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Expressive means in Juan José Millás's "*El desorden de tu nombre*" in
the perspective of translation

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Introduction

During the past decades, the advancement of communication technology has given people wide access to cultural assets of peoples from other countries. Meanwhile, learning even one foreign language can be a complex task that demands time and effort. In the time of growth of world trade of goods and services, the availability of works of worldwide known classics, as well as a variety of contemporary writers, has been presented through translations.

Evidently, the translation of prose, i.g. fiction, novels, science fiction, folk tales, etc., is a creative activity during which the written work in the source language is disassembled and rebuilt in the target language. When the source and target languages belong to different cultural groups, the first problem faced by the translator is finding terms in his or her own language that express the highest level of faithfulness possible to the meaning of certain words (J. C. Catford. *A Linguistic Theory of Translation*. Ldn., 1965). A literary translator must find a way to understand how the author intended the text in order to translate feelings, cultural nuances, humor and other delicate elements of the work. In fact, the translators do not translate meanings but messages, that is why a text must be considered in its totality (L. S. Barkhudarov, *Yazyk i perevod*, 1975). The problems in literary translation, however, are within the area of applied linguistics and they depend on its particular laws.

One can hardly imagine the life of a language without play on words. Everyone likes it, and linguists are making efforts to discover the mechanism of such play to explain what is the entertaining effect is based on, what defines those things that “bring us joy”. The task of “measuring the harmony with algebraic rules” is quite ungrateful because there is the danger of making such analysis dull and even spoiling the effect of such play.

In this work we take the responsibility of devoting a thorough linguistic investigation of word play with the cornerstones that come with it.

It has been said a while ago that human language is one of the greatest wonders. What does it mean to master a language? It is to have the skill of applying in practice an infinitely difficult mechanism without having a clue of its geology (construction; apparatus; anatomy?).

There is no need to reiterate how drastically different can languages be. You may have been told about 25 cases in Hungarian or given a sample of more than a hundred and fifty words related to snow and ice in the Saamic languages, and there are the English tenses. On the other side, we know that different peoples' view of life also differs significantly, hence the enormous number of cultures on the planet. We usually consider that a language only reflects the peculiarities of a mindset.

A language is a system of signs. A sign essentially shows two instances: form and content. On one side, a sign's form are sounds (in verbal speech) and characters (written speech), on the other, its content is the surrounding reality. Moreover, the reality including not only what can be perceived by sensory organs, but the views of humans of that reality, their evaluation of it, their fantasies, etc.

In the end, the more phenomena and views of reality a language can signify, the better for the people that use that language. Or, the more words with different meanings there are, the better. Consequently, language can be compared to a mirror reflecting certain space.

We can, of course, examine the very mirror, its design, fixture and other features that undoubtedly represent interest for mirror makers and for those who fix them. But for a larger number of people another question is of interest: how well our mirror reflects space. Does it have dark spots or dead zones, introduce inadequate magnification or diminution, does it distort the reflected and if yes, where and how much?

Nowadays it's come clear that different languages, depending on peculiarities of lives of people speaking them, reflect different ways of life more or less extensively. A canonical example is the tens of nominations of different types of snow in the languages of peoples whose one of the primary activities is reindeer farming. For those people the quality of snow is significant as it is the characteristic that defines possibility or impossibility of transportation, acquiring food, accommodation and even life security of people, as well as the animals. Searching for terms of modern science, such as nanotechnologies, in the languages of those people who do not enter the fray of scientific and technological innovation would be futile. When market relations were non-existent in Russia, the language naturally lacked in its daily use such words as франшиза (franchise), брокер (broker), толлинг (tolling) and many others, and the meaning of the word бизнесмен (businessman) was almost equivalent to

спекулянт (speculator) and only had a negative connotation. Contemporary Russian, like any other, as a mirror intended to reflect the reality, is far from being perfect in its arrangement.

Another topic is how translators perform translations at the editorials. Salary, deadlines, sometimes self-censorship are among the factors that have their effect on the target text.

The current study focuses on the use of expressive means in a particular literary text in four diverse languages that do not closely relate, Spanish, English, Russian and Italian. The material for comparison and the original text selected is the work of the Spanish writer Juan José Millás “El desorden de tu nombre” / “The Disorder of Your Name” / “У тебя иное имя” / “Il disordine del tuo nome” (1986).

Juan José Millás, born in 1946 in Valencia, is a writer and a journalist who has spent most of his time in Madrid since 1952 where he studied Philosophy and Literature in the Complutense University of Madrid. Influenced by Dostoevsky and Kafka in the beginning, his works are mostly psychological and introspective, but, by their nature, are the examples of fiction, fables or fantastic short stories. His novels portray ordinary characters who suddenly find themselves in extraordinary situations, often on the borderline with the unreal phenomena. For his writing Juan José Millás has been granted awards, most notably Premio Sésamo (1974), Premio Nadal (1990), Premio Planeta (2007) and Premio Nacional de Narrativa (2008). His works have been translated into fifteen languages including English, German, Portuguese, French, Italian, Russian, Swedish, Danish, Norwegian and Dutch.

Among the criteria for choosing the book of Juan José Millás for our particular research were its contemporaneity, thus the state of the language of the original text is close to that of the language currently spoken, and the pure fiction story which the book represents, with smaller to none historic narration covering social and political events in the story line.

The subject of study are the expressive means, semantic features and correlations between the compared languages in translation of the literary text. In the system-structural and typological sense, the comparison of ways to express linguistic and extralinguistic situations is performed based on the material of three dissimilar languages, while typological and lexical-semantic similarities and differences are verified with the assistance of the categories of equivalence and adequacy, major categories in theory and practice of translation.

System-structural studies on the material of two or more languages are of practical importance for the development of comparative typology of languages, the translation theory and linguistics in general, which provides for the novelty of the research.

The work is to be conducted on the base of the theory of skopos, one of the fundamental concepts in the translation theory. The skopos theory was introduced in the 1970-s by Catharina Reiss, whose name is usually associated with the name of the German linguist Hans Vermeer, and later described by Christiane Nord. The theory focuses on translation as an activity with an aim or purpose, and on the intended addressee or audience of the translation (Christiane Nord, *Translating as a Purposeful Activity*, St. Jerome Publishing, 1997). The skopos theory takes into account the function of both the source and target text and, in our opinion, provides the most suitable base for the research as it is versatile and is directly applicable to every translation project. Another approach for the study would be to see the translations in the perspective of the relevance theory started by Ernst-August Gutt (Gutt 1985, 1986, 1987, 1988; Ernst-August Gutt, *Translation and relevance. Cognition and context*. 2000).

The objective of research is detection of typological similarities, differences, symmetry and asymmetry of the language systems, the functionality of expressive means, such as metaphors, in sense of translation of literary text from Spanish to English, Italian and Russian. The novelty of the research is work conducted on the base of four dissimilar languages. The methods to be applied in the course of the research are, from one side, observation, analysis, classification; from the other side, descriptive, structural, comparative analysis and analysis of translational equivalence. The main tasks to be carried out are as follows:

1. apply the principal translation tools — adequacy and equivalence — in purpose of structural-semantic analysis of the expressive means in the texts in Spanish, English and Russian languages;
2. summarize the observations of translational variations in the three texts and present their similarities and differences through the system of oppositions from the point of view of symmetry and asymmetry in the three languages;

3. propose recommendations for complex analysis in the process of translation of the original text into the Italian language, wherever relevant.

Predictions and expectations for the results

Several predictions can be made in conjunction with the approaches chosen for the comparison.

In this study, our interest focuses on the various expressive means that are used to refer to a single object between different languages (translation equivalents). It is expected that expressive means are liable to the same two variation patterns as general words: variation affecting the form or denominative variation, and variation affecting the content, or conceptual variation. The ways of expressing a thought will also differ when a translator's culture or personal perspective "shines through". In every new communicative situation, a sender needs to find out which ways of expression seem best to convey a message as clearly as possible to the recipient (Cabre 1995). Established terms may not always seem the best option, either because the thought that he or she wishes to express is slightly different or because the terms that are commonly used to express the thought do not fit his or her way of understanding it (Bowker 1997).

In this study, it is assumed that the choice of translational variants in literary source texts is sometimes cognitively motivated and that this motivation is reflected in the choice of equivalents in the target texts (Suarez de la Torre 2004). The aim is to find out whether certain patterns or trends can be derived from a comparative analysis of translational variation of expressive means in source text and its translations. Translators were thus studied to determine how much their translation practice could be influenced by their background.

Toury (1995)'s law of interference states that elements of the source text tend to be transferred to the target text during the process of translation. This influence of the source language system is not only noticeable at the syntactic level but also at the lexical level. Given the close intertextual relation between a source text and its translation, it would therefore seem reasonable to expect that the set of expressive means in the source text that designates a common referent is replaced by a set of conceptually equivalent expressive means in the target language. It is assumed however that the translation of expressive means is sometimes

linguistically more creative due to several linguistic and socio-cultural factors that translators need to take into account when translating a given source term (Durieux 1995). This study aims to find out possible correlations between the degree of translational variation and some of these factors on the basis of a contrastive study in four languages.

The theory of translation, like any theoretical model, reflects not all, but only the most essential features of the phenomenon described. As the well-known Soviet philosopher B.M. Cedars writes, “A model must necessarily be simpler than the modeled process or object and should show the side that interests us as much as possible.” This idea was expressed even more sharply by the eminent Soviet theoretical physicist I. I. Frenkel: “A good theory of complex systems must represent only a good “caricature” of those systems, exaggerating those of their properties that are the most typical, and deliberately ignoring all the others — inessential — properties.” The theory of translation does not just model any relationship between texts in a source language and a target language, but relationships that conform to rules, that is, typical, regularly repeated. Along with them, a comparative analysis of the text of the original and the text of the translation reveals a large number of single, irregular, established only for this particular case, relations (correspondences). Since not all of them can be generalized, the theory of translation, naturally, can not take them all into its account, although it should be noted that it is these “irregular” correspondences that represent the greatest difficulty for the practice of translation. The ability to find individual, singular correspondences “unanticipated” by the theory resides the creative character of the translation process. On the other hand, as the translation theory develops, many phenomena that appear at first to be individual and irregular gradually “fit” into the general picture, get an explanation and are included in the object of consideration of the theory of translation; in other words, as in any science, progress in the theory of translation consists, in particular, in the fact that behind a set of seeming exceptions and irregularities is gradually revealed a general pattern governing them and determining their character (Barkhudarov 1975: 7).

Like in any other theoretical discipline, in the theory of translation not just one but a whole range of models are built that differently reflect the simulated process and reflect its various properties. The complexity of the described object, its versatility, exclude the possibility of constructing one single “universal” model that would be able to reflect all aspects of the phenomenon at once in all their complex mutual connections and relations (Barkhudarov 1975: 8).

In this research, in order to describe some of the patterns of translational variation, the clusters of expressive means referring to the same rhetoric figure are analyzed with respect to the features of the rhetoric figure they represent.

Juan José Millás

Juan José Millás, born in 1946 in Valencia, is a writer and a journalist who has spent most of his time in Madrid since 1952 where he studied Philosophy and Literature in the Complutense University of Madrid. He was born the year after the World War II in a middle-class family that had three other children and he would later become the fourth of a total of nine:

Juan José Millás García nació el 31 de enero de 1946, al año siguiente de la terminación de la Segunda Guerra Mundial, en Valencia, en el seno de una familia de clase media, compuesta en aquel momento por el padre, don Vicente Millás, la madre, doña Cándida García, y sus tres hijos: María Dolores, Vicente y Manuel (de cuatro, tres y dos años de edad, respectivamente). En adelante se sumarán a la familia otros hijos más, hasta llegar a un total de nueve, el resto de los cuales nacerán en Madrid, adonde la familia Millás García se traslada en 1952, cuando el futuro escritor cuenta con seis años (Gutiérrez 1992: 9).

The decision to move to Madrid was dictated by the circumstances the family found themselves while the post-war, Frankist-run country was on the verge of economic isolation and poverty. Families moved from the peripheral territories to big cities in search of work. So did Millás's family. They settled in a poor neighborhood of Madrid, ironically called "Prosperidad", in hopes of improving their economic situation:

Los primeros años de vida en la infancia de Millás, coincidieron con los primeros años del régimen de gobierno impuesto por el general Franco. Las difíciles circunstancias por las que atravesaba el país -aislamiento económico y empobrecimiento después de la posguerra- determinaron en gran medida las decisiones que se tomaron en el seno de su familia. El hambre y la falta de trabajo motivó que muchas familias españolas se trasladaran a las grandes ciudades con el propósito de mejorar su situación. La familia Millás, como tantas otras, abandonó Valencia, para intentar establecerse en un pobre barrio en los márgenes de Madrid, llamado, esperanzadoramente, Prosperidad (Gie Koh, 2011: 19)

Translocation to Madrid has had a significant impact on the author. Valencia was a warm place with mild climate and beautiful beaches, as Millás later calls it, “a lost paradise” while Madrid was humid and cold, not to mention the marginalized neighborhood that’s become the new home for the family:

El traslado desde Valencia, a la vera del Mediterráneo, que gozaba de un clima cálido y suave, con hermosas playas -un paraíso perdido, según dice más tarde Millás-, a Madrid, a vivir en una zona marginal, humilde y fría, significó un impacto considerable para el autor [...] ese momento significará un corte de hondo calado en su vida, que divide el tiempo en un antes y un después del traslado. Valencia y Madrid son, sin duda, dos ciudades que sellan una profunda impresión; imprescindibles para comprender su vida. (*ibid.*: 20)

As Millás described later in an interview to Estrella Digital, everything’s changed. Unlike Valencia, where everything was familiar and cozy, Madrid was an experience never known before:

Así es. En Valencia nací, allí pasé los seis primeros años de mi vida y después mi familia se trasladó a Madrid, lo cual significó un corte muy importante para mí. Todo cambió: en Valencia había sol, había playa y una situación familiar muy cómoda; el viaje a Madrid supuso enfrentarme al frío, yo no conocía esa experiencia, por ejemplo.¹

As he writes in *El mundo*², everything was cold, all the objects in the house one could come in contact with: beds, sheets, kitchenware, walls, floor, ceiling, at times the caresses that the child got:

Recuerdo el tacto de las sábanas, heladas como mortajas, al introducirme entre ellas con mi sesenta por ciento de esqueleto, mi treinta o cuarenta por ciento de carne y mi cinco por ciento de pijama. Recuerdo la frialdad de las cucharas y de los tenedores hasta que se templaban al contacto con las manos. [...] Estaba frío el suelo, el techo, el pasamanos de la escalera, estaban frías las paredes, estaba frío el colchón, estaban fríos los hierros de la cama, estaba helado el borde de la taza del retrete y el grifo del lavabo, con frecuencia estaban heladas las caricias.

¹ <http://www.estrelladigital.es/diario/articulo.asp?sec=cul&fech=08/11/2007&name=millas>, 08/11/2007

² <http://www.elcultural.com/revista/letras/El-mundo/21669>

Being a sensitive child that Millás was, the trip has had a decisive impact on him. This impact later found its externalization in *El mundo* (2007), his most autobiographical novel.

El viaje de Valencia a Madrid influirá decisivamente en el pequeño Millás, y el recuerdo de aquella fractura que se produjo en aquellos días lo ha plasmado, dolorosa, precisa y minuciosamente, en su novela más autobiográfica titulada, muy a propósito, *El mundo* (2007). (Gie Koh, 2011: 20-21)

Millás is convinced that many authors have a decisive fracture at some point in their lives. They write in order to get over that fracture:

Sobre este punto, Millás argumenta que muchos escritores tendrán este tipo, o uno similar, de corte importante en sus vidas, y escribirán para rehacer esa ruptura: Si se navega en la vida de los escritores, siempre hay algo que se rompió.³

In fact, in his own books, Millás repeatedly focuses on internal struggle with the inhospitable cold from those childhood years that seemed to live in the house.

Por su parte, a Millás le tocó vivir una dura adaptación a las nuevas condiciones de vida, y enfatizó reiteradamente en varias obras una de sus preocupaciones principales de esos años infantiles: el frío inhóspito que habitaba en la casa. (Gie Koh, *ibid.*: 22)

If we look at Millás's first works, the feeling of unease that their dark atmosphere provokes allows for an impression that they were a product of continuous distress, misery and pain of his childhood years:

El ambiente oscuro y desasosegante que se respira en sus primeras obras induce a pensar que ha surgido de un trabajo de elaboración de una experiencia de privaciones, estrechez y tribulación continuas presentes en su infancia. Y que de allí, de esa materia confusa, de ese pavoroso universo de nuevas y extrañas relaciones, creó Millás una constelación repleta de representaciones llenas de asombro, curiosidad y dolor.” (*ibid.*: 22)

Whether it was an intentional or a subconscious confirmation, Millás supported this presumption in *El mundo* by saying that experiences of your childhood follow you for the rest of your life:

Millás asegura: “si se ha tenido frío de niño, se tendrá frío el resto de la vida”. Además, descubre qué son los sabañones y experimenta como un milagro la conversión del agua en hielo dentro de un vaso durante las noches frías de Madrid. (*ibid.*)

There was no change in the conditions described above for years. In school, Millàs wasn’t a bright student. However, his characteristic curiosity helped him in part overcome the difficulties he had in learning:

[...] como alumno necesitó algún tiempo hasta que pudo adquirir el hábito de estudio. Incluso asistió algún tiempo a varias academias de barrio para reforzar su aprendizaje. Pero la academia a que le enviaron, cuyo propietario y director, era el padre Braulio, fue también motivo de experiencias dolorosas. (*ibid.*: 22-23)

But, there is more than just one aspect to schooling experience. In *El mundo*, Millás describes the school not as an academic institution but as a “center of torture”. Despite the school being a religious entity, Millás was often given twisted physical punishment there. As he himself writes:

Lo diré rápido: aquello no era una academia, era un centro de tortura. El padre Braulio tenía dos secuaces —una mujer y un hombre— cuyos nombres no recuerdo: la mujer daba matemáticas y francés, creo; el hombre el resto de las asignaturas. Bastaba cometer la mínima falta para que te pegaran, juntos o por separado. Los tres disponían de diversos elementos de tortura colocados amenazadoramente sobre su mesa. El más doloroso y degradante, al menos para mí, era una vara larga y flexible con la que, una

vez puesto de rodillas, de cara a la pared y con los brazos en cruz, te azotaban los muslos y las nalgas. Yo me moría de vergüenza cuando me pegaba la mujer y de rabia cuando me pegaban el cura o el hombre. (Juan José Millás, 2007: 195.)

So, it was probably the off-the-scale discipline that made Millás look for an alternative way to channel his energies that he as a child had in abundance. It was in school that he discovered a passion for literature:

Aunque la vida del colegio le resultó sufrida, Millás descubrió allí su afición por la literatura. Desde pequeño Juan José fue un individuo inquieto, y un objeto fascinante como la enciclopedia de su padre no hizo más que incrementar su curiosidad por las letras. (Gie Koh, 2011: 24)

But it was many years later, when school years were finally over, at the *Instituto Ramiro de Maeztu*, when Millás met three professors that gave him quality education and greatly influenced his taste in reading and writing:

Años más tarde prepara el curso preuniversitario en el Instituto Ramiro de Maeztu. Allí es donde por fin conoce profesores de gran categoría que serán capaces de motivarle y llegarán a influir en su lectura y escritura, que provocan su radical transformación en el escritor en el que luego se convirtió. Reconoce especialmente a tres profesores que le dieron una enseñanza de calidad, expertos en el campo de la Filosofía y Letras, de los que Millás supo aprovechar cada una de sus cualidades. (*ibid.*: 25)

As Constantino Bértolo Cadenas, the literary critic collaborating with *El País*, writes, that course has become key in Millás's biography. Professional and personal qualities of the professors at the institute played a substantial role in his formation. It was the time when Millás developed his taste in classic literature and his obsession with search for the precise word, adopted philosophy as his cultural reference and grew interest for the history of literature and text analysis:

El curso preuniversitario, que realiza en el Instituto Ramiro de Maeztu, será crucial para su biografía. Coincide allí con tres profesores, Magariños, García Moreno y Emilio Miró, de cuyo rigor científico y calidad humana se beneficiará grandemente. De Magariños recoge la afición por los clásicos y la obsesión por la búsqueda de la palabra exacta. Con Rafael García Moreno

sistematiza sus lecturas filosóficas: Gorgias, Platón y Spinoza entrarán a formar parte de sus referentes culturales. De Emilio Miró recogerá el interés por la historia literaria y el análisis de los textos. (Bértolo Cadenas, 1983: 198.)

Later in his studies, he chose Philosophy as his specialization, but, surprisingly, that course did not meet his expectations, so in his third year Millás dropped Philosophy and Literature to get an official job and devote himself to writing. Despite it being a rather radical step, not being carried away in one discipline but developing his range of interests made Millás the writer that he is today:

Después del primer año de las asignaturas básicas de Filosofía y Letras, Millás comenzó a cursar la especialidad. Escogió Filosofía pura, pero el estudio no resultó como había esperado, y abandonó la carrera. Esto fue a causa del desencanto en sus expectativas, y también por otra razón principal: quería tener tiempo para escribir. Esta toma de decisión tan rotunda volverá a incidir luego en sus decisiones futuras, de forma que en adelante prestará atención a las ideas más liberales y variadas, lo que le permitirá crecer como un escritor notable, dotado de una imaginación desbordante. (Gie Koh, 2011: 26)

At that day job, he worked morning till afternoon, then went to study, and that took away the time that he planned to spend on writing a story he had already had in mind. That was one of the reasons why he left his studies and in a way that was his form of rebellion against the old, frankist university:

Trabajaba de ocho a tres e iba a la facultad por la tarde-noche. Millás tenía tiempo para estudiar pero eso significaba renunciar a ver otras cosas que le interesaban, que estaban más cerca de sus inquietudes. Y, sobre todo, le robaba tiempo para escribir. Porque Juan José empezaba ya a querer escribir alguna cosa. De manera que en este primer año de la especialidad, Millás abandona la carrera. En parte porque se hace un programa de lecturas personal para estudiar por su cuenta. También, de algún modo, su abandono de la universidad es también un gesto de rebeldía. Una universidad franquista, vieja... (Gie Koh, *ibid.*: 25-26)

A few years later, Millás began his career in journalism as an editor for El País and working for the corporate group Prensa Ibérica. “Yo, de verdad, cuando hago periodismo no

tengo la idea de que no hago literatura [...] El tipo de periodismo que yo hago es muy literario” he stated in an interview. (Beilin 2004: 75)

His weekly columns in *El País* generated a great number of followers who appreciated the subtlety and originality of his point of view in dealing with current events, as well as his commitment to social justice and the quality of his writing, which brings us to his first work.

His first novel was influenced by Julio Cortázar and possessed features characteristic of a young, experimenting author and was original. But it was for his second novel, *Cerbero son las sombras* (1975), that Millás received the Sésamo award, got the attention of critics and got a chance to publish his books in a prestigious publishing house, Alfaguara. His bestseller, to this day, is *Papel mojado* (1983), which Millás wrote yet without critics in mind. While his career in journalism has also become a success and is still supporting his life. In 1987 Millás married the psychologist Isabel Menéndez with whom he has had his second son:

Su primera novela estaba influida por Julio Cortázar y posee las lacras acumuladas del experimentalismo de esa época y de ser un autor primerizo, aunque muy original; la segunda, *Cerbero son las sombras* (1975), obtuvo el premio Sésamo y le abrió las puertas de la crítica. Gracias a un entusiasta miembro del jurado, Juan García Hortelano, pudo publicar después *Visión del ahogado* (1977) y *El jardín vacío* (1981) en la prestigiosa editorial Alfaguara. Pero su novela más popular, y también la más trascendente para su obra gracias a escribirla con la libertad de no pensar en la crítica, fue *Papel mojado* (1983), un encargo para una editorial de literatura juvenil que se vendió y sigue vendiendo mucho. Simultáneamente empezó a colaborar en la prensa con un gran éxito, nacido de su imaginación y su insobornable compromiso con los desfavorecidos, de suerte que dejó el empleo en el gabinete de prensa de Iberia y ahora vive del periodismo y la literatura. Se casó en segundas nupcias en 1987 con la psicóloga Isabel Menéndez, con quien ha tenido a su segundo hijo.⁴

In his novel published one year later, titled *El desorden de tu nombre* (1988), we find his principal obsessions expressed: the problem of identity, symmetry, other inhabitable spaces within our space; love, fidelity, and jealousy.

⁴ https://web.archive.org/web/20180107145703/https://es.wikipedia.org/wiki/Juan_José_Millás

Stylistic features of Millás's literary work

Millás's novels portray ordinary characters who suddenly find themselves in extraordinary situations, often on the borderline with unreal phenomena. In his numerous works, any daily fact can become a fantastic event. He created his own personal literary genre, the *artículo*, in which an everyday story is transformed into a fantasy that allows the reader to see reality more critically.

The “unreal phenomena” in *El desorden de tu nombre* are realized thanks to seamless transitions between the perceived “reality” (i.e. what is considered to be “real” in a fictional story) and “visions”, or fantasies of the protagonist. These transitions make us feel complicit, understand the character's state of mind, while reading the rest of the novel as a detective story, or, depending on our taste for mysticism and fantasy, accept the fantastic events in the story as rightful and expected attributes of the corresponding genre. In any case, the dual aspect of reality in the book is an elaborate side effect of Millás's experimenting with the concept of identity:

Millás va experimentando con la identidad, agregándole paulatinamente complicidad e identificación con los personajes, y luego añade nuevos aspectos, como la dualidad realidad-fantasia. Profundiza en este tema, y aparece luego la división y/o fragmentación de una identidad. Se puede apreciar cómo la presencia de otro ser dentro de un individuo provoca la división de una identidad en dos, o incluso en varias partes. Este juego literario imaginativo con el concepto de identidad también provoca otro tipo de confusión, la de la duplicación y multiplicación. La posible existencia de un individuo semejante o igual al Yo es la causa de este fenómeno, y esta multiplicación de un individuo nos recuerda las modernas investigaciones en clonación. También el tema está directamente relacionado en el tema del doble, la simetría y el original-versus-copia, otras preocupaciones recurrentes del autor. [...] Este juego de combinaciones que realiza con la identidad no es sólo una manifestación refleja de la fragilidad de la identidad, sino que con ese mecanismo el autor muestra ambición por intentar complementar las identidades frágiles de nuestra época, abordando el acuciante tema de la soledad (Gie Koh, *ibid.*: 373-374)

That manifests fragility of identity of the character and invokes in the reader a feeling of compassion, which, in its turn, is later paired with a clenching feeling of loneliness:

Este juego de combinaciones que realiza con la identidad no es sólo una manifestación refleja de la fragilidad de la identidad, sino que con ese

mecanismo el autor muestra ambición por intentar complementar las identidades frágiles de nuestra época, abordando el acuciante tema de la soledad. (Gie Koh, *ibid.*: 374)

This is the very style that puts together narrative and reflection. Millás himself confessed that in *Visión del ahogado* both forms of writing co-exist, despite that in his later works he tends to take more often the position of the narrator. While doing this, he leaves narrative for description of the external part of the characters' world and reflection for that of internal:

Su estilo propio nace de la tensión que introduce el conflicto entre lo reflexivo y lo narrativo. Millás confiesa que en *Visión del ahogado* (1977) coexisten ambas formas, pero a partir de esa novela toma posición y opta por acentuar la narratividad. De esta manera, el autor llega a emplear exteriormente un estilo narrativo y un contenido reflexivo para los momentos de pensamiento interior. (*ibid.*: 11-12)

Influenced by Dostoevsky and Kafka in the beginning, Millás's works are mostly psychological and introspective, but, by their nature, are the examples of fiction, fables or fantastic short stories: “Me gusta ese tipo de literatura que parece simple, y en la que el ruido del motor no llega nunca al lector. El ejemplo es *La metamorfosis* de Kafka, que en su simpleza aparente es la novela que mejor ha contado el siglo XX.”⁵

That writing style received the name “complex simplicity”. Millás adopted it and executed faithfully in his work, and his aforementioned passion for the search of the most precise word serves as another evidence in favor of the style:

Este estilo de escritura, que ha recibido el nombre de sencillez compleja, Millás lo había adoptado —y luego cumple incesantemente—, basándose en el modelo de *La Metamorfosis* de Kafka. Es en su ambición por las palabras exactas donde también se percibe que Millás contribuye cabalmente a esta manera de escribir. (Gie Koh, 2011: 12)

As Bértolo Cadenas writes, Millàs, first with *Cerberos son las sombras* and later with *Visión del ahogado* and *Letra muerta*, together with Mendoza and his *La verdad sobre el caso Savolta* (1975), defined the standard and marked the guidelines for the post-frankist narrative:

⁵ <http://www.el-universal.com.mx/cultura/50665.html>, 28/11/2006

Mendoza, con *La verdad sobre el caso Savolta* (1975), y Juan José Millás, primero con *Cerberos son las sombras* (1975), y luego con *Visión del ahogado* (1977) y *Letra muerta* (1984), han iniciado y marcado las pautas de la narrativa posfranquista. (Gie Koh, *ibid.*: 27)

In his books, Millás explores the concept of identity, with one of the fundamental stones being its fragility, developed with the author's vivid imagination. His works reflect the occurring trend of the society to identify with and live a life of someone else. Millás in his turn is a representative of that society that reflects on himself with a transparent sincerity and anxiety:

Este escritor ha realizado a lo largo de su obra fructíferas indagaciones explorando y jugando con el concepto de identidad, basándose en la piedra fundamental de su edificio novelístico: la fragilidad de la identidad, mediante la inspiración provista por su imaginación genial. Aunque Millás en oportunidades ha negado que su obra narrativa tenga una intención determinada, podemos sin embargo afirmar que la misma refleja la sociedad actual y comparte uno de los propósitos clásicos y puros de la literatura universal: asomarse e imaginar vivir la vida de otros. El autor en concreto encarna a un escritor que debe valorarse también por poseer una manera única de reflejar con transparente sinceridad los avatares e inquietudes de este complicado mundo actual. (Gie Koh, *ibid.*: 374-375)

That being said, we support the conclusion that Juan José Millás is considered to be a fundamental author for contemporary Spanish literature right from the year when he published his first novel:

Podemos concluir en definitiva, que Juan José Millás ha sido un autor fundamental de nuestra época, a partir de su bautismo literario en el crucial año que representó 1975. (Gie Koh, *ibid.*: 374)

El desorden de tu nombre (1988)

In *El desorden de tu nombre*, autobiographical references to the author's life period from when he was 37 to 41 can be found. It is also relevant that the year before the book was published Millás married the psychoanalyst Isabel Menéndez mentioned above, and her name appears on the dedication page:

Millás publica su sexta novela en febrero de 1988, cuatro años después de publicar *Letra Muerta* (1984). En *El desorden de tu nombre* se pueden encontrar algunas de las experiencias vividas por el autor entre los treinta y

siete y los cuarenta y un años de edad. En el año 1987 se casa en segundas nupcias con Isabel Menéndez, una psicoanalista, y su nombre aparece en el dedicatorio de esta novela. (Gie Koh 2011: 62)

The new novel broke off the label of a cult that had almost been already assigned to Millás's readers. The new following that Millás gained with *El desorden de tu nombre* far surpassed the number of old loyal readers he already had. Nine years later, Millás described the situation that he found himself in after publishing his new work: he wasn't sure if he was quite there to enjoy the moment. Because of the number of people that came to his house to interview him, he had at one point several different discourses ready for the interviewers that in parts contradicted one another. "The bigger was the external success, the stronger was the internal feeling of disability." (Gie Koh 2011: 63)

The majority of analytic reviews of *El desorden de tu nombre*, that we will circle back to later in the next chapter, confirm well-elaborated organization and structure of the novel, and a highly-compressed time frame: only ten and a half days pass from the moment mentioned in the first line of the novel, "Eran las cinco de la tarde de un martes de finales de abril.", to "estaba amaneciendo" on the Saturday one week later. Everything, including murder, happens in that short period of time. (Gie Koh 2011: 63-64)

The novel consists of seventeen chapters. The first five chapters deliver an elaborate introduction, in chapters 6 and 14 there develop all conflicts sketched in the introduction, and the third block, chapter 15 to 17, are the ending and the outcome of the story. (Basanta 2004: 156) Let's look closer at some of them.

In the first block, tension is created through a careful description of what's taking place, the reader can easily imagine that they are reading detective fiction. The novel begins with a line describing the season and the time of day: "Eran las cinco de la tarde de un martes de finales de abril." The author introduces the main character, Julio Orgaz, and, again, marks the precision with which are counted the moments: "había salido de la consulta de su psicoanalista diez minutos antes". A previous moment that caused the beginning of the novel is referenced in the next sentence. The character of Julio Orgaz, too, is established so well that one imagines that every step he makes is of significant importance: "había atravesado Príncipe de Vergara y ahora entraba en el parque de Berlín intentando negar con los movimientos del cuerpo la ansiedad que delataba su mirada". The inner state of the character, then, complements and raises the tension created.

Al comienzo de la novela, la tensión se crea a través de una descripción tan cuidadosa del transcurrir del tiempo que el lector puede fácilmente imaginar que está leyendo una novela detectivesca. La novela se abre con una frase que indica la estación del año (aunque no se sabe qué año) y la hora: "Eran las cinco de la tarde de un martes de finales de abril". El narrador presenta al protagonista, Julio Orgaz, y señala otra vez la precisión con la que se cuentan los momentos: "había salido de la consulta de su psicoanalista diez minutos antes". En la próxima frase se hace referencia al momento anticipado, a ese "ahora" que ha provocado el comienzo de esta novela. También se sitúa a Julio Orgaz tan precisamente en el espacio que uno se imagina que cada paso que da es de una gran importancia: "había atravesado Príncipe de Vergara y ahora entraba en el parque de Berlín intentando negar con los movimientos del cuerpo la ansiedad que delataba su mirada". El estado del protagonista, así, acompaña y profundiza la tensión creada por el suspense de la narración. (Alan Wallis, 1-2)

The place in which the events of the novel happen, in its turn, is Madrid, and the city is described in a way that it seems to react to and support the emotional state of the characters. The Berlín Park where the lovers meet, Julio's apartment where they make love, the psychoanalyst's office where Julio meets Carlos Rodó, the house of Ricardo Mela, bars, restaurants, cars and drivers that are mentioned in abundance, represent the city.

El lugar en que transcurren los acontecimientos es en Madrid, ciudad que prácticamente respira junto a los personajes de la novela. El parque de Berlín donde se encuentran los amantes, el apartamento de Julio donde hacen el amor, la consulta de la psicoanalista donde se encuentran dos hombres, la casa lujosa de Ricardo Mella, las calles, bares y restaurantes que se mencionan abundantemente, representan los espacios principales. (Gie Koh 2011: 64)

Of the three main characters that appear at each point of the love triangle, the one who mainly leads the story is Julio: the novel is framed with his thoughts of murder from the beginning to the end.

De los tres personajes que intervienen en cada punto de triángulo amoroso, el que lleva la historia principalmente es Julio: "Está enmarcado por las ideas de asesinato y odio en la mente de Julio al comienzo y al final. (Gie Koh, *ibid.*: 64)

Julio Orgaz is in a situation similar to the one that of Millás's at the time when he was writing the novel: in his forties, also separated from his wife two years before and

beginning to suffer a disorder that a few months later brought him to the office of a psychoanalyst.

Julio Orgaz, el protagonista, está en una situación parecida a la de Millás en el momento en que escribe esta novela: con cuarenta años, también se había separado de su mujer hacía dos años y había comenzado a sufrir trastornos que lo llevarían en unos meses más a la consulta del psicoanalista. Las palabras de Fabián Gutiérrez sustentan la coincidencia entre Julio y Millás. (Gie Koh *ibid.*: 65)

Here is what Fabián Gutiérrez writes about the coincidences between Julio and Millás: “To what extent is it, in the end, that Julio is a transcript of the author? Millás, divorced, of the same age as the protagonist — at the time of writing the novel — who, like him, landed on a sofa of a psychoanalyst (“Yo tuve incluso una breve experiencia de diván: el tiempo suficiente para comprender que las energías por emplear allí mejor estarían empleadas sobre el folio”), said himself that *El desorden de tu nombre* is the more autobiographical work than others.

¿Hasta qué punto es, en el fondo, ese Julio trasunto del autor? Millás, divorciado, de la misma edad que el protagonista-en el momento de escribir la novela-, que como éste ha pasado por el diván del psicoanalista (“Yo tuve incluso una breve experiencia de diván: el tiempo suficiente para comprender que las energías por emplear allí mejor estarían empleadas sobre el folio”, dice *El desorden de tu nombre* sea más autobiográfica que otras. (Gutiérrez, *ibid.*: 99)

Here we can see a parallel with Julio, who is a divorced forty-two years old, an editor about to ascend to an important position in his work, and Millás, also divorced of the same age, being a novelist about to have great success in his professional percource. The imaginary relationship between them, as in a mirror, can be verified by the discourse made by the psychoanalyst Carlos Rodó in the beginning of chapter twelve, giving possibility to conclude that Julio, Carlos and Millás show signs of the same identity.

Se puede vislumbrar un paralelismo de Julio, que es un divorciado de cuarenta y dos años, editor a punto de ascender a un puesto importante en su trabajo, con Millás, también divorciado de la misma edad, siendo él un novelista a punto de tener gran éxito en su evolución. La relación imaginaria entre ellos, como en espejo, se puede verificar en la mención que hace el psicoanalista Carlos Rodó en el capítulo doce de esta novela, pudiendo concluir que Julio, Carlos y Millás comparten las mismas señas de identidad. (Gie Koh, *ibid.*: 65)

The theme of Millás's divorce can be found in what Julio says (Gie Koh 2011: 65-66):

Julio le confesó en seguida que se había separado de su mujer, y eso le colocó en una situación de desventaja, pues el mensaje que parecía circular por debajo de tal información era de desamparo y soledad más que de libertad o independencia.” (Millás 1988: 29)

And the experience of divorce of Julio is possibly also based on the experience of Millás (Gie Koh 2011: 65-66):

Cuando calculó que el proceso había llegado a su fin, fue al notario y anuló todas las disposiciones que había tomado al comienzo de la transformación luego cambió el lugar de algunos muebles en el apartamento e imprimió a su trabajo un ritmo diferente —más eficaz, pero también más frío—, que le valió un ascenso en pocos meses. (Millás 1988: 32)

On the other hand, Julio underwent a great transformation after the death of his lover Teresa Zagro. The supernatural experience of Julio in the following paragraph is based on the notion of “fragility of identity”, a frequent theme in Millás's works (Gie Koh 2011: 66):

Pronto comprendió que no se iba a morir o al menos que no iba a ser enterrado, porque los síntomas que anunciaban su fin no tenían las trazas de resolverse en un cadáver. Por el contrario, advirtió que estaba falleciendo para convertirse en otro, y que ese otro usurparía su cuerpo y su trabajo, habitaría su apartamento y adquiriría sus mismos gustos personales. (Millás 1988: 32)

Like the protagonists of *Letra muerta* and *Papel mojado*, Julio also intends to write a novel, that's why he considers Orlando Azcárate a potential rival and tries to eliminate him and steal his stories. Compared with Turis or Manolo G. Urbina, Julio is a more active and malicious character.

Como los protagonistas de *Letra muerta* y *Papel mojado*, Julio también se propone escribir una novela, por eso es que él considera a Orlando Azcárate un rival potencial e intenta eliminarlo y usurpar sus cuentos. Comparado con Turis o con Manolo G. Urbina, Julio es un personaje más activo y malintencionado. (Gie Koh 2011: 66)

As the critic Angel Basanta points out, in the end Julio manages to find true love, get a promotion at work and complete the novel he has dreamt about:

Julio Orgaz es un miserable muy característico de su tiempo. Entre la atracción de Laura y el estímulo de los cuentos de Orlando Azcárate, ha decidido triunfar en todos los terrenos: en el plano amoroso, seduce a Laura y es seducido por ella; en el profesional, logra su ascenso e impide la publicación del libro de Orlando Azcárate; y en el ámbito literario, encuentra finalmente acabada la novela que ha proyectado con el título de “El desorden de tu nombre”. (Basanta 2004: 155)

The next important character of the novel, the female protagonist, Laura, is the silver lining of the story, she is the one who really takes the lead and decides to kill for love. (Gie Koh 2011: 67) Quoting Millás himself, Fabian Gutiérrez writes: Laura is a woman of “unos treinta y cinco años”, bored in her married life, “con pechos de ‘pequeño volumen’”, she hasn’t been able to take advantage of her university studies because she sacrificed them for the family, but she takes the reins of her existence and becomes a determined woman, capable of carrying out the action that breaks the basic love triangle killing her husband. For this reason Millás affirms that “she is the central character in *El desorden de tu nombre* [...] not from the formal point of view, but she is the only character capable of making decisions, capable of killing for love.”

Laura es una mujer de “unos treinta y cinco años”, hastiada en su vida matrimonial, con pechos de “pequeño volumen”, que no ha podido sacar partido alguno a sus “estudios universitarios” al sacrificar su vida a la familia, pero que toma las riendas de su existencia y se convierte en una mujer decidida, capaz de llevar a cabo la acción que rompe el triángulo amoroso básico... dando muerte a su esposo. Por ello Millás afirmará de esta mujer que “es el personaje central de *El desorden de tu nombre* [...] no desde el punto de vista formal, pero sí es el único personaje capaz de tomar decisiones, capaz de matar por amor.” (Gutiérrez 1992: 92)

Laura believes that her husband Carlos: “había llegado a convertirse en un huésped incómodo, un extraño, que, sin embargo, dormía junto a ella y era también el padre de su hija.” (Millás 1988: 37) Also because her mother and herself tolerate each other for the sake of staying a “normal” family and because she left her job to stay at home letting her professional life slide, she concludes that her life is a lie (Millás 1988: 41).

Laura se pone a imaginar cosas después de despedirse de su marido y de su hija por la mañana cuando salen hacia el trabajo y el colegio en el capítulo

tres, y se asemeja mucho a la mujer del cuento *Ella imagina* (1994). Laura ha concluido que la vida es muy dura y piensa en Carlos de la siguiente manera: “Carlos había llegado a convertirse en un huésped incómodo, un extraño, que, sin embargo, dormía junto a ella y era también el padre de su hija.” Laura también desarrolla en su imaginación un programa documental imaginario: “Ambas se miraban a los ojos y simultáneamente comprendían que se había cometido un error; ni la anciana moribunda era la madre ni Laura la hija. Pero las dos establecían con la mirada el pacto destinado a no decepcionarse a los numerosos espectadores – quizá a no decepcionarse a sí mismas – y se abrazaban llorando de emoción.” La relación de la madre con su hija en este documental sucede luego de la escritura de Laura en su diario secreto: “Mi marido y yo somos una pareja en cierto modo envidiable. Él es un buen profesional y yo tengo estudios universitarios. Y tuve un trabajo que dejé, porque me gustaba la casa y la familia, etcétera. Todo es mentira. El parque (mundo) está lleno de mentiras. (Gie Koh 2011: 67-68)

With that description about her, it is understood why she is the one who takes the decision that leads to the elimination of the created triangle problem in order to be able to be with Julio and kills her husband by poisoning him (Gutiérrez, *ibid.*: 73). Which brings us to the outcome.

The victors of the novel are Julio and Laura: while Laura eliminates Rodó for love, Julio prevents the publication of Orlando's Azcárate work; and the product of that victory is the novel, *El desorden de tu nombre*. (Gie Koh, *ibid.*: 68) Let's look at the secondary characters.

Dr. Rodó plays the role of antagonist and victim in the novel, being too cold and logical for his wife, the role of antagonist leads him to being eliminated. (Gie Koh 2011: 68)

Considering the character of Orlando Azcárate, Fabián Gutiérrez writes that there is something of Millás himself to Azcárate, that in the dialogue between Julio and Orlando it is understood that Azcárate, or Millás, is a writer proud of himself: “I know that I do it well and that, if not you, someone else will publish me. [...] The day it happens I will be a success and I will recover, multiplied by a thousand, the efforts of these years.” (Gutiérrez 1992: 93) Considering Millás's early years and the success he's had later, there is a close correlation.

