettres* with so much fame and success, the story, the costumes, the frills- everything that made this story a recipe for success- would certainly have enthralled her. One cannot help but agree with Caron that Colette would have adored it indeed.

The *Gigi* section is one of the most interesting examples of ad theory because it illustrates how the two versions advertised different aspects. However, both were very effective in getting their points across. Because their purposes were fulfilled, it is difficult, if not impossible, to say that one is more right than the other.

CHAPTER V

SUMMARY AND CONCLUSIONS

It may seem unbelievable that translation used to be considered a noble profession. But throughout living memory, that is the twentieth and into the twenty-first centuries, translation has been reduced to no more than copy-like work. Many people judge translations on the premise of whether they are good or bad. This is not an effective way to consider translations because good and bad is not only subjective, but relative. It leaves too many factors variable, and it leaves translation as a tangled mess. Ad theory attempts to simplify the production and consideration of translations by focusing on the who, what and how, therefore making them more effective. While the idea of translations being inter-subjective has been expressed before, the conjunction of translation and marketing is a novel postulate. Adding a business, more rigid component to this conventionally “free” craft is unique.

Vladimir Nabokov wrote that a problem with poor translations is ignorance (Nabokov, *Problems of Translation* 78). This can be explained by Lawrence Venuti’s statement that translators must have commanding knowledge of the translating language and culture, and they must be able to put that into writing. Not only that, but the choices translators make in what to translate speak volumes (Lewis, *Measure of Translation Effects* 267). Just like advertisers, translators must be familiar with their target audience or market segment.

Ad theory applied to the world of translation

Ad theory can be used in the construction and consideration of translations. It is hoped that this theory can help make translation-interpretations more effective.

Effective is the key word here. Proper judgment of translations would only be fair if it is made as objective as possible. Therefore, it is more prudent to produce translations without the intention of pleasing the audience, unless that is the actual purpose to begin with. Deeming something as good or bad is subjective and counterintuitive because it is always unclear by whose standards something should be judged as good or bad. It is analogous to judging attractiveness in humans. While many people have a consensus as to what is pretty or beautiful, there are always significant portions of the population that will voluntarily differ for rational reasons. Furthermore, plenty of people will attack the majority's image, accusing that group of bias.

Therefore, the idea of good or bad should be abolished. Instead, effectiveness should be used. Did the translated text fulfill its purpose? In other words, did the translator successfully advertise the translated text in the particular way that he or she wanted to? If the target audience can say yes, then the translated text has been effective. Some may argue that advertising is a form of lying. But a counterargument exists: that advertising does not intentionally try to deceive the customer. The lying happens accidentally during connotation transfer. This leads to the other argument, in which some say that there must be some truth to translation and that the idea of translators doing whatever it takes in

order for the target audience to buy into the translator's idea. The rebuttal to this is two-pronged: first, like in advertising, the target audience must be acknowledged as an intelligent and independent entity. Therefore, if something seems irrational or untrue, this leads to problems in the present, in which the target audience simply rejects the ideas, or in the future, in which the target audience is duped once but never again. Secondly, one only has to refer to previous examples of ideas that were tweaked (at various degrees) and still accepted, such as from Leroux's *Le Fantôme de l'Opéra* and Colette's *Gigi*. In addition, as outlined in Chapter III, many ads that use truthful campaigns have been successful.

It is reasonable to conclude that as an advertisement, translations have the potential to relay some powerful messages. That is absolutely correct; ad theory is a powerful tool and should be used for good purposes. However, promoting translation through advertising could have its dark side. For example, one may try to use translation to spread unreasonable, unfair, or inaccurate ideas. This could have social, political, and other impacts, such as the consequential development of prejudices or wrong impressions of other cultures. Adding a market strategy to a form of literature is not an attempt to commercialize it. It is simply hoped that the shared essences of the two entities can be further studied to help make translations more effective in convincing the target audience of the veracity or rationality of a reflected original.

