



Translating Multilingual Texts: The Case of “Strictly Professional” in *Killing Me Softly. Morir Amando* by Francisco Ibáñez-Carrasco

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Abstract:

In a growing multilingual literary world, translators have found themselves challenged by literary texts that mix two or more languages in their desire to express a bilingual reality inherent to a particular group of individuals. The most common representation of this mixing of linguistic codes is code-switching (CS), which in most translations becomes inexistent through a change of register or other strategies that tend to efface the presence of this phenomenon in the translated literary text. The purpose of this paper is to examine the strategies proposed by scholars and translators for the translation of code-switching and eventually propose a translational strategy that will preserve the phenomenon of CS in the translation, namely in the story “Strictly Professional” written by Chilean-Canadian author Francisco Ibáñez-Carrasco. This strategy aims at creating a parallelism between the source text (ST) and the target text (TT) in terms of its aesthetics, which will allow for a more active participation of the receiver of the TT and will reveal the otherness of the ST included in the CS.

Key words: Translation, Literary Translation, Code-Switching, Multilingualism, Queer Literature, Francisco Ibáñez-Carrasco.

Resumen:

En un creciente mundo literario multilingüe, los traductores han encontrado desafíos en los textos literarios que mezclan dos o más lenguajes con el deseo de expresar una realidad bilingüe inherente a un grupo particular de personas. La representación más común de la mezcla de códigos lingüísticos es la alteración de códigos (AC), la cual se pierde en la mayoría de las traducciones debido al cambio de registro u otras estrategias que tienden a enfatizar la presencia de este fenómeno en el texto literario traducido. El propósito de este artículo es examinar las estrategias propuestas por académicos y traductores para la traducción de la alteración de códigos y eventualmente proponer una estrategia traductora que mantendrá el fenómeno de la AC en la traducción, concretamente en el cuento “Strictly Professional” del autor chileno-canadiense Francisco Ibáñez-Carrasco. El objetivo de esta estrategia es crear un paralelismo entre el texto fuente (TF) y el texto meta (TM) en términos de su estética, lo que permitiría una participación más activa en la recepción del TM y revelaría la alteridad del TF incluido en la AC.

Palabras clave: Traducción, Traducción literaria, Alteración de códigos, Multilingüismo, Literatura homosexual, Francisco Ibáñez-Carrasco.

Résumé :

Dans un monde littéraire multilingue grandissant, les traducteurs se sont trouvés défiés par les textes littéraires qui mélangent deux langues ou plus afin d'exprimer une réalité bilingue inhérente à un groupe particulier d'individus. La représentation la plus commune de ce mélange de codes linguistiques est l'alternance du code linguistique (code-switching, CS), qui dans la plupart des traductions devient inexistant dû au changement de registre ou à d'autres stratégies qui ont tendance à effacer la présence de ce phénomène dans le texte littéraire traduit. Le but de cet article est d'examiner les stratégies proposées par spécialistes et traducteurs pour la traduction de l'alternance du code linguistique et de, finalement, proposer une stratégie translationnelle qui maintiendra le phénomène du CS dans la traduction, dans le conte « Strictly Professional » écrit par l'auteur Chilien canadien Francisco Ibáñez-Carrasco. Cette stratégie vise à créer un parallélisme entre le texte source (TS) et le texte cible (TC) du point de vue de son esthétique, qui tiendra compte d'une participation plus active du récepteur du TC et révélera l'altérité du TS incluse dans le CS.

Mots clés : traduction, traduction littéraire, alternance du code linguistique, multilinguisme, littérature homosexuelle.

Introduction

In their conventional conception of translation as an inter-linguistic transfer between two formal systems governed by particular and exclusive sets of rules, most translators have seen an obstacle in working with literary texts that combine two or more of these "systems" uttered by one or different characters within the same speech. This phenomenon of juxtaposition of speeches belonging to different "systems" is known as Code-Switching (CS), which "is related to and indicative of group membership in particular types of bilingual speech communities" (Auer 1998:3) and is also an expression of the natural blend of these "systems" in situations of cohabitation of communities with different linguistic backgrounds, such as in the case colonization, immigration or linguistic exchange among borderline communities, to mention a few examples.

In an effort to produce more "readable" target texts (TT), the strategy of choice used by most translators in order to tackle CS occurrences in a literary text is "standardization" or "naturalization" of the second source language (SL), which disrobes the CS of its inherent dual linguistic characteristic as well as of its identitarian aspect within the bilingual community where the switching of codes occurs. In doing so, the end product completely disregards the phenomena of "system" blending and "group membership affiliation" included in the use of two languages as well as its implication within a speech community.

Although some translators consider the multilingual TT as the ideal representation of the multilingual ST, they betray their own instincts by responding to their own conventional perceptions of language as a static and homogenous "system" and resort to effacing the linguistic duality of the CS, in most cases through changes in the TT register, thus producing a flattened version of the original source text (ST), which annihilates all possibility of active participation of the TT receiver to discover the otherness that the ST carries in the occurrences of CS — "The readers are told about it, not shown" (Chan 2002: 52)

The purpose of this paper is to propose a translational strategy that will maintain the phenomenon of CS in the story "Strictly Professional" by creating an aesthetic parallelism between the ST and the TT. This strategy will allow for the receiver of the TT to have a more active participation and will reveal the otherness of the ST carried by the use of the CS. The text of our research is a short story written by Chilean-Canadian author Francisco Ibáñez-Carrasco included in his book *Killing Me Softly. Morir Amando*. Our translational solution will attempt to account for the importance of the aesthetics of language duality of the ST, taking into consideration both its linguistic nature and sociolectal aspect. For the purpose of our paper, we will regard the mixture of languages expressed in the switching of codes of the main character of the ST as both a continuum — a result of the "interpénétration horizontale of two or more languages" (Lewis 2003: 411) — and a sociolect —due to its component of community identification.