Mire, señor Orgaz, yo no bebo ni fumo, necesito muy poco dinero para subsistir y carezco de ambiciones personales. Quiero decirle con esto que puedo dedicar todo mi tiempo y todas mis energías a escribir. Y no tengo prisa. Sé que lo hago bien y que, si no son ustedes, me publicarán otros; a lo mejor eso tarda en llegar tres, cuatro o cinco años. No importa. El día que lo

consiga tendré éxito y recogeré, multiplicados por mil, los esfuerzos de estos años. De manera que no se preocupe demasiado por mí, no intente protegerme o ayudarme. No lo necesito. Si cree que La vida en el armario tiene interés, publíquelo al margen de cualquier otra consideración en caso contrario, devuélvame el original y todos tan amigos. (Millás 1988: 92-93)

Unlike Orlando Azcárate, Rosa, the secretary of Julio Orgaz, being another secondary character, lacks distinctive features — she is an ordinary woman, neither ugly nor beautiful, neither clever nor stupid, in which, however, lately had begun to emerge a kind of mystery that Julio interpreted as a form of intelligence difficult to measure (Millás 1988: 160). In a sense, she is like José in *Letra muerta* (Gie Koh 2011: 69).

The people of Madrid also have a purpose in the novel. Millás describes the city through its inhabitants: “Drivers were going home after having honestly earned their living, but their faces — more than tiredness — reflected boredom and disinterest, and seemed oblivious to the spring that had just exploded.”

Los conductores regresaban al hogar tras haberse ganado la vida honradamente, pero sus rostros – más que cansancio – reflejaban hastío y desinterés, y parecían ajenos a la primavera que acababa de estallar. (Millás 1988: 64)

Teresa Zagro, Julio's lover, died in a car accident before the novel's opening moment and Julio believes that Laura becomes her reincarnation. Julio repeatedly compares the faces and the bodies of the two women, superimposing them in his imagination and finding similarities.

Julio juega en repetidas ocasiones a confrontar y superponer los rostros y los cuerpos de sus dos mujeres (obviamente, nos referimos a Teresa y a Laura, ya que la verdadera esposa de este no aparece en el relato, tal vez porque le obliga a volver a la dura realidad), lo que les confiere una extraña unidad que no deja de provocarle a nuestro protagonista un efímero placer. (Rodríguez 2001: 307)

Two mothers in this novel, that of Julio and Laura, care a lot about their grown-up children, although on the part of Julio and Laura, there is a lack of understanding, a common issue between parents and children. There is also a deep misunderstanding between Laura and Carlos.

La incomunicación existente entre Julio con su madre y de Laura con la suya, muestra la fría relación de los padres con sus hijos en esta época actual. Las dos madres en esta novela se preocupan mucho por sus hijos aunque éstos ya tienen mediana edad. También hemos visto en *Letra muerta* una madre que da demasiado amor a su hijo: “Las madres siempre se equivocan por poner demasiado amor en lo que hacen.” También hay incomunicación profunda en la relación matrimonial de Carlos y Laura. (Gie Koh 2011: 70)

The story is developed through views of Julio, Laura and Carlos, the three characters of the love triangle, but through that of Julio for the most part (Basanta, 2004: 163). As noted by Gutiérrez (1992: 100), all three characters are of the same generation as the author. The generation to which Julio, Carlos and Ricardo belong, is the generation of Millás; Laura is also very close, and Orlando Azcárate belongs to the next one.

Como el crítico Basanta resume, esta novela se desarrolla a través de los puntos de vista de Julio, de Laura y de Carlos, los tres personajes principales del triángulo amoroso: “En la transmisión de los hechos el narrador adopta preferentemente la visión de Julio y a veces los puntos de vista de Laura y de Carlos.” Como Gutiérrez recuerda, los tres personajes son de la misma generación que Juan José Millás: “La generación a la que pertenecen Julio, Carlos y Ricardo es la generación de Millás; Laura está muy cerca de ella y Azcárate pertenece prácticamente a la generación siguiente. La del trío citado corresponde a la de los españoles que no vivieron la guerra civil (1936-39), aunque sí los efectos de la posguerra, y que a la muerte de Franco estaban dejando atrás su juventud para entrar en una madurez, aún no consolidada, desde la que podían con facilidad acceder al mundo político. (Gie Koh 2011: 70)

Millás’s approach to the classical love triangle is somewhat different; while it usually happens that two men struggle to earn the love of a woman, in the novels of Millás the man who already has a stable relationship like marriage with a woman is the one who loses and is replaced by another one chosen by her. The same type of relationships appear in *Visión del ahogado* (1977), *Volver a casa* (1990) and *Laura and Julio* (2006).

Millás trata de una forma algo diferente a la relación triangular amorosa clásica de la literatura universal; mientras suele ocurrir que dos hombres pugnan por obtener el amor de una mujer, en las novelas de Millás el hombre que ya tiene una relación fija (como el matrimonio) es el que pierde, y el que prevalece es otro hombre elegido por la mujer. Se puede concluir que la historia de esta novela es una crónica de la sustitución de un hombre por otro. La relación triangular de este tipo aparece en *Visión del ahogado* (1977), en *Volver a casa* (1990) y también en *Laura y Julio* (2006). (Gie Koh 2011: 71)

Gutiérrez (1992: 94-95) notes then the “metafictional technique”, that is the insertion of the novel into the novel — in an obvious mirror technique — [...] that reflection on own writing that Millás develops with care in *El desorden de tu nombre*, is the aspect of the novel that has attracted the most attention of critics and, undoubtedly, of the reading public. (Gie Koh 2011: 71)

The protagonist, Julio Orgaz, decides the outcome of his imaginary novel, which bears the same title *El desorden de tu nombre*, before the novel itself comes to an end. He is the one crafting the novel that we’re reading. The events that he is living are the ones he imagines to write about in the novel, and what we’re reading about is what is happening to him.

[...] el protagonista de la obra, Julio Orgaz, ya decide el desenlace de su “novela imaginaria” (que, curiosamente, lleva por título *El desorden de tu nombre*) antes de que esta llegue a su fin. Dicho de otra manera, el protagonista de la ficción es el artífice de lo que ocurre en la misma. Lo que realmente Julio está viviendo es lo que él imagina en su novela y viceversa. (Rodríguez 2001: 304)

Gloria Baamonde proposes that the ambiguity of the text does not allow to deduce with clarity who is the author. What the reader has in his hands seems to be the product of that fictional project.

[...] el lector no sabe finalmente a qué carta apostar puesto que la ambigüedad del texto no permite deducir con claridad si se ha escrito tal novela ni quién ha sido el autor. Lo que el lector real tiene entre sus manos parece ser el producto de ese proyecto ficcionalizado. (1994:27)

Basanta (2004: 167) and Gutiérrez (1992: 95) also confirm that (in the end of the novel) reality and fiction mold together, *El desorden de tu nombre* being presented as a metanovel, demonstrating a similar development like *Papel mojado*, the difference between the protagonists of *Papel mojado* and *El desorden de tu nombre* being that while the first one ends up stuck in someone else's novel, Julio develops his own:

Basanta también aprueba la utilización de esta técnica cuando, en suma, al acabar la novela la realidad y la ficción se mezclan completamente: “*El desorden de tu nombre* se presenta como una metanovela de la escritura, de la lectura y del discurso oral a la vez. Porque es un texto que se va creando a

través de la lectura de cuentos ajenos con los cuales el escritor quiere competir concibiendo una novela cuyo proyecto comenta en diálogo con otros personajes o en soliloquio consigo mismo. Este proceso incluye la relación de un narrador impersonal, las relaciones dialogales entre personajes, la lectura de cuentos ajenos, la escritura de la novela planeada y los diálogos y monólogos metanarrativos del protagonista. Y todo ello resulta ser, finalmente, la novela que el lector acaba de leer.” Como subraya Gutiérrez, *El desorden de tu nombre* ha evolucionado hacia registros más activos comparado con *Papel mojado*: “...señala como diferencia entre los protagonistas de *Papel mojado* y *El desorden de tu nombre* que “mientras el primero acaba atrapado en la novela de otro, éste conseguirá desarrollar la suya”. (Gie Koh 2011: 71-72)

El desorden de tu nombre is considered to be the beginning of the second stage in Millás’s writing, characterized in part by his recognition and by the mastery of the technical aspect of postmodern metafiction. It is also the first work in the so-called “trilogy of loneliness”, consisting of *El desorden de tu nombre* (1988), *La soledad era esto* (1990) and *Volver a casa* (1990). With this novel, Millás establishes himself in the Spanish literary scene as a renowned writer, gathering favorable reviews from the critics and the public. It is also perceived that marginality and poverty no longer appear in the foreground as in his previous novels, a social aspect that coincides with the real situation for the author with the success of *Papel mojado*. (Gie Koh 2011: 72)

Finally, as per quote by Verónica Grande Rodríguez, the general climate of the novel is the feeling of unease, confusion between the real and the apparent, feeling of guilt. As a consequence, the expressive means that Millás uses to reflect that atmosphere couldn’t be more appropriate. Words, such as anxiety, helplessness, anguish, loneliness, restlessness, uncertainty, uneasiness or guilt, will appear throughout the novel and the same one can be repeated more than twice on the same page. Millás makes explicit, both in content and form, the environment he wishes to create in the story.

Hemos visto cuál es el clima general de la obra: el desasosiego, la confusión entre lo real y lo aparente, el sentimiento de culpa. Como es de esperar, el léxico que utiliza Millás para reflejar esta atmósfera no puede ser más adecuado. Los sustantivos que a continuación incluyo se suceden sin descanso en toda la novela e, incluso en una misma página, el mismo sustantivo se repite más de dos veces. Me refiero a nombres como ansiedad, desamparo, congoja, desazón, soledad, inquietud, incertidumbre, desasosiego o culpa. Esto nos da una idea de que Millás deja traslucir perfectamente, tanto en el contenido como en la forma, el ambiente que desea crear en el relato. (Rodríguez 2001: 7)

Critical reviews

For his writing Juan José Millás has received numerous recognitions and has been granted awards, among which are some of the most important in Spain, Premio Sésamo (1974), Premio Nadal (1990), Premio Planeta (2007) and Premio Nacional de Narrativa (2008). His works have been translated into 23 languages, among them: English, French, German, Portuguese, Italian, Swedish, Danish, Norwegian, and Dutch.⁶

In his study dedicated to Millás, Gonzalo Sobejano asserts that the best contemporary Spanish novels “tend to unite intimately the writing of an adventure with the adventure of the very act of writing” (Sobejano, 1992: 315-321).

Let’s first look at what the publishing agencies themselves wrote about the novel that they published. The following excerpt can be found on the cover of the book by Allison & Busby Limited, London (the first translation of the novel in English):

Juan José Millás is a bestseller almost without a category. Each of his dozen books is at once totally gripping and forever tripping up the reader on the borders between imagination and so-called reality. For Millás, one of the writer’s task is to ‘dynamite the official view of things’. ‘The Disorder of Your Name’ has as its protagonist Julio Orgaz, a frustrated publishing executive who tries to convince himself — and the psychoanalyst he sees two afternoons a week — that he is on the verge of writing a great novel. Whilst this is literary fiction of the highest order, its plot rattles along like a crime novel — and crime there is, a murder that looks to be perfect...

Another noteworthy presentation was done by Maria Rosaria Alfani, the translator and the curator of the Italian version of the book at Edizioni Cronopio, Naples (Millás’s first book translated in Italian):

Forty years old, a marriage wrecked in indifference, a routine as editorial director with an ambition, Julio Orgaz drags his life completely submerged by the daily banality. Everything changes when, suddenly, only for him, ‘The International’ resounds. So, Julio falls on the psychoanalyst’s couch, and then in the arms of a married woman, Laura. While a thousand cracks open on the impenetrable surface of things and days, a twist turns this intense love story into a detective with an unpredictable ending. With irony and lightness, but also with relentless seriousness, Millás draws in the protagonist of his novel the ambiguous face of a generation who, orphaned

⁶ https://web.archive.org/web/20180107145703/https://es.wikipedia.org/wiki/Juan_José_Millás

of the values around which he spent his youth, ended up bending to the existing, fully accepting greed and competitiveness. But failure can be an opportunity, freedom a hidden path, possibility a necessary crime...

As an international distributor of new and used books, Amazon markets the novel as follows: “A dark portrait of urban ennui and ambition where what is real and what is not is hard to pin down. Julio is a frustrated publishing executive who falls in love with Laura, a bored urban mother. Julio had another lover, Teresa, who died in a crash — or did she? Did she ever exist?”⁷

César Augusto Ayuso in his study writes that Juan José Millás, with an important and consolidated work, is currently one of the most recognized and original narrators in Castilian. He revealed himself in the so-called years of the Transition and brought a new vision of the phenomenon and narrative approaches, contributing to overcoming the “experimentalist” trend, which was mainstream in the last decade of the Franco regime. Its renewed, or innovative, realism assumes the narrative complexity to create a world of fiction and style in which, beneath its apparent brilliance and novelistic play, there are hidden, more profound intentions to assess reality:

Juan José Millás, con una obra importante y consolidada, es en la actualidad uno de los narradores más reconocidos y originales en castellano. Se reveló en los años llamados de la Transición y ha aportado una visión nueva del fenómeno y los planteamientos narrativos, contribuyendo a la superación de la tendencia “experimentalista”, mayoritaria en la última década del franquismo⁸. Su realismo renovado, o innovador, asume la complejidad narrativa para crear un mundo de ficción y un estilo propios en los que, por debajo de su aparente brillantez y juego novelístico, se esconden intenciones más profundas de enjuiciamiento de la realidad. (Ayuso, 2001: 1)

Gloria Baamonde writing on that topic, stresses the unusual division of right and wrong in the work: “The novel ends with the murder of Carlos. Do the two lovers receive just punishment, following the laws of logic? No, quite the contrary, since both are brought to a life together and without obstacles. The crime is resolved without problems. Regarding the conclusion of the novel, Baamonde writes: “This disturbing atmosphere of uneasiness in

⁷ <https://www.amazon.es/dp/0749003596>

⁸ En el año 1975 Eduardo Mendoza y Juan José Millás publicaron sendas novelas: *La verdad sobre el caso Savolta* y *Cerberos* son las sombras que, según palabras de Constantino Bértolo. “abren el horizonte de lo que puede o debe considerarse hoy como narrativa española actual”. Ver su artículo “Introducción a la narrativa española actual”. Madrid. *Revista de Occidente*. nº 98-99. julio-agosto 1989. p. 43.

which you cannot discern between reality and fantasy is diluted thanks to humor and an ending that we could describe as too optimistic.”

La novela termina con el asesinato de Carlos. ¿Reciben justo castigo los dos amantes, siguiendo las leyes de la lógica? No, todo lo contrario, ya que ambos se ven abocados a una vida juntos y sin obstáculos. El crimen se resuelve sin problemas. A propósito de la conclusión de la novela sostiene Baamonde: “Esta atmósfera inquietante y de desasosiego en la que no se puede discernir entre la realidad y la fantasía queda diluida gracias al humor y a un final que podríamos calificar de demasiado optimista (Baamonde 1994: 31-32).

César Augusto Ayuso isolated very well the novel’s four characteristic features that are fundamental in *El desorden de tu nombre* and applicable to other works of Millás. One of them, parody, has not found many mentions in studies of other scholars, but to we consider it indispensable to mention as it is not only one of the factors that allure the reader, but is also reflected in the choice of expressive means that we will circle back to later in this study. Those features are as follows.

Questioned reality: it is difficult is to demarcate the reality from the dream and the real from the imaginary. *El desorden de tu nombre* stresses the problem with new contributions:

Tras las convenciones por todos aceptadas, puede saltar la sorpresa, pues como el psicoanalista le explica a Julio, el protagonista, sería preciso convenir más bien en la intercambiabilidad de todo: “Lo cierto es que su lugar y el mío, por poner un ejemplo, son perfectamente intercambiables.” (Ayuso, 2001: 6)

Crisis of identity: it can be said that three novels that appeared in a very short time — *El desorden de tu nombre* (1988), *La soledad era esto* (Premio Nadal 1989) and *Volver a casa* (1990) — show a common node [...]: the perplexity, [...] the emptiness of a few lives that are on the equator of their existential adventure. They all three compose a coherent subset in which the coordinates of the stories told and the narrative worldview have too many meeting points.

Configuran las tres un subconjunto coherente en el que las coordenadas de las historias contadas y la cosmovisión narrativa tienen demasiados puntos de encuentro.” (Ayuso, 2001: 7)

Parody: *El desorden de tu nombre* not only parodies the criminal novel, but, above all, the pink novel. This one, written in a cheerful tone, apparently distended, seems to be an overcoming of *Visión del ahogado*, because the protagonist succeeds in overcoming his previous failures and, in the crisis of his forties, straightens the course of his life seeing how his dreams are miraculously become reality. Julio Orgaz is the prototype of the natural born triumphant on the background of mediocre and defeated other characters, a thriving individual who triumphs professionally and finds a revitalizing love in Laura, getting rid of her husband, poisoning him without a footprint. In addition, he manages to sweep away the bad conscience that he had of the past, as he stops recognizing “The International”, the stigma of his younger years, that he obsessed over. He exorcises his demons and knows no boundaries.

El desorden de tu nombre no sólo parodia la novela criminal, sino ante todo la novela rosa. Esta novela, escrita en tono alegre, aparentemente distendido, parece ser una superación de *Visión del ahogado*, pues el protagonista acierta a sobreponerse de sus fracasos anteriores y, en la crisis de los cuarenta, endereza el rumbo de su vida viendo cómo sus sueños se hacen milagrosamente realidad. Es Julio Orgaz el prototipo del triunfador nato, frente a los mediocres y derrotados personajes de aquella, un individuo pujante que triunfa profesionalmente y encuentra un amor revitalizador en Laura, deshaciéndose del marido de esta con un envenenamiento sin huellas. Además, ha logrado barrer la mala conciencia que tenía del pasado, pues ha dejado de reconocer ‘La Internacional’, que le obsesionaba, estigma de sus años más jóvenes. Ha exorcizado sus demonios y no conoce fronteras. Sin embargo, en esta situación insólita, fruto de una transmutación de lo real, planea la duda de la inviabilidad, a no ser como recurso novelesco. (Ayuso, *ibid.*: 13)

Metanarrativity:

El desorden de tu nombre es una novela en la que el aparato narrativo fagocita el propio intento de profundidad personal, quedando en sugerente propuesta narrativa. Casi tan importante como la historia amorosa en sí es la historia del origen y desarrollo del propio discurso, pues en él expone el autor su ficción sobre la misma escritura. El héroe, Julio Orgaz, se encuentra, además de todo lo otro que colma su vida, una novela escrita sobre su mesa, tal como él siempre había soñado. Para él triunfar fue siempre ser escritor, y su ambición, articular una novela “donde lo que ocurre y lo que no ocurre se articule formando un solo cuerpo”. Ello se cumple. (Ayuso, *ibid.*: 14)

Intermingling and mixing life and writing, Millás has reached, through the unease of his characters and his obsessive and problematic world, the real world of his reader. It was a

double somersault, since it continued to imbricate fiction in reality and reality in fiction, with a consequent claim that there is no possible escape (Ayuso, *ibid.*: 16).

Ayuso summarizes: “For this author, the novel is a simulacrum, and all the life is there, with its enigmas and its questions, always in need of the dream and its disconcerting and mysterious shake, when not mixed with it. That is why his novelist's eyes are set on those stories that ‘are metaphors for something’, as experiences of something else that can not be expressed in a different way.”:

Para este autor, la novela es un simulacro y la vida está ahí, con sus enigmas y sus interrogantes, siempre necesitada del sueño, de su sacudida desconcertante y misteriosa, cuando no se confunde con él. Por eso su mirada de novelista cuaja en esas historias que “son metáforas de algo”, como experiencias de otra cosa que no puede expresarse de un modo diferente. (Ayuso, 2001: 16)

On the topic of metaphors in the novel, Verónica Grande Rodríguez wrote that the resource is a faithful reflection of creativity with the purpose of having a double, aesthetic and fun, aspect:

Por otro lado, los juegos de palabras, un recurso tan habitual no sólo en la literatura [...], sino también en la vida cotidiana, son un reflejo fiel de la creatividad de los hablantes en su uso del código. La finalidad de los mismos tendría una doble vertiente estética y lúdica. (Rodríguez, 2001: 8)

Another noteworthy aspect mentioned by Rodríguez is the abundance of descriptions. The writer does not skimp on details. Although he describes both the physical state and the mood of some characters, the descriptions of the latter prevail over the former, in addition to being much more detailed. In fact, we know Julio by his interior and not by his exterior look. It could not be otherwise in a novel that looks at the reality / fantasy duality. In that fantasy, the psyche of the characters is fundamental:

Otro dato digno de mención es la abundancia de descripciones. El escritor no escatima en detalles. Si bien nos describe tanto el físico como el estado anímico de algunos personajes, prevalecen las descripciones de lo segundo sobre lo primero, además de que son mucho más detalladas. De hecho, conocemos a Julio por su interior y no por su exterior. No podía ser de otro modo en una novela que se fija en la dualidad realidad/fantasia. En esa fantasía, la psique de los personajes es fundamental. (Rodríguez, 2001: 8)

As Gloria Baamonde (1994: 30) affirms, the events that are narrated are daily and perfectly plausible, but the articulation of the plot, the dreamlike visions and the disturbing context of the novel transform them into strange and inexplicable:

[...] los hechos que se narran son cotidianos y perfectamente verosímiles, pero la articulación de la trama y el contexto onírico e inquietante de la novela los transforman en extraños e inexplicables. (Baamonde, 1994: 30)

The whole *El desorden de tu nombre* is measured to the millimeter, from the first word to the last sentence, from the first idea to the last thought, as a complicated puzzle in which all the pieces end up fitting to achieve a harmonious result. And from that point, it is; there is no “disorder” in *El desorden...* and Millás, with subtle elegance, manages to drive the plot by keeping on the tightrope the fine boundaries that separate reality from the apparent, subjecting, most of the time, the designs of the first to the of the second:

El desorden de tu nombre todo está medido al milímetro, desde la primera palabra hasta la última frase, desde la primera idea hasta el último pensamiento, como un complicado puzzle en el que todas las piezas acaban encajando para conseguir un resultado armonioso. Desde luego lo es; no hay desorden en *El desorden...* y Millás, con sutil elegancia, consigue manejar la trama manteniendo en la cuerda floja los finos lindes que separan la realidad de la apariencia supeditando, la mayoría de las veces, los designios de la primera a los de la segunda. (Rodríguez, 2001: 8)

Going back to the genre, Nuria Pérez Vicente writes: “Everyone knows that the notion of postmodernism is intimately linked to the inner conflict of the self, both in its search and in its reconstruction. It is not surprising that the theme of love and sexuality is implicit to this type of novel, since it concerns one of the primal manifestations of the same in direct involvement with alterity. We believe that Juan José Millas is one of the main exponents of the new conception of love and eroticism posed by contemporary Spanish narrative, and specifically by the so-called postmodernist current. His fiction perfectly reflects the changes produced in such terms and the evolution towards another concept of human being that puts into question the relations of domination and between them, evidently, gender differences.”:

Es de todos sabido que la noción de posmodernismo está íntimamente ligada al conflicto interno del yo, tanto en su búsqueda como en su reconstrucción. No tiene por ello nada de extraño que la temática del amor y la sexualidad sea implícita a este tipo de novela, ya que concierne a una de las manifestaciones más primarias del mismo en implicación directa con la alteridad. Nuestro propósito es analizar desde diversos aspectos la nueva

concepción de amor y del erotismo planteada por la narrativa española contemporánea, y concretamente por la llamada corriente posmodernista, de la que creemos que Juan José Millas es uno de los principales exponentes. Su novelística refleja perfectamente los cambios producidos en tales términos y la evolución hacia otro concepto de ser humano que pone en tela de juicio las relaciones de dominio y entre ellas, evidentemente, las diferencias de género. (Pérez Vicente, 2001: 1)

Paying a great amount of attention to the aspect of love and eroticism of the novel, she writes: “The first thing that catches our attention in this novel is that eroticism seems to be granted more space than loving feeling. This is often discredited because it is considered a cultural and arbitrary construction that serves to exert pressure that prevents individual fulfillment: ‘en el amor no había libertad [...], sino acatamiento y en todo caso equívoco’. [...] It seems obvious, then, that there is a reevaluation of eroticism in this narrative, since the physical and erotic dimension is conceived as the only one capable of avoiding affective alienation. On the other hand, we must not forget that our epistemology is still the direct heir of breaking off the taboos that began with Freud, and ‘que en el caso de la novela española esa ruptura es aún más virulenta porque la prohibición erótica es particularmente intolerante durante el periodo de la Dictadura.’” Which brings us later to the social aspect of the novel.

Lo primero que nos llama la atención en esta novelística es que parece concedérsele mayor espacio al erotismo que al sentimiento amoroso. Éste es a menudo desprestigiado por considerarse una construcción cultural y arbitraria que sirve para ejercer modos de presión que impiden la realización individual: “en el amor no había libertad [...], sino acatamiento y en todo caso equívoco”. [...] Parece obvio, entonces, que se produzca una revalorización del erotismo en esta narrativa, ya que la dimensión física y erótica se concibe como la única capaz de evitar la alienación afectiva. Por otra parte no hay que olvidar que nuestra epistemología es todavía heredera directa de la ruptura con los tabúes iniciada con Freud, y “que en el caso de la novela española esa ruptura es aún más virulenta porque la prohibición erótica es particularmente intolerante durante el periodo de la Dictadura”. (Pérez Vicente, *ibid.*: 2-3)

On that point, Alan Wallis in his study makes a few good points. First, he writes: “The social criticism in this novel is realized in a personal, ideological and aesthetic, but not historical scenario. Despite the careful description of the passing of time, the year and the decade in which events take place are never revealed. Only the presence of automobiles, televisions and psychoanalysis warns about the time. Nor is much reference made to Madrid, which is the scene of events, nor political figures or national issues are mentioned. So it's fitting that the protagonist, a villain in the novel but a successful man in a capitalist society, be

persecuted by the classic anthem of the socialist revolution, — a song that rejects any national identity.”:

La crítica social en esta novela se realiza en un escenario personal, ideológico y estético, pero no histórico. A pesar de la cuidadosa descripción del pasar del tiempo, nunca se revela el año ni la década en la que los acontecimientos toman lugar. Sólo la presencia de automóviles, televisores y psicoanálisis advierte aproximadamente la época. Tampoco se hace mucha referencia a Madrid, que es el escenario de los acontecimientos, ni se alude a personajes políticos ni asuntos nacionales. Así que es apropiado que el protagonista, un malvado en la novela pero un hombre de éxito en una sociedad capitalista, sea perseguido por el himno clásico de la revolución socialista, - una canción que rechaza cualquier identidad nacional. (Wallis, 6)

We can add here that it could give a clue of the time if studied the few descriptions of clothes worn or exchanged by the characters, like Ricardo’s Mella jacket or Julio’s jacket with large blue and green squares paired with sport shoes (“chaqueta muy ligera, de enormes cuadros azules y verdes, que llevaba sobre una camisa ancha, de tonos grises y cuello irregular. Por abajo, seguía con los vaqueros y las zapatillas deportivas.”), which would require advanced knowledge of history of fashion that is outside of the scope of this study.

Considering critical studies that don’t just oversee *El desorden de tu nombre* but present analysis of Millás’s work as a whole, the most extensive one was done by Sel Gie Koh (2011) at the Autonomous University of Madrid, that we find indispensable to quote here shortly as well as quoted above.

In the literary career of Millás, there is before and after. There is one stage — of *Cerberos son las sombras*, *Visión del ahogado* and *Letra muerta*, forming a first trilogy. There is another one composed of *El desorden de tu nombre*, *La soledad era esto* and *Volver a casa*. There is the stage of *Tonto, muerto, bastardo e invisible* that is completed with *El orden alfabético* and *No mires debajo de la cama*. The metaphysical bases of some of them, their metaliterary structure in others, the Borgesian game, the Kafkaesque atmosphere are instances that come to round out his very personal literary universe.⁹

Gie Koh writes: “The literary career of Millás can be separated, to the present, in four stages. Although his style and philosophy have not changed radically, nevertheless the

⁹ http://www.elpais.com/articulo/narrativa/Elogio/tristeza/elpepuculbab/20071110elpbabnar_3/Tes

way to serve his favorite themes (the fragility of identity, the suppression of boundaries between contrary concepts, etc.), has been modified, has undergone revolutions through time.”:

Aunque su estilo y su filosofía no han cambiado radicalmente, sin embargo la manera de tratar sus temas preferidos (la fragilidad de la identidad, la supresión de fronteras entre conceptos contrarios, etc.), se ha modificado, ha sufrido revoluciones a través del tiempo. (2011: 6-7)

His first stage is considered in the study to be his work from the year 1975, in which he published his first novel, until the date in which two novels were published in a row, *Papel mojado* (1983) and *Letra muerta* (1984). Such novels as *Cerberos son las sombras* (1975), *Visión del ahogado* (1977), *Jardín vacío* (1981), and the aforementioned *Papel mojado* (1983) and *Letra muerta* (1984) belong to this first stage. The basis for the author's technique was realism and they generally told about prudish and dramatic life in the suburbs of Madrid during Franco's dictatorship. Despite being immersed in an era where the recovery of narrativity begins, Millás still uses mainly a reflective style, especially when he writes about the poverty and marginality of the fifties and sixties, during his childhood and youth years. The delivery of those contents can be related to the gloomy Spanish post-war realism, that rooted from existentialism, and changes its direction starting from *Papel mojado* (1983). In that novel the writer begins to give preference to narrativity, to use the metafiction technique, slowly refining it, and, remarkably, there appear humor, paradox and irony, little by little moving away from the murky environment of poverty and marginality.

En su primera etapa tomamos en consideración su obra a partir del año 1975 en que publicó su primera novela, hasta la fecha en que se publicaron dos novelas seguidas, *Papel mojado* (1983) y *Letra muerta* (1984). Novelas como *Cerberos son las sombras* (1975), *Visión del ahogado* (1977), *Jardín vacío* (1981), y las mencionadas *Papel mojado* (1983) y *Letra muerta* (1984) pertenecen a esta primera etapa. La base de la técnica del autor era el realismo y en ellas se trataba generalmente la estrecha y dramática vida en los suburbios de Madrid durante la dictadura de Franco. A pesar de encontrarse inmerso en una época donde comienza la recuperación de la narratividad, Millás todavía emplea principalmente un estilo reflexivo, sobre todo cuando narra la pobreza y marginalidad de los años cincuenta y sesenta, durante sus años infantiles y de juventud. El tratamiento de estos contenidos se puede relacionar con el tremendismo que basaba sus raíces en el existencialismo, y cambia de rumbo a partir de *Papel mojado* (1983). En dicha novela empieza a preferir la narratividad, a emplear la técnica de metaficción que va lentamente depurando, y además aparece notablemente

el humor, la paradoja y la ironía, abandonando poco a poco el ambiente turbio de pobreza y marginalidad. (Gie Koh 2011: 7-8)

The second stage is shorter, beginning with *El desorden de tu nombre* (1988) and ending with *Volver a casa* (1990). The works of this period, known as the “trilogy of loneliness” mentioned above, are completed with the most referred to, *La soledad era esto* (1990), where the themes of identity and loneliness are very present. It is a time where the author also finally achieves great success and begins to obtain the fame that accompanies his name. While in *El desorden de tu nombre* (1988) and in *Volver a casa* (1990) he highlights the technique of metafiction — as in *Papel mojado* (1983) from its previous stage —, in *La soledad era esto* (1990) he adopts the style of “intimista” (novel of family life) with change of point of view, i.e. the first half of this work is narrated in third person and in the second part the character speaks from the first. (Gie Koh, 2011: 8)

The fragility in the structure of identity is the main idea that underlies Millás's narrative, and that theme can be spotted in all his works. Other reasons important for the author, such as the relationship between reality and fantasy, arise from that fundamental idea. (Gie Koh 2011: 16)

The doubt that the author raises about the existence of a solid and permanent identity is the starting point to develop his theme, then there are several other sub-themes as ways to explore the concept. Gie Koh affirms: “To realize this purpose of exploration, it is essential to set in motion the mechanisms of imagination and fantasy, and as Millás asserts, the imagination will emerge in a state of solitude and isolation. The fantasy can be captured in a dreamlike trance, a creative space that exists at the edge between wakefulness and sleep, which he uses in his work sometimes completely or partially. In other words, the dreaming state can be provoked, and corresponds to a state in which the fragility of identity is assumed, a state where identification works inside and outside the body at the same time.”:

Para lograr este propósito de exploración, resulta imprescindible poner en marcha mecanismos de imaginación y fantasía, y como asevera Millás, la imaginación surgirá en un estado de soledad y aislamiento. La fantasía puede ser captada en trance de ensueño, un espacio creativo que existe en el linde entre la vigilia y el sueño, que emplea en su obra a veces total o parcialmente. Dicho de otra manera, el estado de ensueño se puede provocar, y corresponde a un estado en que se asume la fragilidad de la identidad, un estado donde la identificación funciona dentro y fuera del cuerpo al mismo tiempo. (Gie Koh, *ibid.*: 17)

The third stage coincides with the beginning of his journalistic work, of which Millás himself said: “Efectivamente, empecé escribiendo, y cuando llevaba cinco ó seis novelas publicadas llegué al periodismo. No fue de casualidad, por supuesto, yo admiraba mucho la tarea de los periodistas. Quizás tardé tanto en llegar porque me producía un respeto enorme,...”¹⁰ The work in the sphere of journalism allowed him to just work as a writer, and that is where Millás intensifies and deepens the theme of the reality / fantasy duality. He then published his novels *Tonto, muerto, bastardo invisible* (1995), *El orden alfabético* (1998) and *No mires debajo de la cama* (1999), along with several storybooks, the work in which fantastic aspects abound copiously. Here we also find reinforced the issue of identity, in fact, it appears with even more diversity, and more complicity is established with the reader. (Gie Koh *ibid.*: 9)

The fourth stage begins with the inauguration of the new millennium. At this time Millás published four novels, *Dos mujeres en Praga* (2002), *Laura y Julio* (2006), *El mundo* (2007), and *Lo que sé de los hombrecillos* (2010). On the one hand, in this period he repeated some themes from previous works, but on the other he highlighted a new aspect and stories emerged with remnants of memoir novels, albeit with a personal stamp. In this period he published *Dos mujeres en Praga* (2002) where he tackled frequent “Millás” topics, such as legitimate / bastard, then edited *Laura y Julio* (2006) portraying prototypical “Millás” characters, the following year there appeared a novel with bibliographic overtones entitled *El mundo* (2007). With *Lo que sé de los hombrecillos* (2010) he introduced a new version of description of the characters’ deepest desires: sometimes desires can not only be perverse, but they can also be fulfilled. (Gie Koh *ibid.*: 9-10)

According to Wallis, even though the protagonist is a villain, the narrator has a fairly familiar relationship with him. There are even moments when it is unclear if the narrator and the protagonist really are different entities, and near the end of the novel it is revealed that the novel that Julio wants to write, besides having a plot similar to the one in *El desorden de tu nombre* has the same title. There are also several indications of this metafictional game throughout the book, as for example in chapter six, when

¹⁰ <http://www.estrelladigital.es/diario/articulo.asp?sec=cul&fech=08/11/2007&name=millas>

Laura asks Julio who he is, and he answers, “Yo soy quien nos escribe, quien nos narra”. So while Julio has a double that is an imaginary writer, the narrator has as a double that is the fictional protagonist. (Wallis, 7)

These divisions are symptomatic of the general atmosphere of anxiety in this novel. However, what are faults of the protagonist — adultery and duplicity — are virtues of the narrator, who with his frequent changes of voice, subject and stage character, manages to maintain a lot of suspense and vitality in a complicated story. (Wallis, *ibid.*: 7)

His work as a writer continued to expanded at that time, so that he also published several anthologies of stories and articles, which have received a proper name: articuentos. (Gie Koh 2011: 10)

However, Millás pursues and builds a simple style. Although some critics point out that his work can be considered a type of light reading literature, he is convinced that to say the Truth, it is not necessary to use a complicated style. That conviction coincides with the idea that the Truth is not located in the center (geographical, of discourse), but in the suburbs. In any case, despite proposed ease of reading, the content of Millás's narrative is rather complicated to assimilate:

Millás persigue y construye un estilo sencillo. Aunque algunos críticos señalan que su obra corresponde situarla dentro de un tipo de literatura light, él está convencido de que para decir la Verdad no hace falta emplear un estilo complicado. Esa convicción coincide con la idea de que la Verdad no se sitúa en el centro (geográfico, del discurso), sino en los suburbios. En todo caso, a pesar de que propone facilidad en su lectura, el contenido de la narrativa de Millás resulta más bien complicado de asimilar. (Gie Koh, *ibid.*: 11)

Among the criteria for choosing the book of Juan José Millás for our particular research were its contemporaneity, thus the contemporary language of the original text that is close to that of the language currently spoken, the pure fiction story which the book represents, with no historic narration covering social and political events, and the author's renown ability to search for precise words in building his narrative.

Translators, publication dates and agencies:

English

Roderick Macleod Usher (born 1946) is an Australian author living in Spain. Usher's father was American, and his mother was Australian. He grew up in Melbourne, where he studied law before taking up journalism. He now lives in Extremadura, Spain.¹¹

Until 2001 he was senior writer for Time magazine in Europe. Most of his working life has involved journalism, including ten years on Fleet Street, though he has also published several works of non-fiction, two collections of poetry and three novels. He is a former chief sub-editor of The Sunday Times in London and a former literary editor of The Age in Melbourne¹². His first novel, the highly successful *A Man of Marbles*, was published in 1989. He has also produced a collection of poetry. After 36 years as a journalist, a dozen of them with TIME, he intends to concentrate on his career as a novelist, his new house in Spain, his wife Angela and the life of an Iberian squire.

This is the first translation of the novel by Millàs in English and was published in Great Britain in 2000 by Allison & Busby Limited, London.

Allison & Busby (A & B) is a publishing house based in London established by Clive Allison and Margaret Busby in 1967. The company has built up a reputation as a leading independent publisher.

Italian

El desorden de tu nombre was translated and curated in Italian by Maria Rosaria Alfani which at the time of publication taught Spanish language and literature at Federico II University of Naples. She is an author of studies on modern Spanish-American poetry and on the nineteenth-century Spanish narrative. She was a curator of several Spanish books, including *El desorden de tu nombre*. She also edited the Italian edition of *Doña Berta* by Clarín.

¹¹ <http://eyetothetelescope.com/contribs.html>

¹² <http://www.time.com/time/magazine/article/0,9171,131033,00.html>

Her translation of *El desorden de tu nombre* was published in 1994 by Edizioni Cronopio, Naples. It is also Millás's first book translated in Italian.

Russian

The translation in Russian was performed by Nadežda Mečtaeva, a PhD in Literature and a translator from Spanish. She translated, among others, Javier Marias, Eduardo Mendoza, Rodrigo Rey Rosa, Angela Beserra and Juan José Millás. Her estimated age is around 58, experience around 27 years.

Her PhD thesis was “The problems of reconstructing of language and style of a work of art in translation (based on the novel of Gabriel Garcia Marquez ‘One Hundred Years of Solitude’ and its translations into Russian, English and German)”. N.F. Mečtaeva; Moscow State University. M.V. Lomonosov Moscow State University. — Moscow, 1997.

Her translation of *El desorden de tu nombre* dates to 2014 for Inostranka in Moscow.

Theories and approaches

The Skopos Theory

The Skopos theory (German: Skopostheorie, derivative of the Greek Σκοπός — purpose), one of the fundamental concepts of translation studies, was defined in the 1970s by the American linguist Katharina Reiss, but it is more commonly associated with the name of the German linguist Hans Vermeer that developed and refined its key points in the 1980s (Vermeer 1978, Reiss & Vermeer 1986).

The essence of the Skopos theory is that, both in oral and in written translation, the main attention should be paid to the function of both the original (original) and target (translated) text. The main subject of attention is the Skopos theory — translation as a kind of activity that has its purpose (task), the intended addressee or the audience. Usually, all these parameters are set by the client, who should inform the interpreter about his requests (needs) - and they also determine the choice of strategies and methods of translation.

To translate means to create the target text in the target scenery to solve a target task in the target conditions. In the Skopos theory, the original text has a lower status than in translation theories based on equivalence. The original represents an “informational supply”, which the translator adapts to the needs of the target audience.

Any kind of translation can be considered as “purposeful activity”, subject to the “rule of Skopos”: the form of the target text, including the selected strategies and methods of translation, first and foremost shall be defined by the purpose (Skopos) that the translated text is to fulfill in the target context. That is, “the end justifies the means”. A Skopos, in turn, is determined by the commissioner (the client — a standalone person, a collective or an institute). The Skopos of the target text and its understanding are worked out in advance by the commissioner and the translator, and the translator acts as an expert responsible for the final result of the process of translation.

Translation is production of a functionally relevant target text based on the text of the original. While the interpreter has the right to decide which role the target text will play in the translation process, the main factor here is always the accurately formulated Skopos. And the original text only presents one of the elements of the “informational supply”.

In 1984 K. Reiss and G. Vermeer published a collaborative work “Towards a general theory of translational action: Skopos theory explained” (*Grundlegung einer allgemeinen Translationstheorie*), in which they made an effort to define the general theory of translation. Yet in their investigation they confined themselves to non-literary texts: they judged literary texts to not have any definite purpose or to be too complex from the functional and stylistic points of view.

However, in that book K. Reiss and G. Vermeer precisely defined the three main functional advantages of the Skopos theory.

First, the Skopos theory determines the decisive factors in the translation process. In addition to certain strategies and methods of translation, one of the most important places in the Skopos theory is the addressee of the translation: after all, the Skopos, which helps determine the appropriate strategies and methods of translation, can be formulated only after identifying the targeted reader audience.

Second, the Skopostheorie recognizes the importance of the commission of translation and the role played by the the commissioner (the client). In other words, the translator cannot commence work until having received from the client the commission that defines the Skopos of translation and the conditions for its realization (including the deadline and the amount of all sorts of payments and fees).

Finally, this theory calls for a revision of the relationship between the original and the translated text. Since the most attention in most text is paid to the content rather than form, the translator must convey the conceptual content and not at all obliged to preserve its language form or style as long as the target text realizes its Skopos (function). In those cases when the Skopos of the translated text diverges from that of the original, the translator should not adhere to the original text, but create a functionally adequate translation on the basis of the original text.

Basic Concepts Of Skopos Theory

A. Theory of Action

The theory of action provides the foundation for Skopos theory.

Action is the process of acting, which means “intentionally (at will) bringing about or preventing a change in the world (in nature)” (Wright, 1968, p. 38, cited in Nord 2001). Action can thus be defined as an intentional “change or transition from one state of affaires to another” (Wright, 1968, p. 28, cited in Nord 2001). If there are two or more agents, the theory of action can become a theory of interaction.

Considering the multiple factors involved in a translation procedure, translation is also an interaction.

Translation theorists of the functionalist approaches view translating as a form of translational interaction, as intentional interaction, as interpersonal interaction, as communicative action, as intercultural action, and as text-processing action.

With emphasis on the interplay of each relation, such definition broadens the horizon of translation studies and helps to explain the complexity of translation.

B. Skopos, Aim, Purpose, Intention, Function

According to Skopostheorie, the prime principle determining any translation process is the purpose (Skopos) of the overall translational action. This fits in with intentionality being part of the very definition of any action. We can distinguish between three possible kinds of purpose in the field of translation: the general purpose aimed at by the translator in the translation process, the communicative purpose aimed at by the target text in the target situation, and the purpose aimed at by a particular translation strategy or procedure (Vermeer, 1989a, p.100, cited in Nord 2001). Nevertheless, the term Skopos usually refers to the purpose of the target text.

Apart from the term Skopos, Vermeer uses the related words aim, purpose, intention and function.