Suggested uses

When Mark Zuckerberg launched Facebook in February 2004, few expected that it would become the powerful, multi-billion dollar information system that it is today. But besides its obvious use as a social networking site, it is also an invaluable treasure trove for many other fields. Its ability to track consumer behavior by noting what users “like” and are “fans” of has allowed marketers to gear their products toward a specific group of people. Translators are always sought after on the site; while many people believe that the onset of the internet is causing English to become the perpetual lingua franca of cyberspace, it does not appear to be the case, as Facebook continues to be available in over sixty languages. Translation continues to be needed, and targeted translation (i.e., ad theory) can help to shape translation to realize more defined purposes.

Ad theory can be applied to any form of translation. The idea of making a more rigid system for translating came from consideration of technical translations, where the purpose is more uniform. Thus it may be used in that field. However, this could be a method to objectify literary translation.

Ad theory can also be used as a way to make an already interdisciplinary field even more reachable to other experts. By applying strategies and insights from other fields like business, perhaps a more effective outcome may be reached. Remaining with the current trend of fluency will likely only add to the already misinterpreted sentiments harbored about other cultures, creating a xenophobically ethnocentric population. The spoon-fed, warm-and-fuzzy feelings must stop because they are doing more harm than good. Blind

faith is something that comes from fluent discourse, and just like in false advertising, the population does not easily buy into things that it finds unbelievable or irrational.

Part of using ad theory is accepting the fact that a translation cannot stand as a mirror image of the source text. It may, however, be a frosted glass image. There is always some sort of change because of the interpretive nature of translations, hence the postulate that translations should be considered more interpretations than transductions.

A subsequent objective of ad theory is to allow translations to stand on their own.

Translations are indeed original works- they are advertisements of the source text.

Lawrence Venuti wrote that giving translation some credit involves changing ideas on authorial originality, but that does not displace the foreign author (*The Translator's Invisibility* 274). With current copyright rules and social uncompromising views on original authorship, translation has almost no chance to be embraced as it once was.

With ad theory, hopefully translation may be accepted for what it is: an original take on an original work. But at the same time, it must be remembered that a translation does not equal an original work, as the basic ideas of the story came from somewhere else.

In reference to the business part of translation, it makes sense that the next step is to apply ad theory using some new tools. It has been proposed that models such as the ELM be used to test attitude change from the target audience. This can be done periodically, at least before and after translations are made, so that translators have more information at hand to determine how best to persuade the target audience to agree with

his or her translation, or advertisement of the source text. The ELM specifically has already been used extensively in the advertising sector. Curtis P. Haugtvedt and Joseph R. Priester described this when they explained how strategies including the ELM have explored consumer or audience attitudes, which include persistence and resistance. But there are other ways to determine effectiveness in advertising, such as subtle processing, cognitive elaboration, and context (*Measuring Advertising Effectiveness*). Future research in translation should incorporate some of these techniques to hopefully produce more effective works (as perceived by all parties). The relationship between information economics and the translation profession has already been established (Chan), and it is reasonable to expect that application economic and marketing principles will make productive yields. The ultimate goal is that translations can be tailored for specific results just like how scientists design nanoparticles to have the right characteristics for optimal drug delivery.

Conclusions

Translation has existed for as long as languages. It can be considered a form of intercultural communication. With ad theory, translations may now be viewed as individual works in homage to an original. But there is an even greater message than simply making translations themselves better. The idea of passing ideas to each other is the most important part. Spreading new ideas leads to new horizons, greater understanding, and ultimately greater tolerance. Translation is a necessary part of the process. It is hoped that with a better understanding of translation, different cultures may ultimately

understand each other better, leading to better intercultural relationships. Art, words, and feelings may all be shared. Despite current copyright laws and the idea of original authorship, it is hoped that with a new mindset and appreciation of translation, it may gain its own rightful place. In a way, it already has; some have begun to consider the field as a new genre, a form of comparative literature (e.g. Apter). Many American colleges and universities, including Texas A&M University, do not offer any classes that solely teach translation. Perhaps giving students an opportunity to be exposed to translation would cause a new appreciation to something that some people had probably never considered before. Translation has often been used as a teaching tool in language classes, but illustrating its literary side would offer something unique for young minds to consider.