We will first examine the definition of translation and language, presented in Derrida and Lewis, to understand the preconceived conventional ideas of most translators with regard to language and its transfer. We will then proceed to review the literature concerning the treatment of multilingual texts and their transfer by looking at proposed solutions for the translation of sociolects and CS in the work of scholars and translators who have reflected upon their own research and practice or have commented on the translational solutions presented by peers. We will use both sociolects and CS in our examples, since their treatment in translation has been similar — naturalization, standardization and domestication. We will finally attempt to suggest a solution for the translation of CS in the selected text by combining some aspects of two opposing theories — the functionalist theory, represented by Vermeer and Nord, and Venuti's "foreignization" — in order to achieve similar aesthetics in the TT and a better understanding of the phenomenon of CS in ST and what this entails.

Translating Language and CS

According to Chan, although the challenge of the translation of a "linguistically pluralized" ST has not been unfamiliar for translation theorists, the issue seems unresolved. The first theorist to introduce the matter was Derrida when he asked the question "How is a text written at a time in several languages to be translated?" (Derrida 1985 as cited in Chan 2002: 50) Derrida noted that translation "can do everything except mark [the] linguistic difference inscribed in the language [a]t best, it can get everything across except this: the fact that there are, in one linguistic system, perhaps several languages or tongues" (Derrida 1985: 100) For Derrida, no language represents an intact, unified system unaltered by other languages. (Derrida 1985: 122)

Lewis also disputes the stability and homogeneity of languages and points out the conventional view of languages in the field of Translation Theory. He argues that the broader definition of translation is conventionally bound to a notion of language equality, which originated in Western civilizations – Latin served as a model for the standardization of languages such as Spanish and French (Lewis 2003: 414). For Lewis, this notion of equality helped to implant the conventional idea of language correspondence and translation has become the medium to carry the *meaning* of one fixed language to another fixed language.

Both Derrida and Lewis challenge any implicit unity in a single language and make us reflect upon the conventional notions of language transfer in translation. Lewis concludes that there is no definite procedure for the translation of a continuum and the translator's focus should be geared towards the situational, social and cultural contexts of the receiver of the translation (Lewis 2003: 419).

The notion of language equality is at the origin of preconceived conventional ideas in the professional practice and in the theory of translation. In our opinion, some translators and scholars do not conceive transfer outside the construct of two rigorous

language systems, which has triggered the reflection towards a more inclusive theory of translation that should take into account non-standard varieties of languages as well as the situational, social and cultural contexts of the receiver of the translation. For Stratford (2008), Lewis (2003), Pym (2004) and Chan (2002), multilingualism is an increasing phenomenon and literature is constantly reflecting this escalating reality. In their opinion, the theory of translation has fallen behind in responding to this phenomenon both practically and theoretically. According to Stratford, “à l'ère de la mondialisation, les populations se mélangent, les frontières s'effacent et les littératures se diversifient au rythme des migrations.” (Stratford 2008: 459).

Sociolects and CS are representative elements of these increasing non-standard varieties of languages mentioned above, since their use in a literary text breaks the mold of the conservative stability of homogeneity in the conventional conception of languages. According to Durrell, a sociolect “involve[s] both passive acquisition of particular communicative practices through association with a local community, as well as active learning and choice among speech or writing forms to demonstrate identification with particular groups.” (Durrell 2004:200). Nonetheless, following the same conventional perception of languages as fixed entities, sociolects — as well as CS — are perceived based on how these elements differ from what is considered the standard language, and their translation is necessarily filtered through this particular view. They are either “naturalized” or “standardized” to conform to a given norm. In a *Traduction, Terminologie, Rédaction (TTR)* volume dedicated to the translation of sociolects, Chapdelaine and Lane-Mercier shed light on the nature of sociolects and the stakes of their translation. They argue that sociolects are definable by sociable, cultural, economic and institutional criteria (Chapdelaine, Lane-Mercier 1994: 7).

[L]es sociolectes sont susceptibles d'être étudiés sur le double plan de la forme et du contenu ... [I]l s'agit de rendre compte des valeurs, des croyances, des constructions identitaires, des compétences et des pratiques qui, connotés par l'emploi de telle unité linguistique non standard, signalent l'appartenance à un (sous) groupe précis ... [ils] témoignent en même temps de l'inscription du sujet parlant/écrivain dans son époque – c'est leur dimension *historique* -, de leur proximité plus ou moins grande par rapport à la langue officielle et, partant, aux instances de pouvoir – c'est leur dimension *institutionnelle* -, des fluctuations axiologiques, éthiques, identitaires que son aptes à subir les unités linguistiques d'une langue donnée selon qu'elles sont employées par un locuteur de tel ou tel (sous)-groupe – c'est leur dimension fonctionnelle”. (Chapdelaine, Lane-Mercier 1994: 7-8).

Chapdelaine and Lane Mercier worked in a carefully constructed literary version of Faulkner's *The Hamlet* in Québécois to “re-enunciate” the multidimensional aspects of sociolects present in the author's work. Their treatment of sociolects responds to an earlier translation of this work that had led French readers to perceive Faulkner as an “essentially tragic author” due to the erasure of the comic dimension of sociolects in his work (Lane-Mercier as cited in Leppihalme 2000: 265). Here, the non-standard variety reflected in the sociolects was neutralized to a point that caused a different reading than the one presented in the ST. Although Chapdelaine and Lane-Mercier's

treatment of sociolect takes into account its multidimension, it is not the norm in the translation of sociolects. (Leppihalme 2000: 267). The details of the language offered by sociolects, that non-standard variety of the language, are erased, standardized and neutralized by most translators in their TT to favor more readable version, which comply with their own set of norms, the editor, the publisher and even the buyers. (Leppihalme 2000: 266).

CS has also suffered the same treatment of standardization, neutralization – in short, domestication of the non-standard. Cincotta explains in her paper that “[t]here are ‘of course’ *only* four possible solutions” to translate code-switching (Cincotta 1996: 2-3 — my emphasis):

- “1) make no distinction between the two different source languages and keep the entire text in the same target language;
- 2) keep the transfer in the original source language, i.e. the original second source language;
- 3) use a slang or colloquial form of the main target language;
- or 4) find another language or dialect, i.e. a “second” target language for the passage” (Cincotta 1996: 2-3).