In order to avoid the conceptual confusion, Nord have proposed a basic distinction between intention and function (Nord, 2001). „Intention“ is defined from the viewpoint of the sender, who wants to achieve a certain purpose with the text. Yet the best of intentions do not guarantee a perfect result, particularly in cases where the situations of the sender and the receiver differ considerably. This distinction is particularly useful in translation, where the sender and receiver by definition belong to different cultural and situational settings. Because of this separation of sender and receiver, intention and function may have to be analyzed from two different angles (Nord, 2001).

Vermeer considers the teleological concepts aim, purpose, intention and function to be equivalent, subsuming them under the generic concept of Skopos.

The top-ranking rule for any translation is the „Skopos rule“, which says that a translational action is determined by its Skopos; that is, „the end justifies the means“ (Reiss and Vermeer, 1984, p.101, cited in Munday 2001). Vermeer explains the Skopos rule in the following way: Each text is produced for a given purpose and should serve this purpose. The Skopos rule thus reads as follows: translate/interpret/speak/write in a way that enables your

text/translation to function in the situation in which it is used and with the people who want to use it and precisely in the way they want it to function.

C. Intertextual and Intratextual Coherence

Intratextual coherence specified that a translation should be acceptable in the sense that it is coherent with the receiver's situation, that is, the target-text receivers should be able to understand the target text and interpret it as being sufficiently coherent with their own communicative situation and culture. At the same time, we have to note that since the target text is produced according to the formation offered in the source text, it is expected to bear some kind of relationship with the source text. This relationship is what we call „intertextual coherence“ or „fidelity“.

As in the case of the Skopos rule, the important point is that intertextual coherence should exist between source and target text, while the form it takes depends both on the translator's interpretation of the source text and on the translation Skopos (Nord, 2001).

Intertextual coherence is considered subordinate to intratextual coherence, and both are subordinate to the Skopos rule.

D. Culture

Vermeer's definition of culture focuses on norms and conventions as the main features of a culture. For him, a culture is the entire setting of norms and conventions as individual as a member of his society must know in order to be „like everybody“-or to be able to be different from everybody (Vermeer, 1987a, p.28, cited in Nord 2001).

Translating means comparing cultures. Translators interpret source-culture phenomena in the light of their own culture-specific knowledge of that culture, from either the inside or the outside, depending on whether the translation is from or into the translator's native language-and-culture (Nord, 2001).

E. Adequacy and Equivalence

In the case of a translation, the translator is a real receiver of the source text who then proceeds to inform another audience, located in a situation under target-culture conditions, about the offer of information made by the source text. The translator offers this new audience a target text whose composition is guided by the translator's assumptions about their need, expectations, previous knowledge, and so on. These assumptions will be different from those made by the original author, because source-text addressees and target-text addressees belong to different cultures and language communities. This means the translator can not offer the same amount and kind of information as the source-text producer. What the translator does is to offer another kind of information in another form.

Within the framework of Skopostheorie, „adequacy“ refers to the qualities of a target text with regard to the translation brief: the translation should be adequate to the requirements of the brief. It is a dynamic concept related to the process of translational action and referring to the „goal-oriented selection of signs that are considered appropriate for the communicative purpose defined in the translation assignment“ (Reiss, 1989, p.163, cited in Nord 2001).

In Skopostheorie, equivalence means adequacy to a Skopos that requires that the target text serve the same communicative function or functions as the source text, thus preserving „invariance of function between source and target text. This concept of equivalence is reduced to functional equivalence“ on the text level of what Reiss refers to as „communicative translation, not only from the perspective of word level.

For Reiss, the generic concept is adequacy, not equivalence. Equivalence may be one possible aim when translating but it is not held to be a translation principle valid once and for all.

The Basic Rules Of Skopos Theory

Reiss and Vermeer aim at a general translation theory for all texts. They set out a detailed explanation of Vermeer's Skopos theory and adapts Reiss's functional text-type model to the general theory. There are six basic underlying “rules” of the theory (Reiss and Vermeer, 1984, p.119, cited in Munday 2001). These are:

1. A translatum (or TT) is determined by its Skopos.
2. A TT is an offer of information (Informationsangebot) in a target culture and TL concerning an offer of information in a source culture and SL.
3. A TT does not initiate an offer of information in a clearly reversible way.
4. A TT must be internally coherent.
5. A TT must be coherent with the ST.
6. The five rules above stand in hierarchical order, with the Skopos rule predominating.

Rule 2 is important in that it relates the ST and TT to their function in their respective linguistic and cultural contexts.

The translator is once again (as was the case in Holz-Manttari's theory) the key player in a process of intercultural communication and production of the translatum. The irreversibility in point 3 indicates that the function of a translatum in its target culture is not necessarily the same as in the source culture. Rules 4 and 5 touch on general Skopos "rules" concerning how the success of the action and information transfer is to be judged: the coherence rule, linked to internal textual coherence, and the fidelity rule, linked to intertextual coherence with the ST.

The coherence rule states that the TT "must be interpretable as coherent with the TT receiver's situation" (Reiss and Vermeer, 1984, p.113, cited in Munday 2001). In other words, the TT must be translated in such a way that it is coherent for the TT receivers, given their circumstances and knowledge. The fidelity rule merely states that there must be coherence between the translatum and the ST or, more specifically, between:

- a. the ST information received by the translator;
- b. the interpretation the translator makes of this information;
- c. the information that is encoded for the TT receivers.

However, the hierarchical order of the rules means that intertextual coherence (rule 5) is of less importance than intratextual coherence (rule 4), which, in turn, is subordinate to the Skopos (rule 1). This down-playing (or “dethroning”, as Vermeer terms it) of the status of the ST is a general fact of both Skopos and translational action theory.

Merits, Discussions And Limitations Of Skopos Theory

A. Merits

Skopos theory defines translating as an intentional, interpersonal, partly verbal intercultural interaction based on a source text. Skopos theory has brought a new concept for the status of the source text and target text. An important advantage of this theory is that it allows the possibility of the same text being translated in different ways according to the purpose of the target text and the commission which is given to the translator. In Vermeer’s words:

What the Skopos states is that one must translate, consciously and consistently, in accordance with some principle respecting the target text. The theory does not state what the principle is: this must be decided separately in each specific case. (Vermeer, 1989/2000, p.228, cited in Munday 2001)

The source text is just an “offer of information”; the target text becomes the focus. Thus translator can be released from restrictions to increase the range of possible translation strategies according to the different purposes the translator intends to achieve. Skopos theory has come to widen the narrow visions of traditional translation criticism, implying the acceptance of multiple versions and the evaluation of individual versions with respect to the purpose for which each version is intended. No source text has only one correct or perfect translation so the possibility of translation is expanded. Since Skopos theory puts forward a new criterion for translation “adequacy”, translation is defined to be adequate or inadequate with regard to the purpose or the communicative function which is assigned to audience.

B. Discussions

There are also some criticisms of Skopos theory by other scholars, these include the following:

a. What purports to be a „general“ theory is in fact is only valid for nonliterary texts. Literary texts are considered either to have no specific purpose and/or to be far more complex stylistically.

b. Reiss's text type approach and Vermeer's Skopos theory are in fact considering different functional phenomena and cannot be lumped together.

c. Skopos theory does not pay sufficient attention to the linguistic nature of the ST nor to the reproduction of microlevel features in the TT. Even if the Skopos is adequately fulfilled, it may be inadequate at the stylistic or semantic levels of individual segments.

Vermeer answers the first point above by stressing that goals, purposes, functions and intentions are „attributed to „actions. Thus, a writer of a poem may have goals of having the resultant translatum (poem) published and of keeping copyright over it so as to make money from its reproduction. He or she may also have the intention of creating something that exists for itself („art for art's sake“).

Two points are at issue in the second criticism: to what extent does ST type determine translation method and what is the logic of the link between ST type and translation Skopos. The third criticism in particular is tackled by another functionalist, Christiane Nord, with her model of translation-oriented text analysis.

C. Limitations

Like any other theories, Skopos theory is also not perfect. According to Nord, there are two interdependent limitations of this theory. One concerns the culture-specificity of translational models; the other has to do with the relationship between the translator and the source-text author.

To solve the above problem, Nord introduces the loyalty principle into the functionalist model. In Nord's terms, function refers to the factors that make a target text work in the intended way in the target situation. Loyalty refers to the interpersonal relationship between the translator, the source-text sender, the target-text addressees and the initiator. (Nord, 2001). The combination of function and loyalty is the successful point of Nord's functionalist approach, and are respectively the two pillars of her approach which also answers many scholars criticism of Skopos theory.

In our opinion, the skopos theory offers the best basis as for descriptive, as for critic study of translations. It has a general aspect and is realistic and resilient. Besides that, it can be applied practically to any text and situation. (Xiaoyan Du, 2012)

The Relevance Theory

Another well renowned theory that does not base on equivalence is the relevance theory of E.-A. Gutt (2000b: 381-386). It is built on the base of general theory of general relevance theory of D. Sperber and D. Wilson (Sperber & Wilson 1986). The referred theory inspects communication from the cognitive point of view, i.e. from the point of view of what happens in the head of those participating in the conversation. According to this theory, a successful translated text resembles the source text in those regards that are relevant for the addressee.

Relevance theory is a framework for the study of cognition, proposed primarily in order to provide a psychologically realistic account of communication. "Relevance theory" by Nicholas Allott (Allott, 2011) presents relevance theory's central commitments in detail and explains the theoretical motivations behind them and shows some of the ways in which these core principles are brought to bear on empirical problems. The paper is cited below.

The Central Assumptions and Positive Heuristic of Relevance Theory

The core of relevance theory can be divided into two sets of assumptions. Assumptions in the first set relate to cognition in general, assumptions in the second to communication more specifically, particularly to utterance interpretation.

The central assumptions that relevance theory makes about human cognition include the definition of relevance as a trade-off between effort and effects; the cognitive principle of relevance, which is the claim that cognition tends to maximise relevance; and the views, shared with other work in cognitive science, that cognition is a matter of (or at least can be well modelled as) computations over mental representations, and that human beings possess a “deductive device” which plays a central role in spontaneous inference. Allott sets out these core assumptions relating to cognition later below.

The core of relevance theory as it relates specifically to communication includes the Gricean claim that understanding an utterance is a matter of inferring what the speaker intended to convey from what she utters (in what way, in what circumstances). Another fundamental of relevance theory, departing somewhat from Grice, is that there are exactly two speakers intentions that are central to communication, namely the informative intention and the communicative intention. The last main part of the hard core relating specifically to communication is entirely original to relevance theory: the communicative principle of relevance and the presumption of optimal relevance, which mandate the relevance-theoretic comprehension procedure, a heuristic that guides the search for the correct (i.e. intended) interpretation of utterances.

The characteristic approach of relevance theory to the explanation of communicative phenomena is a corollary of its central commitments. Relevance theorists try to give psychologically realistic explanations and to understand communicated meaning in terms of the working of the relevance-theoretic comprehension procedure. This way of working is at the heart of relevance theory’s “positive heuristic”, but later it will be shown that there are several additional strategies that guide the explanation of phenomena in relevance theory including: i) Grice’s Modified Occam’s Razor, in a stronger form; ii) the possibility of dividing what is linguistically encoded between conceptual and procedural information; iii) the interpretive/descriptive distinction; iv) the use of ad hoc concepts.

Relevance Theory and Cognition

The central claim of relevance theory is that, as a result of constant selection pressures, the human cognitive system has developed a variety of dedicated

(innate or acquired) mental mechanisms or biases which tend to allocate attention to inputs with the greatest expected relevance, and process them in the most relevance-enhancing way. (Wilson, 2009: 394)

The Cognitive Principle of Relevance

At the centre of the hard core of relevance theory are the cognitive principle of relevance and the definition of relevance as a trade-off of cognitive benefit against processing cost. The cognitive principle is the hypothesis that cognitive systems tend to maximise relevance.

Cognitive principle of relevance

Human cognition tends to be geared to the maximisation of relevance. (Sperber & Wilson, 1986b: 260)

“Relevance” here is a technical term. It is defined as a property of inputs to cognitive systems: an input is more relevant the more cognitive effects it yields, and less relevant the more mental effort it takes to process.

Relevance of an input to an individual

a) Other things being equal, the greater the positive cognitive effects achieved by processing an input, the greater the relevance of the input to the individual at that time.

b) Other things being equal, the greater the processing effort expended, the lower the relevance of the input to the individual at that time. (Wilson & Sperber, 2004, p. 609; c.f. the original formulation, at Sperber & Wilson, 1986b, p. 153)

On this definition of relevance, the cognitive principle is the claim that human cognitive systems tend to work with their input in such a way as to yield the maximum cognitive benefit for the least mental effort. The reach of this principle is rather broad. For its purposes, cognitive systems include (at least) those that are centrally involved in perception, memory and reasoning as well as those that underpin the production and interpretation of utterances.

The definition of relevance obviously raises two questions: i) what constitutes cognitive effects; and ii) what causes mental effort? Relevance theory gives definite, although not necessarily exhaustive answers to these two questions set out below.

A less obvious question concerns the cognitive principle: How do cognitive systems maximise relevance? Is it, for example, by systematically minimising effort or by systematically maximising benefit? It is compatible with the cognitive principle that different cognitive systems implement different approaches to maximisation. However, we will see below a) that relevance theory has a general account of how the mind as a whole directs effort to tasks that yield cognitive effects, and b) that much more specific claims are made about how the system for interpreting utterances seeks relevance. But before going into these answers, Allott sketches out the intuitive reasons for the core assumptions set out above.

Relevance theory starts from the idea that there is normally much more going on in the environment of any human being than it could pay attention to, and certainly much more than it could mentally process fully. (Sperber & Wilson, 1996; Allott, 2008, ch. 3.) If this were not the case, there would be no need to consider a trade-off between the effort put in and the benefit extracted from doing so. We could process each input fully to extract all the cognitive benefit it might yield, and theories of cognition could ignore processing effort. However it is highly plausible that the environment is too full, and processing too costly, for this abstraction to be justified, particularly considering that by “environment”, here, one must understand not just physical objects, but also sources of information such as utterances made by other human beings, books, the internet, advertisements etc. (Sperber & Wilson, 1996, p. 530; Todd & Gigerenzer, 2000, pp. 729-730). This crucial assumption which underlies relevance theory — that we cannot maximise by considering all options and processing each of them as deeply as possible — is shared with work on “bounded rationality”, pioneered by Herbert Simon, and including research on “simple heuristics” by Gerd Gigerenzer and colleagues (Simon, 1957; Cherniak, 1981; Gigerenzer & Goldstein, 1996; Gigerenzer & Todd, 1999).

A further assumption is required to justify the conclusion that our cognitive systems tend to get a good return on effort expended. That assumption is, roughly, that our cognitive systems are well-adapted to their normal environments. In lectures, Sperber quotes the biologist Dobzhansky: “nothing makes sense in biology except in the light of evolution”

(Dobzhansky, 1964, p. 449). Human beings are evolved creatures and complex subsystems including physical organs like the heart, brain and skin and cognitive systems such as memory, face-recognition, ability to communicate etc. must therefore be seen as having been subject to selection pressure. In addition, children's abilities and knowledge develop from infancy, assuming that the child is in an appropriate environment. Thus we should expect "normal" adults, on average, to be well adapted to normal environments.

There is an analogy with an animal that forages for food, such as a monkey living in the canopy of a rainforest. It will look for things that have a high nutritional payoff: ripe fruit probably contain more energy than leaves, for example. But the monkey cannot just be built to pursue high-energy food at any cost. There must be some balancing of the nutritional payoff against the costs required to obtain and process the food. Fruit that are far away and hard to reach are not as good as fruit that are to hand. A well-adapted creature should tend to eat nearby fruit first, before investigating food that is up at the end of narrow branches and difficult to reach. Equally, we would expect it to go for food that can be eaten straightaway if it can find them, rather than fruit or nuts with hard shells that require a great deal of effort to open. That is not to say that monkeys never bother with fruit that are difficult to process: in fact, some of them use stones to smash open tough fruit, seeds and tubers (Moura & Lee, 2004, p. 1909), but presumably they only do this if the tough food is much more nutritious than the other available food sources.

According to relevance theory, something very similar applies to human cognition. The cognitive system should (if it is well adapted) be so constructed that it seeks and processes inputs that are cognitively valuable, all other things being equal; and, on the other hand, that it looks for things that are easy to process, all else being equal. If something is difficult to process, then it will only be worth attending to if the payoff is big enough (where how big that is depends on the other possible sources of cognitive nutrition in the environment, and on the organisms general state of alertness and stores of energy). Conversely, if an input has a low payoff then it will only be worth processing if that is easy to do (where, again, how easy that needs to be depends on the other potential sources of relevance, and alertness and energy).

As well as these parallels with foraging theory, relevance theory's fundamental dependence on notions of cost-benefit trade-off and maximisation make it an intellectual cousin of game theory and rational decision theory, areas which study decision making on the

assumption that agents are rational maximisers. The parallel is closer with fields such as foraging theory and evolutionary game theory than with standard game theory (Allott, 2006, p. 147). The basis of the models in these fields (as of the cognitive principle of relevance) is not that agents or their cognitive systems are aware of all the potentially relevant details of the structure of the environment, nor that they use this information to maximise rationally - the 'Common Knowledge and Rationality' assumptions of standard game theory. Insofar as the cognitive principle of relevance is a principle of rational maximisation, the kind of rationality involved is of the evolutionary, adaptive sort: that is, it is assumed that evolution and development have selected for systems which produce behaviour that tends to maximise return in normal environments by working with limited information and taking shortcuts.

It should also be clear that no higher-level rationality is necessarily involved, that is, the kind of rationality that requires awareness of and openness to reasons, the ability to reflect on actions and their consequences and so on (Evans & Over, 1996; Sloman, 1996). Of course, human beings are (sometimes) capable of such reflection, but it is not our reflective abilities that are supposed to underwrite the adaptive rationality summarized in the cognitive principle. Rather, the cognitive principle is supposed to apply to all aspects of human cognition, including such largely automatic, non-reflective systems as the face-recognition module and our innate tendency to attend to loud noises, as well as to reflective, conscious, "person-level" reasoning.

The payoff: Cognitive effects

A positive cognitive effect is a worthwhile difference to the individual's representation of the world (Wilson & Sperber, 2004, p. 608).

In relevance theory, benefit to cognition is seen as a matter of the positive cognitive effects — the worthwhile changes in the individual's cognitive system, including improvements in her representation of the world — that are produced in an individual by processing an input in a context. Changes in the representation that make it less good for "the fulfilment of cognitive functions or goals" (Sperber & Wilson, 1995: 265) (such as changes that take it further away from accurately representing the world) are cognitive effects, but not positive ones, and they contribute not to actual relevance but (in some cases) to how relevant an input seems (Sperber & Wilson, 1995: 263).

What counts as a improvement in an individual's representation of the world? Sperber (2005, p. 65) lists several ways that our knowledge can be fruitfully revised as a result of processing new inputs:

adding new pieces of knowledge, updating or revising old ones, updating degrees of subjective probability in a way sensitive to new evidence, or merely reorganizing existing knowledge so as to facilitate future use.

Simplifying a bit, the three types of cognitive effect normally discussed in relevance theory are as follows:

Cognitive effects

- (1) to support and strengthen an existing assumption;
- (2) to contradict and rule out an existing assumption;
- (3) to interact inferentially with existing assumptions to produce a new conclusion.

In this definition, assumptions are mental representations of aspects of the world: propositions that are believed by the individual, or at least given some degree of credence.

The first kind of cognitive effect is to raise the degree of credence that an individual accords to a particular assumption: e.g. from *probable* to *almost certain*. For example, Mary, who is about to enter King's Cross station, believes that it is probable that there will be a train to Newcastle within the hour (since she believes that there are several each hour during the daytime, and that it is daytime, and has no good reason to think that there is a rail strike, etc.). Entering the station she sees that it is 9.20 and there is a 9.46 train for Newcastle listed on the departure board. Her original belief is strongly reinforced.

The second type of cognitive effect is to reduce to nil the credence that the individual attaches to an assumption. Suppose that when Mary looks at the departure board the first Newcastle train listed is at 11.20, or that the board is displaying a notice saying "All trains cancelled". Either of these bits of input would contradict her original belief and — in normal circumstances and absent contrary evidence — either would be credible enough to rule it out.

As an illustration of the third type of cognitive effect, suppose now that Mary knows that there is a newspaper shop in the station, and has normal beliefs about how long it takes to buy a newspaper, and, once she is in the station, can see how far it is from the shop to the train. When she enters the station at 9.20 and sees that the next train is at 9.46 she may infer that she has time to buy a newspaper before boarding the train. This is a cognitive effect of the third type. The new input - the time of the next train — interacts inferentially with assumptions that were already available to Mary — about the availability of newspapers, and the time taken to get one and to get to the train — to yield a new conclusion.

Note that it is part of the criterion for this to be a cognitive effect that the interaction between the beliefs is inferential. From *It is 9.20; The next train is at 9.46; and It takes no more than 10 minutes to buy a newspaper here*, it follows that there is time to buy a newspaper, so this is a *bona fide* cognitive effect. In contrast, an input that causes a new assumption in a purely associative way does not count as a cognitive effect: e.g. the thought that the train is at 9.46 reminds you of granny since she lives at number 46, which in turn reminds you that you should visit her soon. Allott returns below to the assumptions that relevance theory makes about the role of inference in cognition.

Note also that it is a deliberate feature of Sperber and Wilson's characterisation of cognitive effects that learning new information that has no relation to any previously held assumption does not count as a cognitive effect, even if the new information is true. They say that new information that “is entirely unconnected with anything in the individuals representation of the world ... can only be added to this representation as isolated bits and pieces, and this usually means too much processing cost for too little benefit.” (Sperber & Wilson, 1986b, p. 48)

The Cost: Processing Effort

What is meant in relevance theory by “processing effort” is the effort required to process an input *to the point that its cognitive effects are derived*. More specifically, this is the effort taken to “to represent the input, access contextual information and derive any cognitive effects” (Wilson, 2009, p. 394). This effort is therefore a sum of the effort involved in perception, memory and inference (Wilson, 2009, p. 394).

Beyond this general characterisation, relevance theory does not try to define sources of processing effort *a priori*. Instead it works with the results of the fields of psychology which study perception, memory and inference. Relevant research includes work on attention in perception (e.g. Lavie, 1995; Pashler, 1998; Lavie, 2001), in psycholinguistics on retrieval of word senses and disambiguation, which has tended to focus on effort factors, (e.g. Meyer & Schvaneveldt, 1971; Neely, 1991; Forster & Chambers, 1973), and in the psychology of reasoning on the varying costs of different types of inference (e.g. Braine, 1978; Braine & O'Brien, 1998; Rips, 1983; Johnson-Laird, 1983).

Different stimuli will in general require different amounts of processing effort. For example, a longer sentence will (other things being equal) require more effort to process than a shorter one. An uncommon word, or an uncommon sense of an ambiguous word, requires more effort to process than a common one (Forster & Chambers, 1973).

A more subtle point is that the same stimulus in different contexts will generally require different amounts of processing effort. This is because in different contexts the stimulus may be more or less salient (i.e. more or less easy to perceive); the contextual assumptions required to process it may be more or less accessible (i.e. more or less easy to retrieve from memory or derive); the inferences required to draw out its implications may be more or less involved and demanding, and, indeed, what implications it supports will also depend on the context (Wilson & Sperber, 2004, p. 609).

How Do We Maximise Relevance?

Within relevance theory, the problem is not so much to assess contextual effects and processing effort from the outside, but to describe how the mind assesses its own achievements and efforts from the inside, and decides as a result to pursue its efforts or reallocate them in different directions. (Sperber & Wilson, 1986b, p. 130)

The picture of cognition that relevance theory assumes is of a number of possible inputs dealt with by a number of mental processes running in parallel. Processes and inputs that are cognitively productive — e.g. returning a lot of effects for reasonable effort, or returning reasonable amounts of effects for low effort — will be preferentially given resources:

cognitive resources tend to be allocated to the processing of the most relevant inputs available

... human cognition tends to be geared to the maximisation of the cumulative relevance of the inputs in processes. It does this not by pursuing a long-term policy based on computation of the cumulative relevance achieved over time, but by local arbitrations, aimed at incremental gains, between simultaneously available inputs competing for immediately available resources (Sperber & Wilson, 1995, p. 261).

In a system like this, there is no need for the cognitive systems to calculate ahead of time what the relevance of an input is going to be. That is just as well, since that would probably be self-defeating, requiring huge processing effort (Sperber, 2005, p. 64). The reason is that it is very costly to calculate an optimal stopping point for a search. Simple heuristics that process until some target is achieved, or threshold reached, are much less computationally expensive (Sperber & Wilson, 1986b, pp. 130-131; Todd & Gigerenzer, 2000, pp. 729-730; Gigerenzer, 2004, p. 391; Allott, 2008, pp. 170-172).

In fact, relevance theory takes an even stronger line here. It claims that generally we do not mentally represent processing effort or cognitive effects, so they could not enter into calculations of whether to proceed in processing, and that when represented at all they are represented as comparative (not absolute or quantitative) judgments. Our awareness of mental effort and effects, Sperber and Wilson speculate, may depend on our awareness of “symptomatic physico-chemical changes” that they cause (1986b, p. 130) in much the way that we have a sense of how much physical effort is being taken up in lifting a certain object, or how filling a meal is (see also Sperber, 2005, pp. 64-66).

In support of the assumption that we do not, in general, mentally represent mental effort or effects, Sperber and Wilson argue that we are not in fact able to “compare the contextual effects and processing effort involved in any [arbitrary] pair of mental performances” (1986b, p. 131) and that it is “implausible that human beings might have a system for computing and representing the strength of assumptions which is both wholly unconscious and radically more sophisticated than anything that is reflected in their conscious intuitions” (1986b, p. 79).

On the assumption that effects and effort are not mentally represented, it follows that relevance, which is defined in terms of them, is also a non-representational notion. For Sperber and Wilson, “relevance is a property which need not be represented, let alone

computed, in order to be achieved” (1986b, p. 132). As with effort and effects, our sense of relevance is intuitive and comparative, rather than absolute.

To summarize: there are two reasons why the search for relevance cannot be driven by calculations of how profitable it will be to process an input: i) the processing required would be too costly; ii) the quantities required for the calculation are not mentally represented, and therefore are not available to be computed over.

Instead, then, our search for relevance is fed by our internal sense of how cognitively profitable and demanding a certain input or task has been proving. Of course, the allocation of resources should also be guided by expectations of future cost and benefit. Monkeys may anticipate good returns from foraging in a guava tree, and we surely expect more cognitive nutrition from a book by Chomsky than from one by Dan Brown. As Sperber and Wilson put it, as well as *retrospective* intuitions, we have *prospective* intuitions about the effort a task will take and the effects that will be achieved (1986b, p. 130). As we will see, it is central to relevance theory’s account of utterance interpretation that in communicative interactions there is a very specific expectation about the degree of relevance that each utterance should attain.

Communication and Relevance

Relevance theory may be seen as an attempt to work out in detail one of Grice’s central claims: that an essential feature of most human communication, both verbal and non-verbal, is the expression and recognition of intentions. (Wilson & Sperber, 2004, p. 607, referring to Grice, 1989: Essays 1-7, 14,18; and Retrospective Epilogue).

The problem: inference about intentions

Turning to the second part of the core of relevance theory, we come to the problem that relevance theory was devised to solve. How do human beings communicate? More specifically: How is it possible that in saying a phrase and/or making gestures, a human being can convey certain propositions to a conspecific? Conversely, how can the conspecific who

has perceived the utterance work out what are the propositions that the producer of the utterance had in mind?

The way Allott has stated these questions already implicitly narrows down the field of phenomena to be explained. We are concerned here with deliberate communication — utterances made on purpose — rather than the sort of accidental information transfer that results from non-deliberate signs or signals: ones accent, posture, pheromones etc. Relevance theory adopts this more precise and narrowly focussed version of the problem from the work of the philosopher Paul Grice (and refines it somewhat for the study of communication, a shift from Grices interest in “speaker meaning”, as discussed below). In relevance theory, this kind of deliberate, open communication is called “ostensive-inferential” communication.

Crucially, relevance theory also accepts Grices characterisation of an utterance as the utterer’s expression of certain intentions. There are two strands of Grices work that are relevant here: his theory of conversation and his theory of meaning. In the latter work, Grice tried to give a definition of meaning and the verb “mean” for cases of communicative meaning, or as he called it, *speaker meaning* (excluding another use of the word mean which is typified by such examples as “Smoke means fire” and “Black clouds mean rain”).

According to Grice, when a speaker means something by an utterance the speaker has a set of nested intentions. The first of these is the intention to produce a certain response in the hearer. In the terms of a cognitive theory, we can think of this as an intention to modify the hearer’s mental representation of the world by providing the hearer with information about the speaker’s representation of the world. To take a simple case, when a speaker says “It is sunny”, she may intend her addressee to come to think it is sunny. The reason that the hearer comes to think this (if he does) is that the utterance provides *prima facie* evidence that the speaker thinks that it is.

The second intention is that the first intention be recognised. This criterion rules out cases in which an agent wants to bring about a change in the hearer in some other way than by openly producing an utterance. Famously, Grice discusses a case in which Mr X is anonymously informed of his wife’s affair by means of a photograph that has been left lying where he will see it. In this case, the person who places the photograph intends to affect Mr X’s beliefs (so has the first intention), but does not want Mr X to know that she intended any

such change in his beliefs (nor indeed that she had anything at all to do with the photograph), so she lacks the second intention.

This basic structure is adopted by relevance theory as characteristic of ostensive-inferential communication, in the following form:

Ostensive-inferential communication

a) The informative intention:

The intention to inform an audience of something.

b) The communicative intention:

The intention to inform the audience of one's informative intention. (Wilson & Sperber, 2004, p. 611. See also Sperber & Wilson, 1986b, pp. 46-64.)

As demonstrated by Grice's photograph example, the presence of the communicative intention is a criterion for whether the speaker intends to communicate in the deliberate, purposive sense that we are discussing. Moreover, the success of this intention is sufficient for successful communication. That is because if this intention succeeds, then by definition the hearer has recognised the informative intention: i.e. he realises what it is that the speaker intended him to come to think. The success of the informative intention, by contrast, is not required for successful communication. Believing what a speaker has communicated is a different matter from understanding. For example, an utterance of "It's sunny" is understood when the hearer grasps that the speaker intended him to think that the weather is sunny. Whether he trusts the speaker enough to believe her is a separate matter. (Sperber, Clément et al., 2010 discuss this last point thoroughly).

For Grice, the decision to include this second intention in his theory of speaker meaning rests on intuitions about whether it helps to capture the intended sense of "mean": e.g. we might be reluctant to say that the anonymous photograph-placer *meant* that Mr X was having an affair (or anything at all) by the photograph (or her leaving of it where Mr X would see it). For Sperber and Wilson, whose concern is not conceptual analysis but the foundation of a scientific account of communication, the criterion is different. The hope is that the presence of the informative and communicative intentions marks out a natural class of

phenomena (“ostensive stimuli” as they are called in relevance theory) which fall under interesting generalisations and laws and can be productively studied.

Scientific study of any area works towards lawlike generalisations relating to that area. Phenomena that fall under a particular natural law are described as a natural kind. The existence of a general term (such as “communication”) in itself provides no guarantee that there is any such natural kind. Sperber and Wilson give *locomotion* as a counter-example (Sperber & Wilson, 1986b, pp. 2, 3). There is, they say, no general theory of locomotion. There are specific theories of certain modes of locomotion — of aerodynamics, of the biophysics of walking, of flight and of swimming — and more general theories that are relevant, including laws of motion and of the conservation of energy. But there are no interesting, law-like generalisations that hold at the level of locomotion rather than at a more specific or more general level. In that sense, locomotion is not a natural kind.

What is the evidence that ostensive stimuli form a natural kind? As in all scientific research, the ultimate criterion is the success of the theory which is founded on the assumption, relative to competing research programmes. If sufficient progress is not made, then the conclusion should eventually be drawn that foundational assumptions are wrong (or at best, unproductive).

There are some pre-theoretic intimations that the choice of ostensive stimuli as an area of study will be productive, and considering them leads directly to the next core assumption of relevance theory, the inferential model of communication. Communication seems to require separate study from linguistic syntax and semantics for two reasons, both implicit in Grice’s work. As Levinson writes,

Grice’s theory gives us an account both of how we can communicate without conventional signals at all... and of how we can communicate something distinct from what the conventional signals actually mean. (Levinson, 2006, p. 50)

The first point here is that it is intuitively clear that both gesturing and uttering linguistic material are (or rather, can be) means of communicating. Indeed most spoken utterances involve both simultaneously. Crucially, speaker intentions are normally taken as

criteria for communicative gestures as well as for linguistic utterances. When we see someone pointing, and want to know what she meant by it, then what we are interested in is finding out what she intended to point to. There may be many objects and parts of objects in the direction she pointed in; but what matters is which one she had in mind and wanted her audience to come to have in mind. This is parallel to the case of assigning reference to indexical linguistic items such as pronouns. If a speaker says (for example) “It’ll be here later”, then questions about what “it” means in that utterance are really questions about what the speaker *intended* to refer to. So it seems that we need a theory that covers both non-verbal and verbal communication and relates them both to speaker intentions. Grice’s work on speaker meaning provided the basic framework for such a theory.

A further point is that gestures need not have any encoded meaning (in Levinson’s terms, there need not be any “conventional signal”). Sperber and Wilson give the example of raising one’s empty glass in a pub, so as to draw a friend’s attention to it (2008, p. 89). There is no code or convention that says that raising one’s glass means “Please get me another drink”, but in the right circumstances the gesture would be understood as conveying that. Again, concern with the meaning of the gesture on a particular occasion comes down to interest in the utterer’s intentions. One might ask the utterer: *What did you mean by raising your empty glass like that?* or *What were you trying to convey?*

Note also that if the speaker had no intention to convey information but was (e.g.) holding up the glass to better examine it in the light, then we would say that the gesture was not a communicative act at all. So the intentions of the maker of the utterance seem to be more fundamental to communication than are language or codes more broadly.

More precisely, as Sperber and Wilson put it:

Grice’s greatest originality was not to suggest that human communication involves the recognition of intentions. That much ... is common sense. It was to suggest that this characterisation is sufficient: as long as there is some way of recognising the communicator’s intentions, then communication is possible. (Sperber & Wilson, 1986b, p. 25)

Even in the cases of linguistic utterances (and utterances of gestures that encode meaning), the meaning of the utterance may differ from the encoded meaning of the phrase or gesture uttered. Here it is Grice’s theory of conversation that is directly relevant. Grice discussed examples in which intuitively what the speaker means includes something that the

speaker intentionally implies by (or in) making her utterance: that is, an implicature. Grice intended this category to unify such apparently diverse phenomena as indirect answers to questions and ironic utterances.

(2) Mary: Have you done the hoovering?

John: I've only just got in from work.

(3) What lovely weather! [said in a downpour]

The intuition that Grice trades on here is that in both cases at least part of what the speaker means is something quite different from what she says. He coined the word "implicature" as a term of art for this sort of thing: an intended implication of an utterance.

As Grice pointed out, utterances of a given sentence may have different implicatures (or none) on different occasions, in different contexts. Also a speaker may cancel an implicature (e.g. if John's reply in (2) were "I've only just got in from work, but in that short time, yes, I've already done it", the "but"-clause cancels the implicature of the previous clause). Implicatures, then, are not something that should be treated by linguists as encoded in the words uttered, but are instead things that the speaker communicates by relying on the hearer's ability to work out that the speaker intended to convey something distinct from what she said.

To summarize, communication is distinct from linguistic encoding in that it can be accomplished by gestures with no conventional meaning, and in that speakers often communicate something different from what is encoded by the words or gestures they utter. In establishing these points, Grice implied that communication cannot be purely a matter of encoding and decoding (or in more Gricean terms, the deploying and retrieving of "timeless" meanings of words) and that recognition of speaker intentions is sufficient for communication. But then how does this work?

In his theory of conversation, Grice outlines a way in which implicatures could be inferred by hearers, and therefore that speakers can rationally intend to convey them. The details of Grice's theory do not matter here (but see remarks below on contrasts with relevance theory's communicative principle of relevance). What is crucial is that his theory of conversation proposes that hearers must infer what it is that speakers intend to convey. Thus,

as Wilson and Sperber put it, “Grice laid the foundations for an inferential model of communication, an alternative to the classical code model.” (2004, p. 607).

The inferential model and the code model

Work on communication in relevance theory is a thorough exploration of the view that the linguistic material in an utterance serves as a clue that the speaker offers the hearer about her communicative and informative intentions and that the hearer uses this evidence to infer an appropriate interpretation of the speaker’s utterance. This is a radical departure from pre-Gricean accounts of communication, which effectively treat communication as purely a matter of coding and decoding of a message.

It is worth noting two ways in which the inferential model differs from a code model. First, the code model is a one-stage model of utterance interpretation. The hearer just decodes the signal and retrieves the message. In contrast, in Sperber and Wilsons inferential model there will often be two stages to utterance interpretation, since the clues provided by the speaker will often include a phrase of some language, and language is a code. In such cases the hearer will have to i) decode the phrase used, and ii) infer what the speaker intended to convey by using it.

Secondly, according to the inferential model, communication is fallible (and therefore risky but also creative) in ways that purely coded communication is not. The code model claims that where the code is shared by speaker and hearer and the encoded message is received intact, the message will be decoded precisely as it was sent (Sperber, 1994b). On this model, the norm is a kind of reproduction of the speakers thought in the mind of the hearer.

Contrast this with the inferential model. The kind of inference involved in utterance interpretation is inference to the best explanation. The hearer has to infer intentions that the speaker had and which led her to make the utterance. The input to the inference is something like (e.g.): Mary said: “John isn’t here yet” (with a certain intonation, perhaps accompanied by certain gestures). The question, then, is *What best explains the production of these words and gestures (at this time, in this way)?* The answer will generally be of the form, *Mary wanted to convey* Σ , where Σ is the hearer’s best estimate of the intended interpretation. As discussed above, this sort of inference is unlike logical deduction in that the explanation reached is not guaranteed to be the right one.

As also noted, the inferential model allows room for creativity. The speaker may leave open to some extent just what she wants to convey in making a certain utterance. Then the hearer will have to take on some responsibility for the interpretation that he derives. Relevance theory's treatment of this point makes use of two related notions introduced by Sperber and Wilson: manifestness and strength of communication.

Manifestness and strong and weak communication

Roughly, an assumption is manifest to an individual in a context if he could represent the assumption mentally (on the basis of memory, perception or inference) and accept it as true or probably true. Some assumptions are not manifest at all, while among some assumptions that are manifest some are more highly manifest than others. That is, manifestness is both a classificatory and a gradable notion. (Compare, e.g. *poisonousness*: substances may be anywhere from mildly to highly poisonous, or not poisonous at all.) According to relevance theory, utterances do not necessarily make the addressee mentally entertain the assumptions communicated. Rather they make it manifest that the speaker intended to make them manifest (Sperber & Wilson, 1986b, p. 197), and the degree to which they are made manifest is variable. Some implicatures are so highly manifest that the speaker will almost certainly recover them — and the utterance would not be relevant enough without them. These are strong implicatures. Others may be only weakly manifest: the utterance provides the hearer with some evidence that the speaker intended to convey them but that evidence is not conclusive, and the relevance of the utterance does not depend on any particular one of them. These are called weak implicatures. Consider (4) (Sperber & Wilson, 1986b, p. 194):

(4) Peter: Would you drive a Mercedes?

Mary: I wouldn't drive ANY expensive car.

Mary's utterance strongly implicates (5) and (6). If Peter does not grasp them then he has not understood the utterance.

(5) A Mercedes is an expensive car.

(6) Mary wouldn't drive a Mercedes.

In addition it has a number of weaker implicatures, including, from stronger to

weaker, (7) a-c. These contribute to the relevance of the utterance, but Peter need not entertain any particular one of these to get the point Mary is making.

- (7) a) Mary wouldn't drive a Rolls-Royce.
- b) Mary wouldn't drive a Lexus.
- c) Mary wouldn't drive a Saab.

Implicated premises and implicated conclusions

We assume that a crucial step in the processing of new information, and in particular of verbally communicated information, is to combine it with an adequately selected set of background assumptions - which then constitutes the context... (Sperber & Wilson, 1986b, pp. 137-138)

Mary's utterance in (4) exemplifies another important relevance-theoretic distinction. According to Sperber and Wilson, it is possible to implicate contextual assumptions such as (5), as well as contextual implications of the utterance, such as (6). The latter are *implicated conclusions*; implicated contextual assumptions are called *implicated premises*. According to relevance theory, all implicatures are of one of these two types (Sperber & Wilson, 1986b, pp. 194-195).

Why assume that some contextual assumptions are communicated? Consider the example again. Given (5), but not otherwise, it follows from what Mary asserts that she won't drive a Mercedes, i.e. (6). The assumption in (5) has to be supplied to make sense of her utterance, so Mary must have intended to make both (5) and (6) manifest.

This illustrates the key point about implicated premises and conclusions. They are tightly related to each other in the following way: given the constructed context, i.e. the implicated premises, the explicit meaning of the utterance logically warrants the implicated conclusions. The complete interpretation of the utterance is thus a logically coherent package. Allott returns to this point below, and now to relevance theory's treatment of the explicit content of utterances.

Explicatures: basic- and higher-level

Since Grice's work there has been a gradual understanding that the role of pragmatic inference goes beyond the derivation of implicatures to other aspects of what is conveyed by an utterance, particularly the proposition expressed. How far to take this has been controversial. Relevance theorists have been instrumental in this development (Wilson & Sperber, 1981; Sperber & Wilson, 1986b, ch 4; Carston, 1988; Carston, 2002).

As discussed above, the relevance theoretic position is that any linguistic material uttered is no more than a clue to the interpretation. It follows that not just implicatures, but what is explicitly conveyed by an utterance is pragmatically inferred. Consider an utterance of the sentence in (8). It may be used to express (and in this case, assert) the proposition in (9). Relevance theory calls the proposition expressed an *explicature* (by analogy to "implicature"). It is an inferential fleshing out of the encoded logical form of the utterance. This fleshing out in general may include reference assignment for indexical elements (e.g. "I" → Peter; "it" → the car), disambiguation of ambiguous words or phrases, and enrichment (e.g. "ready" → ready for the trip to the seaside).

(8) Peter: I'll get it ready in time.

(9) Peter will get the car ready for the trip to the seaside in time to set off early enough to get there by noon.

Peter's utterance may be intended as a promise. In that case it also conveys (10):

(10) Peter promises that he will get the car ready for the trip to the seaside in time to set off early enough to get there by noon.

This is also an explicature of the utterance, given the definition of explicature:

Explicature

An assumption communicated by an utterance is an explicature if and only if it is a development of a logical form encoded by that utterance (Sperber &

Wilson, 1986b, p. 182. See also Carston, 2002, pp. 116-125.)

The proposition in (9) is the basic-level explicature of the utterance; the one in (10) is a higher-level explicature. Higher-level explicatures are embeddings of the basic-level explicature under speech-act descriptors like “promise that” and “ask whether”, or attitudinal ones such as “regret that” or “be pleased that”.

According to relevance theory, the explicatures of the utterance, like the implicatures, may be strongly or weakly communicated, since here also communication is a matter of making it manifest that the speaker wanted to make an assumption manifest. Putting all of this together, we see that in relevance theory an interpretation of an utterance is in general a bundle of propositions — basic- and higher-level explicatures, plus implicated premises and implicated conclusions — each of which the speaker communicates more or less strongly.

Below Allott turns to relevance theory’s explanation of how the hearer arrives at the interpretation.

The communicative principle of relevance

According to relevance theory, the search for the correct interpretation of each utterance is guided by “the expectation that utterances should meet certain standards” (Wilson, 2009, p. 393). This idea originates with Grice, although the way relevance theory develops it is quite different. Grice proposed that conversation is governed by a Cooperative Principle and a number of conversational maxims: do not say things that are false; provide enough but not too much information; be relevant; etc. From the hearers point of view, these can be seen as expectations: that the speaker will be cooperative, where that includes trying to tell the truth, to provide an appropriate amount of information, to be relevant, and so on.