Can translation be objective? All evidence given here points to yes. Translation, in reflection of its artistic and scientific roots, is not random, whether it be choice of source text or how the translated text is made. Translation is not simply based on what or how one person thinks, but what or how someone thinks in response to a whole cultural mindset with another culture's framework. Translation is thus transindividual (Venuti, message to the author). Bringing this back to ad theory, one may conclude from this that translation-ads are indeed non-random advertisements that are influenced in all three directions, by the original author, the translator, and the target audience. This transindividuality, using Venuti's word, points to how just as translations are made by multiple "subjective" sources to form an objective product, so can they perhaps be

judged. In other words, a translation-ad may be judged using a variety of subjective factors that together become something objective. Identifying the purpose, target audience, etc. is an example of such.

Therefore, the judgment of translations, while subjective, may be simplified to demonstrate as much objectivity as possible. The most important part of this, the avoidance of deeming a work good or bad, may seem impossible and utterly difficult. However, given the simplification of the system, it is very doable and is actually more reasonable than judging something using overly complicated, too variable, and possibly esoteric standards. Ad theory attempts to keep the artistic (translator's creativity) and technical (transfer of connotation) sides of translation coexistent in harmony. In the future, more studies may shed light on the mechanisms of ad theory, such as how exactly business strategies can be used to design translations. There is no question that the application of ad theory can do many things.

Ad theory does not diminish the authenticity of a work, or make the translation process more commercialized. Rather, it accounts for translation as a whole and even adds to its truthfulness. It may be commercialized, but usually in a more academic sense. The most important reason for there to be translation is to communicate information.

Commercializing something usually means to make something more widespread, and that is exactly what translations do. However, assuming the respective ethics are in place, translation does not attempt to exploit anyone or anything, financially or

otherwise. This is because the ultimate purpose of a translated text is to make a source text readable to another group of people. This most basic reason allows for the exploration, communication, and continuation of human thought, which is only possible via some sort of intercultural communication. Translation therefore holds a place in the world as the keeper and light of the human spirit.

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APPENDIX A

DANIÈLE DELORME INTERVIEW TRANSCRIPT

Conducted electronically by Amanda Strickland

Translated from the French by Amanda Strickland

Thanks to Madame Mélie Boussion, secretary of Madame Delorme, for her assistance. Questions sent Friday October 1, 2010. Responses received Friday October 15, 2010.

1) To get ready for the role of Gigi, did you read Colette's novella?

I naturally reread Colette's work (a literary discovery when I was fifteen years old). I was so proud of having been chosen to have the lead role on screen, directed by Jacqueline Audry (a woman director!) and Pierre Laroche, the man who made the cinematographic adaptation.

2) Did Colette (or anyone else) ask that you further study the original Gigi character from the the novella?

I have no memory of any kind of modification made to the novella written by Colette. That said, I often met up [with Colette] at the Palais Royal (she was bedridden in her house in front of her window), as well as Jacqueline Audry, who never asked me anything other than: read- love- understand the text and the character of Gigi.

3) Do you believe that your version of Gigi (and the whole film) is an innovative interpretation of Colette's intended idea of Gigi? Why?

I think that Jacqueline had the talent of simply rendering into images everything that Colette had put into sensibility by means of her words whose sensuality could give talent to an actress, even a novice.

4) Did you have the chance to meet Colette? If yes, how did you feel about her?

Naturally I went very often to see Colette. She would tell me: “Come when you want, whenever... There will always be a good moment to laugh together.”

5) Did Jacqueline Audry meet Colette? What was her impression of her?

Little by little, Jacqueline always got to her Pierre Laroche’s works and the scenes that they had thought up for the screen. She corrected, she had fun, ravished from being concerned. And always positive, laughing.

6) Did Colette (or Jacqueline Audry) describe a vision that she wanted you to realize as Gigi?