Cincotta leans towards the fourth solution, because “it keeps the code-switch and it is not limited to a particular linguistic register or geographical manifestation of the target language itself, but most importantly because it can respect the intention of the author himself when he chose to make use of a linguistic transfer” (*ibid.*: 3) – the function of the CS in the text is therefore not to be disregarded.

Although her preferred solution seems to maintain the code-switch, she further explains that the solution does not necessarily need to be translated as code-switching when she concludes that, “[a]s is ever the rule in literary translation, it will be the intended effect which will take precedence over the particular linguistic device which the author has used to achieve it.” (Cincotta 1996: 5).

Most of her examples refer to code-switching in classical languages (Greek, Latin) and she provides weak solutions to dialectal (or sociolectal, for that matter) occurrences of code-switching. She contradictorily promotes freedom for the translator to make use of different devices that account for the code-switch, but cautions about the limitations of his/her independence by saying that the TT must depict a “difficult balance between faithfulness and creativity.” (Cincotta 1996).

In this regard, we agree with Lewis when he suggests that the theoretical issues regarding “*langues métissées*” in translation goes beyond the problems of equivalence and fidelity. Cincotta proposes a viable solution in keeping the CS in the TT, but her own conventional views of language transfer makes her restrict her proposed solution to a question of fidelity — bringing us back to the constraining notion of language equality presented by Lewis (Lewis 2003: 412).

Hervey, Higgins and Haywood also consider the challenge for the translation of CS. These authors recognize the value of the latter by identifying it as a “strategic device” used by the author and also by distinguishing the variety of languages used by code switchers – “dialects, sociolects, [and] even distinct languages.” (Hervey, Higgins and Haywood 2008: 115).

“Code-switching is used, by ordinary speakers and writers, for two main strategic reasons: first, to fit style of speech to the changing social circumstances of the speech situation; and second, to impose a certain definition on the speech situation by the choice of a style of speech ... Since it is a definite strategic device, and since its social-interactive function in a text cannot be denied, the translator of a ST containing code-switching should convey in the TT the effects it has in the ST.” (*ibid.*: 115).

Although their selection of examples is not extensive, they suggest that “[a]t all events, it would be more effective, if possible, to reproduce ST code-switching by code-switching in the TT.” (*ibid.*: 115). In their examples they introduced two important notions that have guided the practice of translation and have certainly contributed to the conventional conception of transfer – *Compromise* and *Compensation*. “Compromise in translation means reconciling oneself to the fact that, while one would like to do full justice to the “richness” of the ST, one’s final TT inevitably suffers from various losses.” (*ibid.*: 27).

Hervey, Higgins and Haywood invite the translator to “reconcile” himself/ herself with the idea of “losses” in the TT and understand that this could be an issue for translators, but state that being knowledgeable that the “sacrifices” had no “detrimental effects” on the quality of the TT will be important in the decision-making process — in all this *compromise* seems as a negative strategy. They further explain that “when faced with apparently inevitable, yet unacceptable, compromises” translators should choose the strategy of *Compensation*, which will make up for the losses of important features in the ST “by replicating [these] effects approximately in the TT by means other than those used in the ST.” (*ibid.*: 28).

Both *compromise* and *compensation* establish a clear definition of the role of translation for Hervey, Higgins and Haywood – the translator should replicate “approximately” the effects of the ST. The key to a successful translation – one that will make the translator cope with the “losses” – lays in replicating those ST effects in the TT. Although there is no restraint in the display of strategies that a translator should use, there is a language constrain that is present in the fact that the TT should do full justice to the “richness” of the ST, leaving out the aesthetics of the non-standard variety of the language, which could be considered a *war casualty*, a necessary loss.

In Cincotta’s prescriptive solutions for the translation of code-switching, there is certainly *compromise* and this seems to play an important role in the translational solutions. There is also evidence of *compensation*, at least in her first and fourth solutions, which direct the translator to make up for the losses with his/her own language – in a monolingual TT — or by using another TL –incorporating a third SL.

Nonetheless, her solutions seem to be limited, because they do not include examples where one of the SL to be translated is the principal language of the TT. What does a translator have to do in a case like this? How does s/he tackle this problem? Is CS to be left out in the TT translation? Does it have to be present in the TT to account for the use of the "strategic device" by the author in the ST? Thus far, these questions still remained unanswered.

Another scholar, Coates, proposes a translational solution to account for code switching in the TT in his introduction to his translation of Jacques Stephen Alexis' *Général Compère Soleil*. His solution is more inclusive in terms of the non-standard variety because he refuses to erase it — naturalize it:

"My solution (if it can so be named) in *General Sun* has been to clarify the tension between the two principal languages intermingled in the novel. The major portion of the text (narrative and dialogue) that is clearly in standard French has been translated into English. The words and expressions that are obviously Kreyòl have been kept in Kreyòl, changing Alexis's gallicized orthography to standard Kreyòl orthography. This is, of course, already an intervention of the translator in that, for Alexis and Haitian readers, it is "normal" to switch from one level of discourse to the other, even in the middle of sentences or clauses, sometimes without even being conscious of the code-switching or mixing ... Here, the strategy of making the Kreyòl obvious has the inconvenience, for readers, who are not at home in the language, of requiring reference to the glossary for individual words and short expressions, or to the footnotes for proverbs and songs. (The glossary also includes translations for words in Spanish and Taino.)" (Coates 1999: xlvii-xlviii).