Relevance theory postulates instead that each utterance raises an expectation that it will be optimally relevant. This is because each utterance is an ostensive stimulus, that is, an open attempt to take up some of the hearer’s precious attention. This is stated in the communicative principle:

The communicative principle of relevance:

Every act of ostensive communication communicates a presumption of its own optimal relevance. (Sperber & Wilson, 1995, p. 260)

The presumption of optimal relevance has two clauses, as follows:

The presumption of optimal relevance:

The utterance is presumed to be

- (1) at least relevant enough to be worth the speakers effort to process it and
- (2) the most relevant one that is compatible with the speakers abilities and preferences. (Sperber & Wilson, 1995, p. 270)

According to relevance theory, the cognitive and communicative principles are not mentally represented by speakers or hearers nor communicated. They thus have a different status from Grice's Cooperative Principle and maxims, which are supposed to guide behaviour through the awareness of the speaker and hearer that they are in force and should be obeyed. The cognitive and communicative principles are intended to be purely descriptive generalisations, like the laws of physics or biology. The claim is that speakers and hearers conform to these principles without awareness of them and without intending to: "Communicators and audience need no more know the [communicative] principle of relevance to communicate than they need to know the principles of genetics to reproduce." (Sperber & Wilson, 1987, p. 704)

The *general* presumption of optimal relevance has the purely descriptive, non-represented status that the cognitive and communicative principles have. It is the specific presumption that comes with each utterance that, according to relevance theory, is communicated. Relevance theory does not claim that the presumption will always be true, nor that it is always taken as true. According to Sperber and Wilson, "It is enough that the presumption of relevance should be communicated — and it always is — to fulfil its most important role: determining the interpretation of the ostensive stimulus." (Sperber & Wilson, 1987, p. 704)

How does the presumption of optimal relevance help the hearer to infer the correct interpretation? The two clauses set a lower bound and a higher point respectively for the relevance that the hearer is entitled to. The first clause sets the lower bound. It might seem that this lower bound is not well-specified, or is uninterestingly low. What level of relevance is "enough to be worth the speakers effort to process" the utterance? If we recall the

discussion of the assumptions around the cognitive principle, we see that the lower bound is largely set by the environment. The point of the first clause is that an utterance must be worth attending to amid the other possible sources of cognitive effects in the hearer's environment. This may be quite a high degree of relevance, given the limits on human attention, and the fact that other potential sources of relevance may be (or seem) highly relevant.

The second clause, by contrast, strikes many people as too strong. Why should the hearer be entitled to expect the *most* relevant utterance that the speaker is willing and able to provide? Sperber and Wilson explain this in terms of two thought experiments (1995, pp. 268-269; see also Wilson & Sperber, 2002, p. 604). Suppose that a speaker wants her utterance to produce certain cognitive effects in the hearer. Now suppose that there are several possible utterances that she could make that would produce these cognitive effects. One of them would produce just the desired cognitive effects, while the others would produce these plus other cognitive effects. Which utterance should the speaker produce?

Now suppose instead that the speaker has a choice between utterances which would all produce only the desired cognitive effects, but some of which are easier for the hearer to process. Again, the question is: Which utterance should the speaker produce?

The general answer, according to Sperber and Wilson is that "She should choose the utterance that would be (or seem) the most relevant to the addressee" (1995, p. 269). Why? Minimizing the hearer's effort is good policy because it makes it more likely that the hearer will pay attention and fully process the utterance, i.e. more likely that the cognitive effects which the speaker wants to cause will occur. And maximising the hearer's returns is also good policy because giving the hearer more information that is of interest to him will also maximise the chances of his paying attention, fully processing the utterance, and remembering the information that the speaker wanted to convey.

Note that none of this assumes anything like Grice's Cooperative Principle. It just follows from the speaker's desire to be understood, and the assumption that the cognitive principle of relevance applies to the hearer: i.e. that the hearer generally seeks maximal relevance. According to relevance theory, speakers exploit that tendency.

Since the communicative principle and presumption of optimal relevance set bounds on the relevance to be expected from any utterance, they obviously help to make tractable the

search for an interpretation of an utterance. In fact, relevance theory claims that they licence a specific interpretation procedure, the relevance theoretic comprehension procedure.

The relevance theoretic comprehension procedure

if there is one conclusion to be drawn from work in artificial intelligence, it is that most cognitive processes are so complex that they must be modelled in terms of heuristics rather than failsafe algorithms. We assume, then, that communication is governed by a less than perfect heuristic. (Sperber & Wilson, 1986b, p. 45)

The relevance theoretic comprehension procedure is as follows:

(1) Following a least effort path, construct a (hypothetical) interpretation of the utterance. This interpretation will generally include explicatures, implicated premises and implicated conclusions.

(2) Check to see whether the interpretation as a whole satisfies both clauses of the presumption of optimal relevance. That is, it should be i) relevant enough (i.e. it should provide enough cognitive effects for the effort expended thus far in processing the utterance) and ii) it should be the most relevant one that is compatible with the speakers abilities and preferences (in the hearers estimation of those abilities and preferences).

(3) If the interpretation hypothesised in step 1 passes the test outlined in step 2, accept it as the intended interpretation.

(4) If not, go back to step 1, and work through the steps again: i.e. construct the next most accessible interpretation and check it for optimal relevance. Repeat until an optimally relevant interpretation is found. Alternatively, or in addition, adjust the expectation of relevance: perhaps the utterance is not as relevant as it might have been because the speaker is not fully competent; or the speaker is not benevolent and the utterance is only intended to seem optimally relevant. If no interpretation that is optimally relevant (or intended to be optimally relevant, or to seem so) is found within reasonable time/effort, the overall cognitive economy will shut down the search.

Note first that the most accessible interpretation will always be checked first, given that this procedure follows a least effort path. So if the most accessible interpretation is relevant enough, it will be accepted as the intended interpretation (i.e. the speakers intended interpretation). Thus in situations where other sources of potential relevance are largely absent, and where the hearer has low expectations of the speakers abilities and preferences, the most accessible interpretation will generally be accepted as the correct one. In other cases, the hearers expectations will make it clear that the speaker intended a more relevant interpretation and the search will continue.

The comprehension procedure is a heuristic in the sense used in the literature on bounded rationality, namely that it is not guaranteed to arrive at the right answer. Like other heuristics that are worth using, it is supposed to find results quickly and without too much effort: it is “fast and frugal” in Gigerenzer’s terms (e.g. Gigerenzer & Goldstein, 1996). In common with other fast and frugal heuristics, it uses both blades of Herbert Simons scissors: that is, both “the structure of task environments and the computational capabilities of the actor” (Simon, 1990, p. 7). Full computation of all the possible interpretations of an utterance is not necessary, according to relevance theory, because of the environmental regularity described in the presumption of optimal relevance. Instead, because all ostensive stimuli come with a (fallible) guarantee, the hearer s utterance interpretation system just has to come up with the first interpretation that occurs to it, evaluate it, and then perhaps formulate the next most accessible interpretation (which is likely to be a modified variant of the previous interpretation), evaluate that, and so on. In other words, what makes this procedure frugal is that a) it follows a least-effort path, and b) that the first interpretation reached that satisfies the presumption of relevance stops the search.

The reason that the presumption of optimal relevance makes it reasonable for interpretation to follow a least effort path is that relevance varies inversely with effort, so an utterance whose intended interpretation is off the least effort path is less relevant than another utterance that the speaker could have managed to produce. To satisfy clause b of the presumption, speakers have to make their utterances as easy to understand as possible. The reason why the hearer can stop at the first optimally relevant interpretation is that an utterance that has two significantly different interpretations that both yield the expected degree of cognitive effects would fail to be optimally relevant, since the hearer would have to expend effort in choosing between them.

Utterance interpretation as inference to the best explanation

We have seen how the relevance theoretic comprehension procedure decides how to stop and accept an interpretation as the correct, intended one. But how are hypothetical interpretations derived? Part of the answer has already been sketched out above. Verbal material in the utterance is decoded, and then hypothetically fleshed out in ways that include disambiguation of ambiguous words or structure, and the assignment of reference to indexical expressions such as pronouns. This derivation of explicatures occurs in parallel, and in “mutual adjustment” with the derivation of implicated premises and implicated conclusions. The mechanism for the derivation of implicated conclusions was discussed above: the deductive device, given an input and contextual assumptions, will churn out contextual implications.

Where, though, do the contextual assumptions come from? A hearer has a lot of information available, some highly accessible, some less so. A linguistic utterance raises the accessibility of information associated with the concepts that are encoded by the words used.

Consider (4) again. Peter expects that Mary’s utterance is optimally relevant, and that it will answer his question. Mary’s use of the phrase *expensive car* temporarily makes what Peter knows about expensive cars highly accessible. Putting this together with the fact that he is already thinking about Mercedes cars, the proposition that they are expensive is highly accessible. At the same time, Mary’s utterance is decoded, and reference is assigned to “I”, yielding the proposition: *Mary would not drive any expensive car*. The deductive device automatically combines this hypothetical explicature with the highly accessible *Mercedes are expensive cars* to yield (6), a conclusion that answers his question. Thus there is a logically coherent package of proposition expressed, implicated premise and implicated conclusion. Taking into account also the weak implicatures noted in the discussion of this example above, the total hypothetical interpretation is optimally relevant, so it is accepted as the intended one.

In this model of inference to the best explanation, the inference process is separated into hypothesis formation and hypothesis testing. The hypothesis formation is entirely mechanical. It is partly a matter of taking the most accessible assumptions, the most accessible disambiguation, the most accessible reference assignment etc. and partly a matter of feeding what results through the deductive device. Hypothesis testing is then just a matter of checking the putative interpretation against expectations of relevance.

Beyond The Core

Given that the focus of most research in relevance theory has been on communication, one might wonder whether the broader commitments about cognition (which themselves rest, as discussed, on assumptions about evolution) are strictly necessary.

One way to think about this is to imagine constructing a different theory, which we can call RT'. RT' adopts the communicative principle and the other assumptions in section *Communication and relevance*, but discards the cognitive principle, and with it the evolutionary backstory. The other assumptions in section *Relevance theory and cognition* are kept, including the definition of relevance and the computational/representational theory of mind. The scope of RT' would be much more restricted. But one can ask what would be lost, from the more specialised perspective of pragmatics, in moving from relevance theory to RT'. A partial answer is that RT' would lack several important explanatory features. First, and most obviously, it would lack a rationale for the communicative principle of relevance. Why should hearers assume that speakers will be, or try to be, optimally relevant, if there is no general tendency of cognition to maximise returns for effort?

In addition, the cognitive principle implies that humans are somewhat predictable in their cognition, and thus helps to explain how speakers can produce utterances which the hearer will process in the way that was intended.

A related point is that RT' would have no explanation of why information tends to be stored in longterm memory in ways that are useful for understanding utterances (and for cognition more broadly). The cognitive principle implies that memory should tend to be organised so that information is stored in a useful form and so that it will tend to be recalled when relevant, and not otherwise. As discussed in section *Utterance interpretation as inference to the best explanation* above, the accessibility of information plays a considerable role in relevance theory's explanation of utterance interpretation. It is commonly assumed that long-term memory is organized in chunks sometimes called "frames" or "schemas" (Sperber & Wilson, 1986b, p. 138). Thus, for example, when a restaurant is mentioned, it raises the accessibility of stereotypical information about restaurants, such as facts about waiters. The necessity of this sort of structured memory for utterance interpretation is brought out by "bridging" cases such as the utterance in (11) (c.f. Wilson & Matsui, 1998).

(11) We went to a Thai restaurant. The waiter was from Bangkok.

The cognitive principle provides some explanation why memory is arranged in chunks, and also, therefore, sheds light on how speakers are able to fine-tune their utterances to rely on and exploit such facts about what the hearer is likely to have stored and to quickly retrieve.

Auxiliary assumptions and positive heuristic

Allott turns finally to some of relevance theory's auxiliary hypotheses and to its "positive heuristic". As noted in the introduction, Lakatos proposed that research programmes (or series of research programmes) have positive heuristics, strategies for forming theories outside of the hard core which specify what "paths of research" to pursue (Lakatos, 1968, p. 168).

... the positive heuristic consists of a partially articulated set of suggestions or hints on how to develop the 'refutable variants' of the research-programme, how to modify, sophisticate, the protective belt. (Lakatos, 1968, p. 171)

The main thrust of relevance theory's positive heuristic is, of course, something like this: *confronted with a phenomenon(/data) in the realm of communicative behaviour; try to understand it in terms of the operation of the relevance theoretic comprehension procedure, i.e. in a way that is compatible with, and, to as great an extent as possible, predicted by the communicative and cognitive principles.* However, the relevance theoretic research programme has several additional resources that amount to suggestions on how to form theories. Allott discusses four. Three of these are parts of the framework that are somewhat logically independent of the core, but which are general in that each underlies several auxiliary hypotheses. They are i) the possibility of dividing what is linguistically encoded between conceptual and procedural information; ii) the interpretive/descriptive distinction; iii) the postulation of *ad hoc* concepts. The fourth is not itself a hypothesis, but something more like an attitude to pragmatic theorising: a strong economy principle, akin to Grice's Modified Occam's Razor, but with a wider scope. Allott discusses this first.

Modified Occams Razor

Grice's Modified Occam's Razor is the principle that senses should not be multiplied beyond necessity (Grice, 1989, p. 47). It amounts to an economy argument in favour of treating meanings as pragmatically derived — and thus for Grice, as implicatures — rather than linguistically encoded, unless there is compelling evidence of linguistic ambiguity. For example, an utterance of the sentence in (12) will typically convey that John's kicking of the dog came after his being slapped by Mary (and perhaps also that it was a result of his being slapped). But “and” does not always convey temporal or causal relation, as illustrated by (13).

(12) Mary slapped John and he kicked the dog.

(13) Mary lives in London and John lives in Oxford.

Grice argued that the word 'and' has just the meaning that it contributes to examples like (13), namely logical conjunction, and that what is additionally conveyed by its use in (12) is pragmatically implicated (Grice, 1967).

Relevance theorists also invoke Modified Occam's Razor. They have been concerned with some of the same words and examples. For example, in a series of papers, Robyn Carston defends the Gricean simple, univocal semantics for “and” against various objections (Carston, 1988; Carston, 1993; Carston, 2002, ch. 3; Blakemore & Carston, 2005). The most notable of these is L. J. Cohen's observation that the extra component of meaning cannot be an implicature because it comes under the scope of logical operators (Cohen, 1971). Otherwise the following would seem nonsensical or internally contradictory:

(14) You are being unfair to Mary. It's not true that she slapped John and he kicked the dog. He kicked the dog and she slapped him.

To defend the view that “and” encodes logical conjunction, Carston takes the non-Gricean position that the pragmatic enrichment in such cases affects the proposition expressed.

Similar use of Modified Occam's Razor is widespread in the work of relevance theorists. The principle is that if something *can* plausibly be done by the pragmatic mechanism, then it *should* be attributed to it, since the pragmatic mechanism is required independently of the analysis of any particular case: it comes for free, one might say. There are real cases of ambiguity which cannot plausibly be analysed as purely pragmatic differences: the lexical ambiguity of "bank", for example. But note that the pragmatic mechanism will still be required and involved in any genuinely linguistically ambiguous cases, since the hearer has to infer which of the senses the speaker intended.

Relevance theory's use of Modified Occam's Razor clashes with the central positive heuristic of linguistic formal semantics, which is roughly: when one finds a difference in truth-conditions, one should try to show how that difference can be derived compositionally from the encoded meanings of the words in the sentence, postulating complex encoded meanings as necessary. Following this principle leads in the opposite direction to Modified Occam's Razor, locating the explanatory action in syntax and/or semantics and tending to multiply linguistic representations. These are modern variants of Posner's "two competing strategies for the description of verbal communication" (Posner, 1980, p. 170). From the point of view of relevance theory, the issue cannot be settled globally, but only case by case, subject to the Gricean presumption that unless there is good reason to propose two or more linguistic representations, one should prefer a pragmatic explanation.

This way of putting it illustrates that the economy principle of Modified Occam's Razor can be stated in terms of representations. For example, an utterance of the sentence in (12) has representations on at least two cognitively significant levels. There will be a linguistic semantic level (sometimes called LF), and the level of the interpretation of the utterance, after pragmatic processing. That the sentence has (at least) two readings is common ground between relevance theorists and ambiguity-theorists, so there is no clear difference between the theories at the post-pragmatic level. But if we postulate that the sentence is linguistically ambiguous, then the string in (12) will correspond to at least two distinct representations at LF, whereas on the Gricean or relevance theoretic position there will be only one. Simply counting the representations we can see that the pragmatic explanation is more economical. And as Carston shows, "and" has many more than two readings, so the pragmatic account is very much more economical than the proliferation of senses and representations which would be required by a syntactico-semantic account (Carston, 1993, pp. 27-8, 35).

The impulse to simplify carries over, in relevance theory, to whole categories of mental representation, and beyond. As discussed above, relevance theory has only one communicative principle where Grice had the Cooperative Principle and several maxims, and the communicative principle is not mentally represented (except by theorists, of course) whereas in the Gricean framework, speakers and hearers must be aware of the maxims. Then there is also only one way of deriving pragmatically inferred meaning, again in deliberate contrast to Grice's theory, which claims that implicatures arise in at least four ways.

In addition, relevance theory rejects both conventional implicatures (that is, implicatures encoded by certain words) and generalised conversational implicatures (implicatures that are pragmatically implied by default). For relevance theory, all implicatures are of the type that Grice called particularised conversational implicatures, the kind that hearers have to a) infer, b) taking into account the specifics of the situation. That is, there is no separate class of default implicatures, and there are no implicatures encoded by lexical items. Finally, relevance theorists do not employ a separate category of presuppositions.

The conceptual/procedural distinction

Linguistic decoding provides input to the inferential phase of comprehension; inferential comprehension involves the construction and manipulation of conceptual representations. An utterance can thus be expected to encode two basic types of information: representational and computational, or conceptual and procedural - that is, information about the representations to be manipulated, and information about how to manipulate them. (Wilson & Sperber, 1993, p. 1)

According to relevance theory, words can encode two different types of meaning. The first is conceptual meaning. For example, the word "cat" encodes the concept CAT, and contributes this concept to the proposition expressed by utterances of sentences containing the word, as in (15).

(15) Her cat is antisocial. So no one picks him up and pets him.

Words can also encode procedural meaning, which is to say that they can encode

constraints on the way that an utterance is processed. For example, the discourse connective “so” in (15) encourages a reading in which the second sentence is taken as a conclusion supported by the first. (Contrast the way that *after all* promotes a reading in which the first sentence is supported by the second.)

(16) Her cat is antisocial. *After all* no one picks him up and pets him.

The idea of procedural meaning and the treatment of discourse connectives in these terms comes from Diane Blakemore (1987). Subsequently Wilson and Sperber (1993) expanded the role of procedural meaning. They propose that procedural meaning can constrain the derivation of explicatures (whereas previously it had been seen as contributing only to non-truth-conditional aspects of interpretation). For example pronouns are taken in relevance theory to encode constraints on explicatures: e.g. “him” encodes (roughly) *search for a male individual to fill this slot in the proposition expressed*. So the conceptual/procedural distinction allows a surprising partial unification of the semantics of pronouns and discourse connectives.

The interpretive/descriptive distinction

Relevance theory makes a distinction between different ways that sentences (and words) can be used. Consider examples (17) and (18).

(17) John: What did the prime minister say?

Mary: He knew nothing about the leak until this week. But I don’t believe him.

(cf Sperber & Wilson, 1986b, p. 228, their example 101.)

(18) Mary: Hes just trying to get himself out of trouble.

An utterance of a sentence can be intended to convey an explicature which is a statement about the world, on the basis that the logical form of the proposition expressed resembles the logical form of a proposition that describes a certain state of affairs. Relevance

theory calls this *descriptive use*. Example (18) is most likely to be interpreted this way, i.e. as Mary voicing her own opinion that the prime minister is trying to get out of trouble.

But this is not the only possible use of a sentence. A sentence can be uttered with the intention that its logical form resembles the logical form of a proposition someone is entertaining, or the logical form of an utterance that someone else has made or might make. In this first case the utterance is a representation of a mental state; in the second it is a representation of another utterance. Relevance theory calls such uses of sentences interpretive, because in typical examples like Mary's utterance in (17) the speaker is not presenting her own view of the way things are, but is acting as an interpreter of someone else's view or utterance (Sperber & Wilson, 1986b, p. 224ff.).

This distinction is made use of in relevance theory's account of irony. Sperber and Wilson reject the classical definition of verbal irony — the expression of a meaning by using words that usually mean the opposite — and propose instead that irony is interpretive use with a dissociative attitude (Sperber & Wilson, 1986b, p. 237ff; Wilson & Sperber, 1992). In true irony, the dissociative attitude and the fact that there is interpretive use are both tacit — i.e. not linguistically signalled, but left for the hearer to work out. To see what this amounts to, consider the sentences in (19), uttered in a rainstorm. What they would express is similar, but the first is ironic because the hearer is left to infer the attitude and the fact that the utterance is meant interpretively.

- (19) a) What beautiful weather!
b) It was ridiculous to expect beautiful weather.

This account fits well with the observation often made that irony comes at a significant risk of misunderstanding, since on this account ironic utterances require the hearer to infer two pieces of tacitly conveyed information. It also accounts for irony's affinity with quotation. Furthermore, it correctly predicts intuitions for examples that are problematic for the classical definition of verbal irony. Consider (20) uttered in a context in which it is obvious that the car in question has a broken window:

- (19) Look, that car has all its windows intact. (Grice, 1967, p. 53)

This is not generally ironic, as Grice noted. The relevance theoretic account predicts this, since it is hard to process as a (mocking) echo of something someone might say or think. However, as the relevance theoretic account also predicts, it can be uttered ironically in a rather contrived context in which it is manifest that someone has said or thinks something that entails that the car doesn't have broken windows: e.g. in response to someone smugly saying "There's practically no crime in *this* neighbourhood and certainly no one here would break into a car to steal the radio." (Sperber & Wilson, 1986b, pp. 240- 241; Wilson, 2006, p. 1732)

This theory of irony is logically independent from the core of relevance theory (and was originally proposed, in a slightly different form, before the core: Sperber & Wilson, 1981). One could, therefore, adopt Sperber and Wilson's theory of irony without relevance theory's core assumptions. Conversely, the relevance theoretic account of irony could be abandoned without giving up any of the core assumptions of relevance theory, as (of course) it might be if it comes into conflict with observation.

Making the descriptive/interpretive distinction do explanatory work has been fruitful in the development of a number of other auxiliary hypotheses in relevance theory. In early relevance theory, loose use, hyperbole and metaphor were understood as a kind of interpretive use in which the speaker's utterance is an approximate interpretation of her own thought (Sperber & Wilson, 1986b, p. 231ff; Sperber & Wilson, 1986a), although that account has now been abandoned in favour of one in terms of *ad hoc* concepts (discussed below). Papafragou attempts a relevance theoretic account of metonymy as a type of interpretive use (1996). Finally, combined with a distinction between the desirable and the actual, the descriptive/interpretive distinction underlies the relevance theoretic account of mood and non-declarative sentences: in assertion there is a descriptive relation between speaker's thought and world; in imperatives the speaker's thought describes a desirable state of affairs; and in interrogatives the speaker's thought is in an interpretive relation to desirable thoughts (Sperber & Wilson, 1986b, pp. 231, 243-254; Wilson & Sperber, 1988).

Ad hoc concepts

The use of the notion of *ad hoc* concepts is a recent development. Relevance theory postulates that strict and literal utterances, loose use, hyperbole and metaphor are not qualitatively distinct phenomena but belong to a continuum. As noted, this was originally explained in terms of interpretive use (Sperber & Wilson, 1986a), but Carston (1997a), and

Sperber and Wilson (1998b) now advocate an account in terms of *ad hoc* concepts.

Consider the utterance in (21) made in a context in which it is clear that Mary is talking about her husband, who is not canonised. What she expresses is not that Peter is a strict and literal saint, but something else: perhaps that he is very considerate and self-sacrificing.

(20) Mary: Peter is a saint.

Embedding under logical operators suggests that this is a matter of the proposition expressed, rather than an implicature. An utterance of (22) as a response to (21) is not a denial that Peter is a strict-and-literal saint, but that he is a very nice, considerate etc. individual.

(21) Peter s no saint. He always does what he prefers and makes it look like a huge sacrifice.

Therefore relevance theory postulates that the proposition expressed by (21) is PETER IS A SAINT*, where SAINT* is an *ad hoc* concept: a distinct concept from the lexically encoded concept SAINT, and accessed/constructed by pragmatic inference sensitive to the specific occasion. *Ad hoc* concepts may be broader or narrower than the lexicalised concepts from which they derive. In examples such as (23) and J.L. Austin's (24), the concepts communicated (MILES* and HEXAGONAL*) apply to broader sets than the lexicalised concepts: e.g. France is not HEXAGONAL, but it is HEXAGONAL*, along with many other objects that are not strictly speaking six-sided, but are close enough.

(22) Its miles to the canteen!

(23) France is hexagonal.

Combined broadening and narrowing is seen in (21). The concept SAINT* denotes a set that is both broader than the lexicalised concept (it includes individuals such as Peter, who are not literally saints) and narrower (it will exclude any literal, canonised saints who were not considerate, self-sacrificing etc.).

Recourse to the notion of *ad hoc* concepts has become the primary strategy in relevance theoretic lexical pragmatics. Relevance theorists now argue that lexical pragmatic adjustment is nearly ubiquitous, and “fine-tunes the interpretation of virtually every word.” (Carston & Powell, 2006, p. 345)

Concluding Remarks

Both the core and auxiliary assumptions of relevance theory have developed during its history. To conclude, Allott briefly sets out two important early developments in the core, the first of which was mainly driven by the desire to maximise the simplicity, coherence and symmetry of the theory, the second by the aim of bringing relevance theory into line with a development in a related field.

The presumption of optimal relevance given in section *The communicative principle of relevance* above is stronger than the one originally put forward (Sperber & Wilson, 1986b, p. 158). Sperber and Wilson present and argue for the updated formulation in the postface added to the second edition of the “Relevance” (1995, p. 267ff.). The original formulation was not symmetrical in effort and effects: its clause b is the presumption that the speaker will maximise the relevance of the utterance, but it treats the intended interpretation (and therefore cognitive effects) as given, so this amounts to an expectation that effort will be minimised. The revision, then, is largely motivated by considerations of simplicity and generality (Sperber & Wilson, 1995, p. 270); although Sperber and Wilson also argue that it increases the predictive power of relevance theory (1995, p. 270).

Another important development in the core of relevance theory is the move to the view that there is a dedicated inferential mechanism for utterance interpretation. In early work, Sperber and Wilson say on the one hand that utterance interpretation appears to be “an ordinary central thought process... relatively unspecialised” (1986b, p. 116) and non-modular (1986b, p. 69), but, on the other hand, suggest that it is carried out by “a less-than-perfect heuristic” (1986b, p. 45) one among “a number of heuristics, some of them innate, others developed through experience, aimed at picking out relevant phenomena” (1987, p. 703) and argue that analogies with the slow, deliberative reasoning involved in scientific theorising are unhelpful (1986b, p. 117). In more recent work, they argue that there is a mental module dedicated to utterance interpretation (see also Carston, 1997b; 2002). This change reflects

considerable rethinking within psychology: of both the nature of central cognition and of the concept of a mental module, and in particular, Sperber's proposal of the massive modularity thesis (Sperber, 1994a). It is also partly prompted by the emergence of the view that human beings have dedicated "theory of mind" or mindreading abilities (Wimmer & Perner, 1983; Baron-Cohen, Leslie & Frith, 1985; Wellman, 1990): Sperber and Wilson (2002) argue that the comprehension module is related to, but distinct from, the general mindreading module. It should be no surprise that significant developments in cognitive science are reflected in changes in the core of relevance theory, given that the main purpose of relevance theory is to provide a psychologically realistic account of communication.

Translation and comparison of translations

Translation is a complex and intellectually challenging process, and all those who commission and edit translations need to familiarize themselves with it. The catch-phrase "lost in translation" highlights the pitfalls, difficulties, and potential insufficiencies of the translation process.

Translation has been an indispensable component of intellectual exchange and development throughout recorded history. Today, the ever-accelerating interaction among cultures and economies in our globalized world is exponentially increasing the need for translation. As more and more postsecondary institutions incorporate translation studies and translator training into their curricula, there is a growing need for faculty members who are scholars and practitioners of translation. Moreover, the translation of a work of literature or scholarship — indeed, of any major cultural document — can have a significant impact on the intellectual community, while the absence of translations impedes the circulation of ideas.¹³

More and more academics are therefore undertaking translation as a component of their professional activity and as a natural extension of their teaching. Whether they translate literary or scholarly works or other cultural documents, they are engaging in an exacting practice, at once critical and creative, that demands lexical precision; detailed knowledge of historical, political, social, and literary contexts; and a nuanced sense of style in both the source language and the target language. It goes without saying that the machine-translation

¹³ https://www.acls.org/sstp_guidelines.pdf

programs available online are woefully inadequate to cope with such demanding texts.

Every translation is an interpretation; each one begins with a critical reading, then expands and ultimately embodies that reading. Given the importance of the endeavor and the expertise required to do it justice, a translation of a literary or scholarly work or another cultural document should be judged as an integral part of the dossiers submitted by candidates for academic positions and by faculty members facing personnel decisions. Institutions thus need to ensure that translations are subject to peer review on the same basis as monographs and other recognized instances of scholarly activity.¹⁴

Literary texts thrive on specificity of style and manner of expression. Generally speaking, however, literature privileges nuance. In literature ideas and facts are created by and in the text.

It is a fundamental but often overlooked in Russia rule of thumb that translators work into their native language or dominant language, the language in which they can express themselves most precisely and effectively. It goes without saying that they must have mastered the language from which they translate, but rare are the cases of translators having mastered it to such an extent that they can translate in both directions. While bilinguals constitute a potential exception to this rule, true bilinguals, speakers who have grown up educated and acculturated equally in two languages, are few and far between.

In the end, knowing two languages, no matter how intimately, does not automatically make one a translator. Knowing two languages is, of course, a prerequisite, but translation is a craft and, like any craft, it calls for training. The quality of the end product varies in relationship to the training the translator has received. True, talent and natural aptitudes play a role, but professional guidance is important, be it for the development of talent or instruction in technical procedures.

Who, then, is a translator? A translator is one whose native or dominant language is the target language, who has attained a high degree of mastery of the source language, and who has undergone professional training in the techniques of translation.

Certain misconceptions that have commonly plagued commissioning editors in search of a translator — that anyone with two languages is a potential translator, that a native speaker of the source language will understand the source text better and therefore produce a better translation — should by now have been put to rest. It is unrealistic to expect that anyone professing a knowledge of two languages or translating into a language that is not his or her own will be able to produce competent translations. The ideal translator, as we have seen, is one whose native or dominant language is the target language and who has a professionally grounded knowledge of the source language, training in translation techniques, and — especially if the text is of a scholarly nature — expertise in the pertinent field. Finding such a translator can be a daunting task.

It is obvious and intuitively reasonable that professionals consistently demonstrate less deviation from target language norms (Toury, 2012). The latter can be seen as a goal in translation, that is if we accept that the dominant translational values today remain associated with the invisibility of the translator (Venuti, 2008), who seeks to produce a fluent idiomatic text to merge well with the non-translations of the same genre. It means that professionals, unlike learners, adapt more effective approaches, which result in a more natural and smooth output. This conclusion holds regardless of whether the parameters of text used in this research are among those consciously aimed for in translation. The distance between professional translations and non-translations (Chesterman, 2004) represents the degree of adaptation to the norms of the target language and inevitable “foreignness” of text tolerated in the current Russian media with regard to out-of-English translations. Even though the textual features discussed in this paper are usually not immediately identified by an ordinary reader, they can be responsible for impressionistic judgments about translations, especially if the latter demonstrate significant deviations from target language norms. Therefore, if quantitative features of translations are used to measure text quality, it is reasonable to rely on such socially accepted norms, rather than on naturally occurring texts in the source language, as a yardstick. (Kunilovskaya, Morgoun, Pariy, 2018: 48)

Traditional strategy in translation evaluation is the simplest kind of TE. It is a subjective comparison of TT with ST. It was usually done by translators, philosophers, philologists, and writers. This approach was common in the past by teachers in translation classes. The teacher evaluated the students’ translation drafts by his limited linguistic intuition, knowledge and experience. What he looked for were concepts as textual equivalence, faithfulness, fluency, readability, neutrality, etc. Indeed each of these terms is

debatable and needing special researches. Just relying on his knowledge, the teacher could not realize and analyze the terms objectively and comprehensively. Therefore, what is going to be yielded from his evaluation is not anything but the impaired translation evaluation and, as a result, “evolution” (For further details see Pym 2009).

This strategy has been in use up to 1970, when pragmatic movements in linguistics and functionalist approaches (1980) and cultural turns (1990) specially in translation studies took place and the focus shifted from linguistic to paralinguistic aspects of the text. So, the text-oriented approach of translation education is replaced by process-oriented. Now what is important and at centre is not the evaluator but the translators and their interactions with the text to be translated. So, because of the increasing aspects to be analyzed, the process of evaluation becomes more complicated than before. As a result, new tools and models are needed for performing TE.

In the modern strategies, like traditional one, the TT should be compared with the ST. The base is the ST to which the TT should be conformed linguistically and paralinguistically. But the tools and models used in them are facing both: (1) semantics, syntax, lexis, and (2) pragmatics, functional equivalence, text typology, cultural norms, the skopos of TT in the target culture, etc. (Mobaraki & Aminzadeh, 2012: 65)

Competences of the translators with this approach guide them to contextualize the translation process. They see that translation follows a special skopos and function, has its particular readership. Thus, assessing the translators’ awareness and application of “contextualization” in translation should not be missed out. They should identify the source text function and reproduce it in the target text.

Considering factors like pragmatics, subject field, text function, text type, and readership is necessary in the macro linguistic level of translation education. Since these factors are “invisible” for the evaluator, and not accessible to him. Therefore, they are more challenging than the concrete textual factors. To evaluate these factors there is no way except assessing their “representatives” in the translation draft. These representatives may be special terminologies, linguistic, esthetic, or stylistic patterns, etc. (Mobaraki & Aminzadeh, 2012: 68)

The changing perception of translation quality has received much attention in both academia and industry in recent years. In the past, human or publication quality was the only target for translation buyers and vendors. One translator said on a translation forum a couple of years ago: “When I translate, my main aim is to produce a document which reads as if it were originally written in English.” Though high quality is the target for most translators, some of today’s customers may want something else. Also, a translator's work might be excellent in terms of uency (meaning it sounds natural or intuitive), but how about the adequacy of the translation (and its delity to the source text) or errors made based on an error typology (such as terminology, country standards and formatting)? The translation can be of a very high quality according to some standards and be a bad translation according to others. In other words, fluency is just one side of a coin that comes with multiple sides.

Today, there is an increasing appetite for a new approach to quality within the industry. Quality occurs when the customer is satisfied. As a result, translation quality evaluation needs to refocus on a number of cost-effective, practical issues. First of all, a translation is expected to fulfill certain basic criteria in order to satisfy the average user. For this reason, each evaluation project should measure the degree of compliance between translated content and a benchmark that is based on predefined — and hopefully in the future standardized — quality levels. These could vary based on publication quality, expert quality, human quality, transcreation, full post-editing, light post-editing, raw machine translation (MT) output and so on. These quality levels, or quality types should be specified beforehand by the customer. It adds to the confusion that many of these quality levels are undefined, vague and hard to measure.

Note that the focus is now only on compliance and not on acceptance. Compliance does not necessarily mean acceptance by the customer or the user. A pudding can be a perfect pudding according to certain standards, but if the person eating the pudding is not satisfied with the taste, the smell, the packaging, the price or anything else because of some personal preference, the product delivered is simply not satisfactory. It's a good pudding according to some criteria but it's not according to others. In order for it to be accepted, it also needs to fulfill additional user specific requirements.

In the past, compliance wasn't really a problem. Buyers paid for (and expected to receive) translations that “read as if they were originally written in the target language.” As a result, vendors could mainly focus on acceptance or special requests: deliver faster, use short

sentences, use the client specific glossary, avoid negations and so on. Today, even compliance becomes an issue. How can we make sure we provide the right quality? A one-taste-fits-all approach to puddings or a one-quality-fits-all approach to translations is not a satisfactory model any longer due to changing user needs, purposes, technology and budgets. (Görög, 2014: 22)

One method of choosing the right type of evaluation or the right mix of metrics is profiling content based on utility, time and sentiment. Utility refers to the relative importance of the functionality of the translation; time is the speed with which the translation is required; and sentiment refers to the importance of impact on brand image, meaning how damaging low quality translation might be. According to Sharon O'Brien's article published in the January 2012 issue of *The Journal of Specialised Translation*, "A dynamic Quality Evaluation model should cater for variability in content type, communicative function, end user requirements, context, perishability, or mode of translation generation." (Görög, 2014: 24)

Juliane House was one of the first scholars to specialize in translation quality assessment (TQA). The first edition of her first book, which was based on her Ph.D dissertation, was published in 1977, with subsequent updates in 1981 and 1997. The focus in the book is to provide translation criticism (TQA) with a scientifically-based foundation and to develop TQA as a proper field of study and research in the science of translation. House states that "Evaluating the quality of a translation presupposes a theory of translation. Thus, different views of translation lead to different concepts of translational quality, and hence different ways of assessing it". (Dewi 2015: 40)

There are several approaches on evaluating translation discussed in her book. The first set introduces anecdotal, biographical, and neo-hermeneutic approaches, which are "reflected in the century-old, intuitive, and anecdotal judgments of how good or bad somebody finds a translation" and are also known as mentalist views or psycho-social approaches (House, 2014: 242). They mostly focus on the process of interpretation in translation (House, 2009: 57) and on what happens between the translator and the original text (House, 2014: 243). House criticizes these approaches as being too subjective or depending largely on the translators "subjective interpretation and transfer decisions based on their intuition and experience only", and House maintains that translation is not a "private affair", as it bears a responsibility to the author, the reader, and the text (1997: 3; 2014: 243).

The second set comprises response-oriented, behavioural approaches, and the best example is represented by Nida with his Dynamic or Functional Equivalence. They use the reactions of receptors of a translation as the main foundation for evaluating the quality of the translation (House, 2009: 44) and mostly do not depend on the source text (House, 2014: 244). Given this school of thought, the factor that is considered to contribute to a good translation is an approach that leads to “equivalent response” (2014:243-244). House, however, doubts that this approach can be empirically tested, and she further states “if it cannot be tested, it seems fruitless to postulate the requirement, and the appeal to „equivalence of response“ is really of no more value than the philologists’ criterion of „capturing the spirit of the original“” (1997: 4). In other words, it is still impossible to claim that either of these approaches provides a reliable way to assess translations.

The third set involves text-based approaches, consisting of four individual factors. The first set includes literature-oriented approaches or Descriptive Translation Studies.

These approaches are primarily associated with the work of Toury (1995). They focus on “actual translations”, which are considered to belong to the important (mostly) literary genre of translation, and on the textual phenomena which are trending in the target culture (House, 2014: 245). In this context, the quality of a translation is assessed from the viewpoint of its receptors according to its forms and functions inside the system of the receiving (target) culture and literature (House, 2009: 47; 2014: 245). The existence of a source text as a basis for the translated text remains very important, but House sees this as a problem because it is hard to determine when a text is a translation and what criteria are used for evaluating it. (Dewi 2015: 41)

The second set is made up of post-modernist and deconstructionist approaches. According to House, these theorists attempt to reveal the “unequal power relations” reflected in the translations from and into English (1997: 9) and the resulting manipulation in the textual material (2014: 246). Here, the source text or the original text is considered to have little importance (House, 2009: 47). One of the leading theorists reflecting this trend is Venuti, who attempts to make translations and translators more “visible” and focus on “the “hidden persuaders” in texts whose potentially ulterior, often power-related motives are to be brought into the open” (House, 2014: 246). House does not actually criticize these approaches but claims that they place more emphasis on the external factors of the translation action itself, such as psycho-philosophical, socio-political, and ideological factors (*Ibid.*).

The third set consists of functionalistic and action and reception-theory related approaches, which focus on the purpose of a translation, and the target culture norms are considered the most important factor for assessing the quality of a translation (1997: 12). What decides the purpose or function of a translation is the translator or the translation brief (instructions) given to the translator (House, 2014: 244). The most notable previous proponents of these approaches are Reiss and Vermeer (1984), and the details of their Skopos theory are elaborated below. House claims that these approaches only emphasize target text factors and ignore the source text, while a translation is bound to both. (Dewi 2015: 42)

The fourth set of factors comprises linguistically-oriented approaches. Reiss (1971) is considered as a pioneer in this area, as she assumed that text types (expressive, informative, operative) are the most important invariant for a translation, but House thinks Reiss has failed to provide precise indications on how to conduct an assessment of “whether and how original and translation are equivalent in terms of textual type and otherwise” (2014: 247). These approaches focus both on the source text and the target text. House explains that “in these approaches the source text, its linguistic and textual structure and its meaning potential at various levels (including the level of context of situation in a systemic framework), is seen as the most important, indeed constitutive factor in translation” (1997: 16; 2014: 247). House’s TQA approach itself can be categorized in this regard (2014: 248-252), as she claims that these approaches can provide detailed procedures for analysis and evaluation (247).

Furthermore, House suggests two types of translation. The first one is overt translation, which is a translation that makes the reader aware he/she is reading a translation (1977: 189). In this type of translation, the receptors of the translation are not being addressed openly, and an overt translation must be openly a translation, not a “second original”; in addition, its source text “is tied in a specific manner to the source linguaculture” (House, 2014: 252). For example, in overt translation the translation text is incorporated inside a new speech event so that it has a new frame (253). The second type of translation is covert translation, whereby the translated text functions as an original text in the target text culture (House, 1977: 194). This type of translation enjoys the status of an original source text in the target culture, and its source text is not particularly addressed to a specific source culture audience (House, 2014: 252-253). In covert translation, the translator tries to recreate an equivalent speech event so that the function of the discourse in the target culture will be the same as the one in the source culture (254). According to House, these two types of translation make very different demands on translation quality assessment (*Ibid.*). Overt

translations are more straightforward than covert translations as cultural filtering in these translations can be omitted; overt translations are easier to judge (as translations) than covert translations (254-255).

The explanation on several approaches of translation assessment by House shows that there have been a number of theories on translation assessment. It also reveals a variety of ways to assess translations. House also highlights the strengths and the weaknesses of each approach. This helps to observe the advantages and disadvantages of the current assessment models. Of course, there is plenty of room for the assessment theory to develop more or for other ways to do translation assessment to be discovered through further research. (Dewi 2015: 44)

Skopos Theory

The primary disciple of the skopos theory writing in English, Christiane Nord (1984/1991/2005), claims that translation following functionalism or skopos theory might require a choice of either “faithful” or “free” translation depending on the purpose of the translation. She states that “the law of fidelity in liberty” for translation proclaimed by Benjamin (1972) was not successful in clarifying translation problems (2005: 25). She further states that:

The line between fidelity (being faithful) and servility (being too faithful) on the one hand, and liberty (being free) and libertinage (being too free, i.e. adapting or “even” paraphrasing) on the other, is drawn according to the criterion that a “too faithful” or “too free” version is not equivalent and therefore cannot be regarded as a translation proper. (*Ibid.*)

Thus, according to Nord, it is no longer relevant to assess the quality of a translation based on whether it is too faithful or too free. Ultimately translation quality is a function of the degree to which a translation adheres to the agreed upon brief. (Dewi 2015: 46)

According to Schäffner, functionalism focuses on the purpose of translation to provide a functionally appropriate translation (1997: 2). A functionally appropriate translation refers to an (pragmatically) adequate translation, and translation scholars today prefer using this term to using the term a good translation. Schäffner states that “the introduction of the function and/or the purpose of the TT (target text) as the decisive criterion for all translations,

and thus, also of TQA (Translation Quality Assessment), is the major contribution of functionalist approaches to translation.” Moreover, she explains that the quality in these approaches “depends on the text user and his/her criteria for assessing how appropriately and efficiently a text fulfils its purpose in a specific situation,” so the quality is relative to the situation rather than being considered „objective“ (*Ibid.*). Schäffner further elaborates that by knowing for whom the translation is being prepared and what the users want to do with the text, the translator can produce a target text that is “appropriately structured and formulated in order to effectively fulfil its intended purpose for its addressees”.