I don’t know...

I only have the memory of a delighted Colette, who said upon looking at me: “She’s really got a funny little mouth!”, and I had taken that for a compliment.

7) Did you have an independent strategy to play Gigi?

No. No strategy.

8) While making the film Gigi, did Colette help a lot with adapting the story (i.e., the production)?

No. she was already very ill and had a difficult time moving around. We came to see her.

9) Was there a theme or central message that Colette (or Audry) wanted to express to the audience? In other words, what was her purpose behind the film?

Jacqueline Audry’s intention I believe, was to transcribe in images the poetry, the phrases of Colette and that her “Gigi” had a “funny little mouth.” The text was there, there was only knowing it and telling it simply and loving it!... That’s gold!

10) Did Colette (or Audry) have an intended audience for the film? (e.g., the cultivated French youth, or French families)

I do not know.

I think that it's for the general public, for everyone who was in love with a beautiful language, for everyone who was in love with simplicity and authenticity.

11) Did Colette tell you anything about the history- for example, why she wrote it?

No, she never told me anything [about that]. Simply that she loved this Gigi, because she would always made her “laugh, joke and have fun”...

12) Do you have any exceptional memories of Colette or of making the film that you could share with me?

No. Simply, having met and having been accepted by her, she has surely remained as one of the most beautiful memories of my life as an actress facing an author. Everything was simple, intelligent, original, funny and “sweet” with Colette. It was enough just to listen.

13) Finally, what is your favorite part of the film and why?

I have no favorite part in this film...

I have joy in imagining how Colette could have felt had she known how much her work would have been covered and loved, because this film by Jacqueline Audry met success... and Colette work was adapted many times.

(« Les femmes à la “une” ») “The ‘it’ women”... There's the only one that could have pleased her.

APPENDIX B**LESLIE CARON INTERVIEW TRANSCRIPT**

Conducted in English by Amanda Strickland

Telephone interview conducted on Tuesday, October 19, 2010

Note: Interview has been edited for retention of pertinent points and simplicity (and for space reasons)

Amanda Strickland: To prepare yourself for the role of Gigi, did you read Colette's novella?

Leslie Caron: I knew the novella very well. As a matter of fact, I'm the one who suggested to the producer to do the film.

AS: And what did you think about the writing style?

LC: Well, I'm extremely fond of Colette. More than that, I have a great admiration for her. And, to prepare for the film, I played the play on the stage in London for about five months.

AS: Did Minnelli or anyone else ask you to look deeper into Colette's version of Gigi?

LC: As a matter of fact, there's one scene that I directed because nobody else knew what was done. I was the authority there. I knew how little girls behaved in Paris in those days. I knew that Milieu and I knew, for instance, the- uh- cigar scene, I- I'm the one who told them how it should be done!

[both laugh]

AS: So I guess you would assume that your portrayal of Gigi the girl was a, perhaps an interpretation, a new interpretation of Gigi?

LC: New interpretation? I don't think so. Why new?

AS: Well, I was thinking because clearly Colette had an intended idea for Gigi the character, and I was just thinking about when it comes to the movie or the musical, was there a faithful adaptation to the story, or was there, say, a twist and turn in the original

plot? Considering, for example, I believe at the end of the musical, there's you and Gaston Lachaille- played by Louis Jourdan- in which you "come out" into society, wearing the very beautiful dress? That part, I believe, was not in the novella.

LC: No. Of course, the musical was adapted for the musical form. But the interesting thing is that the first script that Alan Jay Lerner wrote was straight dramatic comedy. And then I suppose that Aruthur Fried, the producer, had some censorship problems because the censors, the Hays Office at the time was extremely rigid, and I think the subject itself was slightly scabrous, and I think probably before they could atome the subject and make it more palatable if it was, if it was in the form of a musical. In any case, it lends itself very nicely, but the book of course has more dark aspects of the education of the little girl- which are not in the film. There are comments on how to feed her and what to do- things about her feet, and corns, and aspects of hygiene- in order to please men- that are not in the film.