Although Coates sees the inconvenience of a glossary, which is clearly his *compromise* as well as his greatest *compensation* strategy, he expects that his translation, as the ST does, reflects Haiti's history and heritage – this is the core of the text purpose and its aesthetic function. He further explains that for the translator, it all comes down to a matter of persuading the reader "to step beyond the basic story toward an awareness of the complex play of cultures" in Haiti (*ibid.*: xlvii). Coates' translational solution successfully *compensates* for the cultural differences contained in the aesthetics of the CS of Alexis' *General Sun*, which clearly possess an identitarian characteristic. This strategy allows the translator to be seen as an important element in the decision-making process and the receiver as a pivotal factor in this process, since s/he is invited to actively participate in the discovery of the cultural differences contained in the CS and discover its function through the TT aesthetics. For Coates the aesthetics of the SL is very important and his solution partially incorporates CS in the second SL to let the reader discover the beauty of the non-standard variety of the language.

In this regard, Venuti suggests that a translation should never disregard the "dissimilarities" – a translation must be the place where "linguistic and cultural differences are somehow signaled" (Venuti 2008: 264.). Thus, the reader of a translation is an active participant and, in this light, Venuti encourages translators to make the reader discover "the gains and losses in the translation process and the unbridgeable gaps

between cultures." (*ibid.*: 264). Although Coates' translation is successful at signaling the otherness and at making the reader aware of the cultural differences, he recognizes that the glossary included in his translational solution is "somewhat cumbersome" and it is likely to discourage some readers. (Coates 1999: xlviii).

Another translator, Bojanini also comments on her solutions in translating Nicholasa Mohr's *Rituals of Survival: A Woman's Portfolio*. Although *Rituals* does not present too many code-switches, as Bojanini states, she says that when these appear in the text is to remind us of the "división cultural de los personajes." (Bojanini 2008:28).

"Es en esa presencia latente... a veces explícita del español en inglés, que radica el problema para el traductor... Al traducir este tipo de obras al español se pierde algo que es primordial en inglés porque deja de sentirse ese bilingüismo que lo constituye, fiel reflejo de la dualidad de lenguas y culturas en la que habitan estos personajes que los obliga a oscilar entre uno y otro extremo." (*ibid.*: 28).

She further explains that many parts of these type of works are untranslatable due to the presence of code-switching, which is difficult to reproduce in the TT. (*ibid.*: 28) Nevertheless, she did tackle the challenge of untranslatability of bilingualism by translating into English those words that appear in Spanish in the original text, "siempre y cuando fuera pertinente y no violentara mucho el texto." (*ibid.*: 28).

"Tuve cuidado de usar palabras muy comunes para que incluso un lector que no fuera completamente bilingüe captara el sentido. A lo largo de la traducción fui tomando decisiones y aclarando mi posición frente a este asunto." (*ibid.*:28).

Although Bojanini's solution clearly compensates for the losses of the cultural references highlighted by the code-switching, she was constrained by the author reviews of her translation, since Mohr pointed out that old characters would not use English in their daily interactions and the effect was rather unusual, since these characters were not bilingual and they would never use English in their "discurso interior." (*ibid.*: 28).

Bojanini resorted to a *compromised* solution and kept the use of this strategy for younger characters because she did not want to renounce the presence of bilingualism in her translation. She also preserved English-spelling of characters, names and cities, such as Inez and Benjamin instead of Inés and Benjamín and New York and New Jersey in lieu of Nueva York and Nueva Jersey with the clear intention of "desplazar al lector a otro contexto." (*ibid.*: 29).

In our opinion, both Bojanini and Coates felt the need to provide the reader of the TT of a context by highlighting the cultural references included in the language of their ST — they saw this as a function of their texts. They noticeably *compensated* for it by reflecting the otherness in their TT and promoting an active role of the readership — the latter one called to be open to the cultural differences, both in language and

identity, of the foreign culture that they intend to describe, in as much detail as they can, in their translations. Nevertheless, they failed at expressing the full dimension of CS in both its function and aesthetics. Coate's glossary and Bojanini's imposed monolingual solutions are proof of the conventional conception of language in translation. Although their reflection upon their own translational works manifests their own translational perspective, this reflection also offers a window of opportunity to discuss the challenges in the translations of some multilingual texts vis-à-vis our own conception of the craft.

Therefore, the question arises: why do we translate? In the case of multilingual texts with occurrences of non-standard varieties of languages, the role of translation should be to preserve the aesthetics of the ST in its functional dimension. The presence of CS in a story presents the reader with textual traits that represent a reality that cannot be denied in the TT.

According to Venuti, "translation is summoned to address the linguistic and cultural difference of a foreign text." (Venuti 1998: 68).

"The translator of such a project [that limits the ethnocentric movement inherent in translation], contrary to the notion of "loyalty" developed by translation theorists like Nord (1991), is prepared to be disloyal to the domestic cultural norms that govern the identity-forming process of translation by calling attention to what they enable and limit, admit and exclude, in the encounter with foreign texts." (*ibid.*: 83).

Certainly, Coates and Bojanini were "disloyal" when their intervention opted to reflect the otherness in their translational solutions and they both recognize in this intervention a way to enable a more accurate reading of the cultural differences by means of making the TT reader aware and active in the discovery of these cultural traits. Concerning Venuti's mention of Nord's functionalist model, we will discuss it later in this paper, since our course of action for the translational solutions of the short story "Strictly Professional" intends to marry both concepts for the translation of CS. Although Coates and Bojanini respectively seem to have taken daring paths by keeping some the code-switching elements intact in their translational solutions, in their own view, they seem to have crossed the line, as they seem to state in their conclusions, which reflects their conventional conception of the role of the translator in a world of stable and static linguistic systems.

Coates:

"[T]he strategy of making the Kreyòl obvious has the inconvenience, for readers who are not at home in the language, of requiring reference to the glossary." (Coates 1999: xlvi).

Bojanini:

"Como siempre, al traducir un texto redescubrimos nuestro lenguaje, le damos una mayor iluminación a aspectos de éste que creíamos conocer bien; nos permitimos comprobar hasta qué punto podemos tensar el arco de nuestra lengua sin romperlo." (Bojanini 2008: 31).

In our opinion, their *successful* attempt to convey the cultural and linguistic differences of the ST by means of what in their view seems to be a *contravention* of the established norms is marred by their distance regarding their own translational solution. Stratford, citing both Lewis and Sternberg, asserts that theorists have not yet looked deeply into the matter of the challenges of translating heteroglossia in a ST vis-à-vis conventional views of the role of translation — and “la plupart de ceux qui tentent de répondre à la question sont habités d’un pessimisme écrasant.” (Stratford 2008: 462).