In more recent development of the Skopos theory and functionalism in connection with translation assessment, Secară (2005) discusses different frameworks used in the process of translation evaluation with the focus on error classification schemes applied in the translation industry and in translation teaching institutions. Her paper also describes two recent projects involving translation evaluation. As supported by previous literature (Pym 1992, Sager 1989), Secară believes that there is still no universally accepted evaluation model in the translation world for the reason that quality is context-dependent (2005: 39). She makes a credible case for the idea that there is no single universal translation assessment model because a translation of one language pair might require a different assessment model from the comparable translation of a dissimilar language pair. Moreover, the difference can also be caused by different purposes for assessment. In addition, the assumed intention of the translation itself plays a role. If the intention of a text is to inform, one set of criteria applies. If it is to persuade, another set comes into play. (Dewi 2015: 47)

Polliastri and Paulina focus on translation competence and how it can be measured. According to Pym, translation competence is “the knowledge, skills, and attitudes necessary to become a translator” (2011: 78). Polliastri and Paulina state that “translation quality is a key issue in the inter-linguistic/intercultural communication market as well as in the translator education environment” (2009: 239), and they maintain that quality is complex, and only some of its components can be measured (240). It will be impossible to assess translation quality from all factors involved. They further suggest some categories for translation quality criteria, such as accuracy (content and meaning), creativity (appropriate to text types – see Reiss 1981/2000b – and client needs), and skopos (translation goals/intentions). (Dewi 2015: 48)

From all those criteria, only one of them can be applied in this observational study, and that criterion is accuracy, and it will be addressed by comparing errors in translation. To assess creativity and Skopos criteria, in this study there is one important literary work and its translations to be compared. Testing other criteria would complicate the study and require additional research.

Classifications of expressive means

Three of the modern classifications of expressive means in the English language that are commonly recognized and used in teaching stylistics today have been summarized by T.A. Znamenskaya (2004). Her consolidated observations are presented below.

To avoid repetition in each classification, definitions of all stylistic devices are given in the very last section of this chapter, *Expressive means and stylistic devices*.

Stylistic theory and classification of expressive means by G. Leech

One of the first linguists who tried “to modernize” traditional rhetoric system was the British scholar G. Leech (1967). Paying tribute to the descriptive linguistics popular at the time he tried to show how linguistic theory could be accommodated to the task of describing such rhetorical figures as metaphor, parallelism, alliteration, personification and others in the present-day study of literature.

Proceeding from the popular definition of literature as the creative use of language, Leech claims that this can be equated with the use of *deviant* forms of language. According to his theory the first principle with which a linguist should approach literature is the degree of generality of statement about language. There are two particularly important ways in which the description of language entails generalization. In the first place language operates by what may be called descriptive generalization. For example, a grammarian may give descriptions of such pronouns as *I, they, it, him*, etc. as objective personal pronouns with the following categories: first/third person, singular/plural, masculine, non-reflexive, animate/inanimate. Although they require many ways of description they are all pronouns and each of them may be *explicitly* described in this fashion.

The other type of generalization is *implicit* and would be appropriate in the case of such words as *language* and *dialect*. This sort of description would be composed of individual events of speaking, writing, hearing and reading. From these events generalization may cover the linguistic behaviour of whole populations. In this connection Leech maintains the importance of distinguishing two scales in the language. He calls them “register scale” and “dialect scale”. “Register scale” distinguishes spoken language from written language, the language of respect from that of condescension, advertising from science, etc. The term covers linguistic activity within society. “Dialect scale” differentiates language of people of different age, sex, social strata, geographical area or individual linguistic habits (ideolect). According to Leech, the literary work of a particular author must be studied with reference to both — “dialect scale” and “register scale”.

The notion of generality essential to Leech's criteria of classifying stylistic devices has to do with linguistic deviation. He points out that it's a commonplace to say that writers and poets use language in an unorthodox way and are allowed a certain degree of “poetic licence”. “Poetic licence” relates to the scales of descriptive and institutional delicacy. Words like *thou*, *thee*, *thine*, *thy* not only involve description by number and person but in social meaning have “a strangeness value” or connotative value because they are charged with overtones of piety, historical period, poetics, etc.

The language of literature is on the whole marked by a number of deviant features. Thus Leech builds his classification on the principle of distinction between the normal and deviant features in the language of literature. Among deviant features he distinguishes paradigmatic and syntagmatic deviations. All figures can be initially divided into syntagmatic or paradigmatic. Linguistic units are connected syntagmatically when they combine sequentially in a linear linguistic form.

Paradigmatic items enter into a system of possible selections at one point of the chain. Syntagmatic items can be viewed horizontally, paradigmatic — vertically. Paradigmatic figures give the writer a choice from equivalent items, which are contrasted to the normal range of choices. For instance, certain nouns can normally be followed by certain adverbs, the choice dictated by their normal lexical valency: inches/feet/yard + away, e. g. *He was standing only a few feet away*.

However the author's choice of a noun may upset the normal system and create a paradigmatic deviation that we come across in literary and poetic language: *farmyards away, a grief ago, all sun long*.

The contrast between deviation and norm may be accounted for by metaphor which involves semantic transfer of combinatory links.

Another example of paradigmatic deviation is personification. In this case we deal with purely grammatical oppositions of personal/impersonal; animate/inanimate; concrete/abstract. This type of deviation entails the use of an inanimate noun in a context appropriate to a personal noun.

*As Connie had said, **she** handled just like any other aeroplane, except that **she had better manners than most**.* (Shute).

In this example *she* stands for the aeroplane and makes it personified on the grammatical level. The deviant use of *she* in this passage is reinforced by the collocation with *better manners*, which can only be associated with human beings. This sort of paradigmatic deviation Leech calls “unique deviation” because it comes as an unexpected and unpredictable choice that defies the norm. He compares it with what the Prague school of linguistics called “foregrounding”.

Unlike paradigmatic figures based on the effect of gap in the expected choice of a linguistic form, syntagmatic deviant features result from the opposite. Instead of missing the predictable choice, the author imposes the same kind of choice in the same place. A syntagmatic chain of language units provides a choice of equivalents to be made at different points in this chain, but the writer repeatedly makes the same selection. Leech illustrates this by alliteration in *the furrow followed* where the choice of alliterated words is not necessary but superimposed for stylistic effect on the ordinary background.

This principle visibly stands out in some tongue-twisters due to the deliberate overuse of the same sound in every word of the phrase. So instead of a sentence like “Robert turned over a hoop in a circle” we have the intentional redundancy of “r” in “Robert Rowley rolled a round roll round”. Basically, the difference drawn by Leech between syntagmatic and

paradigmatic deviations comes down to the redundancy of choice in the first case and a gap in the predicted pattern in the second.

This classification includes other subdivisions and details that cannot all be covered here. This approach was an attempt to treat stylistic devices with reference to linguistic theory that would help to analyse the nature of stylistic function viewed as a result of deviation from the lexical and grammatical norm of the language.

I. R. Gal'perin's classification of expressive means and stylistic devices

The classification suggested by Prof. Gal'perin is simply organised and very detailed. His manual "Stylistics" published in 1971 includes the following subdivision of expressive means and stylistic devices based on the level-oriented approach:

1. Phonetic expressive means and stylistic devices.
2. Lexical expressive means and stylistic devices.
3. Syntactical expressive means and stylistic devices.

Phonetic expressive means and stylistic devices

To this group Gal'perin refers such means as:

- 1) onomatopoeia (direct and indirect): *ding-dong; silver bells... tin-kle, tinkle;*
- 2) alliteration (initial rhyme): *to rob Peter to pay Paul;*
- 3) rhyme (full, incomplete, compound or broken, eye rhyme, internal rhyme. Also, stanza rhymes: couplets, triple, cross, framing/ring);
- 4) rhythm.

Lexical expressive means and stylistic devices

There are three big subdivisions in this class of devices and they all deal with the semantic nature of a word or phrase. However, the criteria of selection of means for each subdivision are different and manifest different semantic processes.

In the first subdivision the principle of classification is the interaction of different types of a word's meanings: dictionary, contextual, derivative, nominal, and emotive. The stylistic effect of the lexical means is achieved through the binary opposition of dictionary and contextual or logical and emotive or primary and derivative meanings of a word.

The first group includes means based on the interplay of dictionary and contextual meanings:

1. metaphor: *Dear Nature is the kindest Mother still.* (Byron)
2. metonymy: *The camp, the pulpit and the law For rich man's sons are free.* (Shelley)
3. irony: *It must be delightful to find oneself in a foreign country without a penny in one's pocket.*

The second unites means based on the interaction of primary and derivative meanings:

1. polysemy: *Massachusetts was hostile to the American **flag**, and she would not allow it to be hoisted on her State Bouse;*
2. zeugma and pun: *May's mother always stood on her gentility; and Dot's mother never stood on anything but her active little feet.* (Dickens)

The third group comprises means based on the opposition of logical and emotive meanings:

1. interjections and exclamatory words:

All present life is but an interjection

An 'Oh' or 'Ah' of joy or misery,

Or a 'Ha! ha!' or 'Bah!'-a yawn or 'Pooh!'

Of which perhaps the latter is most true.

(Byron)

2. epithet: *a well-matched, fairly-balanced give-and-take couple.* (Dickens)

3. oxymoron: *peopled desert, populous solitude, proud humility*. (Byron)

The fourth group is based on the interaction of logical and nominal meanings and includes antonomasia: *Mr. Facing-Both-Ways does not get very far in this world*. (The Times)

The principle for distinguishing the second big subdivision according to Gal'perin is entirely different from the first one and is based on the interaction between two lexical meanings simultaneously materialised in the context. This kind of interaction helps to call special attention to a certain feature of the object described. Here belong:

1. simile: *treacherous as a snake, faithful as a dog, slow as a tortoise*.
2. periphrasis: *a gentleman of the long robe (a lawyer); the fair sex*. (women)
3. euphemism: *In private I should call him a liar. In the Press you should use the words: 'Reckless disregard for truth'*. (Galsworthy)
4. hyperbole: *The earth was made for Dombey and Son to trade in and the sun and the moon were made to give them light*. (Dickens)

The third subdivision comprises stable word combinations in their interaction with the context:

1. cliches: *clockwork precision, crushing defeat, the whip and carrot policy*.
2. proverbs and sayings: *Come! he said, milk's spilt*. (Galsworthy)
3. epigrams: *A thing of beauty is a joy for ever*. (Keats)
4. quotations: *Ecclesiastes said, 'that all is vanity'*. (Byron)
5. allusions: *Shakespeare talks of the herald Mercury*. (Byron)
6. decomposition of set phrases: *You know which side the law's buttered*. (Galsworthy)

Syntactical expressive means and stylistic devices

Syntactical expressive means and stylistic devices are not paradigmatic but syntagmatic or structural means. In defining syntactical devices Gal'perin proceeds from the following thesis: the structural elements have their own independent meaning and this

meaning may affect the lexical meaning. In doing so it may impart a special contextual meaning to some of the lexical units.

The principal criteria for classifying syntactical stylistic devices are:

- the juxtaposition of the parts of an utterance;
- the type of connection of the parts;
- the peculiar use of colloquial constructions;
- the transference of structural meaning.

Devices built on the principle of juxtaposition:

1. inversion (several types): *A tone of most extravagant comparison Miss Tox said it in.* (Dickens) *Down dropped the breeze.* (Coleridge)

2. detached constructions: *She was lovely: all of her — delightful.* (Dreiser)

3. parallel constructions:

The seeds ye sow — another reaps,

The robes ye weave — another wears

The arms ye forge — another bears. (Shelley)

4. chiasmus: *In the days of old **men** made **manners** **Manners** now make men.*

(Byron)

5. repetition: *For glances beget ogles, ogles sighs, sighs wishes, wishes words, and words a letter.* (Byron)

6. enumeration: *The principle production of these towns... appear to be soldiers, sailors, Jews, chalk, shrimps, officers, and dock-yard men.* (Dickens)

7. suspense: *Know ye the land where the cypress and myrtle... Know ye the land of the cedar and vine... 'Tis the clime of the East - 'tis the land of the Sun.* (Byron)

8. climax: *They looked at hundred of houses, they climbed thousands of stairs, they inspected innumerable kitchens.* (Maugham)

9. antithesis: *Youth is lovely, age is lonely; Youth is fiery, age is frost.* (Longfellow)

Devices based on the type of connection include:

1. asyndeton: *Soams turned away; he had an utter disinclination for talk, like one standing before an open grave...* (Galsworthy)

2. polysyndeton: *The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect.* (Dickens) gap-sentence link: *It was an afternoon to dream. And she took out Jon's letters.* (Galsworthy)

Figures united by the peculiar use of colloquial constructions:

1. ellipsis: *Nothing so difficult as a beginning, how soft the chin which bears his touch.* (Byron)

2. aposiopesis (break-in-the-narrative): *Good intentions but —; You just come home or I'll...*

3. question in the narrative: *Scrooge knew he was dead? Of course he did. How could it be otherwise?* (Dickens)

4. represented speech (uttered and unuttered or inner represented speech): *Marshal asked the crowd to disperse and urged responsible diggers to prevent any disturbance...* (Prichard) *Over and over he was asking himself: would she receive him?*

Transferred use of structural meaning involves such figures as:

1. rhetorical questions: *How long must we suffer? Where is the end?* (Norris)

2. litotes: *He was no gentle lamb (London); Mr. Bardell was no deceiver.* (Dickens)

However, other attempts have been made to classify all expressive means and stylistic devices because some principles applied in this system do not look completely consistent and reliable. There are two big subdivisions here that classify all devices into either lexical or syntactical. At the same time, there is a kind of mixture of principles since some devices obviously involve both lexical and syntactical features, e. g. antithesis, climax, periphrasis, irony, and others.

According to Gal'perin, there are structural and compositional syntactical devices, devices built on transferred structural meaning and the type of syntactical connection and devices that involve a peculiar use of colloquial constructions. Though very detailed this classification provokes some questions concerning the criteria used in placing the group "peculiar use of colloquial constructions" among the syntactical means and the group called "peculiar use of set expressions" among the lexical devices. Another criterion used for classifying lexical expressive means namely, "intensification of a certain feature of a thing or

phenomenon” also seems rather dubious. Formulated like this it could be equally applied to quite a number of devices placed by the author in other subdivisions of this classification with a different criteria of identification, such as metaphor, metonymy, epithet, repetition, inversion, suspense, etc. It does not seem quite just to place all cases of ellipsis, aposiopesis or represented speech among colloquial constructions.

Classification of expressive means and stylistic devices by Ju. M. Skrebnev

One of the latest classifications of expressive means and stylistic devices is given in *Fundamentals of English Stylistics* by Ju. M. Skrebnev (1994). Skrebnev's approach demonstrates a combination of principles observed in Leech's system of paradigmatic and syntagmatic subdivision and the level-oriented approach on which Gal'perin's classification is founded. At the same time, it differs from both since Skrebnev managed to avoid mechanical superposition of one system onto another and created a new consistent method of the hierarchical arrangement of the material.

Skrebnev starts with a holistic view, constructing a kind of language pyramid. He doesn't pigeonhole expressive means and stylistic devices into appropriate layers of language like Leech and Gal'perin. Skrebnev first subdivides stylistics into paradigmatic stylistics (or stylistics of units) and syntagmatic stylistics (or stylistics of sequences). Then he explores the levels of the language and regards all stylistically relevant phenomena according to this level principle in both paradigmatic and syntagmatic stylistics. He also uniquely singles out one more level. In addition to phonetics, morphology, lexicology and syntax he adds semasiology (or semantics).

According to Skrebnev, the relationship between these five levels and two aspects of stylistic analysis is bilateral. The same linguistic material of these levels provides stylistic features studied by paradigmatic and syntagmatic stylistics. The difference lies in its different arrangement.

Paradigmatic stylistics

Paradigmatic stylistics (stylistics of units) is subdivided into five branches.

Paradigmatic phonetics actually describes phonographical stylistic features of a written text. Since we cannot hear written speech but in our “mind” writers often resort to graphic means to reproduce the phonetic peculiarities of individual speech or dialect. Such intentional non-standard spelling is called “*graphons*” (a term borrowed from V. A. Kucharenko).

I know these Eye-talians! (Lawrence) — in this case the graphon is used to show despise or contempt of the speaker for Italians. In Cockney speech whose phonetic peculiarities are all too well known you'll hear [ai] in place of [ei], [a:] instead of [au], they drop “h's” and so on. It frequently becomes a means of speech characterisation and often creates a humorous effect. The author illustrates it with a story of a cockney family trying to impress a visitor with their “correct” English:

“Faiher, said one of the children at breakfast. — I want some more 'am please”. — You mustn't say 'am, my child, the correct form is 'am, — retorted his father, passing the plate with sliced ham on it. “But I did say 'am, pleaded the boy”. “No, you didn't: you said 'am instead-of 'am”. The mother turned to the guest smiling: “Oh, don't mind them, sir, pray. They are both trying to say 'am and both think it is 'am they are saying” (47, p. 41).

Other graphic means to emphasise the “unheard” phonetic characteristics such as the pitch of voice, the stress, and other melodic features are *italics, capitalisation, repetition of letters, onomatopoeia* (sound imitation). E.g. I AM sorry; "Appeeee Nooooooyeeeeeerr" (*Happy New Year*); *cock-a-doodle-doo*.

Paradigmatic **morphology** observes the stylistic potentials of grammar forms, which Leech would describe as deviant. Out of several varieties of morphological categorial forms the author chooses a less predictable or unpredictable one, which renders this form some stylistic connotation. The peculiar use of a number of grammatical categories for stylistic purposes may serve as an ample example of this type of expressive means.

The use of a present tense of a verb on the background of a past-tense narration got a special name *historical present* in linguistics. E. g. *What else do I remember? Let me see. There comes out of the cloud our house...* (Dickens)

Another category that helps create stylistic colouring is that of gender. The result of its deviant use is personification and depersonification. As Skrebnev points out although the morphological category of gender is practically non-existent in modern English special rules concern whole classes of nouns that are traditionally associated with feminine or masculine gender. Thus countries are generally classed as feminine (France sent *her* representative to the conference.) Abstract notions associated with strength and fierceness are personified as masculine while feminine is associated with beauty or gentleness (death, fear, war, anger — *he*, spring, peace, kindness — *she*). Names of vessels and other vehicles (ship, boat, carriage, coach, car) are treated as feminine.

Another deviant use of this category according to Skrebnev is the use of animate nouns as inanimate ones that he terms “depersonification” illustrated by the following passage:

*“Where did you find it?” asked Mord Emily of Miss Gilliken with a satirical accent.
“Who are you calling “it”?” demanded Mr. Barden aggressively. “P'raps you'll kindly call me 'im and not it". (Partridge)*

Similar cases of deviation on the morphological level are given by the author for the categories of person, number, mood and some others.

Paradigmatic lexicology subdivides English vocabulary into stylistic layers. In most works on this problem (cf. works by Gal'perin, Arnold, Vinogradov) all words of the national language are usually described in terms of *neutral*, *literary* and *colloquial* with further subdivision into poetic, archaic, foreign, jargonisms, slang, etc. Skrebnev uses different terms for practically the same purposes. His terminology includes correspondingly *neutral*, *positive (elevated)* and *negative (degraded)* layers.

Subdivision inside these categories is much the same with the exclusion of such groups as bookish and archaic words and special terms that Gal'perin, for example, includes into the *special literary vocabulary* (described as *positive* in Skrebnev's system) while Skrebnev claims that they may have both a positive and negative stylistic function depending on the purpose of the utterance and the context. The same consideration concerns the so-called barbarisms or foreign words whose stylistic value (elevated or degraded) depends on the kind of text in which they are used. To illustrate his point Skrebnev gives two examples of barbarisms used by people of different social class and age. Used by an upper-class character

from John Galsworthy the word *chic* has a tinge of elegance showing the character's knowledge of French. He maintains that Italian words *ciao* and *bambino* current among Russian youngsters at one time were also considered stylistically “higher” than their Russian equivalents. At the same time, it's hard to say whether they should be classified as positive just because they are of foreign origin. Each instance of use should be considered individually.

Stylistic differentiation suggested by Skrebnev includes the following stratification:

Positive/elevated

- *poetic*;
- *official*;
- *professional*.
- *Bookish* and *archaic* words occupy a peculiar place among the other positive words due to the fact that they can be found in any other group (poetic, official or professional).

Neutral

Negative/degraded

- *colloquial; neologisms*;
- *jargon; slang*;
- *nonce-words; vulgar words*.

Special mention is made of *terms*. The author maintains that the stylistic function of terms varies in different types of speech. In non-professional spheres, such as literary prose, newspaper texts, everyday speech special terms are associated with socially prestigious occupations and therefore are marked as elevated. On the other hand, the use of non-popular terms, unknown to the average speaker, shows a pretentious manner of speech, lack of taste or tact.

Paradigmatic syntax has to do with the sentence paradigm: completeness of sentence structure, communicative types of sentences, word order, and type of syntactical connection.

Paradigmatic syntactical means of expression arranged according to these four types include:

Completeness of sentence structure

- *ellipsis; aposiopesis;*
- *one-member nominative sentences.*
- *Redundancy: repetition of sentence parts, syntactic tautology (prolepsis), polysyndeton.*

Word order

- *Inversion of sentence members.*

Communicative types of sentences

- *Quasi-affirmative sentences: Isn't that too bad? — That is too bad.*
- *Quasi-interrogative sentences: Here you are to write down your age and birthplace — How old are you? Where were you born?*
- *Quasi-negative sentences: Did I say a word about the money (Shaw) = I did not say...*
- *Quasi-imperative sentences: Here! Quick! = Come here! Be quick!*

In these types of sentences the syntactical formal meaning of the structure contradicts the actual meaning implied so that negative sentences read affirmative, questions do not require answers but are in fact declarative sentences (rhetorical questions), etc. One communicative meaning appears in disguise of another. Skrebnev holds that “the task of stylistic analysis is to find out to what type of speech (and its sublanguage) the given construction belongs.” (47, p. 100).

Type of syntactic connection

- *detachment;*
- *parenthetic elements;*
- *asyndetic subordination and coordination.*

Paradigmatic semasiology deals with transfer of names or what are traditionally known as tropes. In Skrebnev's classification these expressive means received the term based on their ability to rename: *figures of replacement*. ALL figures of replacement are subdivided into 2 groups: *figures of quantity and figures of quality*.

Figures of quantity. In *figures of quantity* renaming is based on inexactitude of measurements, in other words it's either saying too much (overestimating, intensifying the

properties) or too little (underestimating the size, value, importance, etc.) about the object or phenomenon. Accordingly there are two figures of this type.

1. Hyperbole

E. g. *You couldn't hear yourself think for the noise.*

2. Meosis (understatement, litotes).

E.g. *It's not unusual for him to come home at this hour.*

According to Skrebnev this is the most primitive type of renaming. **Figures of quality** comprise three types of renaming:

1. Transfer based on a real connection between the object of nomination and the object whose name it's given. This is called metonymy in its two forms: synecdoche and periphrasis. E. g. *I'm all ears; Hands wanted.*

Periphrasis and its varieties *euphemism* and *anti-euphemism*. E. g. *Ladies and the worser halves; I never call a spade a spade, I call it a bloody shovel.*

2. Transfer based on affinity (similarity, not real connection): **metaphor**.

Skrebnev describes metaphor as an expressive renaming on the basis of similarity of two objects. The speaker searches for associations in his mind's eye, the ground for comparison is not so open to view as with metonymy. It's more complicated in nature. Metaphor has no formal limitations Skrebnev maintains, and that is why this is not a purely lexical stylistic device as many authors describe it (see Gal'perin's classification).

This is a device that can involve a word, a part of a sentence or a whole sentence. We may add that whole works of art can be viewed as metaphoric and an example of it is the novel by John Updike "The Centaur".

As for the varieties there are not just simple metaphors like *She is a flower*, but *sustained metaphors*, also called *extended*, when one metaphorical statement creating an image is followed by another linked to the previous one: *This is a day of your golden opportunity, Sarge. Don't let it turn to brass.* (Pendelton)

Often a *sustained metaphor* gives rise to a device called *catachresis* (or *mixed metaphor*) — which consists in the incongruity of the parts of a sustained metaphor. This happens when objects of the two or more parts of a sustained metaphor belong to different semantic spheres and the logical chain seems disconnected. The effect is usually comical.

E. g. "*For somewhere*", said Poirot to himself indulging an absolute riot of mixed metaphors "*there is in the hay a needle, and among the sleeping dogs there is one on whom I shall put my foot, and by shooting the arrow into the air, one will come down and hit a glass-house!*" (Christie)

A Belgian speaking English confused a number of popular proverbs and quotations that in reality look like the following: *to look for a needle in a haystack; to let sleeping dogs lie; to put one's foot down; I shot an arrow into the air* (Longfellow); *people who live in glass houses should not throw stones*.

Other varieties of *metaphor* according to Skrebnev also include:

Allusion, defined as reference to a famous historical, literary, mythological or biblical character or event, commonly known. E. g. *It's his Achilles heel* (myth of vulnerability).

Personification — attributing human properties to lifeless objects. E.g. *How soon hath Time, the subtle thief of youth, Stol'n on his wing my three and twentieth year!* (Milton)

Antonomasia, defined as a variety of *allusion*, because in Skrebnev's view it's the use of the name of a historical, literary, mythological or biblical personage applied to a person described. Some of the most famous ones are *Brutus (traitor)*, *Don Juan (lady's man)*. It should be noted that this definition is only limited to the allusive nature of this device. There is another approach (cf. Gal'perin and others) in which antonomasia also covers instances of transference of common nouns in place of proper names, such as *Mr. Noble Knight, Duke the Iron Heart*.

Allegory expresses abstract ideas through concrete pictures. E. g. *The scales of justice; It's time to beat your swords into ploughshares*. It should be noted that allegory is not

just a stylistic term, but also a term of art in general and can be found in other artistic forms: in painting, sculpture, dance, and architecture.

3. Transfer by contrast when the two objects are opposed implies *irony*.

Irony (meaning “concealed mockery”, in Greek εἰρωνεία) is a device based on the opposition of meaning to the sense (dictionary and contextual). Here we observe the greatest semantic shift between the notion named and the notion meant.

Skrebnev distinguishes two kinds of ironic utterances:

- obviously *explicit* ironical, which no one would take at their face value due to the situation, tone and structure. E. g. *A fine friend you are! That's a pretty kettle of fish!*
- and *implicit*, when the ironical message is communicated against a wider context like in Oscar Wilde's tale "The Devoted Friend" where the real meaning of the title only becomes obvious after you read the story. On the whole irony is used with the aim of critical evaluation and the general scheme is *praise stands for blame* and extremely rarely in the reverse order. However when it does happen the term in the latter case is *astheism*. E. g. *Clever bastard! Lucky devil!*

One of the powerful techniques of achieving ironic effect is the mixture of registers of speech (social styles appropriate for the occasion): high-flown style on socially low topics or vice versa.

Syntagmatic stylistics

Syntagmatic stylistics (stylistics of sequences) deals with the stylistic functions of linguistic units used in syntagmatic chains, in linear combinations, not separately but in connection with other units. Syntagmatic stylistics falls into the same level determined branches.

Syntagmatic phonetics deals with the interaction of speech sounds and intonation, sentence stress, tempo. All these features that characterise suprasegmental speech phonetically are sometimes also called prosodic.

So stylistic phonetics studies such stylistic devices and expressive means as alliteration (recurrence of the initial consonant in two or more words in close succession). It's a typically English feature because ancient English poetry was based more on alliteration than on rhyme. We find a vestige of this once all-embracing literary device in proverbs and sayings that came down to us. E. g. *Now or never; Last but not least; As good as gold.*

With time its function broadened into prose and other types of texts. It became very popular in titles, headlines and slogans. E. g. *Pride and Prejudice.* (Austin) *Posthumous papers of the Pickwick Club.* (Dickens) *Work or wages!; Workers of the world, unite!*

Speaking of the change of this device's role chronologically we should make special note of its prominence in certain professional areas of modern English that has not been mentioned by Skrebnev. Today alliteration is one of the favourite devices of commercials and advertising language. E. g. *New whipped cream: No mixing or measuring. No beating or bothering. Colgate toothpaste: The Flavor's Fresher than ever - It's New. Improved. Fortified.*

Assonance (the recurrence of stressed vowels). E.g. ...*Tell this soul with sorrow laden, if within the distant Aiden; I shall clasp a sainted maiden, whom the angels name Lenore.* (Poe)

Paronomasia (using words similar in sound but different in meaning with euphonic effect). The popular example to illustrate this device is drawn from E. A. Poe's *Raven*. E. g. *And the raven, never flitting, still is sitting, still is sitting Rhythm and meter.*

The pattern of interchange of strong and weak segments is called rhythm. It's a regular recurrence of stressed and unstressed syllables that make a poetic text. Various combinations of stressed and unstressed syllables determine the metre (iambus, dactyl, trochee, etc.).

Rhyme is another feature that distinguishes verse from prose and consists in the acoustic coincidence of stressed syllables at the end of verse lines. Here's an example to

illustrate dactylic meter and rhyme given in Skrebnev's book: *Take her up tenderly, Lift her with care, Fashion'd so slenderly Young and so fair.* (Hood)

Syntagmatic morphology deals with the importance of grammar forms used in a paragraph or text that help in creating a certain stylistic effect. We find much in common between Skrebnev's description of this area and Leech's definition of syntagmatic deviant figures. Skrebnev writes: "Varying the morphological means of expressing grammatical notions is based... upon the general rule: monotonous repetition of morphemes or frequent recurrence of morphological meanings expressed differently..." (47, p. 146).

He also indicates that while it is normally considered a stylistic fault it acquires special meaning when used on purpose. He describes the effect achieved by the use of morphological synonyms of the genitive with *Shakespeare* — the possessive case (*Shakespeare's plays*), prepositional *of*-phrase (*the plays of Shakespeare*) and an attributive noun (*Shakespeare plays*) as "elegant variation" of style.

Syntagmatic lexicology studies the "word-and-context" juxtaposition that presents a number of stylistic problems — especially those connected with co-occurrence of words of various stylistic colourings. Each of these cases must be considered individually because each literary text is unique in its choice and combination of words. Such phenomena as various instances of intentional and unintentional lexical mixtures as well as varieties of lexical recurrence fall in with this approach.

Some new more modern stylistic terms appear in this connection-stylistic irradiation, heterostylistic texts, etc. We can observe this sort of stylistic mixture in a passage from O'Henry provided by Skrebnev:

Jeff, says Andy after a long time, quite unseldom I have seen Jit to impugn your molars when you have been chewing the rag with me about your conscientious way of doing business... (47, p. 149).

Syntagmatic syntax deals with more familiar phenomena since it has to do with the use of sentences in a text. Skrebnev distinguishes purely syntactical repetition to which he refers *parallelism* as structural repetition of sentences though often accompanied by the lexical repetition (E. g. *The cock is crowing, The stream is flowing...* (Wordsworth)) and lexico-syntactical devices such as:

Anaphora (identity of beginnings, initial elements). E. g. *If only little Edward were twenty, old enough to marry well and fend for himself, instead often. If only it were not necessary to provide a dowry for his daughter. If only his own debts were less.* (Rutherford)

Epiphora (opposite of the anaphora, identical elements at the end of sentences, paragraphs, chapters, stanzas). E. g. *For all averred, I had killed the bird. That made the breeze to blow. Ah wretch! Said they, the bird to slay, That made the breeze to blow!* (Coleridge)

Framing (repetition of some element at the beginning and at the end of a sentence, paragraph or stanza). E.g. *Never wonder. By means of addition, subtraction, multiplication and division, settle everything somehow, and never wonder.* (Dickens)

Anadiplosis (the final element of one sentence, paragraph, stanza is repeated in the initial part of the next sentence, paragraph, stanza. E. g. *Three fishers went sailing out into the West. Out into the West, as the sun went down.* (Kingsley)

Chiasmus (parallelism reversed, two parallel syntactical constructions contain a reversed order of their members). E. g. *That he sings and he sings, and for ever sings he - I love my Love and my Love loves me!* (Coleridge)

Syntagmatic semasiology or semasiology of sequences deals with semantic relationships expressed at the length of a whole text. As distinct from paradigmatic semasiology which studies the stylistic effect of renaming syntagmatic semasiology studies types of names used for linear arrangement of meanings.

Skrebnev calls these repetitions of meanings represented by sense units in a text *figures of co-occurrence*. The most general types of semantic relationships can be described as identical, different or opposite. Accordingly, he singles out figures of identity, figures of inequality and figures of contrast.

Figures of identity

Simile (an explicit statement of partial identity: affinity, likeness, similarity of 2 objects). E. g. *My heart is like a singing bird.* (Rosetti)

Synonymous replacement (use of synonyms or synonymous phrases to avoid monotony or as situational substitutes). E.g. *He brought home **numberless** prizes. He told his mother **countless** stories.* (Thackeray) E.g. *I was **trembly** and **shaky** from head to foot.*

Figures of inequality

Clarifying (specifying) synonyms (synonymous repetition used to characterise different aspects of the same referent). E. g. *You undercut, sinful, insidious hog.* (O'Henry)

Climax (gradation of emphatic elements growing in strength). E. g. *What difference if it rained, hailed, blew, snowed, cycloned?* (O'Henry).

Anti-climax (back gradation - instead of a few elements growing in intensity without relief there unexpectedly appears a weak or contrastive element that makes the statement humorous or ridiculous). E. g. *The woman who could face the very devil himself or a mouse - goes all to pieces in front of a flash of lightning.* (Twain)

Zeugma (combination of unequal, or incompatible words based on the economy of syntactical units). E. g. *She dropped a tear and her pocket handkerchief.* (Dickens)

Pun (play upon words based on polysemy or homonymy). E. g. *What steps would you take if an empty tank were coming toward you? — Long ones.*

Disguised tautology (semantic difference in formally coincidental parts of a sentence, repetition here does not emphasise the idea but carries a different information in each of the two parts). E.g. *For East is East, and West is West...* (Kipling)

Figures of contrast

Oxymoron (a logical collision of seemingly incompatible words). E. g. *His honour rooted in dishonour stood, And faith unfaithful kept him falsely true.* (Tennyson)

Antithesis (anti-statement, active confrontation of notions used to show the contradictory nature of the subject described). E. g. *It was the **best** of times, it was **the worst** of*

*times; it was the age of wisdom, it was the age of **foolishness**, it was the epoch of belief, it was the era of **incredulity**, it was the season of **light**, it was the season of Darkness... **Hope... Despair.** (Dickens) **His fees were high, his lessons were light.** (O'Henry)*

An overview of the classifications presented here shows rather varied approaches to practically the same material. And even though they contain inconsistencies and certain contradictions they reflect the scholars' attempts to overcome an inventorial description of devices. They obviously bring stylistic study of expressive means to an advanced level, sustained by the linguistic research of the 20th century that allows to explore and explain the linguistic nature of the stylistic function. This contribution into stylistic theory made by modern linguistics is not contained to classifying studies only. It has inspired exploration of other areas of research such as decoding stylistics or stylistic grammar.

Stylistic syntax

Syntactical categories have long been the object of stylistic research. There are different syntactical means and different classifications. The classifications discussed earlier demonstrate different categorization of expressive means connected with syntax. However, there are a few general principles on which most of the syntactical expressive means are built. The purpose of this section is to consider the basic techniques that create stylistic function on the syntactical level common for most stylistic figures of this type and illustrate them with separate devices.

The major principles at work on the sentence level are:

- I. The omission or absence of one or more parts of the sentence.
- II. Reiteration (repetition) of some parts.
- III. The inverted word order.
- IV. The interaction of adjacent sentences.

I. The omission of the obligatory parts of a sentence results in ellipsis of various types. An elliptical sentence is a sentence with one or more of the parts left out. As a rule, the omitted part can be reconstructed from the context. In this case ellipsis brings into relief typical features of colloquial casual talk.

The laconic compressed character of elliptical sentences lends a flavour of liveliness to colloquial language. In fiction elliptical sentences have a manifold stylistic function. First of all, they help create a sense of immediacy and local colour. Besides they may add to the character's make up, they lead to a better understanding of a mood of a personage. E.g. *Wish I was young enough to wear that kind of thing. Older I get the more I like colour. We're both pretty long in the tooth, eh?* (Waugh)

Often elliptical sentences are used in represented speech because syntactically it resembles direct speech. The use of elliptical sentences in fiction is not limited to conversation. They are sometimes used in the author's narration and in the exposition (description which opens a chapter or a book). E.g. *I remember now, that Sita's braid did not hurt. It was only soft and heavy, smelling of Castile soap, but still I yelled as though something terrible was happening. Stop! Get off! Let go! Because I couldn't stand how strong she was.* (Erdrich)

A variety of ellipsis in English are one-member nominal sentences. They have no separate subject and predicate but one main part instead. One-member sentences call attention to the subject named, to its existence and even more to its interrelations with other objects. Nominal sentences are often used in descriptive narration and in exposition. The economy of the construction gives a dynamic rhythm to the passage. One-member sentences are also common in stage remarks and represented speech. E.g. *Matchbooks. Coaster trays. Hotel towels and washcloths. He was sending her the samples of whatever he was selling at the time. Fuller brushes. Radio antennas. Cans of hair spray or special wonder-working floor cleaners.* (Erdrich)

Break-in-the narrative is a device that consists in the emotional halt in the middle or towards the end of an utterance. Arnold distinguishes two kinds: suppression and aposiopesis. Suppression leaves the sentence unfinished as a result of the speaker's deliberation to do so. The use of suppression can be accounted for by a desire not to mention something that could be reconstructed from the context or the situation. It is just the part that is not mentioned that attracts the reader's attention. It's a peculiar use of emphasis that lends the narration a certain psychological tension. E.g. *If everyone at twenty realized that half his life was to be lived after forty...* (Waugh)

Aposiopesis means an involuntary halt in speech because the speaker is too excited or overwhelmed to continue. E.g. *But Mr. Meredith, Esther Silversleeves said at last, these people are heathens! Esther was the most religious of the family. - Surly you cannot wish... her voice trailed off.* (Rutherford)

Decomposition is also built on omission, splitting the sentences into separate snatches. They are the result of detachment of parts of sentences. This device helps to throw in the effect of relief or express a highly dynamic pace of narration. Decomposition may be combined with ellipsis. E.g. *Him, of all things! Him! Never!* (Lawrence)

II. Reiteration is never a mechanical repetition of a word or structure. It is always accompanied by new connotations. The repetition stresses not the denotative but the connotative meaning. The usage area of reiteration is casual and non-casual speech, prose and poetry. Different types of reiteration may be classified on the compositional principle:

Anaphora is the repetition of the same element at the beginning of two or more successive clauses, sentences or verses. E.g. *They were poor in space, poor in light, poor in quiet, poor in repose, and poor in the atmosphere of privacy - poor in everything that makes a man's home his castle.* (Cheever)

Framing is an arrangement of repeated elements at the beginning and at the end of one or more sentences that creates a kind of structural encasement. E.g. *He had been good for me when I was a callow and an ignorant youth; he was good for me now.* (Shute)

Anadiplosis is such a figure in which a word or group of words completing a sentence is repeated at the beginning of a succeeding sentence. It often shows the interaction of different parts of a paragraph or text. E.g. *My wife has brown hair, dark eyes, and a gentle disposition. Because of her gentle disposition, I sometimes think that she spoils the children.* (Cheever)

Epiphora consists in the repetition of certain elements at the end of two or more successive clauses, sentences or paragraphs. E.g. *Trouble is, I don't know if I want a business or not. Or even if I can pay for it, if I did want it.* (Shute)

III. Inversion is upsetting of the normal order of words, which is an important feature of English. By changing the logical order this device helps to convey new shades of meaning. The denotative meaning is the same but the emotive colouring is different.

Gal'perin describes five types of inversion that are connected with the fixed syntactical position of the sentence members. Each type of inversion produces a specific stylistic effect: it may render an elevated tone to the narration:

*Of beechen green, and shadows numberless,
Singest of summer in full-throated ease.*
(Keats)

*I will make my kitchen, and you will keep your room, Where white flows the river and
bright blows the broom.* (Stevenson)

or make it quick-paced and dynamic: *In he got and away they went.* (Waugh) *Bang went Philbrick's revolver. Off trotted the boys on another race.* (Waugh)

Sometimes inversion may contribute to the humorous effect of the description or speech characterisation: *To march about you would not like us? suggested the stationmaster,* (Waugh)

IV. Interaction of adjacent sentences is a compositional syntactical technique.

One of the major emphatic means is the use of parallel constructions. They are similarly built and used in close succession. It is a variety of repetition on the level of a syntactical model. Parallel constructions more than anything else create a certain rhythmical arrangement of speech. The sameness of the structure stresses the difference or the similarity of the meaning. Sometimes parallel constructions assume a peculiar form and the word order of the first phrase is inverted in the second. The resulting device is called chiasmus. It is often accompanied by a lexical repetition:

They had loved her, and she had loved them. (Caldwell)
Work — work — work!
From weary chime to chime!

Work — work — work
As prisoners work for crime!
Band, and gusset, and seam
Seam, and gusset, and band...
(Hood)

The climax is such an arrangement of a series of clauses or phrases that form an ascending scale, in which each of the sentences is stronger in intensity of expression than the previous one. E.g. *We're nice people and there isn't going to be room for nice people any more. It's ended, it's all over, it's dead.* (Cheever)

Another device is the anticlimax, also called back gradation, which is a figure of speech that consists in an abrupt and often ludicrous descent, which contrasts with the previous rise. The descent is often achieved by the addition of a detail that ruins the elevated tenor of the previous narration. Its main stylistic function is to give the thought an unexpected humorous or ironic twist. E.g. *I hate and detest every bit of it, said Professor Silenus gravely. Nothing I have ever done has caused me so much disgust. With a deep sigh he rose from the table and walked from the room, the fork with which he had been eating still held in his hand.* (Waugh)

Expressive means and stylistic devices

Allegory — a story, poem, painting, etc. in which the characters and actions represent general truths, good and bad qualities, etc.

Alliteration — repetition of the same consonant or sound group at the beginning of two or more words that are close to each other.

Allusion — reference to some literary, historical, mythological, biblical, etc. character or event commonly known.

Anadiplosis — repetition of the last word or phrase in one clause or poetic line at the beginning of the next.

Anaphora — repetition of a word or phrase at the beginning of successive clauses or lines of verse.

Anastrophe — a term of rhetoric, which means upsetting for effect of the normal order of a preposition before a noun or of an object after a verb, cf. inversion.

Anticlimax — a sudden drop from the dignified or important in thought or expression to the commonplace or trivial, sometimes for humorous effect.

Antithesis — opposition or contrast of ideas, notions, qualities in the parts of one sentence or in different sentences.

Antonomasia — the use of a proper name in place of a common one or vice versa to emphasise some feature or quality.

Apokoinu — a construction in which the subject of one sentence is at the same time the subject of the second, a kind of ellipsis.

Aposiopesis — a sudden breaking off in the midst of a sentence as if from inability or unwillingness to proceed.

Assonance — 1. resemblance of sounds 2. partial rhyme created by the stressed vowel sounds.

Asyndeton — the omission of conjunctions.

Catachresis — incorrect use of a word, as by misapplication of terminology or by strained or mixed metaphor.

Chiasmus — inversion of the second of two parallel phrases or clauses.

Clarifying (specifying) synonyms — synonymous repetition used to characterise different aspects of the same referent.

Cliche — an expression or idea that has become trite.

Climax — a rhetorical series of ideas, images, etc. arranged progressively so that the most forceful is last.