AS: Yes, that's true. So did you ever meet Colette?

LC: No, I didn't.

AS: Did Minnelli ever meet Colette?

LC: No.

AS: Was there a certain way that Minnelli wanted you to play Gigi, or did he just let you play her on your own?

LC: Well, working with Minnelli was always a collaboration. And I think I came on the, um- the film was built around me. As I said, I asked the producer, who wanted to do another film with me- I suggested the subject of "Gigi," and then he hired Vincent Minnelli. But Minnelli knew exactly what I was like before he accepted to direct the film. But Minnelli was not a very directive person. He was extremely shy, and was happy so long as the actors were doing all right. He would only correct you if it was too slow, or too dull, or if you were not in the right décor, if you were in front of a door instead of being in front of something else, you know, then he would place you somewhere differently. But he was not a very directive director as far as the acting was concerned- in any of his films. He tended to just simply say, 'Do it again,' 'do it again,' until by some fluke you would do it in a way that he found perfect.

AS: Yes, I believe you were talking about- in one of the special features for the DVD about how he made you do the Parisian song over and over?

LC: At the end of it, yes.

[both laugh]

AS: Yes, I thought that was really funny.

LC: Exactly! I couldn't figure out why! I couldn't figure out what I was doing wrong, and finally, and when I would ask him, and he would just say, 'do it again.' Finally, when he said, 'Cut. Great. This one was great-'

AS: I just think that's really funny!

LC: I realized it had nothing to do with me! It's just the swans in the background were swimming off, and he wanted them to be right there!

AS: That's just too funny!

LC: But he was not a directive, and most great directors, in general, give you a great deal of liberty. They choose to do a film with an actor because they know his capacities, and nothing is worse than being directed with military precision. It just cuts your imagination, and as an actor, you just, more or less, give up and feel incapable. Great directors usually tell you, 'Great, great, but let's do it again!' until things turn out right for them.

AS: So since you clearly had liberty in playing Gigi, did you have a particular strategy for playing her?

LC: Yes, I remembered enough of my childhood. You've got to remember that I was already a mother, I was 26, I had a baby. But I remembered enough of my childhood to play. You know, actors do know their trade!

[both laugh]

LC: Acting is something- if you are an actor, usually because you know what you're doing. That was acting! Playing a young girl, that was acting. I was 26, I weaned my baby to start the film. But I really enjoyed- I remember very well what it was- being a little girl, and besides it's not really something you can teach. The director never has time on a movie set to teach the actor to, how to act. Never. It's too late! He can place the camera, he can move the sets a little bit, he can change the lens, he can vary the pace, also, things like that, but he can't do very much about creating a character. The creation of a character is usually in the actor's hands, and if- the actor- if he is a true professional, has already decided to play it.

AS: How long did it take you to memorize the lines and learn all the songs?

LC: Um- I have no memory at all of- I think it was very easy for me to – I think they were so wicked! So harmonious! It was easy to remember!

AS: Great songs!

LC: Oh, great songs!

AS: So, during the making of “Gigi,” did Colette’s daughter or did her widower play any role in adapting the story?

LC: No, none of the family came along. When I was on the stage in London, I met her last husband, Goudeket. Maurice Goudeket. And he took us out for dinner and was very pleased.

AS: So was there a main message that Minnelli wanted to tell the audience? Besides ‘1890s France was beautiful’?

LC: No, you know, you don’t make a film wanting to – see- this is a musical comedy. I think the idea was to- yes, to present a delightful period. And it was- you have to remember, in Hollywood those days, there were group effort- of course, it has the Minnelli stamp, and Arthur Fried, the producer, knew that he was going to get very vivacious and beautiful film. But the other thing is you have to give credit to Arthur Fried, you have to give credit to Alan Jay Lerner, to Fritz Lowe, to Cecil Beaton very very very much. Cecil Beaton designed the most stunning- even the greatest- for the costumes, and you have to give credit to even the actors and to, um, the cutters, everybody was involved in making this film. It’s not just- we’re not dealing with a completely, you know, like in Europe, a film that’s done just by the director. This is a group effort, and I daresay the genius might first be Arthur Freed, the producer who got all the people together.