García Vizcaíno also undertakes the challenge of translation of CS. As Bojanini, García Vizcaíno contextualizes her research in Chicano fiction, given that CS is a recurrent theme in this kind of literature. According to Aranda Oller, this type of literature is a bicultural faithful image of a minority — Mexican-Americans:

“Los chicanos, como síntesis de dos polos extremos, reflejan la historia de las minorías en EE.UU. El resultado literario es la imagen del pueblo mexicano—norteamericano como producto de padre español (de los conquistadores españoles venidos al Nuevo Mundo) y de madre india (de ambos lados del río Grande), viviendo una realidad no sólo bicultural sino de hecho multicultural.” (Aranda Oller 1992: 27).

Also referring to this type of literary expression, Tatum says that the challenges of Chicano fiction for the critics lay on the switching of linguistic codes:

“[T]he language of Chicano literature, especially poetry and drama is characterized by the binary phenomenon [of code-switching], so that critics who favor the linguistic and stylistic modes that have traditionally been applied to monolingual literary expression are faced with a new set of linguistic circumstances.” (Tatum 1985: 123).

Both Aranda Oller and Tatum respectively recognize the value of the cultural differences and the challenges included in Chicano literature, since one of its function, in our opinion, is to make the reader aware of their bilingualism through the aesthetics of the text. Their way of expression is the result of their development as community, and it is time to read in between the lines of their literary expression both the resistance of the minority towards the oppressor and the uniqueness of their cultural development in their geographical contexts. Although our translational project does not fall into the category of Chicano literature, we see here the same traits, in terms of language use and aesthetics. We hope that our proposed translational solutions account for these key traits.

García Vizcaíno proposes to maintain the “aesthetic effect and local color created by the alternation to Spanish in the narrative [in Chicano fiction]” and encourages translators to “convey the same pragmatic functions triggered by the CS in the source text ... to the target text” (García Vizcaíno 2005: 4). She uses García Yebra’s definition of “equivalencia funcional” as her starting point to comment on Liliana Valenzuela’s translation of *Caramelo*, written by noted Chicano writer Sandra Cisneros.

"Translators should achieve semantic equivalence (conveying the same meaning as the source text) and stylistic equivalence (expressing the meaning in a very similar way as the source text in terms of style), but also 'pragmatic equivalence' ... I mean that the target text should "do" the same thing as the source text: to produce the same reactions and effects on the target audience as the source text produced on the source readership." (*ibid.*: 4).

García Yebra (1997) explains that "[l]a equivalencia funcional consiste en que el nuevo texto produzca en sus lectores el efecto más aproximado al que se supone que el texto de la lengua original ha producido o produce en los lectores nativos" (García Yebra as cited in *ibid.*:4). García Yebra's definition is similar to Eugene Nida and Charles Taber's definition of dynamic equivalence.

"Dynamic equivalence is therefore to be defined in terms of the degree to which the receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language. This response can never be identical, for the cultural and historical settings are too different, but there should be a high degree of equivalence of response, or the translation will have failed to accomplish its purpose." (Nida and Taber2003:24).

Although Nida and García Yebra's contributions are pivotal towards the integration of the cultural aspects of the ST in the TT, they clearly prioritize the message and the readership's reaction over the structure of the text. According to Amparo Hurtado, Nida and Taber "reservan el término de equivalencia para « la estrecha semejanza de sentido, en contraposición a la semejanza de forma »" (Hurtado 2004:216). She further adds that these scholars oppose their definition of dynamic equivalence to *formal correspondence*, which entails a mechanical reproduction of "the features of the form in the receptor language", TL for the purposes of our paper. (Nida and Taber 2003: 201).

"« ... La correspondencia formal distorsiona los esquemas gramaticales y estilísticos de la lengua receptora y, por tanto, el mensaje, de modo de que impide o dificulta indebidamente la comprensión en el lector»." (Nida and Taber as cited in Hurtado 2004:217).

However, where do we leave code-switching in Nida and Taber's and García Yebra's quest for mimesis of reader's reaction? It is our assumption that neither Nida and Taber nor García Yebra challenged themselves with the translation of texts where different linguistic codes were mixed and aesthetically impregnated with identitarian functions. If they wanted to take into account the reader's reaction vis-à-vis the switching of linguistic codes and its aesthetics in the ST, it is clear that Nida and Taber's "dynamic equivalence" or García Yebra's "equivalencia funcional" would have had to recourse to a similar device to account for this reaction; however, their research did not suggest a solution for this type of challenge.

Although García Vizcaíno, endorsing García Yebra's "equivalencia funcional", recognizes the challenges of a translation that uses the same stylistic devices for a Spanish readership (due to their knowledge of English), she states that "the ideal translation would be one that switches code too but in the other direction: Spanish- English." (García Vizcaíno 2005: 11). In light of the latter solution, viewed as

a constraint for the TT readership by García-Vizcaíno, she suggests strategies used by the translator of *Caramelo* "to convey the two worlds, the two cultures and the two languages involved in the novel and represented through CS." These strategies are: 1) CS Spanish-English, when possible; 2) compensation technique; 3) translation couplets; 3) CS in register and CS neutral Spanish-Mexican Spanish. (*ibid.*: 11). In the latter, García Vizcaíno refers to change of register in the TT.

It is precisely change in the register, which has been the technique *par excellence* used by translators of works including code-switching. Even so, does the change of register serve the purpose of communicating the multidimension of CS in the TT? In a conversation with Christianne Nord in 2008, in Caracas, Venezuela, during la *VI Semana del Traductor y del Intérprete* organized by the School of Modern Languages of the Universidad Central de Venezuela, we presented our translational project to hear recommendations with regard to the translation of a ST including alternation of linguistic codes. Her answer directed us, without hesitation, to the use change of register in the TT to make the switching of codes visible.