Convergence — concentration of various devices and expressive means in one place to support an important idea and ensure the delivery of the message.

Detachment — a seemingly independent part of a sentence that carries some additional information.

Disguised tautology — semantic difference in formally coincidental parts of a sentence, repetition here does not emphasise the idea but carries a different information in each of the two parts.

Ellipsis — all-sorts of omission in a sentence.

Enumeration — a device by means of which homogeneous parts of a sentence are made semantically heterogeneous.

Epanalepsis — a term of rhetoric meaning repetitive use of conjunctions in close succession, (cf. polysyndeton).

Epigram — 1. a short poem with a witty or satirical point 2. any terse, witty, pointed statement, often with a clever twist in thought.

Epiphora — repetition of words or phrases at the end of consecutive clauses or sentences.

Epithet — an adjective or descriptive phrase used to characterise a person or object with the aim to give them subjective evaluation.

Framing — repetition of some element at the beginning and at the end of a sentence, paragraph or stanza.

Gap-sentence link seemingly incoherent connection of two sentences based on an unexpected semantic leap; the reader is supposed to grasp the implied motivation for such connection.

Graphon — intentional misspelling to show deviations from received pronunciation: individual manner, mispronunciation, dialectal features, etc.

Hyperbole — exaggeration for effect not meant to be taken literally.

Inversion — a reversal of the normal order of words in a sentence.

Irony — a stylistic device in which the words express a meaning that is often the direct opposite of the intended meaning.

Litotes — understatement for effect, esp. that in which an affirmative is expressed by a negation of the contrary.

Malapropism — ludicrous misuse of words, esp. through confusion caused by resemblance in sound.

Meiosis — expressive understatement, litotes.

Metaphor — the application of a word or phrase to an object or concept it does not literally denote, in order to suggest comparison with another object or concept.

Metaphor sustained/extended a chain of metaphors containing the central image and some contributory images.

Metonymy — transfer of name of one object onto another to which it is related or of which it is a part.

Onomatopoeia — the formation of a word by imitating the natural sound; the use of words whose sounds reinforce their meaning or tone, esp. in poetry.

Oxymoron — a figure of speech in which opposite or contradictory ideas are combined.

Parallelism — the use of identical or similar parallel syntactical structure in two or more sentences or then parts.

Paronomasia — using words similar in sound but different in meaning for euphonic effect.

Periphrasis — renaming of an object by a phrase that emphasises some particular feature of the object.

Personification — the attribution of personal nature or character to inanimate objects or abstract notions.

Polysyndeton — the use of a number of conjunctions in close succession.

Pun — play upon words based on polysemy or homonymy.

Rhyme — a regular recurrence of corresponding sounds at the ends of lines in verse.

Simile — a figure of speech in which two unlike things are explicitly compared by the use of *like, as, resemble, etc.*

Suspense — a compositional device that consists in with-holding the most important information or idea till the end of the sentence, passage or text.

Syllepsis — a term of rhetoric: the use of a word or expression to perform two syntactic functions, cf. zeugma.

Synecdoche — a figure of speech based on transfer by contiguity in which a part is used for a whole, an individual for a class, a material for a thing or the reverse of any of these; a variety of metonymy.

Synonymous replacement — use of synonyms or synonymous phrases to avoid monotony or as situational substitutes.

Tautology — needless repetition of an idea in a different word, phrase or sentence; redundancy; pleonasm.

Zeugma — a figure of speech in which a single word, usually a verb or adjective, is syntactically related to two or more words, though having a different sense in relation to each.

Results

A quantitative study was first carried out in which the number of unique expressive means in the source text was compared to the translations of these expressive means. In total, 436 cases of use of expressive means were found in the original material and its translations. Next, each unique combination of a source expressive mean and its translation equivalent was subjected to a qualitative analysis in order to examine possible conceptual differences between the source and its translations.

The relevant syntactic units are presented in their entirety in the form of tables divided by type of stylistic device with eventual remarks below:

Anaphora

Page	Source Language (Spanish)	Target Language 1 (English)	Target Language 3 (Italian)	Target Language 2 (Russian)
79	<p>Años de estudios, de contactos, de oposiciones, de análisis, años de inteligente y devastador trabajo político, para que al final la existencia empiece a hacer agua por el sitio por el que menos se podía esperar. Años, pues, dedicados a una razonable acumulación de poder personal que ahora carece de sentido sin el soporte del amor, del amor, abandonado a los rigores de la intemperie, como la juventud, como el valor moral, como el conjunto de principios bajo los cuales llegué a pensar que debería organizarse la vida.</p>	<p>Years of study, of contacts, of applications, of analysis, years of intelligent and devastating political work, all of this and then life begins to leak water in the place you'd least expect it to. Years dedicated to a reasonable accumulation of personal power that now lacks any sense without the support of love, of love abandoned to the mercy of the elements, just as occurred with youth, with moral values, with the set of principles under which one comes to think one should organize one's life.</p>	<p>Anni di studio, di contatti, di concorsi, di analisi, anni di intelligente e devastante lavoro politico, perché poi alla fine l'esistenza cominci a far acqua nel punto in cui uno meno se lo aspetta. Anni, appunto, dedicati a una ragionevole accumulazione di potere personale che ora è privo di senso senza il supporto dell'amore, dell'amore, abbandonato ai rigori delle intemperie, come la gioventù, come il valore morale, come l'insieme dei principi con i quali pensavo si dovesse governare la vita.</p>	<p>Годы учебы, налаживания контактов, требующих постоянного умственного и физического усилия, поисков достойной работы, годы напряженной и плодотворной политической борьбы — а в результате жизнь дает трещину там, где этого меньше всего ожидаешь. Годы, потраченные на достижение успеха, который теперь оказывается ненужным, потому что зачем человеку успех, если у него при этом нет любви? А ведь я сам от нее отказался, бросил на произвол судьбы и забыл, как забыл молодость, прежние моральные ценности, совокупность принципов, следуя которым когда-то пришел к выводу о необходимости организовать свою жизнь.</p>

Antithesis

Page	Source Language (Spanish)	Target Language 1 (English)	Target Language 3 (Italian)	Target Language 2 (Russian)
112	<p>Carlos insistió aún con alguna timidez, pero no era difícil advertir una firmeza inquebrantable tras la apariencia sosegada de su esposa.</p>	<p>Carlos persevered, somewhat timidly, but it wasn't hard to see a resolute firmness behind his wife's apparent calm.</p>	<p>Carlos insistette timidamente, ma non era difficile avvertire una fermezza incrollabile dietro l'apparenza tranquilla di sua moglie.</p>	<p>Карлос робко попытался настоять на своем, но жена была непреклонна.</p>
116	<p>Todo era de primera calidad y Julio parecía dotado de un buen gusto especial para disponer las cosas con esa</p>	<p>It was all top quality; Julio appeared to be gifted with particular good taste, placing</p>	<p>Tutto era di prima qualità e Julio sembrava dotato di un buon gusto speciale per sistemare le cose</p>	<p>Все было отличного качества, к тому же Хулио накрывал на стол очень красиво — по всему было видно,</p>

	geometría que delataba la existencia de un pasado: Julio tenía un pasado, mientras que ella sólo tenía vida interior.	things with a geometry that betrayed the existence of a past. Julio had a past, while she had only an interior life.	con quel senso geometrico che rivelava l'esistenza di un passato: Julio aveva un passato, lei invece soltanto una vita interiore.	что ему не раз приходилось это делать. У него был опыт. У него было прошлое, а у нее была только ее внутренняя жизнь.
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Aposiopesis

Page	Source Language (Spanish)	Target Language 1 (English)	Target Language 3 (Italian)	Target Language 2 (Russian)
59	En fin...	Ah well...	Alla fine...	[omitted]

Behind the ellipsis there is a type of pause often found in colloquial speech. Russian syntax provides many options for expressing that phenomena.

Climax

Page	Source Language (Spanish)	Target Language 1 (English)	Target Language 3 (Italian)	Target Language 2 (Russian)
183	Demasiadas novelas, demasiados viajes, demasiado dinero, demasiado éxito.	Too many novels, too many trips, too much money, too much success.	Troppi romanzi, troppi viaggi, troppo denaro, troppo successo.	Слишком много писал. Слишком много путешествовал. Слишком много зарабатывал, имел слишком большой успех.

Ellipsis

Page	Source Language (Spanish)	Target Language 1 (English)	Target Language 3 (Italian)	Target Language 2 (Russian)
18	Estaba mal. [as a paragraph]	It was bad. [as a paragraph]	Stava male. [as a paragraph]	Он то и дело сглатывал, чтобы проверить, в каком состоянии его горло. Оно было в ужасном состоянии. Когда наконец он сел с чашкой кофе в руках, то почувствовал, как его захлестывает горячая волна жара, и понял, что никакая сила не сможет оторвать его от стула.
62	En fin. [as a paragraph]	Anyway. [as a paragraph]	Insomma. [as a paragraph]	Ну вот. [as a paragraph]
77	Las anfetaminas, pensó.	The amphetamines, he thought.	Le anfetamine, pensò.	Он решил, что виной всему амфетамины.
80	En fin.	Ah well.	Insomma.	[omitted]
121	Estaba muerto.	It was dead.	Era morto.	Птица была мертва.

A special role for the expressiveness of the text is played by author's punctuation marks that do not correspond to the generally accepted punctuation rules, violate the automaticity of the perception of the text and serve to enhance the semantic or emotional significance of a fragment of it, emphasize the reader's attention to the content of any concept, image. The author's signs convey the added meaning invested in them by the author.

Epigram

Page	Source Language (Spanish)	Target Language 1 (English)	Target Language 3 (Italian)	Target Language 2 (Russian)
59	También quise ser tuberculoso, pero me faltó talento...	I also want to be tubercular, but I lack the talent...	Avrei voluto anche essere tubercolotico, ma non ne ho avuto il talento.	Да, еще я хотел стать чахоточным, но мне не хватило таланта.

Epithet

Page	Source Language (Spanish)	Target Language 1 (English)	Target Language 3 (Italian)	Target Language 2 (Russian)
9	El viernes anterior no había conseguido ver a Laura en el parque, y ello le había producido una aguda sensación de desamparo que se prolongó a lo largo del húmedo y reflexivo fin de semana que inmediatamente después se había venido encima.	The previous Friday he had not been able to see Laura in the park, and this had produced a sharp sensation of vulnerability that lasted throughout the damp and reflective weekend which immediately descended upon him.	Il venerdì precedente non era riuscito a vedere Laura nel parco; la cosa aveva prodotto in lui un'acuta sensazione di abbandono, che si era prolungata per tutto l'umido e pensieroso fine settimana che subito dopo si era abbattuto su di lui.	В прошлую пятницу ему не удалось встретиться в парке с Лаурой, и с того дня его не покидала тоска. Она душила его все выходные, заполненные невеселыми размышлениями под шум дождя.
12	Más tarde, en la soledad agobiante de moqueta y papel pintado de su apartamento, había pensado en todo ello sin creérselo demasiado, aunque notablemente complacido, pues se trataba a fin de cuentas de una sensación estimulante que daba gusto sentir, si no se llegaba a depender de ella.	Later, in the suffocating loneliness of his carpeted and wallpapered apartment, he'd thought about it all without giving it too much credence. While definitely satisfying, well, it came down to a stimulating feeling that was pleasant, if you didn't get to depend on it.	Più tardi, nella solitudine opprimente di moquette e parati del suo appartamento, aveva pensato a tutto questo senza crederci troppo, anche se notevolmente compiaciuto, poiché in fin dei conti si trattava di una sensazione stimolante, piacevole da sentire, purché non si arrivasse a dipenderne.	Позднее, охваченный одиночеством в своей квартирке с ковровином и бумажными обоями, он обдумывал случившееся и не верил самому себе и с удовлетворением понимал, что приятные ощущения, которые он испытывает, придают его жизни остроту и заставляют сердце биться быстрее. Надо лишь постараться, чтобы эти ощущения не захватили его целиком и не подчинили себе.
14	Laura tenía una hija de cuatro años, Inés, que	Laura had a four-year-old daughter,	Laura aveva una figlia di quattro anni, Inés,	Дочь Лауры, четырехлетняя Инес,

	a veces se acercaba a Julio y clavaba en él una mirada inquietante , con la que se convertía en involuntaria partícipe del movimiento clandestino, y no expresado, que unía a éste con su madre.	Inés, who now and then came up to him and fixed him with a disquieting look, the effect of which was to make her an involuntary participant in this clandestine, unspoken thing that linked him to her mother.	che si avvicinava a volte a Julio fissandolo con uno sguardo inquietante, che la rendeva involontariamente partecipe del movimento clandestino, e inespreso, che lo univa alla madre.	иногда подходила к Хулио и долго пристально смотрела на него, становясь, таким образом, невольным участником их тайного союза, но готовая в любой момент принять сторону матери.
17	La radio despertador lo liberó de un sueño pegajoso y sofocante con una canción de amor un poco minusválida o deforme , cuyo estribillo había alcanzado un desarrollo excesivo en detrimento de las estrofas, que, irregulares y delgadas , se arrastraban a lo largo de una composición llena de grumos.	The clock-radio freed him from a clinging and suffocating dream which had in it a deformed love song. Its chorus overwhelmed the verses, which, irregular and thin, dragged through a lumpy composition.	La radiosveglia lo liberò da un sogno appiccicoso e soffocante con una canzone d'amore alquanto minorata o deforme, in cui il ritornello aveva raggiunto uno sviluppo eccessivo a danno delle strofe che, irregolari ed esili, si trascinarono lungo una composizione piena di grumi.	Будильник, встроенный в радиоприемник, вырвал его из липких лап ночного кошмара песней о любви, примитивной и какой-то уродливой: припев был слишком длинный, а строфы коротенькие и плохо зарифмованные.
24	Ella llegaba frágil, frívola, delgada , con diez minutos de retraso al lugar de la cita.	She'd arrive at the rendezvous fragile, frivolous, thin, ten minutes late.	Fragile, frivola, leggera, lei arrivava con dieci minuti di ritardo al luogo dell'appuntamento.	Она являлась на свидания — хрупкая, утонченная, раскованная — с десятиминутным опозданием.
24	La clandestinidad, y la escasez ocasional de recursos económicos, nunca llegaron a crear situaciones de incomodidad; no estaba su relación contaminada por el carácter menestero [needy, poor] y ruin de la vida diaria.	The need for secrecy, and the occasional scarcity of funds, never created situations that were awkward; their relationship wasn't contaminated by the mean and grasping character of everyday life.	La clandestinità, e l'occasionale penuria di risorse economiche, non riuscirono mai a creare situazioni di scomodità; la loro relazione non era contaminata dal carattere povero e meschino della vita quotidiana.	Им приходилось встречаться тайком, и у них почти не было денег, но это не имело для них никакого значения: в их отношениях не было места расчету, господствовавшему в обыденной жизни.
24	Elegían para sus encuentros bares de jubilados o de jóvenes, y en ellos ocurrían milagros; el primero de ellos consistía en la infatigable elocuencia de Julio, que de vez en cuando se detenía unos instantes para saborear su ingenio, dar un trago, y degustar el brillo de los ojos cautivos de Teresa.	They chose for their meetings the bars of the retired or the young, and in them miracles happened; the first of which was the infatigable eloquence of Julio, who now and then paused briefly to savour it, take a sip, and appreciate the shine of Teresa's captivated eyes.	Per i loro incontri sceglievano bar frequentati da pensionati o da ragazzi, e lì accadevano miracoli; il primo di essi consisteva nell'eloquenza infaticabile di Julio, che di tanto si fermava qualche istante per assaporare il suo spirito, bere, e godersi lo scintillio degli occhi rapiti di Teresa.	Они выбирали для свиданий бары и кафе, где собираются пенсионеры или юнцы. И в этих барах и кафе происходили чудеса. Первое чуда заключалось в том, что Хулио вдруг становился красноречивым. Он говорил и говорил, прерываясь лишь на несколько мгновений, чтобы сделать глоток

				или насладиться производимым эффектом, глядя в блестящие от восхищения глаза Тересы.
25	Julio alcanzaba el cuello de Teresa con sus manos y retiraba un poco el borde del holgado jersey para observar sobre su hombro la tira de esa prenda sutil que protegía y valoraba sus asustados pechos.	Julio would reach his hands up to Teresa's neck and slightly draw back the edge of her loose-fitting jersey to be able to see on her shoulder the strap of that subtle garment that protected and held her frightened breasts.	Julio raggiungeva il collo di Teresa con le mani e scostava appena il bordo dell'ampio pullover per guardare sulla spalla la bretella di quell'indumento sottile che proteggeva e valorizzava i seni impauriti.	Хулио поднимал руки и оттягивал воротник свитера Тересы, так чтобы стала видна бретелька той восхитительной детали одежды, что защищала и делала еще притягательней нежные груди его любимой.
25	Dotados de una sabiduría que ignoraban poseer, reproducían fuera del pensamiento antiguas fantasías de amor, juegos adolescentes de sumisión gozosa y de calculada crueldad, en los que cada miembro de Teresa se transformaba en un lugar de estímulo, confirmado por sus sollozos y sus súplicas.	Blessed with a knowledge they did not know they possessed, they effortlessly reproduced old fantasies of love, adolescent games of sweet submission and calculated cruelty, in which every part of Teresa became erogenous, as was confirmed by her sobs and pleadings.	Dotati di una sapienza che ignoravano di avere, riproducevano fuori del pensiero antiche fantasie d'amore, giochi adolescenti di sottomissione gioiosa e calcolata crudeltà, in cui ogni parte di Teresa si trasformava in un luogo di stimolo, confermato dai suoi singhiozzi e dalle sue suppliche.	Ведомые мудростью, наличия которой в себе ранее и не предполагали, они, не задумываясь над этим, воплощали свои давно забытые любовные фантазии, предавались отроческим играм сладостного — иногда <i>мягкого, иногда несколько жесткого и даже жестокого</i> — подчинения себе и покорности другому.
25	Pero de vez en cuando, sobre todo, Teresa alzaba su mano — escondida hasta entonces debajo de la mesa — y le ofrecía con los dedos el producto de una secreción enloquecedora, acaecida en las profundidades de su falda, que Julio lamía con actitud contemplativa, en una suerte de arrebatado místico .	But above all, from time to time Teresa would hold up her hand — hidden until then below the table — and offer him with her fingers the product of a dizzying secretion, something from within the depths of her skirt, that Julio licked contemplatively in a kind of mystic rapture.	Ma di tanto in tanto, soprattutto, Teresa alzava la mano — fino ad allora nascosta sotto il tavolo — e gli offriva il prodotto di una secrezione conturbante, accaduta nelle profondità della sua gonna, che Julio leccava con atteggiamento contemplativo, in una sorta di rapimento mistico.	[omitted]
27	Teresa, que había advertido lo que pasaba, guardó unos segundos de respetuoso silencio y después lo propuso que salieran del bar.	Teresa, aware of what was happening, maintained some seconds of respectful silence then suggested they leave the bar.	Teresa, che aveva avvertito quel che succedeva, gli propose, dopo alcuni minuti di rispettoso silenzio, di uscire del bar.	Тереса догадалась, что с ним происходит, и несколько секунд молчала, давая Хулио прийти в себя, а потом предложила покинуть бар.
30	Pasados unos minutos, Julio se tranquilizó y,	Some minutes passed, Julio	Trascorsi alcuni minuti, Julio si tranquillizzò e,	По прошествии нескольких минут

	sin despegar la vista de la pantalla, comenzó a rozar con el codo a su vecina, que respondió a la provocación con una suerte de pasividad prometedora .	calmed down, and, without taking his eyes from the screen. began to let his elbow touch that of his neighbor, who responded with a promising passivity.	senza staccare lo sguardo dallo schermo, cominciò a sfiorare col gomito la sua vicina, che rispose alla provocazione con una sorta di promettente passività.	Хулио успокоился и, не отрывая взгляда от экрана, коснулся локтем локтя соседки. Она никак не ответила на прикосновение, и у него мелькнула мысль, что, возможно, рядом с ним сидит не Тереса, а ее подруга или какая-нибудь другая женщина, посланная ему Тересой в качестве подарка.
30	Entre tanto, los minutos pasaban, Teresa no aparecía, y su ausencia comenzaba a crecer de un modo escandaloso .	Meanwhile, the minutes passed, Teresa didn't appear, and her absence seemed to increase in a way that must surely attract attention.	Intanto i minuti passavano, Teresa non appariva, e la sua assenza cominciava a crescere in modo clamoroso.	Меж тем время шло, и Хулио уже начинал нервничать.
31	Mientras tanto, pensaba que todo adúltero está expuesto a padecer tal clase de reduplicación, pues cuando una relación ilícita comienza a institucionalizarse surge la enfermiza necesidad de ser desleal también respecto a esa relación.	As he did so he thought that all adultery is exposed to suffering this type of doubling up, given that when an illicit affair begins to become institutionalised there arises the unhealthy need to be disloyal to this relationship, too.	Intanto, pensava che gli adulteri sono esposti a questo tipo di rincarato, poiché quando una relazione illecita comincia a istituzionalizzarsi sorge la malsana necessità di essere sleale anche rispetto a questo tipo di rapporto.	Мысль эта взволновала Хулио, заставив тут же забыть все пережитые мучения, и через некоторое время он, под прикрытием брошенного на подлокотник кресла плаща, уже ласкал руку соседки, размышляя о том, что всякий адюльтер может привести к подобного рода удвоениям, поскольку, когда противозаконная связь с одним человеком приобретает устойчивый характер, возникает болезненная необходимость и этому человеку тоже изменить.
33	Salió del bar agotado , como si hubiera hecho un gran esfuerzo físico.	He left the bar drained, as though he'd made a huge physical effort.	Uscì dal bar stremato, come se avesse fatto un grande sforzo fisico.	Выходя из бара, Хулио почувствовал такую усталость, какая бывает после многочасового физического труда.
34	Enumeró de memoria, y por orden cronológico, las renunciaciones personales a las que había asistido en sus cuarenta años de existencia y se sintió muy débil y muy frágil , y le entraron unas ganas insoportables de llorar. Pero logró	He ran through the list, from memory, and in chronological order, of all the personal renunciations he'd seen in his forty years of existence; he felt very weak and very fragile, and he was	Enumerò a memoria, e in ordine cronologico, le rinunce personali di cui era stato spettatore nei quarant'anni della sua esistenza, si sentì molto debole e molto fragile, e gli venne una voglia insopportabile di piangere. Ma riuscì a contenersi.	Он вспомнил в хронологическом порядке все потери, понесенные им за сорок лет, и почувствовал себя слабым и несчастным. Мучительно хотелось плакать, но он сдержался.

	contenerse.	overcome by a strong urge to cry. But he managed to contain himself.		
35	Luego cambió el lugar de algunos muebles en el apartamento e imprimió a su trabajo un ritmo diferente — más eficaz, pero también más frío —, que le valió un ascenso en pocos meses.	Later he moved some of the furniture around in the apartment, and at work applied a different rhythm to his job — more efficient but also colder — that in a few months brought him a promotion.	Poi cambiò posto ad alcuni mobili dell'appartamento e impresse al suo lavoro un ritmo diverso — più efficace, ma anche più freddo —, che gli valse una promozione in pochi mesi.	[omitted]
35	Entre tanto, los compases de <i>La Internacional</i> parecían haberse refugiado entre los pliegues de su cerebro, donde permanecían dormidos hasta que en el momento menos oportuno despertaban, haciendo caminar a Julio, que asistía al espectáculo con los ojos desorbitados , tras de antiguas banderas y olvidados impulsos.	Meanwhile, the bars of <i>The Internationale</i> appeared to have taken refuge within the folds of his brain, where they remained asleep until, at the least opportune moment, they'd awaken, making Julio pace up and down. He'd assist in this spectacle with eyes popping, marching behind old flags and to forgotten impulsos.	Frattanto, gli accordi de «L'Internazionale» sembravano aver trovato rifugio nelle pieghe del suo cervello, dove rimanevano addormentati fino a quando si risvegliavano nel momento meno opportuno, facendo camminare Julio, che assisteva allo spettacolo con gli occhi fuori delle orbite, dietro antiche bandiere e dimenticati impulsi.	[omitted]
44	Pero lo cierto es que me siento saqueada , vampirizada .	But the fact is, I feel looted, vampirized.	Ma certo mi sento vampirizzata, saccheggiata.	Но мне действительно кажется, что он [Карлос] ограбил меня.
47	La mujer entró en el dormitorio y comenzó a ordenar las cosas con gestos eficaces y mecánicos .	She came into the room and began to put things in order with efficient, mechanical gestures.	La donna entrò in camera da letto e cominciò a riordinare le cose con gesti efficienti e meccanici.	Мать вошла в спальню и начала привычно и деловито наводить порядок.
51	Entonces cerró los ojos y se encogió un poco más sobre sí mismo, mientras en sus oídos, y como si procedieran también de un tiempo clausurado y anónimo , comenzaban a penetrar los primeros compases de <i>La Internacional</i> .	He closed his eyes and shrank into himself a little further, while in his ears, and as though also coming from a time that was inaccessible and unidentifiable, he began to hear the opening bars of <i>The Internationale</i> .	Allora chiuse gli occhi e si rannicchiò un po' di più, mentre nelle sue orecchie, e come provenienti anch'essi da un tempo chiuso e anonimo, cominciavano a penetrare i primi accordi del «L'Internazionale».	И тогда Хулио закрыл глаза, сжался еще больше и вдруг услышал тихие, словно тоже проникавшие из какого-то другого, ограниченного и безымянного времени, первые такты «Интернационала».
52	Y [los párpados] se cerraban de forma metálica y ruidosa , como las persianas rizadas de las tiendas antiguas.	When they did close it was in a noisy, metallic way, like the roller doors in those old shops.	E si chiudevano, le palpebre, in modo metallico e rumoroso, come le saracinesche ondulate dei vecchi negozi.	К тому же веки падали резко и с шумом, подобно рифленным металлическим жалюзи старых лавчонок.
52	Julio supo que estaba	Julio figured he was	Julio seppe di star	Хулио понял, что

	viviendo uno de esos instantes en los que los objetos menos dignos de atención adquieren una relevancia inusitada; uno de esos instantes en los que las propias manos y su prolongación, los dedos, se perciben como tallados en durísima piedra; uno de esos instantes, en fin, en los que las cosas todas manifiestan una autonomía feroz , que las transforma en unidades independientes, y con la que no consiguen ocultar, sin embargo, su condición fragmentaria, sobrevenida por la explosión de una realidad incompleta, por el estallido de un pensamiento lastimado .	living one of those moments in which the objects least worthy of attention acquire an uncommon significance; one of those moments in which one's very own hands and the extension of them, the fingers, have the appearance of being sculpted in hard stone; an instant, in short, in which all things manifest a fierce autonomy, becoming independent entities, but yet not managing to hide their fragmentary nature, overcome by the explosion of an incomplete reality, by the eruption of a damaged thought process.	vivendo uno di quegli istanti in cui gli oggetti meno degni di attenzione acquistano una rilevanza inusitata; uno di quegli istanti in cui le sue stesse mani e il loro prolungamento, le dita, vengono percepiti come scolpiti in pietra durissima; uno di quegli istanti, in definitiva, in cui tutte le cose rivelano un'autonomia feroce, che le trasforma in unità indipendenti, con cui, tuttavia, non riescono a occultare la loro condizione frammentaria, sopraggiunta per l'esplosione di una realtà incompleta, lo scoppio di un pensiero devastato.	переживает один из тех моментов, когда самые, казалось бы, малозначимые предметы становятся вдруг чрезвычайно важными, одну из тех минут, когда собственные руки и их продолжение — пальцы — кажутся выточенными из твердейшего камня. В общем, один из тех моментов, когда вещи обретают пугающую автономию, становятся независимыми, оставаясь в то же время фрагментами того, что когда-то являлось целым, но утратило целостность.
55	Ambos constituían dos espacios de libertad personal, dos lugares en los que podía prescindir de los gestos más cotidianos y vacíos de las intrigas laborales, pero también del simulacro de comunicación que desarrollaba todos los días desde que se levantaba de la cama hasta que cerraba el círculo metiéndose otra vez en ella.	Both of them constituted spaces of personal liberty in which he could do away with the routine and empty gestures of office intrigues and the pretence of communication that he sustained every single day from the moment of getting out of bed until the circle closed again when he got back into it.	Entrambi costituivano due spazi di libertà personale, due luoghi nei quali poteva prescindere dai gesti più quotidiani e vuoti degli intrighi di lavoro, ma anche dal simulacro di comunicazione che metteva in atto tutti i giorni, da quando si alzava dal letto fino a quando chiudeva il circolo rimettendovisi dentro.	И тот и другая, каждый по-своему, давали ему возможность себя свободным человеком, с обоими Хулио забывал не только о пустых и бессмысленных интригах на работе, но и о том подобии общения, которое заполняло его дни с того момента, как он вставал с постели, и до того, как, замкнув круг, снова в нее ложился.
60	Creo que ahora a la emoción se añade un confuso malestar de conciencia, pero también un movimiento nostálgico difícil de calificar.	I think that along with the emotion there's a confused pricking of conscience, but also a nostalgic twist that's difficult to describe.	Ma ora all'emozione si aggiunge un confuso malessere di coscienza e anche un movimento nostalgico difficile da definire.	Полагаю, что теперь к восторгу примешиваются смутные угрызения совести и легкая грусть <i>по безвозвратно минувшей юности.</i> [what?!]
67	En efecto, mientras le daba la mano y se despedía de él hasta el martes siguiente, había tenido tiempo de observar en los hombros del médico	What happened was that while he'd offered his hand and said 'Until next Tuesday', he'd had time to observe the remains of dandruff	Infatti, mentre gli dava la mano e si accomiatava da lui fino al martedì seguente, aveva avuto il tempo di notare sulle spalle del medico dei residui di	И действительно, когда они жали друг другу руки, расставаясь до следующего вторника, Хулио успел заметить на пиджаке доктора хлопья перхоти. Затем,

	unos restos de caspa; luego, al desviar instintivamente la mirada hacia su cabeza, había advertido —también por vez primera— las señales de una calvicie vergonzosamente camuflada bajo un pelo ralo y algo sucio.	on the shoulders of the doctor; then, instinctively averting his gaze towards his head, he'd noticed — also for the first time — signs of baldness shamefully camouflaged beneath hair that was sparse and a bit dirty.	forfora; poi, deviando istintivamente lo sguardo verso la sua testa, aveva avvertito — anche questo per la prima volta — i segni di una calvizie vergognosamente dissimulata dai capelli radi e un po' sporchi.	когда он инстинктивно отвел взгляд и посмотрел на голову доктора, то увидел намечающуюся лысину, стыдливо прикрытую редкими грязноватыми волосами.
67	De súbito, el doctor Rodó había dejado de parecerle su psicoanalista para pasar a engrosar las filas de los seres menesterosos, desastrados y ruines que se encontraba uno en todas partes.	At once Dr Rodó had crossed over from appearing to him as his psychoanalyst, to swelling the ranks of those wanting, ill-starred contemptibles one came across everywhere.	All'improvviso, il dottor Rodó aveva smesso di sembrargli il suo analista per passare a ingrossare le fila degli esseri bisognosi, disastriati e banali che si trovava davanti dappertutto.	В ту минуту Хулио перестал воспринимать доктора Родо как психоаналитика: он вдруг стал одним из множества несчастных оборванных неудачников, что встречаются на каждом шагу.
67	Mientras cruzaba Principe de Vergara en dirección al parque de Berlín evocó de nuevo la despedida y aún hubo de añadir a la escasez de pelo y a la existencia de caspa un rostro lunar atravesado por una sonrisa taimada y unos ojos de mirar oblicuo , como los de un representante que no cree en el producto que, sin embargo, ha de vender.	As he was crossing Príncipe de Vergara in the direction of the Berlin Park he re-lived the goodbye, and was forced to add to the thinning hair and the existence of dandruff a moonish face broken by a crafty smile, plus an oblique look like that of a salesman who doesn't believe in the product that, nevertheless, he must sell.	Mentre attraversava via Principe de Vergara in direzione del parco di Berlino, evocò di nuovo il commiato e alla scarsezza di capelli e all'esistenza della forfora dovette anche aggiungere un viso lunare attraversato da un sorriso astuto e degli occhi sfuggenti, obliqui, come quelli di un rappresentante che non crede nel prodotto che, tuttavia, ha l'obbligo di vendere.	Пересекая улицу Принсипе-де-Вергара, чтобы попасть в парк «Берлин», он снова вспомнил прощание с доктором и к отсутствию волос и наличию перхоти добавил круглое лицо с жуликоватой улыбкой и <i>бегающие</i> глаза, как у продавца, который не уверен в том, что продаваемый им продукт хорош, но все равно вынужден его продавать.
68	Como el día anterior, frente a la taza de caldo que le ofreciera su madre, todo remitía al pasado, pero al pasado más rancio , más mohoso , al abandonado en la zona oscura y húmeda de su memoria.	As on the previous day, facing the cup of soup offered by his mother, everything went back to the past, but a past more rancid, more mouldy, to the abandoned, dark and humid zones of his memory.	Come il giorno precedente, di fronte alla tazza di brodo che gli aveva offerto sua madre, tutto lo riportava al passato, ma al passato più rancido, più ammuffito, quello abbandonato nella zona più oscura e umida della sua memoria.	Как и накануне, когда он держал в руках поданную матерью чашку бульона, все напоминало ему о прошлом — затхлом, заплесневелом прошлом, давно погребенном в каком-то темном и сыром уголке памяти.
68	Contagiado del mismo entusiasmo que despedían las voces, y al ritmo fervoroso de la música, descendió hacia la zona del parque en la que solía encontrarse con Laura.	Catching the same enthusiasm the voices gave off, and at the fervent rhythm of the music, he stepped down to the area of the park where he	Contagiato dallo stesso entusiasmo che sprigionavano le voci, discese al ritmo fervido della musica verso la zona del parco in cui di solito incontrava Laura.	Их воодушевление передалось и Хулио, и он зашагал в такт вдохновенной музыке к тому месту, где они обычно встречались с Лаурой.

		usually found Laura.		
70	Ella se retiró la melena de la cara con un gesto enloquecedor mientras preguntaba: — ¿Queda mucho?	She brushed her hair back from her face with a gesture enough to drive a person crazy. 'Is it far to go?'	Lei si scostò i capelli dalla fronte con un gesto conturbante mentre chiedeva: — Ci vuole molto?	Она сводящим с ума жестом отвела волосы со лба и спросила: — Далеко еще?
73	Sabía que las sombras eran su territorio, y así, tras quitarle la falda, se arrodilló y, también a través de un tejido sagrado , rindió culto a las formas que completaban aquel cuerpo.	He knew that their territory was the shadows, and so, after taking down her skirt, he knelt and, through a fabric that was also sacred, paid homage to the forms that made up that body.	Sapeva che il suo territorio erano le ombre, e così, dopo averle tolto la gonna, si inginocchiò e, anche attraverso un tessuto sacro, rese omaggio alle forme che completavano quel corpo.	Он знал, что его друзья и помощники сумерки и тени, а потому, сняв с Лауры юбку, он встал на колени, почтительно воздавая дань (все так же через священную ткань) всем прочим формам ее тела.
73	Hizo un esfuerzo por controlar la marcha del acontecimiento, por dosificar el deseo, y entonces —desde el otro extremo del túnel— le llegó, quebrada y ronca , la voz de ella que decía: —¿Quién eres tú?	He made an effort to control the pace of things, to ration desire, and then — from the other extreme of the tunnel — he was reached by her voice, broken and husky, asking: 'Who are you?'	Fece uno sforzo per controllare la corsa degli avvenimenti, per dosare il desiderio, e allora — dall'altra estremità del tunnel — gli arrivò spezzata e rauca, la voce di lei che diceva: — Chi sei?	Усилием воли он сдержал желание не хотел спешить. И в этот момент с другого конца туннеля до него донесся срывающийся хрипловатый голос. — Кто ты? — спросила Лаура.
78	Luego tendría que analizar despacio qué podía haber ocurrido para llegar a esta situación intolerable. Por lo que se refería a Julio Orgaz, estaba claro que, inconscientemente, en algún lugar oscuro de su laberíntica conciencia, sabía quién era Laura, y, al intentar conquistarla, lo que pretendía no era otra cosa que ocupar el puesto de su psicoanalista.	Later he would have to slowly analyse what could have happened to produce this intolerable situation. As far as Julio Orgaz went, it was clear that, unconsciously, in some dark place in his labyrinthine awareness, he knew who Laura was, and, in trying to win her, what he pretended was nothing less than to occupy the place of his psychoanalyst.	Poi avrebbe dovuto analizzare con calma cosa mai poteva aver condotto a quella situazione intollerabile. Per quel che si riferiva a Julio Orgaz, era chiaro che, inconsciamente, in qualche luogo oscuro della sua coscienza labiríntica, sapeva chi era Laura, e, nel tentativo di conquistarla, altro non pretendeva che occupare il posto del suo analista.	И нужно обстоятельно и спокойно проанализировать случившееся и понять, как все они могли оказаться в этом тупике. Впрочем, что касается Хулио Оргаса, то с ним все ясно. Сам себе не отдавая в том отчета, он какой-то глубинной клеточкой сознания знал, кто такая Лаура, и, добиваясь ее, на самом деле хотел добиться совсем другого: занять место своего психоаналитика.
80	El pensamiento es una enfermedad sagrada y la vista un engaño, dijo a media voz.	Thought is a holy illness and sight is a delusion, he said half aloud.	Il pensiero è una malattia sacra e la vista un inganno, disse a mezza voce.	[omitted]
80	Deseaba estas cosas incluso cuando las había negado, pero la memoria y la nostalgia hacen una combinación explosiva , destiñen todo lo que tocan.	He'd coveted these things even when he denied wanting them, but memory and nostalgia produce an explosive combination, they	Desiderava queste cose anche quando le aveva negate, ma la memoria e la nostalgia sono una combinazione esplosiva, sbiadiscono tutto quel che toccano.	Память и грусть воспоминаний очень опасная смесь: она обесцвечивает все, чего коснется.