AS: So do you think maybe overall the purpose behind the film was just to show a beautiful story?

LC: Uh, it was, I think, to give a sophisticated view of Paris in 1900, and also a sophisticated view of the situation of girls and women in those days when there were only two professions that you could embark on, either be a courtesan or a married woman.

Otherwise you were working class, and you just slaved with very small salaries. So it’s to give a very sophisticated picture of what women’s situations was like. But I’m not even sure that there was this idea behind it. I- I suppose it come through, but this is not the picture with a- with a message. It’s a delightful picture which gives a rather accurate but glossed over vision of the situation of café society in 1900.

AS: Do you think that there was an intended audience for the film?

LC: Yes, I think, uh, I think Arthur Fried was hoping that it would be general audience, and this is probably why, as well censorship, probably why some of the less savory

details were taken out . General audience- I mean it's a little girl who, the life of a courtesan, had very brilliant moments and victories, but usually they ended up in rather sad and shabby circumstances. This little girl manages to cut herself [a] wonderful life, and it's all due to her sincerity and her real, warm heart.

AS: Umhmm. So I guess the main intention is that- so these people can learn about a pretty new world that maybe they had never seen or heard of before.

LC: You can go forward and make yourself [a] beautiful life, yes, if you, if you work at it.

[laugh]

AS: Do you think Colette would have liked the film "Gigi"?

LC: I think she would have adored it.

AS: Why do you think so?

LC: Ah, because- because I think she'd like success. [AS laughs] And because, after all, it goes in the line that she had written. This little girl ends up by being married, which is very unusual in that society. She herself started as a very poor country girl. For Christmas meal there were chestnuts, there were- I think the chestnuts, and maybe an orange or two would've been the presents you received, there were- a country girl like this had a rich life, rich in emotion, and in flavors and games and family, affection, but they were very far removed from wealth. As a matter of fact, I don't know if you've gone to Saint-Euvel, where she was born, but although her birth-house- Colette's birth-house is by no means [a] poor little house! It's just a country house among others and there was a chateau, and she certainly had no access to the chateau. She just went to the village school, and played with her brothers and schoolmates. That was, I mean- she found a great deal of poetry in and wrote magnificently about the charms of the country. But there was no well whatsoever, and she achieved a life of- Colette achieved a life of distinction and fame and very important situations socially at the end of her life. She was admired as one of the great letters, one of great women of letters, and that- an amazing trajectory! An amazing past! She succeeded in a really fantastic way!

AS: I would say that she achieved the American dream, but, she is French, so...

[both laugh]

LC: She achieved- she was on top of society in Paris, and was very, very much admired at the end of her life although she had been very provocative, and- very provocative, sexually, and- but she did lots of interesting things, for instance, as a journalist, she went

to, and reported on murder trials and also the first pilot who crossed the ocean and all that sort of thing. She was also a top journalist.

AS: Have you ever seen the 1949 film version of “Gigi”?

LC: You mean the one with- um- yes, I do know it.

AS: With Danièle Delorme?

LC: Danièle Delorme, yes, I do know it.

AS: So, um- did you ever have an impression about it?

LC: I think it was- uh- a little darker, it had a darker background. It was something- a little more unsavory about it which is perhaps closer to the book.

AS: And- uh- what was your favorite part of [making] the [1958] film?

LC: I think I enjoyed playing the child mostly, most. And, and that’s the most part of it. I enjoyed the early days much more playing cards with Jordan and Tonton Gaston and all that part, and I enjoyed the beach scene in Touville.

AS: Do you happen to remember for Louis Jourdan- did he ever make any particular comments about interpreting the character Gaston?

LC: He didn’t make comments, he just played it.

[both laugh]

AS: That is what actors do.

LC: Yes. He was remarkable.

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