We then consulted Venuti regarding the same project and we included in our message to the scholar Nord's suggestions made in Caracas. Venuti also agreed in using a shift in the register for the code switches, but gave us the possibility to include foreign words in the TT. He triggered our reflection on the matter when he explained in his following response that:

"[t]ranslation is transformation, and it always changes the source text in some way, usually in a radical way. The translation is never intended by the author of the source text, always by the translator, and linguistic codes are often changed significantly, especially with literary texts." (Venuti, Message to the author).

We have also decided to include his suggestion with regard to code-switching in our paper:

"As for the translation itself, it is possible to follow Christianne Nord's advice and shift registers. But keep in mind that some foreign words can be intelligible if they are retained in the translation. Words like *bonjour, merci, adiós, hasta luego, Ok, good morning*, and many others, some much less common, are understood by readers of translations. It is possible to retain a number of these to suggest the code-switching in the source text." (Venuti, Message to the author – my emphasis).

Venuti's and Nord's suggestions clearly helped our decision-making process to propose a translational solution to the use of code-switching in Ibáñez-Carrasco's story. We want to keep the code-switching, as challenging as it may seem to the readership, according to the translators and scholars who have tackled this obstacle, because we feel that, for the reader of the translation, as "readers of translations," as Venuti suggests, it is in their best of interests to understand the character of the story in his full linguistic dimension through the aesthetics of his use of CS.

Translating CS in Francisco Ibáñez –Carrasco “Strictly Professional”

Francisco Ibáñez-Carrasco was born in Santiago, Chile, in 1963 and moved to Vancouver, BC, in 1985, in the late years of Pinochet’s dictatorship. According to the editorial house that publishes his books, Suspect Thoughts Press (STP), “[Ibáñez-Carrasco] devotes many of his implausible tales to examining how desire geographically displaces individuals and infects lives.” “Strictly Professional” is the story of an HIV positive gay male, España, who makes himself sick on purpose so he can be examined by a doctor he venerates, Mandouh. STP summarizes the story with a quote from the book where España, talking about his doctor, says: “It had to be a straight *papi*, naturally, maybe in a clinical way, but such strictly professional relationships (like prostitution) are far more humane and tender than the hurried sex among liberated queers, say I.” (Ibáñez-Carrasco 2004:19).

España, originally from Cihuatanejo, Mexico, lives in an undetermined Anglo-speaking city. He becomes obsessed with his doctor and stalks him to the point of observing his years of residency as an intern at the hospital; his change of marital status when he married his college girlfriend; and his daily routine and successful professional endeavors. He manages to get to see him regularly and imagines a fictional love story between them, in which España gets to be a “damsel in distress” and “odalisque surrounded by veils” and his doctor becomes his desired “Egyptian prince,” his “chivalrous horseman.” But everything in this imaginative story remains, as España puts it, strictly professional— a relationship that could exist between the patient and his doctor, which accounts for Mandouh’s integrity and ethics in the eyes of his imaginative lover.

The story is mainly written in English, but uses Spanish to introduce the reader to España’s world and persona – an immigrant whose cultural foreignness in this Anglo-speaking land is clearly established from the first lines of the story:

“Mi nombre es España, well that is not my real name, es mi apodo, y la historia que les voy a contar does not end today, it is, like they say, el principio de un final feliz, como las canciones, the songs with happy endings, even when it is my ending.” (Ibáñez-Carrasco 2004:13).

España’s identity is defined by his adherence to the gay community, and his way of speaking accounts for it. As expressed by Harvey referring to gay identity “It is frequently in the representation of spoken exchange and the rituals of speech that we find graphically realised the mechanisms by which identity is projected and communities are formed.” (Harvey 2003: 18). España is a bilingual *queen* living in a monolingual environment, and his need of identity within a monolingual gay community is completely different than a monolingual *queen* in a monolingual environment. He is certainly campy, as many *queens* are, but not monolingual campy, he strives to demonstrate his bilingualism in this context, too. Making España monolingual in our translation or making him use just a few phrases in a foreign

language, a trait that may be observed in the discourse of some monolingual *queens*, will mainstream him and will disrobe him of important traits of his cultural persona, minority status and identity.

The selected short story presents a variety of language that could fit Lewis's description of "interpénétration horizontale," such as the Spanglish variety that could be found in the borderline between Mexico and the USA (Lewis 2003: 411) or in American cities with a high number of immigrants, mostly from Latin-American — Mexico, Colombia and Central-America — such as Los Angeles, Miami, Phoenix, New York, Washington, D.C., and Chicago. Moreover, the linguistic variety of the text in question is also impregnated with an indentitarian element, which affiliates the character with a particular group within the bilingual community that one could find in any of the cities mentioned above. We identify in both these elements —the mixed linguistic codes and the indentitarian element — all the components of Durrell's definition. The main character, España, uses a mixture of Spanish and English to position himself as a bilingual individual leading an immigrant life in an Anglo-speaking city, which remains unidentified in the text.

Our solution intends to marry a variation of Venuti's *foreignization* to some of the *propos* of Nord's functionalism in order to provide an answer to our translational challenge. We consider a variation of Cincotta's number 2 solution, which suggests to "keep the transfer in the original source language, i.e. the original second source language" (Cincotta 1996: 2-3) and we adapt her suggestion by changing the order of the languages in the TT: what is expressed in the second source language (SL), Spanish, in the ST will be now expressed in the first SL and vice-versa. This strategy, already suggested by García-Vizcaíno as "ideal" (García Vizcaíno 2005: 11), even though she warns us about the readability of the TT for the TL readership; and used with extreme caution by Bojanini, "cuando fuera pertinente y no violentara mucho el texto" (Bojanini 2008:28), in her translation of *Rituals* is, in our opinion, the translational solution that best fits our project.