		leach the colour from everything they touch.		
83	Intentó coger el sueño otra vez, pero el recuerdo de la tarde anterior flotaba ya, escandaloso , sobre la superficie de su memoria.	He tried to go back to sleep, but the thought of the previous afternoon now floated, scandalous, over the surface of his memory.	Cercò di riprendere sonno un'altra volta, ma il ricordo del pomeriggio precedente ormai tumultuava sulla superficie della sua memoria.	Он попытался снова заснуть, но тут в его памяти всплыли воспоминания о событиях минувшего вечера и заняли все его мысли.
88	Recuerda su mano, el movimiento delicado y seguro de la muñeca al colocar las perchas y se estremece frente a aquella poderosa presencia de la que sólo conoce un miembro, una voz y un modo de hacer ruido al caminar.	He pictures her hand, the delicate, sure movement of the wrist in placing the hangers, and he shivers at the thought of that presence of which he knows only one limb, a voice and the noise she makes when walking.	Ricorda la mano di lei, il movimento delicato e sicuro del polso nel mettere a posto le grucce ed è turbato da quella potente presenza di cui conosce soltanto un braccio, una voce e una maniera di far rumore camminando.	Он вспоминает изящную руку, мягкие и уверенные движения кисти, несущей вешалку с очередным предметом одежды, и приходит в неопишное волнение от одной мысли о женщине, о которой он ничего не знает, кроме руки, голоса и звука шагов.
90	Se sintió indefenso frente al sábado, frente al fin de semana, frente a los años que le quedaban por vivir.	He felt defenceless in the face of Saturday, of the weekend, in the face of the years of living left to him.	Si senti indifeso di fronte al sabato, di fronte al fine settimana, di fronte agli anni che gli restavano da vivere.	Он чувствовал себя беззащитным перед субботой, перед выходными, перед теми годами, что ему оставалось прожить.
91	Por fin cedió a la acogedora sensación de fracaso, si bien esta vez se trataba de un fracaso atenuado por los tres folios que permanecían sobre la mesa.	Finally he gave in to the welcoming sensation of failure, even if on this occasion it was a limited failure given the three folios that remained on the table.	Alla fine cedette all'accogliente sensazione di fallimento, anche se questa volta si trattava di un fallimento attenuato dai tre fogli che restavano sul tavolo.	Хулио попытался реанимировать его, но все было напрасно, и в конце концов он сдался — <i>в поражении есть своя сладость</i> .
98	El sonido de los cubiertos, al chocar entre sí y al encontrarse con la superficie de los platos, producían una serie de ruidos penetrantes e inconexos .	The sound of the knives and forks clashing against each other and the surfaces of plates was producing a series of penetrating, unconnected noises.	Il rumore delle posate, che si urtavano toccando la superficie dei piatti, produceva una serie di suoni penetranti e sconnessi.	[omitted]
99	—Postre —respondió secamente el joven escritor.	'Dessert,' the young writer answered drily.	— Dessert — rispose seccamente il giovane scrittore.	— Десерт, — сухо ответил молодой писатель.
104	Todo le era a la vez ajeno y familiar; ajeno por la evidente hostilidad que cada uno de los objetos mostraba hacia él, pero familiar porque esos objetos formaban parte de su historia, como el olor a caldo o la	Everything was at once distant and familiar to him; distant because of the evident hostility all the objects showed towards him, but familiar because these objects formed part	Tutto gli era nello stesso tempo estraneo e familiare; estraneo per l'evidente ostilità che ciascuno di quegli oggetti mostrava verso di lui, ma familiare perché quegli oggetti facevano parte della sua storia, come	Все было родным и в то же время чужим. Чужим из-за явной враждебности, которую проявлял по отношению к нему каждый из находившихся в квартире предметов, а родным. потому что

	compañía muda del televisor.	of his history, like the smell of soup or the mute company of the television.	l'odore di brodo o la compagnia muta del televisore.	являлось частью его жизни, его историей — как запах куриного бульона или немой телевизор.
104	Cuando entró en su apartamento tuvo la impresión de que reinaba allí una paz sinistra .	When he entered his apartment he had the sensation that there reigned a sinister peace.	Quando rientrò nel suo appartamento ebbe l'impressione che vi regnasse una pace sinistra.	Когда он вошел в квартиру, его поразила царившая в ней недобрая тишина.
106	Su marido dormía pesadamente junto a ella; de manera que se incorporó con cuidado y deslizó los pies hasta el suelo, donde le esperaban unas zapatillas estratégicamente situadas.	Her husband slept heavily beside her so she sat up carefully and slid her feet towards the floor, her slippers waiting there strategically placed.	Suo marito dormiva pesantemente accanto a lei; di modo che si alzò con cura e fece scivolare i piedi sul pavimento, dove l'aspettavano un paio di pantofole strategicamente collocate.	Рядом с ней крепко спал муж. Она осторожно приподнялась на локте, откинула одеяло и спустила ноги с кровати, прямо в заботливо приготовленные накануне тапочки.
110	Carlos cayó de nuevo en un silencio agresivo y triste , mientras Laura se felicitaba a sí misma por su firmeza.	Carlos again fell into a silence that may have been aggressive or sad, while Laura congratulated herself for her firmness.	Carlos cadde di nuovo in un silenzio aggressivo o triste, mentre Laura si complimentava con se stessa per la sua fermezza.	Карлос снова погрузился в молчание — не понять, угроза ли заключена в нем или просто печаль. А Лаура мысленно похвалила себя за проявленную твердость.
112	Carlos insistió aún con alguna timidez, pero no era difícil advertir una firmeza inquebrantable tras la apariencia sosegada de su esposa.	Carlos persevered, somewhat timidly, but it wasn't hard to see a resolute firmness behind his wife's apparent calm.	Carlos insistette timidamente, ma non era difficile avvertire una fermezza incrollabile dietro l'apparenza tranquilla di sua moglie.	Карлос робко попытался настоять на своем, но жена была непреклонна.
113	Actuaba con movimientos compulsivos , como a la búsqueda del agotamiento físico.	She moved compulsively, as though trying to physically exhaust herself.	Agiva con movimenti compulsivi, come alla ricerca dell'esaurimento fisico.	Движения ее были резкими, словно она хотела побыстрее истратить все силы.
114	Pero fue Julio quien descolgó el auricular y quien habló con ella durante unos minutos inolvidables y también el que le propuso que, ya que estaba sola, cogiera un taxi y fuera a su apartamento, donde podrían comer juntos y charlar, etcétera.	But Julio picked up the phone and spoke with her for some unforgettable minutes, and he also proposed, now that she was alone, that she get in a taxi and come to his apartment, and they could lunch together and chat, and so on.	Ma fu Julio che rispose e parlò con lei durante alcuni minuti indimenticabili e fu anche lui che le propose, visto che era sola, di prendere un taxi e andare a casa sua, dove avrebbero potuto mangiare insieme e parlare, eccetera.	Но Хулио был дома, он снял трубку и говорил с нею несколько незабываемых минут. И это он предложил — раз уж она одна — взять такси и приехать к нему: пообедать вместе, поболтать, ну и так далее.
117	Entre tanto, Laura, que llevaba un jersey negro de hilo, muy ancho y abierto en pico sobre el pecho, controlaba los efectos estéticos que los desplazamientos del escote producían en la mirada —algo	Meanwhile, Laura, who was wearing a black cotton jersey, slightly open above her breasts, controlled the aesthetic effects that the movements of this neckline	Frattanto Laura, che portava un pullover di filo nero, molto ampio e scollato a punta sul petto, controllava gli effetti estetici che gli spostamenti della scollatura producevano nello sguardo — già un	Лаура была в черном свитере, очень свободном и с глубоким вырезом, и, беседуя с Хулио, она внимательно следила за тем, какое действие производит на него этот вырез, как

	turbia ya— de Julio.	produced, as reflected in the stare now just a little glazed of Julio.	po' torbido — di Julio.	тяжелеет его и без того помутневший взгляд.
118	Julio le sujetaba ya las manos a la espalda y la abofeteaba con cierto método .	Julio held her hands behind her back and began slapping her methodically.	Julio le teneva le mani dietro la schiena e la schiaffeggiava con un certo metodo.	Хулио уже заломил ей руки и дал увесистую пощечину.
118	Así, mientras Julio, entre insulto e insulto, le quitaba la ropa, ella empezó a fingir un daño cargado de placer y cayó al suelo cubriéndose los pechos con las manos, aparentando una vergüenza sumisa que parecía enloquecerle a él.	So while Julio, between insults, pulled off her clothing, she began to fake pain charged with pleasure. She fell to the floor, covering her breasts with her hands, acting a submissive shame that appeared to drive him mad.	Così, mentre Julio, tra insulto e insulto, le toglieva i vestiti, lei cominciò a fingere un dolore carico di piacere e cadde a terra coprendosi i seni con le mani, simulando una vergogna sottomessa che sembrava farlo impazzire.	И когда Хулио, осыпал Лауру оскорблениями, принялся срывать с нее одежду, она стала стонать так, словно вместе с болью испытывала острое наслаждение, а потом упала на пол, прикрывая груди руками, словно была робкой, стыдливой девственницей, отчего Хулио совсем потерял голову.
118	—Sí —respondió ella ausente y con la voz quebrada , como si contestara a otro y a una pregunta diferente.	'Yes,' she replied absently, her voice husky, as though she was answering someone else and a different question.	— Sì — rispose lei ansante e con la voce rotta, come se rispondesse a un altro e a una domanda diversa.	— Хочу. Взгляд ее был отсутствующим, а голос чуть дрожал, словно она отвечала совсем другому человеку и совсем на другой вопрос.
121	Cuando Laura estuvo medio vestida, la atrajo de nuevo hacia sí y utilizó su cuerpo para crear complicadas arquitecturas, a través de las cuales obtuvieron acoplamientos imposibles .	When Laura was half dressed, he drew her towards him again and used her body to make complicated architectures, through which they managed impossible couplings.	Quando Laura fu mezzo vestita, l'attrasse di nuovo verso di sé e utilizzò il suo corpo per creare complicate architetture, attraverso le quali ottennero accoppiamenti impossibili.	Когда Лаура наполовину оделась, он поднялся, подошел к ней, привлек к себе и снова принялся создавать при помощи ее тела немыслимые архитектурные композиции.
123	Laura no respondió; permanecía atenta a los golpes secos y precisos por medio de los cuales la culpa penetraba en su entendimiento y determinaba su estado de ánimo.	Laura didn't reply; she remained attentive to the sharp, precise blows through which guilt was entering into her consciousness and shaping her state of mind.	Laura non rispose; era attenta ai colpi secchi e precisi attraverso i quali la colpa penetrava nella sua ragione e determinava il suo stato d'animo.	Лаура молчала, прислушиваясь к сухим коротким ударам, с каждым из которых в ее сознание входило чувство вины, определяющее ее душевное состояние.
125	A partir de ese instante la tarde se cerró y sobre el estado de ánimo de ambos se desplomó una niebla intransitable .	From that moment the afternoon closed in. An impenetrable fog descended upon his mood and hers.	A partire da quell'istante la sera si chiuse e sullo stato d'animo di entrambi si abbatté una nebbia intransitabile.	В этот миг день кончился, и на обоих навалилась безнадежная тоска.
125	Caminó para tranquilizarse un poco, y a medida que se acercaba a su destino	She walked to calm herself a little, and with each step that brought her closer	Camminò per calmarsi un po', e via via che avanzava verso la sua meta diveniva preda di	И по мере того как приближалась к дому, ею все больше овладевали круговые

	iba siendo presa de ideas circulares que la situaban en un espacio protector del que jamás debería haber salido: su marido, su hija, su madre...	to her destination she was becoming prey to thoughts going round in her head, of the protective space she should never have left: her husband, her daughter, her mother . . .	idee circolari, che la collocavano in uno spazio protettivo da cui non avrebbe mai dovuto uscire: suo marito, sua figlia, sua madre...	идеи, возвращавшие ее в привычный надежный круг, в котором были ее муж, дочь, мать и в котором сама она была под надежной защитой.
136	La luz del sol —situado en el punto más alto de su órbita aparente— caía sin piedad sobre las calles, los tejados, y los transeúntes, dando al conjunto un aspecto menesteroso .	The glare of the sun which was at the height of its apparent orbit fell without pity upon the streets, the rooftops and the passers-by, giving to the whole a marginalised aspect.	La luce del sole — situato nel punto più alto della sua orbita apparente — cadeva senza pietà sulle strade, i tetti e i passanti, dando all'insieme un aspetto miserabile.	Стоявшее в самом зените солнце заливало светом улицы, крыши, слепило пешеходов.
137	—¿Hacia dónde cree usted que debería conducir? —preguntó Carlos Rodó a su espalda, con la voz sintética , desprovista de cualquier emoción, que solía utilizar con sus pacientes.	'Where do you think it should lead?' asked Carlos Rodó behind him, in the synthetic voice, stripped of any emotion, he used with his patients.	— Dove crede che dovrebbe portare? — chiese Carlos Rodó alle sue spalle, con la voce sintetica, priva di qualunque emozione, che usava di solito con i suoi pazienti.	— А куда, по-вашему, они должно привести? — спросил у него за спиной Карлос Родо нейтральным тоном, лишенным какой бы то ни было эмоциональной окраски, — тем самым, каким всегда разговаривал с пациентами.
147	O tal vez no, y ello dejaría la novela mutilada .	Or perhaps no, and that leaves the novel mutilated.	O forse no, e questo lascerebbe il romanzo monco.	А может быть, они разлюбят друг друга, и тогда роман получится увечным.
149	Entonces advirtió que, pese al calor reinante , todavía llevaba puesta la gabardina que le había acompañado a lo largo del invierno.	It was then he realised that, despite the heat, he still had on the overcoat he'd been wearing throughout the winter.	Allora si rese conto che, nonostante il caldo imperante, aveva ancora addosso l'impermeabile che lo aveva accompagnato durante l'inverno.	И тогда он заметил, что он слишком тепло одет для такую жаркого дня: на нем был плащ, в котором он проходил всю зиму.
149	De súbito, frente a la mirada impertinente de los jóvenes, sintió que había comenzado a envejecer y le asaltó la rara convicción de que se trataba de un proceso definitivo.	Suddenly, in the face of the impertinent stare of the youngsters, he felt he'd begun to age, and was hit by the strange conviction that it was a definitive process.	Improvvisamente, di fronte allo sguardo impertinente dei giovani, sentì che aveva cominciato a invecchiare e lo assalì la strana convinzione che si trattava di un processo definitivo.	Под пристальным взглядом юнцов он вдруг отчетливо понял, что начинает стареть и что этот процесс необратим.
150	Parece que estoy adecentando a un cadáver, murmuró frente a la imagen del espejo, que le devolvió una sonrisa algo patética .	You'd think I was laying out a corpse, he muttered before the image in the mirror, which gave him back a rather pathetic smile.	Sembra che sto rendendo presentabile un cadavere, mormorò di fronte all'immagine dello specchio, che gli restituì un sorriso un po' patetico.	«Такое чувство, что я прихорашиваю труп», пробормотал он, обращаясь к своему отражению, которое ответило ему вымученной улыбкой.

150	Detrás de él, en una mesa cercana a la barra, una pareja de adolescentes mantenía una tensa discusión amorosa; ella ocultaba bajo la melena su rostro congestionado por el llanto .	Behind him, at a table near the bar, an adolescent couple were holding an intense amorous discussion; she hiding below her flowing hair a face congested by sobbing.	Dietro di lui, a un tavolo vicino al banco, una coppia di adolescenti era impegnata in una tesa discussione amorosa; lei nascondeva sotto i capelli un viso congestionato dal pianto.	Позади, за ближайшим к стойке столиком, ссорились влюбленные подростки. Она опустила голову, и ее искаженное плачем лицо закрыли волосы.
150	Después regresó a la barra con la gabardina colgada del brazo y comenzó a apurar el whisky con sorbos calculados , para que su efecto se acumulara lenta, aunque progresivamente, en aquellas zonas de su carácter más necesitadas del estímulo.	He returned to the bar with the overcoat over his arm and began to down the whisky in calculated sips so that its effect would build up slowly, although progressively, in those areas of his character most in need of stimulus.	Poi tornò al banco con l'impermeabile sul braccio e cominciò a incalzare il whisky con sorsi calcolati, perché i suoi effetti si accumulassero lentamente, ma progressivamente, in quelle zone del suo carattere più bisognose di stimolo.	С перекинутым через руку плащом он вернулся к стойке, взял свое виски и начал пить, рассчитывая паузы между глотками, чтобы опьянение наступало постепенно и медленно, чтобы алкоголь действовал именно на те зоны его характера, которые особенно в нем нуждались.
151	Los más ancianos arrastraban, al moverse, una decrepitud de acero , como si hubiera sido puesta en ellos para durar más que para facilitar el tránsito a la muerte.	The oldest of them, when they moved, dragged along a steely decrepitude, as though it had been put in them so they'd endure longer rather than to facilitate the transition to death.	I più anziani, muovendosi, trascinavano una decrepitezza d'acciaio, che sembrava messa dentro di loro più per durare che per facilitarne il transito verso la morte.	Некоторые были совсем старые, но это была старость стали, казалось, с годами они не дряхлели, а становились крепче.
151	Los transeúntes caminaban de manera eficaz en una u otra dirección con el gesto de quien anda ocupado en el funcionamiento de su propio mecanismo interior.	Pedestrians walked in an efficient manner in one or other direction with the expressions of people occupied by the functioning of their own internal mechanism.	I passanti camminavano in modo efficiente in tutte le direzioni con l'atteggiamento di chi è preoccupato del suo meccanismo interno.	Пешеходы деловито двигались в разных направлениях с таким видом, словно единственное, что их беспокоило, была работа их собственных внутренних механизмов.
154	La realidad seguía rara y la dulce sensación de fiebre continuaba instalada en sus articulaciones, obligándole a permanecer consciente de las pequeñas posesiones orgánicas repartidas a lo largo de su cuerpo.	Reality continued to feel strange and the sweet sensation of fever continued in his joints, keeping him aware of the small organic possessions distributed throughout his body.	La realtà continuava a essere strana e la dolce sensazione di febbre era sempre installata nelle sue articolazioni, costringendolo a rimanere cosciente dei piccoli domini organici ripartiti lungo il suo corpo.	Реальность по-прежнему виделась в странном свете, а приятное ощущение, какое бывает при повышенной температуре, не покидало его. Хулио чувствовал каждую клеточку своего тела, каждую капельку пота, покрывавшего его.
155	La mujer era rubia, de ojos pequeños y brillantes .	The woman was blonde, with small, brilliant eyes.	La donna era bionda, aveva gli occhi piccoli e scintillanti.	Женщина была блондинка с маленькими блестящими глазами.
155	La nariz era justa y la boca ligeramente desmesurada , como si	The nose was just right and the mouth slightly uneven, as	Il naso era proporzionato e la bocca leggermente	Ее нос был безупречен, а рот чуть великоват словно создан для

	hubiera sido hecha para la risa.	though it had been made for laughing.	smisurata, come fatta per la risata.	улыбки.
156	—Laura —dijo ella enseñando unos dientes que hacían juego con la decoración de las paredes.	‘Laura,’ she said, revealing teeth that went with the wall decorations.	— Laura — disse lei mostrando dei denti che si intonavano all'arredo delle pareti.	— Лаура, — ответила она, обнажив в улыбке зубы, прекрасно сочетавшиеся с декором стен.
157	—Un cáncer de plástico , que son los más higiénicos.	‘A plastic cancer, they’re the most hygienic.’	— Un cancro di plastica, sono i più igienici.	— Пластиковый. Они самые гигиеничные.
161	Un relámpago de gran plasticidad dividió el firmamento.	A flash of lightning of great plasticity split the firmament.	Un lampo di grande plasticità divise il firmamento.	Огромная яркая молния разрезала небо.
161	Nada, en aquel instante, habría podido detener sus poderosas piernas.	Nothing, in that moment, would have been able to detain his powerful legs.	Niente, in quell’istante, avrebbe potuto fermare le sue potenti gambe.	Ничто в ту минуту не могло бы остановить его.
163	—Yo a estas horas no suelo trabajar. Puedo ser un marido muy ventajoso.	‘I never work at this hour. I could be a very advantageous husband.’	— Io a quest’ora di solito non lavoro. Posso essere un marito molto vantaggioso.	— Я в это время уже не работаю. Я мог бы быть хорошим мужем.
170	—¿Lo dices por experiencia? — preguntó Laura con una maldad calculada.	‘You’re speaking from experience?’ asked Laura with a calculated nastiness.	— Lo dici per esperienza? — chiese con malvagità calcolata.	— Тебе это известно из собственного опыта? — спросила Лаура с нарочитой жестокостью.
173	Después colgó y, con una sonrisa enigmática , alcanzó el dormitorio y se acostó desnuda.	Later she hung up, and with an enigmatic smile, went to her room and got into bed naked.	Poi abbassò e, con un sorriso enigmatico, raggiunse la stanza da letto e si coricò nuda.	Потом повесила трубку, с загадочной улыбкой пошла в спальню. Легла, нагая, в постель и уснула.
177	Julio escuchaba la conversación con una actitud distante y reflexiva , como si hablaran de otro.	Julio listened to the conversation with an attitude both distant and reflective, as though they were talking about someone else.	Julio ascoltava la conversazione con un atteggiamento distante e riflessivo, come se parlassero di un altro.	Хулио слушал их разговор отстраненно и задумчиво, словно речь шла о другом человеке.
178	Un año más, se dijo, y me sentaré en tu sillón, hijo de puta. Después miró a su presidente, pero como si su mirada, traspasándole, estuviera interesada en lo que había al otro lado del cuerpo.	One more year, he said to himself, and I’ll be sitting in your chair, son of a bitch. He then turned to the president, but in such a way that his look seemed to pass right through him, as though he was interested in what lay on the other side of his body.	Un anno ancora, si disse, e mi siederò sulla tua poltrona, figlio di puttana. Poi guardò il suo presidente, ma come se il suo sguardo fosse interessato a quel che si trovava dall'altra parte del corpo.	«Еще год — и я сяду в твое кресло, сукин сын», — подумал Хулио и перевел взгляд на президента, но посмотрел не в глаза, а как бы сквозь него, словно его внимание привлекло что-то, находящееся у президента за спиной.
178	Luego, con voz metálica e impersonal , dijo: —En los últimos años nos	With a metallic, impersonal voice, he said: ‘In recent years we’ve been	Poi, con voce metallica e impersonale disse: — Negli ultimi anni ci siamo dedicati quasi	Помолчав секунду, заговорил бесцветным голосом: — В последние годы мы

	hemos dedicado casi exclusivamente a producir porque vendíamos todo lo que sacaban nuestras máquinas.	dedicated almost exclusively to production because we sell everything that comes off our machines.	esclusivamente a produrre perché vendevamo tutto quello che le nostre macchine tiravano fuori.	уделяли исключительное внимание производственной сфере, потому что нам удавалось продать все, что печаталось на наших машинах.
179	El presidente pareció satisfecho con la actitud fría y distante de Julio, que ni siquiera llegó a dar las gracias por su nombramiento.	The president appeared satisfied with Julio's cold and distant attitude, which had not even gone so far as to express thanks for having been given the job.	Il presidente sembrò soddisfatto dell'atteggiamento freddo e distante di Julio, che non ringraziò neanche per la nomina.	Директор, казалось, был доволен спокойной и прохладной реакцией Хулио, который даже не поблагодарил за новое назначение.
180	Esas rendijas estaban hábilmente camufladas por las costumbres, por las normas, por los hábitos de comportamiento.	These cracks were usefully camouflaged by customs, by norms, by habits of behaviour.	Queste crepe erano abilmente camuffate dalle abitudini, le norme, gli abiti di comportamento.	Эти щели искусно замаскированы под обычаи, правила поведения, привычки.
182	La túnica ondeaba alrededor de su delgado cuerpo mostrando alternativamente, entre sus numerosos pliegues, algunas zonas de una carne rosada y compacta , distribuida alrededor de un núcleo que no parecía corporal.	The tunic floated around her slim body, revealing alternately among its numerous pleats some areas of firm pink flesh distributed around a nucleus that seemed to have no substance.	La tunica ondeggiava intorno al suo corpo snello mostrando, alternativamente, tra le sue numerose pieghe, alcune zone di una carne rosea e compatta, distribuite intorno a un nucleo che non sembrava corporeo.	Она шла чуть впереди, ее туника развевалась, образуя многочисленные причудливые складки и обрисовывая то одну, то другую часть стройного тела, сквозь ткань просвечивала розовая тугая плоть.
184	Se pasó la mañana eligiendo los muebles de su nuevo despacho de director general adjunto y coqueteando de forma misteriosa y subterránea con Rosa, en cuyos ojos comenzaba a abrirse una promesa.	He passed the morning choosing the furniture for his new office of deputy general manager and flirting in a mysterious and subterranean way with Rosa, whose eyes began to look promising.	Passò la mattina a scegliere i mobili del suo nuovo ufficio di direttore generale aggiunto e a flirtare in modo misterioso e sotterraneo con Rosa, nei cui occhi cominciava ad aprirsi una promessa.	Все утро он выбирал мебель для своего нового кабинета — кабинета заместителя генерального директора — и кокетничал — так, чтобы другим не было заметно, — с Росой, в глазах которой уже светилась робкая надежда.
188	—Es que esta historia nuestra, amor, es como una novela —dijo Laura cruzando con sencillez provocativa sus piernas.	'Well this story of ours, my love, is like a novel,' said Laura, crossing her legs with a provocative ease.	— È che questa nostra storia, amore, è come un romanzo — disse Laura accavallando le gambe con semplicità provocante.	— Просто наша с тобой история, любимый, это настоящий роман, — ответила на это Лаура, закидывая ногу на ногу.

Recreating a style involves a vast use of epithets. Epithet can absorb the properties of many stylistic devices. All epithets as bright, “illuminating” definitions are aimed at enhancing the expressiveness of images of depicted objects or phenomena, in highlighting their most essential features.

Gap-sentence link

Page	Source Language (Spanish)	Target Language 1 (English)	Target Language 3 (Italian)	Target Language 2 (Russian)
79	En fin. Qué Vida. [as a separate paragraph]	In short, what a life.	Insomma. Che vita.	Да... ну и дела... Что за жизнь!

Hyperbole

Page	Source Language (Spanish)	Target Language 1 (English)	Target Language 3 (Italian)	Target Language 2 (Russian)
27	Sus manos actuaban con una sabiduría inconcebible a medida que las de Teresa iban perdiendo fuerza a lo largo de un lento proceso en el que él observaba con avaricia cómo ella se hundía en una situación de agitada pasividad con la que devolvía, multiplicado por mil , el placer que parecía recibir de Julio.	His hands moved with an inconceivable knowledge, the effect of which was that Teresa's began losing strength in the course of a slow process, which, he noticed greedily, she fell into a state of agitated passivity, which meant she returned to him, a thousand times multiplied, the pleasure she appeared to receive.	Le sue mani agivano con una sapienza inconcepibile via via che quelle di Teresa perdevano forza attraverso un lento processo durante il quale, con avarizia, lui la guardava sprofondare in una situazione di agitata passività, con cui restituiva, moltiplicato per mille, il piacere che sembrava ricevere da Julio.	Его руки казались на удивление опытными, а ее — теряли силы с каждым мгновением, и он жадно следил за тем, как она все больше и больше отдается ему, возвращая <i>сторицей [устар.]</i> каждое доставленное им удовольствие.
34	Le parecía milagroso atravesar dos calles sin haber sido fulminado por la enfermedad o sobrevivir a las terribles tardes de los domingos sin que el dolor de su pecho se resolviera en una explosión definitiva .	It seemed to him miraculous to cross two streets without having been dispatched by the disease, or to survive those terrible Sunday afternoons without the pain in his chest having resolved itself in a definitive explosion.	Gli sembrava miracoloso attraversare due strade senza essere fulminato dalla malattia o sopravvivere ai terribili pomeriggi domenicali senza che il dolore nel petto si risolvesse in un'esplosione definitiva.	[omitted]
115	La madre de Laura puso mil inconvenientes a la propuesta, pero acabó aceptándola para no tener ninguna responsabilidad en el evidente deterioro de las relaciones entre su hija y su yerno.	Laura's mother put up a thousand obstacles to this proposal, but finally accepted it so as not to bear any responsibility in the evident deterioration of relations between her daughter and her son-in-law.	La madre di Laura oppose mille inconvenienti alla proposta, ma alla fine l'accettò per non avere alcuna responsabilità nell'evidente deterioramento dei rapporti tra la figlia e il genero.	Мать пыталась отказаться, придумала тысячу отговорок, но в конце концов все же уступила: не хотела оказаться виновной в еще большем разладе между дочерью и зятем.

Hyperboles here primarily consist in a quantitative exaggeration, but also in a figurative expression. In the latter case, externally converging with the metaphor, here the hyperbole is used by the author to enhance the emotional impact on the reader, and also in order to highlight more clearly one side of the depicted phenomenon.

Irony

Page	Source Language (Spanish)	Target Language 1 (English)	Target Language 3 (Italian)	Target Language 2 (Russian)
19	La búsqueda de un tubo de antigripales por diversos rincones de la casa lo tuvo entretenido aún un buen rato, pero no se sentía ya agobiado ni inquieto, pues una vez tomada la decisión de darse de baja podía permitirse el lujo de permanecer enfermo un par de días e incluso de empeorar si el proceso gripal así lo requiriera.	The search for a tube of anti-flu tablets in various corners of the apartment kept him busy for a while, but now he didn't feel oppressed or unsettled. Once the decision to call in sick was taken one could permit the luxury of remaining ill a couple of days, including getting worse if the process of the flu required it.	La ricerca di un tubetto di antinfluenzali in diversi angoli della casa lo tenne occupato ancora per un bel po', ma non si sentiva più affranto né inquieto, poiché una volta presa la decisione di prendersi una vacanza poteva permettersi il lusso di restare ammalato un paio di giorni ed anche di peggiorare, se il processo influenzale lo avesse richiesto.	Обшарив весь дом, Хулио, во-первых, нашел колдрекс, а во-вторых, успокоился. Решение уже было принято: он позволит себе роскошь провести в постели пару дней. Или даже больше, если ему не станет лучше.
58	Todavía no me encuentro bien, pero mi madre me amenazó con ir a cuidarme si continuaba en la cama, de manera que he decidido levantarme.	I still don't feel right, but my mother threatened to come and take care of me if I stayed in bed, so I decided to get up.	Non sto ancora bene, ma mia madre ha minacciato di venire a curarmi se fossi rimasto a letto, e così ho deciso di alzarmi.	Я и сейчас еще не очень хорошо себя чувствую, но моя мать пригрозила [<i>буквально?</i>], что, если мне и дальше придется соблюдать постельный режим, она станет приходить и ухаживать за мной.

The irony here not only serves the purpose of discrediting, but also has the ability to ridicule, as though the protagonist is ironic about himself.

Metaphor

Page	Source Language (Spanish)	Target Language 1 (English)	Target Language 3 (Italian)	Target Language 2 (Russian)
9	La magnitud del desamparo le había llevado a imaginar el infierno en que podría convertirse su vida si esta ausencia llegara a prolongarse.	The magnitude of his vulnerability had led him to imagine the hell life could become if this absence were to be prolonged.	L'enormità dell'abbandono lo aveva portato a immaginare l'inferno in cui avrebbe potuto trasformarsi la sua vita se quest'assenza si fosse prolungata.	Она [<i>тоска</i>] была так остра, что Хулио ужаснулся, представив на миг, в какой ад может превратиться его существование, если разлука продлится дольше.
9	Advirtió entonces que durante la última época su existencia había girado en torno a un eje que atravesaba la semana y cuyos puntos de apoyo eran los martes y viernes.	It occurred to him that this latest stage of his life turned upon an axis which traversed the week and whose points of support were Tuesdays and Fridays.	Si rese conto che negli ultimi tempi la sua esistenza aveva ruotato intorno ad un asse che traversava la settimana e aveva come puntelli i martedì e i venerdì.	Он вдруг осознал, что в последнее время его жизнь вращается вокруг оси, которая проходит через две точки, и точки эти — вторник и пятница.

9	El domingo había sonreído ante el café con leche cuando el término amor atravesó su desorganizado pensamiento, estallando en un punto cercano a la congoja.	On Sunday he'd smiled into his coffee cup when the term "love" entered his disorganised thinking, then he'd crashed into something like anguish.	La domenica aveva sorriso davanti il caffè, quando il termine amore aveva attraversato il suo pensiero disorganizzato, esplodendo in un punto vicino all'angoscia.	В воскресенье за чашкой кофе с молоком в его воспаленном мозгу вспыхнуло слово «любовь», и Хулио улыбнулся, но слово погасло, и он почувствовал себя еще хуже.
14	De ahí que este martes de finales de abril penetrara en el parque lleno de expectativas y temores, después de tres días de inquietud, incertidumbre y desasosiego que habían añadido a la búsqueda un ingrediente pasional , perfectamente combinado con unas condiciones atmosféricas muy aptas para la recuperación de sabores antiguos, tales como el amor o la desdicha.	So this Tuesday towards the end of April he entered the park full of expectations and fears after three days of unease, uncertainty and anxiety, adding to his search an ingredient of passion. This last perfectly matched the weather, which was just right for the recovering of old flavors, such as love or misfortune.	Perciò quel martedì di fine aprile era entrato nel parco pieno di aspettative e timori, dopo tre giorni di inquietudine, incertezza e turbamento, che avevano aggiunto alla ricerca un ingrediente passionale, perfettamente intonato a una condizione atmosferica particolarmente propizia al recupero di sapori antichi, quali l'amore o l'infelicità.	Вот почему в этот вторник в конце апреля он входил в парк с душою, полную надежды и страха. Позади были три дня терзаний и сомнений, три дня тревоги, и потому теперь в его глазах, пытавшихся отыскать Лауру, горела даже страсть, что вполне гармонировало с состоянием природы, пробуждавшей в душе такие забытые чувства, как любовь или страдание.
17	La radio despertador lo liberó de un sueño pegajoso y sofocante con una canción de amor un poco minusválida o deforme, cuyo estribillo había alcanzado un desarrollo excesivo en detrimento de las estrofas, que, irregulares y delgadas, se arrastraban a lo largo de una composición llena de grumos.	The clock-radio freed him from a clinging and suffocating dream which had in it a deformed love song. Its chorus overwhelmed the verses, which, irregular and thin, dragged through a lumpy composition.	La radiosveglia lo liberò da un sogno appiccicoso e soffocante con una canzone d'amore alquanto minorata o deforme, in cui il ritornello aveva raggiunto uno sviluppo eccessivo a danno delle strofe che, irregolari ed esili, si trascinarono lungo una composizione piena di grumi.	Будильник, встроенный в радиоприемник, вырвал его из липких лап ночного кошмара песней о любви, примитивной и какой-то уродливой: припев был слишком длинный, а строфы коротенькие и плохо зарифмованные.
18	Cuando al fin se sentó con la taza de café entre las manos, sufrió un ataque de sudor a cuya acción vino a sumarse de inmediato una repentina caída del tono vital, un desvalimiento que lo aplastó contra la silla.	When he finally sat with the cup of coffee between his hands he suffered an attack of the sweats, at once accompanied by a sudden drop in muscle tone, an enfeeblement that plastered him to the chair.	Quando infine sedette con la tazza di caffè tra le mani, ebbe un attacco di sudorazione alla cui azione si aggiunse di colpo una repentina caduta del tono vitale, un abbandono che lo schiacciò contro la sedia.	Когда наконец он сел с чашкой кофе в руках, то почувствовал, как его захлестывает горячая волна жара, и понял, что никакая сила не сможет оторвать его от стула.
21	Poco a poco, a medida que pasaba las páginas a la búsqueda	Little by little, while he turned the pages looking for	A poco a poco, man mano che saltava le pagine alla ricerca	Он листал страницу за страницей, отыскивая следы карандаша и

	de las frases señaladas, advertía un movimiento de ocupación que el interior del apartamento registraba y manifestaba después con señales dudosas, aunque perceptibles. En seguida todo el ambiente — incluidas las oquedades de su pecho — pareció habitado por una presencia calculadora que daba la impresión de actuar con algún fin determinado.	highlighted phrases, he became aware of movement, something in the apartment manifesting itself in signs that were dubious but perceptible. At once the whole atmosphere — right down to his chest cavity — appeared to be inhabited by a calculating presence, something that gave the impression of acting toward a certain end.	delle frasi segnate, avverti un movimento di occupazione che l'interno dell'appartamento registrava e poi manifestava con segnali incerti, anche se percepibili. All'improvviso tutto l'ambiente — comprese le cavità del suo petto — sembrò abitato da una presenza calcolatrice che dava l'impressione di agire perseguendo uno scopo preciso.	одновременно прислушиваясь к некоему невидимому, но подававшему хотя и слабые, но вполне уловимые сигналы присутствию. Сигналы эти становились все отчетливее, и вскоре Хулио уже казалось, что все пространство квартиры и даже многие уголки его души заполнены этим присутствием — расчетливым, наделенным интеллектом и преследующим определенную цель.
21	Entonces el aire se espesó , algo interno cambió de lugar y, procedente del salón, llegó hasta sus oídos una especie de aleteo acompañado de algunos golpes secos.	Then the air thickened, something moved within him, and, from the direction of the sitting room, came a sort of flapping sound, accompanied by some sharp blows.	Allora l'aria si addensò, qualcosa di interno all'appartamento cambiò di posto e, proveniente dal soggiorno, giunse alle sue orecchie una specie di battito d'ali accompagnato da alcuni colpi secchi.	И вдруг воздух сделался густым, и до слуха Хулио донесся звук, подобный шуму крыльев, сопровождаемому глухим постукиванием.
21	En ese instante la ocupación alcanzaba ya todos los territorios de su ser. Dejó el libro a un lado de la cama y cerró los ojos para hacer frente a esta acometida.	By now the occupation had reached every inch of his being. He put the book to one side and closed his eyes in an attempt to face up to this assault.	A quel punto l'occupazione aveva ormai raggiunto tutti i territori del suo essere. Posò il libro sul letto e chiuse gli occhi per fronteggiare l'assalto.	К этому времени незримое присутствие заполняло уже все его существо. Он отложил книгу в сторону и закрыл глаза, готовясь к нападению.
22	Se incorporó aterrado e intentó gritar qué pasa ahí, pero su garganta estaba bloqueada y sólo pudo articular la frase con el pensamiento.	He sat up, terrified, and tried to shout 'What's happening here?' but his throat was blocked and he could only articulate the phrase in thought.	Si mise in piedi atterrito e tentò di gridare «che succede là», ma la gola era bloccata e poté articolare la frase solo con il pensiero.	Он в испуге вскочил и хотел закричать, спросить, что происходит, но в горле словно ком застрял, и он мог произносить фразы лишь мысленно.
22	Las fuerzas que momentos antes parecían invadir el ambiente se retiraron de forma gradual y en el transcurso de unos segundos todo volvió a su ser.	The forces that moments earlier appeared to invade retreated and in a matter of seconds everything returned to normal.	Le forze che qualche momento prima sembravano invadere l'ambiente si ritirarono gradualmente e nel giro di pochi secondi tutto tornò nel suo stato abituale.	Силы, которые еще миг тому назад рвались захватить окружающее пространство, начали постепенно отступать, и через несколько секунд все вернулось в обычное состояние.
22	Cuando sintió que tenía sus principales rasgos dibujados, éstos sufrieron una leve mutación , un imperceptible cambio en su disposición, y	When he felt that he had her main features drawn, these suffered a slight mutation, an imperceptible change in their	Quando senti di averne richiamato i tratti principali, questi subirono una lieve mutazione, un cambiamento impercettibile nella	Когда ему казалось, что он уже ясно видит ее черты, они вдруг расплылись, неуловимо изменились, и перед мысленным взором Хулио возникло лицо

	alumbraron el rostro de Laura.	disposition, and lit up the face of Laura.	disposizione, e generarono il viso di Laura.	Лауры.
23	Fue una época rara en la que la felicidad y la angustia se trenzaban entre sí como las partes de un todo que llamaban amor.	It was a strange period in which happiness and anxiety were plaited together as parts of a whole that was called love.	Fu un'epoca strana in cui la felicità e l'angoscia si intrecciavano come parti di un tutto che chiamavano amore.	Это было странное время, когда счастье перемешивалось с печалью: ведь счастье и печаль суть ипостаси одного и того же явления, имя которому — любовь.
23	La presencia oscura de Teresa — porque era una mujer oscura desde los ojos hasta el pelo, sin olvidar la franja intermedia por la que discurren las ideas — estimulaba en él el deseo de establecer conexiones lógicas entre asuntos difíciles de unir sin la colaboración de esa sustancia que segregan los afectos .	The dark presence of Teresa — for she was a dark woman from her eyes to her hair, not forgetting the zone in between where ideas form — stimulated in him the desire to make logical connections between matters difficult to unite without the collaboration of that substance produced by feelings.	La presenza oscura di Teresa — perché era una donna oscura dagli occhi fino ai capelli senza dimenticare la franja intermedia attraverso cui passano le idee — stimolava in lui il desiderio di stabilire connessioni logiche tra argomenti difficili da unire senza la collaborazione della sostanza che secernono gli affetti.	Темное присутствие Тересы (она была женщиной темной — с темными глазами и темными волосами, темной была даже полоска пробора, место, через которое в голову приходят идеи) пробуждало в нем желание отыскивать логические связи, решать нерешаемые задачи с помощью той неясной субстанции, которую порождает любовь.
23	Con ella había compartido algunas tardes de amor en bares clandestinos o en hoteles de cartón piedra construidos para representar bajo su decorado la trama del afecto: todo era falso en ellos, desde la recepción a la cucaracha del baño.	With her he'd shared afternoons of love in clandestine bars or in papier-mâché hotels built to convey through their decoration the conspiracy of feelings: everything in them was false, from reception to the cockroach in the bath.	Avevano condiviso pomeriggi d'amore in bar clandestini o in alberghi di cartapesta costruiti per rappresentare nella loro scenografia la trama dell'affetto: lì tutto era falso, dalla <i>reception</i> [English word in italics] allo scarafaggio del bagno.	Их тайные встречи происходили в малолюдных барах и в крошечных отелях из папье-маше, где все настраивало на лирический лад и все, от стойки администратора до таракана в ванной, было фальшивым.
24	Con Teresa Zagro, en fin, Julio daba muestras de un ingenio un poco sorprendente, considerando al menos que sus energías creadoras habían estado dirigidas hasta entonces a alimentar a ese escritor imaginario (él mismo), de cuyo futuro parecía depender su vida.	With Teresa Zagro what it came down to was that Julio showed signs of a rather surprising talent, at least considering that his creative energies up to that point had been directed to nurturing this imaginary writer (himself) upon whose future his life seemed to depend.	Con Teresa Zagro, in definitiva, Julio dava segni di un'intelligenza un po' sorprendente, almeno considerando che fino ad allora le sue energie creatrici erano state dirette ad alimentare uno scrittore immaginario (lui stesso), dal cui futuro sembrava dipendere la sua vita.	Именно в то время, когда рядом с ним была Тереса (если раньше ему и хотелось проявить себя в творчестве, то только в писательском), Хулио обнаружил в себе ту странную способность, от которой впоследствии стала зависеть его жизнь.
24	Este ingenio, que en los momentos de mayor exaltación personal llegó a identificar con cierta	This ingenuity, which in the moments of greatest personal exultation he went	Questa intelligenza, che nei momenti di maggiore esaltazione personale arrivò a identificare con un	Этой способностью, которую в какой-то момент он счел даже талантом, он был обязан, конечно же,