In the absence of any label attached to this particular *modus operandi* in the literature that we consulted for our research, we would like to suggest the name *mirror-effect translation* to this particular strategy, since the TT will reflect a reversal in the positions of the languages in the ST — like watching the reflection of a text in a mirror. This strategy could be used in cases where there is code-switching in the ST and absence of "transposition verbale" or "reproduction sélective" (translation couplets), since they already provide an explanation within the text of the code switch, and *only* when the second SL of the ST is the principal TL of the TT, since the translation to a different TL, not present in the text, will not require such a maneuver and Cincotta's number 2 solution could be considered.

Foreignizing *Skopos* in Translating Code-Switching in “Strictly Professional”

We believe that the *mirror-effect translation* strategy that we propose for the translation of “Strictly Professional” combines both Venuti’s *foreignization*, and Nord’s functionalism in the following sense: according to Nord, “the top-ranking rule for any translation is thus the ‘*Skopos* rule’; that is, ‘the end justifies the means” (Reiss and Vermeer 1984:101 as cited in Nord 2007: 29). She further explains that the “*Skopos* of a particular translation task may require a ‘free’ or ‘faithful’ translation, or anything between these two extremes ... [w]hat it *does* not mean is that a good translation should *ipso facto* conform or adapt to target-culture behaviour or expectations.” (Nord 2007:29). Following Nord, explaining Vermeer’s statement about the use of *Skopos* in translations “in accordance with some principle” (Vermeer 1989 as cited in Nord 2007: 29), she says that the latter would be included in the translation brief, which contains the details provided by the commissioner of the translation to the translator about the specific purpose of the assignment. (Nord 2007: 30). In the case of Bojanini, her conversation with Mohr and, we dare to assume, her own conventional views of translation, refrain her from using the *mirror-effect translation* strategy in the cases where she considered it necessary. In our case, we consulted Ibáñez-Carrasco about using our proposed translational solution, and he was immediately on board with our project. He felt that our proposed strategy would convey the character’s bilingualism and all that this bilingualism entailed in terms of cultural transfer, identity identification and ST aesthetics – our brief.

Bringing back Venuti’s mention of Nord’s “loyalty” to the discussion of our solution, we were ready to be disloyal, according to Venuti’s interpretation, to the domestic cultural norms of the TT through the use of our *mirror-effect translation* strategy, which will allow a foreign reading of the TT, since one language will inevitably permeate the other. Nevertheless, we found that Nord’s inclusion of “loyalty” includes an aspect that plays in our favor in our proposed solution.

“In introducing the loyalty principle into the functionalist model, I would also hope to solve ... the relationship between the source-text author and the translator. Normally, since authors are rarely experts in translation, they are likely to insist on a faithful rendering of the source text’s surface structures. Only if they trust the translator’s loyalty will they consent to any changes or adaptations needed to make the translation work in the target culture.” (Nord 2007: 125).

We believe that it is possible to translate with purpose and still make visible the traits of the foreign language in the TT. The function of a multilingual text includes visual bilingualism as a device to demonstrate the difference. There is a need in minority literatures, which already, in most cases, do not conform to a dominant set of norms to let their voice to be heard, and, in our opinion, opposing theories, such as Venuti’s and Nord’s, could find common ground on this unexplored terrain, which calls for an evident reflection upon the conventional conceptions of translation in the field of

Translation Theories as well as a reflection upon a strict set of rules prescribed by theorists to typify adherence to a particular line of thought.

In our opinion, the *mirror-effect translation* strategy marries both the *Skopos* rule with the need of *foreignizing* the TT, so the reader may come in contact with the particular aesthetic dimension of the ST. We have decided to include here some of the passages of our translation to illustrate our translational solution. We would like to omit our comments on the translation to let readers of this paper be their own judges in the use and pertinence of this strategy.

The first passage is the beginning of the story, where España starts relating his love story:

"Mi nombre es España, well that is not my real name, es mi apodo, y la historia que les voy a relatar does not end today, it is, like they say, el principio de un final feliz, como las canciones, the songs with happy endings, even when it is my ending. España is my name 'cause my girlfriends, in Cihuatanejo, called me this as I grew up in the beauty salon where my mother worked. They said I has the garbo of the flamenco dancer, la maja, la Lolita. They know I was destined for better and bigger things, for a life of luxuries and softness. The road has not been paved with roses. I say it's more like cobblestone all the way up the West Coast, but in the beginning of the end, the life after living, I am comfortable heiress to the Hispanic jewels in the crown of my sovereign ancestors. Ay niña que volada que me siento, me voy en fiebre, pull that chair over, niña, and I will tell you a story of how I got to this house, this humble-yet-stylish government-subsidized abode, of how I live the way I do, debatiendome entre el amor y la morfina..." (Ibáñez-Carrasco 2004: 13).

Our translation:

"I am España, bueno, ése no es mi nombre verdadero, it's my nickname, and the story I am about to tell you no termina hoy, es, como dicen, the beginning of a happy ending, como el de las canciones con finales felices, aunque se trate de mi final. España es mi nombre porque mis amigas, en Cihuatanejo, me llamaban así desde chiquita en la peluquería donde mi madre trabajaba. Ellas decían que tenía el panache de la bailaora, the maja, la Lolita. Sabían que estaba destinada para cosas buenas y grandes, para una vida de lujos y de suavidad. Sin embargo, el camino no ha sido fácil ni lleno de rosas, más bien ha estado todo lleno de piedras hasta la West Coast, pero en el principio del final, en la vida después de la vida, yo soy la cómoda princesa heredera de las joyas hispanas de las coronas de mis anteriores soberanas. Wow, I must be really flying, girl, I am burning with a fever, empúja esa silla, girl, y te cuento la historia de cómo llegué a esta casa, este humilde barra sofisticado aposento, subvencionado por el gobierno; de cómo vivo de la forma en que vivo, struggling between love and morphine..."

In the next passage we chose to illustrate *mirror-effect translation*, España is at the hospital waiting to be seen by an intern. He tells his friend, grabbing his hand, in a dramatic scene, to feed his cat and not to borrow his CDs unless he was "terminally ill." The friend, who was flirting with the nurse, got tired of the scene and left.

"He left. *Bitch!* That was when *he* appeared amidst the veils, like in a 1940's movie star, a chivalrous horseman of the desert, drenched in sweat but victorious, *varonil, impecable y gentil a pesar de la tormenta de arena, la sed del soldado de cuarenta grados centígrados de fiebre*, he stepped into my tent pitched in the hot desert ready to save (and conquer) this damsel in distress. However, that first night, this prince did not lay with me; he barely touched me with his fingertips. I woke up. An odalisque surrounded by veils, which in fact were the curtains they demurely draw around you when they come to take our clothes off." (Ibáñez-Carrasco 2004: 16).

Our translation:

"Se fue. ¡Perra! Fue ahí cuando él apareció entre los velos, como un galán de las películas de los cuarenta, un cortés hombre del desierto a caballo, bañado en sudor, pero victorioso, *masculine, impecable and kind, despite the sand storm, the 40-degree fever-like thirst of a soldier in the desert*, entró a mi carpa armada en el caliente desierto para salvar (y conquistar) a esta damisela en peligro. Sin embargo, esa primera noche, este príncipe no se acostó a mi lado y cuando llegó a tocarme, sólo con la punta de sus dedos. Me desperté como una odalisca rodeada de velos, que en realidad era las cortinas que los doctores cierran de manera recatada antes de pedirte que te quites la ropa."

In the following passage that we have included here, España, while being visited by Mandouh and a group of students during a case discussion, thinks about all the mistakes that he has made in his quest for love, as he puts it, "in all the wrong places", even in the gay leather community, which, in his eyes, have the double standard to lead a very unruly sex life, while under the influence of drugs, and then walk away, after the "highs wore off," pretending that nothing happened:

"They would have a fucking epiphany and shed crocodile tears about AIDS-phobia and sexual discrimination within the self-absorbed gay community while all along they had done all those things in their own private lives. *Ay niña que se desborda el veneno por mis labios como el rocío matutino de una fruta jugosa y maldita. Vitriolic? Moi? Maybe. It is only the drugs that allow me to get naked and sincere, to be la España que siempre fui, la de García Lorca.*" (Ibáñez-Carrasco 2004: 21).

Our translation:

"Ellos tendrían una maldita epifanía y hasta echarían una lágrima de cocodrilo por la fobia al SIDA y por la discriminación sexual entre la misma egoísta comunidad gay, sabiendo que ellos lo han hecho todo eso en su vida privada. *Girl, my poison is pouring from my lips like morning dew on a fucking juicy fruit. Ácida? Moi? Son sólo las drogas que me permiten desnudarme y ser sincera, ser García Lorca's España, la de la edad de plata.*"

We attempted to imitate code-switching in the translational solutions by providing an aesthetic parallelism with the ST. Spanish code-switching in the ST became English code-switching in the TT. Our character did not present a particular pattern that will make us renounce the use of the *mirror-effect translation* strategy. He switches code

abruptly and, in most cases, without providing explanation in the text. The idea behind this strategy is to account for the aesthetics of the CS device in the ST as it signals a particular cultural trait inherent to a particular community, which grants a sense of identity within that community. In our opinion, not using the same stylistic device in our translational project would have presented a one-dimensional character and the textual function would have suffered.

In keeping the CS intact through the use of the *mirror-effect translation* strategy, we endorse Pym's opinion when he states that "the hermeneutic archeology of the multilingual text allows outcomes that are probabilistically correct even in the absence of firm knowledge of language systems." (Pym 2004: 5) In our opinion, the most important aspect of CS in a literary text is not to understand everything that is uttered by the characters, but to grasp the idea that they function in a particular cultural system where this linguistic device accounts for their position within a larger community.

Conclusions

Our translational solution integrated both the *Skopos* of both the ST and the TT in the context of multilingual texts. Not only a multilingual text is it "étranger," but it is also "étrange" and its translation should reflect its image (Stratford 2008:468). As Stratford mentions, It seems that multilingual texts would demand a totally *foreignizing* translation where the heterogeneity of the original is still perceived (*ibid.*:468). On his paper *On The Pragmatics of Translating Multilingual Texts*, cited above, Pym encourages translators to let the "inner workings" of a translation be visible, letting "domestic translation become a rare and expensive ideal." (Pym 2004: 10).

Although Pym refers here to non-literary texts, the same principle applies for literary multilingual texts. The *Skopos* of a multilingual literary text, among others aspects, is to paint a more realistic portrait of a bilingual society/ community. (Elwert 1960, Giese 1961, Grutman 1993 and Schogt 1988 as cited in Stratford 2008: 461). The translator should not avoid playing with his/her language, to let the otherness penetrate and alter the structure of it. "Même si une traduction polyglotte n'aura jamais un effet identique à celui de l'original, elle aura le mérite d'avoir reconnu sa nature hétérogène et d'avoir osé la reproduire, ce qui est en soi déjà beaucoup mieux que d'ignorer totalement le phénomène." (*ibid.*: 465) – its aesthetics.

We agree with Pym when he states that, despite all theorists, he believes that "all translation domesticates to one degree or another." (Pym 2004: 10). Even *foreignizing*, through a change in the structure or use of code-switching, in our case *mirror-effect translation*, we are not able to escape our intervention, which is in nature domesticating. Venuti mentions in his reply that the author does not intend the translation in the first place. Therefore, our goal in the translation of multilingual texts should aim at letting the aesthetics of ST otherness be seen in the fullest of the translated dimension of the TT. In our translational project, we tackled this challenge

by using a reversal form of code-switching to account for both the function and aesthetics of the latter in the ST, which accounts for the culturally charged particular use of language in the TT.

In conclusion, we would hope that our translational project joins scholars of Translation Studies in the discussion of new avenues of translation of literary texts, in which constraining theories lower their guards to allow more flexible interpretations of their prescribing purposes and sometimes ideological agendas. This reception will permit some new considerations in the translation of multilingualism in literary texts and a clearer definition of the dimension of the process and the end product, which will clearly redefine the constructs of translation a rigid system of correspondences between fixed entities.

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