	<p>clase de talento, era seguramente propiedad de Teresa, en quien circulaba por canales subterráneos que afluían en él a través de los mecanismos del amor, y se hacía visible aquellas tardes de plenitud — no todas — de las que guardaba la confusa impresión de haber tenido una experiencia aproximada, un cálculo, un atisbo de relación con lo absoluto.</p>	<p>as far as identifying with a certain class of skill, was definitely held by Teresa, in whom it circulated via subterranean canals that flowed into him through the mechanisms of love, and which became visible on those afternoons of plenitude — not all of them — on which he held the confused impression of having had a near-experience, a reckoning, a glimpse of connection to the absolute.</p>	<p>certo tipo di talento, era di sicuro proprietà di Teresa, nella quale circolava lungo canali sotterranei che affluivano a lui attraverso i meccanismi dell'amore, e si rendeva visibile in quei pomeriggi di pienezza — non tutti — dei quali serbava la confusa impressione di aver avuto un'esperienza approssimativa, una congettura, un indizio di rapporto con l'assoluto.</p>	<p>Тересе. По тайным каналам она перетекала из Тересы в него и проявлялась в те незабываемые вечера (не в каждый из них), которые вспоминались ему теперь как робкая попытка контакта с абсолютным.</p>
24	<p>Pero llegaba llena de admiración, de amor, y lo abrazaba con su mirada de tal modo que Julio perdía el interés por las cosas, trasladado como se sentía a un espacio físico sin par, que llamaba Zagro, aunque también Teresa, desde el que lo cotidiano alcanzaba un grado de irrelevancia tal que a veces no entendía que el tiempo se acabara.</p>	<p>But she came full of admiration, of love, and she embraced him with her look in such a way that Julio lost interest in other things, as though transferred to an unparallelled physical space that was called Zagro, although also Teresa, from which the everyday world fell away to such a degree of irrelevance that occasionally you became unaware that time is finite.</p>	<p>Ma arrivava piena di ammirazione, di amore, e lo abbracciava con lo sguardo in modo tale che Julio perdeva interesse per le cose, trasportato come si sentiva in uno spazio fisico senza eguali, di nome Zagro, a partire dal quale il quotidiano raggiungeva un grado di irrelevanza tale che a volte non si rendeva conto che il tempo era finito.</p>	<p>Но в ее глазах светилось такое обожание, такая любовь, что, едва встретившись с нею взглядом, Хулио забывал обо всем, с головой погружаясь в тот восхитительный космос, который звался Сарго (или, по-другому, Тереса) и по сравнению с которым все остальное теряло всякую значимость. Случалось, Хулио забывал даже о времени и о том, что оно кончается.</p>
24	<p>La clandestinidad, y la escasez ocasional de recursos económicos, nunca llegaron a crear situaciones de incomodidad; no estaba su relación contaminada por el carácter menesteroso [needy, poor] y ruin de la vida diaria.</p>	<p>The need for secrecy, and the occasional scarcity of funds, never created situations that were awkward; their relationship wasn't contaminated by the mean and grasping character of everyday life.</p>	<p>La clandestinità, e l'occasionale penuria di risorse economiche, non riuscirono mai a creare situazioni di scomodità; la loro relazione non era contaminata dal carattere povero e meschino della vita quotidiana.</p>	<p>Им приходилось встречаться тайком, и у них почти не было денег, но это не имело для них никакого значения: в их отношениях не было места расчету, господствовавшему в обыденной жизни.</p>
24	<p>Elegían para sus encuentros bares de jubilados o de jóvenes, y en ellos ocurrían milagros; el primero de ellos consistía en la infatigable elocuencia</p>	<p>They chose for their meetings the bars of the retired or the young, and in them miracles happened; the first of which was the infatigable</p>	<p>Per i loro incontri sceglievano bar frequentati da pensionati o da ragazzi, e lì accadevano miracoli; il primo di essi</p>	<p>Они выбирали для свиданий бары и кафе, где собираются пенсионеры или юнцы. И в этих барах и кафе происходили чудеса. Первое чуда</p>

	de Julio, que de vez en cuando se detenía unos instantes para saborear su ingenio , dar un trago, y degustar el brillo de los ojos cautivos de Teresa.	eloquence of Julio, who now and then paused briefly to savour it, take a sip, and appreciate the shine of Teresa's captivated eyes.	consisteva nell'eloquenza infaticabile di Julio, che di tanto si fermava qualche istante per assaporare il suo spirito, bere, e godersi lo scintillio degli occhi rapiti di Teresa.	заклучалось в том, что Хулио вдруг становился чрезвычайно красноречивым. Он говорил и говорил, прерываясь лишь на несколько мгновений, чтобы сделать глоток или насладиться производимым эффектом, глядя в блестящие от восхищения глаза Тересы.
25	Entonces ingresaban los dos en un dominio sin otras referencias espaciales que sus propios volúmenes .	The two then entered a dominion without spatial references other than their own forms.	Allora entravano entrambi in un dominio senz'altri riferimenti spaziali che i loro volumi.	А потом они переступали черту, за которой не было иных ограничений пространства, кроме объема их собственных тел.
25	Pero de vez en cuando, sobre todo, Teresa alzaba su mano — escondida hasta entonces debajo de la mesa — y le ofrecía con los dedos el producto de una secreción enloquecedora, acaecida en las profundidades de su falda , que Julio lamía con actitud contemplativa, en una suerte de arrebató místico.	But above all, from time to time Teresa would hold up her hand — hidden until then below the table — and offer him with her fingers the product of a dizzying secretion, something from within the depths of her skirt, that Julio licked contemplatively in a kind of mystic rapture.	Ma di tanto in tanto, soprattutto, Teresa alzava la mano — fino ad allora nascosta sotto il tavolo — e gli offriva il prodotto di una secrezione conturbante, accaduta nelle profondità della sua gonna, che Julio leccava con atteggiamento contemplativo, in una sorta di rapimento mistico.	[omitted]
25	Sobrecogidos por la dicha, penetraban en la pequeña habitación y ocupaban el lugar más alejado de la cama, en el que permanecían de pie, frente a frente, mirándose perplejos, como espantados por la magnitud del deseo que cada uno de los dos recibía del otro.	Overwhelmed by joy, they would enter the small room and occupy the spot furthest from the bed, where they'd remain standing, face to face, watching each other perplexedly [<i>растерянно, оторопело, смущенно</i>], as though scared by the magnitude of the desire each brought about in the other.	Sorpresi dalla gioia, penetravano nella piccola stanza e occupavano il luogo più distante dal letto; qui restavano in piedi, faccia a faccia, a guardarsi perplessi, come spaventati dalla grandezza del desiderio che ognuno dei due riceveva dall'altro.	Опьяненные счастьем, проникали они в крохотные номера, останавливались как можно дальше от кровати и долго стояли, глядя в глаза друг другу, замерев от необъятности желания, которое каждый читал во взгляде другого.
26	Sin embargo, el cuadro resultaría incompleto si se negara la existencia del otro ingrediente , la angustia, que se	However, the portrait would remain incomplete if one denied the existence of the other ingredient, the	Il quadro risulterebbe tuttavia incompleto se non si citasse l'esistenza dell'altro ingrediente, l'angoscia, che si intrecciava alla	И все-таки картина будет неполной, если не сказать еще об одной неотъемлемой составляющей тех дней — о горечи, которая

	trenzaba con la felicidad para dar lugar al producto al que ambos se referían con el nombre de amor.	anxiety interwoven with the happiness to produce the thing they both referred to as love.	felicità per dar luogo al prodotto a cui entrambi si riferivano col nome di amore.	примешивалась к счастью и создавала то особое состояние, которое оба они называли любовью.
26	Las palabras de Julio formaban grumos o coágulos que su pensamiento no lograba homogeneizar para conseguir una idea.	Julio's words formed lumps or coagulations his thoughts couldn't manage to homogenise into an idea.	Le parole di Julio formavano grumi o coaguli che il suo pensiero non riusciva a sciogliere per ottenere un'idea.	Слова Хулио собирались в сгустки и комки, которым мозг отказывался придать хоть какой-нибудь смысл.
27	Comenzaron a besarse, a reconocerse, a través del tacto de la lengua y los labios.	They began to kiss, to know each other via the touch of tongue and lip.	Cominciarono a baciarsi, a riconoscersi, attraverso il tatto della lingua e delle labbra.	Они стали целовать друг друга, словно желая слиться воедино с помощью губ и языка.
28	Lo cierto es que la frase quedó grabada en la conciencia de Julio como la perfecta expresión de ese acoso indeterminado que padecen todos los adúlteros.	What's certain is that the phrase remained engraved on Julio's conscience as the perfect expression of that sense of being hounded which all adulterers suffer.	L'unica cosa certa è che la frase rimase incisa nella coscienza di Julio come la perfetta espressione della vaga persecuzione che patiscono tutti gli adulteri.	Но его поразило, насколько точно фраза, произнесенная Тересой, передавала то непреходящее чувство вины, которые испытывают оба партнера в адюльтере.
28	Pasado el tiempo, sin embargo, el sentimiento de culpa penetró en la angustia, se confundió con ella, se hermanaron, y comenzó una lenta erosión que ambos detectaron en silencio.	As time passed, however, the feeling of blame penetrated that of anxiety, became confused with it, joined with it, and there began a slow erosion that each of them silently detected.	Col passare del tempo, tuttavia, il senso di colpa penetrò nell'angoscia, si confuse con essa, si allearono, e cominciò una lenta erosione che entrambi scoprirono in silenzio.	Со временем, однако, чувство вины и чувство печали слились в единое целое, и это положило начало той медленной эрозии, которую они оба замечали, но о которой никогда не говорили.
29	Un día decidieron ir juntos al cine con el objeto no expresado de airear un poco su relación, que hasta entonces no había conocido otros decorados que los de los bares y los hoteles clandestinos.	One day they decided to go to the cinema with the unexpressed aim of airing their relationship, which until then had not known other settings than bars and clandestine hotels.	Un giorno decisero di andare insieme al cinema con lo scopo non espresso di rinfrescare il loro rapporto, che fino ad allora non aveva conosciuto altri scenari che quelli dei bar e degli alberghi clandestini.	Однажды они с Тересой решили сходить в кино. Прежде у них никогда не возникало желания туда пойти, но сейчас оба, не признаваясь в этом друг другу, захотели внести в отношения новую ноту, что-то изменить, хотя бы встретиться в каком-то новом месте, а не в одном из давно приевшихся баров и укромных отелей.
29	La observación, eficaz en cuanto que frenó el impulso , carecía de sentido, porque Julio había sido siempre muy cuidadoso con esos aspectos, que, lejos de actuar como limitaciones, añadían un punto de excitación	The remark, effective in that it put the brakes on his impulse, lacked any sense because Julio had always been very careful in this regard. Far from being a limitation, it added a	L'osservazione, efficace in quanto frenò l'impulso, era priva di senso, poiché Julio aveva sempre fatto molta attenzione a questi aspetti, che, invece di costituire delle limitazioni, aggiungevano	Слова Тересы мгновенно погасили его порыв, хотя ей вовсе ни к чему было их произносить: Хулио в подобных вещах и без того был крайне осторожен, не столько потому, что определил границы, которые не

	a sus maniobras.	touch of excitement to his manoeuvres.	eccitazione alle sue manovre.	позволял себе переступить, сколько потому, что это придавало их запретным играм еще бóльшую остроту.
30	La idea le excitó, haciéndole olvidar de inmediato todas las aprensiones anteriores, con lo que al poco se encontraba ya dando gusto a sus manos y a sus dedos, hábilmente camuflados bajo el peso de la gabardina.	The thought excited him, at once making him forget all those earlier apprehensions, and with that he found himself giving pleasure to his hands and fingers, nicely camouflaged under the weight of his overcoat.	L'idea lo eccitò, facendogli dimenticare immediatamente tutte le apprensioni precedenti, per cui dopo un po' si trovava già a dare piacere alle sue mani e alle sue dita, abilmente camuffate dall'impermeabile.	Мысль эта взволновала Хулио, заставив тут же забыть все пережитые мучения, и через некоторое время он, под прикрытием брошенного на подлокотник кресла плаща, уже ласкал руку соседки, размышляя о том, что всякий адюльтер может привести к подобного рода удвоениям, поскольку, когда противозаконная связь с одним человеком приобретает устойчивый характер, возникает болезненная необходимость и этому человеку тоже изменить.
30	En aquellos momentos de oscuridad y silencio comenzó a sentir que la butaca vacía era la prueba más palpable de su infidelidad, por lo que conjuró el error de la cita realizando dos o tres actos supersticiosos con los dedos.	In those moments of darkness and silence he began to feel that the empty seat was the most palpable proof of his infidelity, and so he sought to exorcise the error of the rendezvous by making various superstitious gestures with his fingers.	In quei momenti di oscurità e silenzio cominciò a sentire che la poltrona vuota era la prova più palpabile dell'infedeltà di lei, per cui incrociò più volte le dita per scongiurare il rischio di un malinteso nell'appuntamento.	Темнота и одиночество усиливали его тревогу. Пустующее кресло рядом уже казалось Хулио убедительным доказательством неверности Тересы, и, испугавшись, он несколько раз суеверно скрестил пальцы, чтобы отогнать беду.
30	Entonces advirtió un movimiento en la fila, a su izquierda, y vio una sombra que avanzaba con dificultades hacia él por entre la empalizada de las piernas .	He noticed a movement in the row to his left and saw a shadow that advanced with difficulty towards him between the palisade of legs.	Allora avvertì un movimento nella fila, alla sua sinistra, e vide un'ombra avanzare con difficoltà verso di lui attraverso la palizzata di gambe.	Но вдруг он почувствовал какое-то движение слева от себя и увидел, как кто-то с трудом пробирается в его сторону, протискиваясь между спинками кресел и коленями сидящих.
32	Julio sintió que había perdido su elocuencia y que el contacto con Teresa ya no producía esa sustancia de la que en otro tiempo se había alimentado su ingenio.	Julio felt he'd lost his eloquence and that contact with Teresa no longer produced the substance that in other times had fed his ingenuity.	Julio sentì che aveva perso la sua eloquenza e che il contatto con Teresa non produceva più quella sostanza di cui in altri tempi si era alimentato il suo spirito.	Хулио не знал, что ответить. Присутствие Тересы уже не порождало той субстанции, которая прежде питала его красноречие.
32	Por otra parte, advertía en el comportamiento	Also he became aware in her	D'altra parte, avvertiva nel comportamento	Кроме того, в поведении Тересы угадывался

	de la mujer un reproche no manifesto que a llegar a él se traducía en culpa y en nostalgia; culpa de haber permitido —y fomentado quizá— el deterioro que los condujo al fin, y nostalgia de aquellas tardes irrepitibles en torno a las cuales habían girado las semanas.	behaviour of an unspoken reproach which translated for him as a mix of blame and nostalgia; blame for having allowed — perhaps fomented — the deterioration that had led them to end, and nostalgia for those unrepeatable afternoons upon which the weeks had revolved.	della donna un rimprovero taciuto, che nel giungere a lui si traduceva in colpa e nostalgia; colpa di aver permesso — e forse favorito — il deterioramento che li aveva portati alla fine, e nostalgia di quei pomeriggi irripetibili intorno ai quali avevano ruotato le settimane.	скрытый упрек, и Хулио завладели чувство вины (за то, что допустил разрыв между ними, и, возможно, даже за то, что стал причиной возникновения той трещины, которая привела к разрыву) и тоска по невозвратным вечерам, составленным его счастьем в течение многих недель.
34	Solía despertarse por la noche con los ojos hundidos y la garganta seca y con el pecho oprimido por un nudo de angustia .	He'd often wake at night with his eyes sunken, his throat dry, his chest constricted by a knot of anguish.	Si svegliava di notte con gli occhi sbarrati e la gola secca e il petto oppresso da un nodo di angoscia.	[omitted]
34	Una sensación de enorme fragilidad se apoderó de todo su ser.	A sensation of an enormous fragility took control of his entire being.	Una sensazione di enorme fragilità si impadronì di tutto il suo essere.	[omitted]
35	De modo que las cosas parecían engarzarse con cierto sentido o, al menos, dirigidas a un fin que ponía en relación diferentes fragmentos de su vida .	In this way, things seemed to set themselves in place as if making sense, or at least to be directed towards an end that connected different fragments of his life.	Di modo che le cose sembravano incastrarsi con un certo senso o, almeno, nella direzione di un fine che metteva in relazione diversi frammenti della sua vita.	[omitted]
35	Entre tanto, los compases de <i>La Internacional</i> parecían haberse refugiado entre los pliegues de su cerebro, donde permanecían dormidos hasta que en el momento menos oportuno despertaban , haciendo caminar a Julio, que asistía al espectáculo con los ojos desorbitados, tras de antiguas banderas y olvidados impulsos.	Meanwhile, the bars of The Internationale appeared to have taken refuge within the folds of his brain, where they remained asleep until, at the least opportune moment, they'd awaken, making Julio pace up and down. He'd assist in this spectacle with eyes popping, marching behind old flags and to forgotten impulsos.	Fraintanto, gli accordi de «L'Internazionale» sembravano aver trovato rifugio nelle pieghe del suo cervello, dove rimanevano addormentati fino a quando si risvegliavano nel momento meno opportuno, facendo camminare Julio, che assisteva allo spettacolo con gli occhi fuori delle orbite, dietro antiche bandiere e dimenticati impulsi.	[omitted]
36	Ahora, mientras la últimas señales de la ocupación de que había sido objeto se evaporaban , y el pájaro dejaba de moverse nerviosamente en la	Now, while the last signs of the occupation to which he had been subjected evaporated, and the bird stopped moving nervously in the	Ora, mentre gli ultimi segni dell'occupazione di cui era stato oggetto sfumavano, e l'uccello cessava di muoversi nervosamente nella sua gabbia, Julio si divertiva a sovrapporre	[omitted]

	jaula, Julio se entretenía en superponer y confrontar los rostros y los cuerpos de Teresa y de Laura.	cage, Julio amused himself by superimposing and confronting the faces and the bodies of Teresa and Laura.	e confrontare i volti e i corpi di Teresa e di Laura.	
36	Después cerró los ojos, se encogió un poco más sobre sí mismo y se durmió invadido por la fiebre y excitado por el recuerdo de la mujer de parque.	Later he shut his eyes, shrank a little more into himself and slept, invaded by the fever and excited by the memory of the woman in the park.	Poi chiuse gli occhi, si rannicchiò un po' di più e dormì invaso dalla febbre ed eccitato dal ricordo della donna del parco.	[omitted]
39	Y luego ella le hablaba de la vida que había anidado en su interior desde que se encontraran en el parque.	And later she spoke to him of the life that had dwelt inside her since they'd met in the park.	E gli parlava subito della vita che aveva fatto il nido dentro di lei da quando si erano incontrati nel parco.	А потом она стала рассказывать ему о той тайной жизни, что зародилась в ней после их первой встречи.
39	Y cómo se había ido acomodando de manera insensible a las dos existencias — una de ellas oculta— que tenía que arrastrar frente a los otros seres, al parecer dotados de una rara unidad que les permitía invertir su energía en la única dirección en que actuaban.	And how she had been accommodating in an oblivious way her two existences — one of them hidden — that she had to carry on in the face of the rest of humanity, existences apparently gifted with a strange capacity to invest her energy in the single direction in which each one was heading.	E come si era via via accomodata insensibilmente alle due esistenze — una delle due occulta — che doveva trascinare di fronte agli altri esseri, all'apparenza dotati di una strana unità che permetteva loro di investire la propria energia nell'unica direzione in cui agivano.	И о том, как она постепенно училась жить двойной — одна из них тайная — жизнью на глазах у других людей, наделенных, как ей казалось, каким-то странным, общим для всех свойством, которое позволяет им направлять всю свою энергию только на то, что они делают, и не отвлекаться, подобно Лауре, ни на что другое.
39	Con palabras precisas le explicaba cómo había alimentado esa existencia secreta mientras los meses perdían su posición vertical y caían sin ruido sobre las ambiciones, los fracasos, las inquietudes o los triunfos de la vida diaria.	In precise words she explained to him how she'd nurtured this secret existence while months lost their upright structure and noiselessly collapsed in upon the ambitions, the failures, the preoccupations and the triumphs of daily life.	Con parole precise gli spiegava come aveva alimentato quest'esistenza secreta mentre i mesi perdevano la loro posizione verticale e cadevano senza rumore sulle ambizioni, i fallimenti, le inquietudini o i successi della vita quotidiana.	Медленно, подбирая самые точные слова, она рассказывала, как питала и растила в себе эту тайную жизнь, пока месяц за месяцем ползли, добираясь каждый до своей высшей точки, и потом обрушивались, погребая под собой надежды и неудачи, тревоги и победы повседневного бытия.
40	Le contaba cómo había aumentado el amor y cómo la pasión había crecido también a sus expensas, hasta el punto de que el equilibrio entre ambas vidas — descompensadas ya	She told him how the love has increased, and also the passion, to the point where the equilibrium between both these lives — their strengths now unbalanced —	Gli raccontava come era aumentato l'amore e come anche la passione era cresciuta a spese sue, al punto che l'equilibrio fra entrambe le vite — scompensatesi ormai le sue forze —	Она рассказывала, как вскармливала свою любовь, и как вместе с любовью крепла и страсть, и как они обе набрали такую силу, что равновесие между двумя жизнями обесиленной Лауры

	sus fuerzas—comenzaba a quebrarse en beneficio de la que pesaba más, la oculta.	began to falter in favour of the one that carried more weight, the hidden one.	cominciava a spezzarsi a vantaggio di quella che pesava di più, quella occulta.	стало нарушаться: перевесила та, что была важнее, — тайная жизнь.
40	Quando colgó el teléfono, se arrepintió de haberla llamado; le irritaba depender de ella, pero le irritaba todavía más su incapacidad para cortar estos vínculos que formaban una tela de araña por cuyos bordes se movían las dos en un acecho permanente de sus respectivos comportamientos.	When she'd hung up she regretted having called; it irritated her to be dependent upon her, but even more annoying was her inability to sever these links, that formed a spider's web, at the edges of which, each of the women permanently lay in wait upon the other's behavior.	Quando abbassò il telefono, si pentì di averla chiamata; l'irritava dipendere da lei, ma la irritava ancor più la sua incapacità di recidere questi legami che formavano una ragnatela sugli orli della quale si muovevano entrambe, permanentemente in agguato dei rispettivi comportamenti.	Повесив трубку, она пожалела об этом звонке: ее раздражала зависимость от матери, но еще больше раздражала собственная неспособность разорвать эту их связь, похожую на паутину, по краю которой передвигались они обе, пристально следя друг за другом и подмечая малейший промах.
40	Y ella, tan incrédula que era antes, dejó de preocuparse un día por el sarampión de su hija y olvidó el cumpleaños de su marido y abandonó su colección de sellos y a punto estaba de delegar en los demás la responsabilidad de su supervivencia aparente, porque no deseaba otra cosa que instalarse en la zona real y oculta de su ser, donde mantenía diálogos interminables con él, con quien vivía en calles subterráneas y doradas que se abrían en el interior de su dañado pensamiento.	And she, although as sceptical a person as ever, one day stopped worrying about her daughter's measles, and forgot her husband's birthday and abandoned her stamp collection, and was at the point of delegating to others the responsibility her apparent survival. Because she did not want anything other than to inhabit the real and hidden zone of her being, where she maintained interminable dialogues with him, with whom she lived in subterranean streets paved with gold that led into the interior of her damaged thoughts.	E lei, incredibilmente, un giorno aveva smesso di preoccuparsi del morbillo di sua figlia e aveva dimenticato il compleanno di suo marito e abbandonato la sua collezione di francobolli ed era sul punto di delegare agli altri la responsabilità della sua sopravvivenza apparente, perché non desiderava altro che installarsi nella zona reale e occulta del suo essere, dove aveva dialoghi interminabili con lui, e viveva in strade sotterranee e dorate che si aprivano all'interno del suo pensiero in rovina.	И Лаура, прежде такая заботливая и внимательная, вдруг перестала волноваться из-за того, что у дочери корь, забыла про день рождения мужа, забросила коллекцию марок и уже готова была переложить все свои заботы на плечи окружающих ее людей, поскольку у нее не осталось больше желаний. Кроме одного: укрыться в том уголке души, который был известен только ей и в котором можно было вести нескончаемые беседы с ним — с тем, с кем она жила на подземных вызолоченных улицах, существовавших лишь в ее больном воображении.
41	Carlos había llegado a convertirse en un huésped incómodo, un extraño , que, sin embargo, dormía junto a ella y era también el padre de su hija.	Carlos had come to be an unwelcome guest, a stranger who, nevertheless, slept alongside her and was the father of her daughter.	Carlos si era trasformato in un ospite scomodo, un estraneo, che, tuttavia, dormiva accanto a lei ed era il padre di sua figlia.	Карлос превратился в гостя — чужого, неудобного человека, который, однако, спал рядом с Лаурой и был к тому же отцом ее дочери.
43	El objeto del rencor era su marido y la causa el hecho de que poseyera aquella consulta, aquel	The object of her bitterness was her husband, the cause the fact that he possessed these	L'oggetto del rancore era suo marito e la causa il fatto che possedesse quello studio, quel rifugio	Покончив с фантазиями, она вдруг поняла, что испытывает злость на Карлоса за то, что, в отличие от нее, он

	refugio personal que invitaba al recogimiento.	rooms, this personal refuge which invited withdrawal.	personale che invitava al raccoglimento.	располагал местом, где можно укрыться, спрятаться от всех и вся.
45	De todos modos, esta tarde, aunque no es viernes, pensaré que puede aparecer con sus andares de pájaro y su mirada de hurón.	In any case, this afternoon, while it's not Friday, I'll be still thinking that he might appear, with his bird-like gait and his furtive expression.	Comunque, oggi pomeriggio, anche se non è venerdì, penserò che può comparire con la sua andatura da uccello e il suo sguardo da furetto.	Подойдет своим птичьим шагом и будет такой же мрачный и нелюдимый.
47	Como salía de un sueño un poco complicado y tenebroso, sintió un vuelco en el corazón y una tenaza en la garganta.	Coming out of a rather complicated and shadowy dream, it made his heart skip a beat, his throat feel pincered.	Siccome usciva da un sogno complicato e tenebroso, senti un tuffo al cuore e una tenaglia in gola.	Ему снился кошмар, и от звука чужих шагов сердце его забилось и во рту пересохло.
48	El dolor, localizado a primera hora en la garganta, había ocupado durante el sueño la zona donde tenía instalados los oídos y la parte superior de los bronquios.	The pain, initially localised in his throat, during the dream had occupied that area where the hearing is based, plus the upper part of the bronchial tubes.	Il dolore, dappprincipio localizzato in gola, durante il sonno aveva occupato la zona in cui erano installate le orecchie e la parte superiore dei bronchi.	Если накануне вечером у него болело только горло, то за ночь боль захватила еще и уши, и верхнюю часть бронхов.
49	— No puedo más — dijo Julio refiriéndose al recipiente de dolores en el que se estaba convirtiendo su cabeza.	I can't stand any more,' said Julio, referring to the bowl of pain his head was becoming.	— Non ce la faccio più — disse Julio riferendosi al ricettacolo di dolori in cui si stava trasformando la sua testa.	— Не могу больше, — пожаловался Хулио: боль в голове стала невыносимой.
50	Si los cerraba, aumentaba la corriente de dolor que recorría el breve circuito que iba de la garganta a los oídos, desde donde se desplazaba a la zona profunda de su frente.	If he shut them it increased the current of pain that travelled the narrow circuit between his throat and ears, conducting it deep into the area of his forehead.	Se li chiudeva aumentava la corrente di dolore che attraversava il breve circuito compreso tra la gola e le orecchie, per sprofondare nella fronte.	Он лежал с открытыми глазами: стоило их закрыть, как боль, пробежавшая по короткому кругу (горло — уши — лоб, в самой его глубине), <i>усиливалась. [главный член предложения в самом конце сложной синтаксической конструкции]</i>
50	Tras colocar en el interior de un paréntesis el volumen y la voz de su madre , observó el dormitorio y tuvo la impresión de que todo el conjunto —incluido él— había sido separado de un proceso general para convertirse en una unidad autónoma situada al otro lado de donde sucedían las	After managing to place the form and voice of his mother within an interior parenthesis, he observed the bedroom and had the impression that everything — himself included — had separated from being part of a general process into being an autonomous entity	Dopo aver chiuso in una parentesi il volume e la voce della madre, osservò la stanza ed ebbe l'impressione che tutto l'insieme — lui compreso — era stato separato da un processo generale per trasformarsi in un'unità autonoma, situata in una zona separata da quella in cui accadevano le cose.	Поместив в скобки мать и ее голос, Хулио обвел глазами спальню, и ему показалось, что она, вместе со всем в ней находившимся, включая самого Хулио, отделена от общего процесса, превратилась в самостоятельную единицу, далеко отстоящую от тех мест, где происходят события.

	cosas.	located on the other side of where things happen.		
50	De este modo la habitación, la puerta, la bombilla y su propia madre, que se movía nerviosa de un lado a otro del paréntesis, constituían un jirón del tiempo que, debido a una espesura poco común, parecía durar y reproducirse gratuitamente en el vacío sin intervención de memoria alguna.	In this way, the room, the door, the light bulb, and his own mother, who was nervously moving from side to side of the parenthesis, constituted a fragment of time that, given a rare density, appeared to last and reproduce itself gratuitously in the void, without any intervention of memory.	In questo modo la stanza, la porta, la lampada e sua madre, che si muoveva nervosa da un lato all'altro della parentesi, formavano una striscia di tempo che, a causa della sua insolita densità, sembrava durare e riprodursi gratuitamente nel vuoto, senza l'intervento di alcuna memoria.	То есть комната, дверь, электрическая лампочка и его собственная мать, нервно пытавшаяся выбраться за стенки скобок, представляли собой клочок времени настолько ветхий и истершийся, что, казалось, он длился и воспроизводился в пространстве сам по себе, не оставляя следа в памяти.
51	Al llevarse la taza a los labios percibió un olor antiguo, íntimamente ligado a su existencia y enquistado sin duda en lo más profundo de su memoria olfativa, como a la espera de que una provocación exterior le permitiera romper la cápsula fibrosa en la que había permanecido y expandirse de nuevo a través de la sangre impregnando con su sabor cada uno de los tejidos blandos de su cuerpo.	On lifting the cup to his lips he became aware of an old odour, one linked intimately to his existence and implanted in the deepest realms of his olfactory memory, as though it was waiting for an exterior provocation to allow it to break the fibrous capsule which had contained it, to spread anew through the blood, impregnating every single soft tissue of his body.	Portando la tazza alle labbra percepì un odore antico, intimamente legato alla sua esistenza e incistato senza dubbio nel più profondo della sua memoria olfattiva, come in attesa di una provocazione esterna che gli permettesse di rompere la capsula fibrosa in cui era rimasto per espandersi di nuovo attraverso il sangue, impregnando del suo sapore ognuno dei tessuti molli del suo corpo.	Хулио поднес чашку к губам и вдруг почувствовал какой-то давно забытый запах, неразрывно связанный с его жизнью и таившийся в каком-то самом дальнем уголке его обонятельной памяти, словно в ожидании сигнала извне, который позволит ему разорвать волокнистую капсулу, куда он был заключен, попасть в кровь и вместе с нею распространиться по всему телу, заполнив каждую клеточку.
51	La enumeración de los componentes no hizo sino aumentar el rechazo de Julio, que comenzó a beberlo a sorbos con la impresión de que la mano de su madre había disuelto en él la esencia misma de toda la historia familiar; el olor evocaba algo cercano, pero oculto; se abría como una flor maligna en la superficie de la conciencia e inundaba el ambiente de vapores de cuarto de estar con mesa camilla, sillas de	The enumeration of ingredients served only to increase Julio's distaste. He began to sip the soup with the impression that his mother had dissolved in it the very essence of the whole family history; the smell evoked something close, but hidden; it opened like a malign flower upon the surface of awareness and filled the atmosphere with the	L'enumerazione dei componenti non fece che aumentare il rifiuto di Julio, che cominciò a sorbirlo con l'impressione che la mano di sua madre vi avesse disciolto dentro l'essenza stessa di tutta la storia familiare; l'odore evocava qualcosa di vicino, ma di oculto; si apriva come un fiore maligno alla superficie della coscienza e inondava l'ambiente di vapori di tinello con il tavolino tappezzeria sfrangiata e il televisore in bianco	От перечисления ингредиентов Хулио стало еще хуже, но он сделал несколько глотков, думая о том, что руки матери пробудили в нем воспоминание о самой сути их семейной жизни. Запах напоминал чем-то очень знакомом, но Хулио никак не мог вспомнить, о чем именно. Он раскрывался в памяти, словно ядовитый цветок, заполнявший своими испарениями маленькую гостиницу с большим круглым столом, стульями с

	tapicería desflecada y televisor en blanco y negro sobre estantería vulgar de escasos volúmenes encuadernados en piel.	that had a skirted table, chairs with tired upholstery, a black-and-white television in a vulgar bookcase, which also held few leather-bound volumes.	e nero sopra una libreria comune con pochi libri rilegati in pelle.	потертой обивкой и черно-белым телевизором, стоявшим на низеньком книжном шкафу, в котором ютились несколько томов в кожаных переплетах.
52	Las propias palabras habían adquirido una solidez de esfera y, de este modo, cargadas hasta el borde de sentido, penetraban por los oídos una tras otra, y cada una distinta, pero unidas entre sí como los vagones de un largo tren, también antiguo.	Even words had acquired a spherical solidity and, laden to the limits of sense, penetrated the ears one after another, each one distinct but united to each other like the wagons of a long train, also old-fashioned.	Le sue stesse parole avevano acquistato una solidità da sfera e, in questo modo, cariche di senso fino all'orlo, penetravano nelle orecchie una dopo l'altra, e tutte diverse, ma unite tra loro come i vagoni di un lungo treno, anch'esso antico.	Даже слова стали круглыми и тяжелыми, словно шары, до отказа наполненные смыслом. Они вкатывались в уши одно за другим, не похожие друг на друга, но связанные между собой, как вагоны поезда. И поезд тоже был старый.
52	Però la evocación ya no era protectora ni adaptable a su estado de ánimo; por el contrario, presentaba signos de enemistad al parecer convertida en el depósito de aquella arqueología personal , cuya sustancia había actuado con mayor eficacia en la desertización de su dañada inteligencia. De este modo su madre —concreción parcial de esa sustancia— se transformaba en una madre falsa que ocultaba bajo una apariencia bondadosa su condición de portadora del mal.	But the evocation was not protective, nor adaptable to his present state of mind; on the contrary, it showed signs of enmity, converted as it was into a depository of personal archaeology. Its substance would have been more useful had it made a desert of his damaged intelligence. As it was, his mother — a partial realisation of this enmity — became transformed into a false mother hiding beneath a kindly appearance her condition of bearer of ill.	Ma l'evocazione non era protettiva, né adattabile al suo stato d'animo: al contrario, presentava segni di ostilità nel momento in cui diveniva il deposito di quella archeologia personale, la cui sostanza aveva più di ogni altra trasformato in un deserto la sua intelligenza in avaria. In questo modo sua madre — concrezione parziale di quella sostanza — si trasformava in una madre falsa che occultava sotto un'apparenza benigna la sua condizione di portatrice del male.	Наоборот, в нем ощущалась враждебность, и это ощущение было связано с матерью — <i>это она была виновницей его страданий раньше и продолжает причинять страдание сейчас [источник?]</i> : под личиной доброты и ласки скрывалось воплощение зла.
52	Julio supo que estaba viviendo uno de esos instantes en los que los objetos menos dignos de atención adquieren una relevancia inusitada; uno de esos instantes en los que las propias manos y su prolongación, los dedos, se perciben como tallados en durísima piedra; uno	Julio figured he was living one of those moments in which the objects least worthy of attention acquire an uncommon significance; one of those moments in which one's very own hands and the extension of them, the fingers, have the appearance of	Julio seppe di star vivendo uno di quegli istanti in cui gli oggetti meno degni di attenzione acquistano una rilevanza inusitata; uno di quegli istanti in cui le sue stesse mani e il loro prolungamento, le dita, vengono percepiti come scolpiti in pietra durissima; uno di quegli istanti, in	Хулио понял, что переживает один из тех моментов, когда самые, казалось бы, малозначимые предметы становятся вдруг чрезвычайно важными, одну из тех минут, когда собственные руки и их продолжение — пальцы — кажутся выточенными из твердейшего камня. В

	de esos instantes, en fin, en los que las cosas todas manifiestan una autonomía feroz, que las transforma en unidades independientes, y con la que no consiguen ocultar, sin embargo, su condición fragmentaria, sobrevinida por la explosión de una realidad incompleta , por el estallido de un pensamiento lastimado.	being sculpted in hard stone; an instant, in short, in which all things manifest a fierce autonomy, becoming independent entities, but yet not managing to hide their fragmentary nature, overcome by the explosion of an incomplete reality, by the eruption of a damaged thought process.	definitiva, in cui tutte le cose rivelano un'autonomia feroce, che le trasforma in unità indipendenti, con cui, tuttavia, non riescono a occultare la loro condizione frammentaria, sopraggiunta per l'esplosione di una realtà incompleta, lo scoppio di un pensiero devastato.	общем, один из тех моментов, когда вещи обретают пугающую автономию, становятся независимыми, оставаясь в то же время фрагментами того, что когда-то являлось целым, но утратило целостность.
53	Y así llegó el viernes, un viernes sin fiebre, pero débil por los efectos de una enfermedad que, aunque en retroceso, mostraba aún cierta capacidad para enturbiar los sentidos.	And so he made it through to Friday, a Friday without fever, but one leaving him weak from the effects of an illness that, although receding, still demonstrated a certain capacity to cloud the senses.	E così arrivò il venerdì, un venerdì senza febbre, ma debole per gli effetti di una malattia che, pur regredendo, mostrava ancora una certa capacità di intorbidare i sensi.	И вот наступила пятница. Пятница без температуры, но еще с заметной слабостью — хотя болезнь и отступала, все же не сдала окончательно своих позиций.
55	El tiempo no pasaba.	Time refused to pass.	Il tempo non passava.	Время не двигалось.
55	Eran dos islas próximas y una facilitaba el acceso a la otra; cada una de ellas producía frutos diferentes, pero complementarios.	They were two nearby islands, and each one facilitated access to the other; each one offered fruits that were different, but complementary.	Erano due isole vicinissime e una facilitava l'accesso all'altra; ognuna di esse produceva frutti diversi, ma complementari.	Мир каждого из них был словно остров, и острова эти были рядом, и с одного можно было попасть на другой, и на каждом произрастали свои плоды, и каждый давал то, чего не мог дать другой.
55	Ambos constituían dos espacios de libertad personal , dos lugares en los que podía prescindir de los gestos más cotidianos y vacíos de las intrigas laborales, pero también del simulacro de comunicación que desarrollaba todos los días desde que se levantaba de la cama hasta que cerraba el círculo metiéndose otra vez en ella .	Both of them constituted spaces of personal liberty in which he could do away with the routine and empty gestures of office intrigues and the pretence of communication that he sustained every single day from the moment of getting out of bed until the circle closed again when he got back into it.	Entrambi costituivano due spazi di libertà personale, due luoghi nei quali poteva prescindere dai gesti più quotidiani e vuoti degli intrighi di lavoro, ma anche dal simulacro di comunicazione che metteva in atto tutti i giorni, da quando si alzava dal letto fino a quando chiudeva il circolo rimettendovisi dentro.	И тот и другая, каждый по-своему, давали ему возможность почувствовать себя свободным человеком, с обоими Хулио забывал не только о пустых и бессмысленных интригах на работе, но и о том подобии общения, которое заполняло его дни с того момента, как он вставал с постели, и до того, как, замкнув круг, снова в нее ложился.
56	Satisfecho con el resultado, comete la maldad de enseñárselo a su	Pleased with the result, he wickedly showed it to his wife, who, far from	Soddisfatto del risultato, commette la malvagità di darlo alla moglie, che, invece di	Довольный результатом, он совершает вполне низкий поступок:

	esposa, quien, lejos de responder a esta nueva agresión dentro del infierno en el que se desarrolla la vida de ambos, le felicita y le anima a presentarlo a un prestigioso concurso literario.	responding to this as the latest aggression within the inferno that was their relationship, congratulated him and encouraged him to submit it for a prestigious literary competition.	rispondere a questa nuova aggressione all'interno dell'inferno in cui si svolge la vita di entrambi, gli fa i complimenti e lo spinge a presentarlo a un prestigioso concorso letterario.	показывает рассказ жене, которая, к его удивлению, не возмущается этим новым проявлением ненависти к ней — да что тут, собственно, возмущаться: их семейная жизнь давно уже превратилась в ад! — а, напротив, поздравляет с удачей и советует отправить рассказ на престижный литературный конкурс.
56	Escribe entonces urgentemente a la organización del concurso reclamando el original. Al cabo de unos días, durante los que el escritor no deja de morderse las uñas de las manos y de los pies , recibe una breve y amable respuesta en la que se le comunica la imposibilidad de acceder a sus deseos, puesto que el jurado ha comenzado a leer y —de acuerdo con las bases— ya no se puede retirar ningún trabajo.	He wrote urgently to the organisers asking for the return of the manuscript. After some days, during which the writer never stopped biting his nails, on his fingers and his toes, he received a short, courteous reply explaining that it was impossible to accede to his wish because the jury had already started to read and — in accordance with the rules — at this stage no work could be withdrawn.	Allora scrive d'urgenza all'organizzazione del premio reclamando l'originale. Nel giro di pochi giorni, durante i quali non smette di mangiarsi le unghie delle mani e dei piedi, riceve una breve e amabile risposta in cui gli viene comunicata l'impossibilità di accedere ai suoi desideri, dal momento che la giuria aveva cominciato la lettura e — conformemente al regolamento — nessun lavoro poteva più essere ritirato.	Он тут же пишет организаторам конкурса письмо, в котором просит вернуть рукопись, но проходит несколько тревожных дней (за эти дни писатель сгрыз все ногти на руках и ногах), и он получает вежливый ответ: его желание не может быть удовлетворено, поскольку жюри уже приступило к чтению работ, а следовательно, по условиям конкурса ни одна из рукописей уже не может быть возвращена.
56	El escritor, sintiéndose presa de una tela de araña inteligentemente urdida , se sobrepone a la desesperación y consigue obtener una entrevista con el presidente del jurado, quien le comunica que ya ha leído el cuento —que, por cierto, le ha gustado tanto que lo piensa defender y votar—, pero que lo ha devuelto ese mismo día a la secretaria de la organización convocante para que lo distribuya al resto del jurado.	The writer, feeling himself a prisoner in a cleverly plotted spider's web, overcame his desperation and managed to obtain an interview with the president, who told him that he'd already read the story — that, in fact, he'd liked it so much that he was going to speak in its favour and vote for it — but that he'd returned it that afternoon to the organisation's secretary so that it could be distributed to the other judges.	Lo scrittore, sentendosi preda di una ragnatela sapientemente ordita, supera la disperazione e riesce a ottenere un incontro con il presidente della giuria, che gli comunica di aver già letto il racconto — che gli era piaciuto davvero molto, tant'è che pensava di difenderlo e votarlo —, ma di averlo restituito quel giorno stesso alla segretaria dell'associazione organizzatrice, perché fosse distribuito agli altri componenti della giuria.	Писатель понимает, что попал в умело расставленные силки, но все же добивается встречи с председателем жюри, который сообщает ему, что уже прочитал рассказ и что тот ему настолько понравился, что он собирается за него голосовать и всячески его продвигать.
57	La historia le sonaba , pero decidió que todos los cuentos policíacos se parecían entre sí.	The story rang a bell, but then he figured all crime stories have a	La storia gli suonava, ma decise che tutti i racconti polizieschi si assomigliano.	История ему что-то напоминала. Но он решил, что просто все детективные истории

		certain similarity.		похожи одна на другую.
57	Sintió una punzada de envidia al tiempo que sonaba el teléfono interior.	He felt a stab of envy.	Senti una fitta d'invidia mentre suonava il telefono interno.	<i>И все же [несмотря на что?]</i> Хулио почувствовал укол зависти.
57	La mañana había sido vencida .	He'd got through the morning.	La mattina era stata vinta.	Все ближе назначенный час.
59	Intuyo, sin embargo, que cada éxito profesional en la dirección del poder me aleja un paso más del lugar en el que sería posible la realización de la obra .	My intuition, however, tells me that each step up the professional ladder takes me one step further away from that situation where realisation of the work would be a possibility.	Ma intuisco che ogni successo professionale in direzione del potere mi allontana di un altro passo dal luogo in cui sarebbe possibile la realizzazione dell'opera.	Но интуитивно чувствую, что каждый мой шаг вверх по лестнице власти отдаляет меня от возможности творить.
60	Las imágenes de ambas se superponían, como dos transparencias fatales, haciéndome saber que Teresa se manifiesta en Laura, que Teresa ha ocupado los ojos y los gestos y la risa de Laura para mostrar que aún está aquí y que es posible retomar nuestra historia en otro cuerpo.	The images of each superimposed, like two bad transparencies, letting me know that Teresa manifested in Laura, that Teresa had occupied the eyes and the gestures and the laughter of Laura to demonstrate that she's still here and that it's possible to resume our relationship in another body.	Le immagini di entrambe si sovrapponevano, come due trasparenze fatali, comunicandomi che Teresa si manifesta in Laura, che Teresa ha occupato gli occhi e i gesti e la risata di Laura per mostrarmi che è ancora qui e che è possibile riprendere la nostra storia con un altro corpo.	Лицо одной проступало сквозь черты другой, словно давая мне понять, что Тереса воплотилась в Лауре, что она заполнила глаза, и жесты, и улыбку Лауры, чтобы показать мне: она все еще здесь, она по-прежнему может быть со мной, пусть даже в другом теле.
61	Todos creen conocer la novela de su vida , pero lo cierto es que apenas saben algo de la mujer con la que duermen.	They all think they know the novel of their life, but the truth is that they barely know anything of the woman with whom they sleep.	Tutti credono di conoscere il romanzo della loro vita, ma la verità è che a malapena sanno qualcosa della donna con cui dormono.	Каждый уверен, что ему досконально известен роман его жизни, хотя на самом деле знает лишь кое-что о женщине, с которой спит.
62	Y lo mismo que le hablo de los sueños le podría hablar de los gestos, de las emociones, del envejecimiento imperceptible, de los deseos que no llegan a abrirse .	And what I'm arguing for dreams also applies to gestures, to the emotions, to imperceptible ageing, to the desires that never blossom.	E alla stessa maniera in cui le parlo dei sogni le potrei parlare dei gesti, delle emozioni, dell'invecchiamento impercettibile, dei desideri che non giungono ad aprirsi.	Это касается не только снов, но и жестов, эмоций, незаметного старения, невысказанных желаний.
62	Por eso digo que ambiciono escribir una novela donde lo que ocurre y lo que no ocurre se articulen formando un solo cuerpo .	It's for this reason that I'm saying my ambition's to write a novel in which what happens and what doesn't happen is articulated in the shape of just one body.	Per questo dico che ho l'ambizione di scrivere un romanzo dove quello che accade e quel che non accade si articolino formando un corpo solo.	И поэтому я говорю, что мне хотелось бы написать роман, в котором то, что происходит, и то, что не происходит, составляли бы единое целое.

62	<p>Escribo una novela en la que lo que ignoro y lo que creo saber se mezclan hábilmente y toman la forma de un libro que justifica mi vida.</p>	<p>I'm writing a novel in which what I'm ignorant of and what I believe I know mix easily and assume the shape of a book that justifies my life.</p>	<p>Scrivo un romanzo in cui quello che ignoro e quello che credo di sapere si mescolano abilmente e prendono la forma di un libro che giustifica la mia vita.</p>	<p>Я пишу роман, в котором то, что я знаю, и то, что мне неизвестно, искусно переплетаются и создают книгу, <i>призванную увековечить мое имя.</i> [what?!]</p>
62	<p>Esa novela horada mi existencia y de ella aprendo que el lugar de usted y el mío, por poner un ejemplo sencillo, son fácilmente intercambiables.</p>	<p>That book plumbs my existence and from it I learn that the place you occupy and the place I occupy, to give a simple example, are easily interchangeable.</p>	<p>Questo romanzo perfora la mia esistenza e da esso imparo che il suo posto e il mio, per fare un esempio semplice, sono facilmente intercambiabili.</p>	<p>Этот роман открыл мне глаза на собственную жизнь, и благодаря ему я понял, к примеру, что в один прекрасный день я могу оказаться на вашем месте, а вы — на моем.</p>
63	<p>Pero es que yo no estoy dispuesto a aceptar de ningún modo que los seres humanos no somos más que un grupo de animales que camina hacia su fin lamiéndose resignadamente las costras.</p>	<p>But I'm in no way prepared to accept that we human beings are any more than a group of animals who trudge towards their end resignedly licking their scabs.</p>	<p>Ma il fatto è che non sono disposto ad accettare in nessun modo che noi esseri umani altro non siamo che un branco di animali che camminano verso la fine leccandosi rassegnati le croste.</p>	<p>Но дело в том, что я никоим образом не собираюсь видеть в нас, людях, всего лишь стадо животных, которое бредет к неизбежному концу, заливая свои язвы.</p>
64	<p>Y esa imagen me salva, me libera de los estados de ansiedad, me da la paz que necesito frente a las humillaciones de la vida diaria, me coloca, en fin, en un espacio diferente a aquel en el que actúan los otros.</p>	<p>And this image saves me, frees me from anxiety states, gives me the peace I need in the face of the humiliations of daily life. It places me, in short, in a space different from that where others act.</p>	<p>E quest'immagine mi salva, mi libera dagli stati d'ansia, mi dà la pace di cui ho bisogno di fronte alle umiliazioni della vita quotidiana, mi colloca, in definitiva, in uno spazio diverso da quello in cui agiscono gli altri.</p>	<p>И эта мечта спасает меня, отгоняет тоску, наполняет душу покоем, без которого не справиться с унижениями повседневной жизни, — одним словом, помещает меня в особое пространство, отличное от того, в котором обитают другие люди.</p>
64	<p>Es más, ese escritor es el que sabe las cosas que yo ignoro, pero que me conciernen. Y, en consecuencia, es el único ser capaz de articular estos aspectos parciales de mi existencia dentro de un cuadro más significativo.</p>	<p>What's more, it's this writer who knows the things I'm ignorant of, but which are things that concern me. Consequently, he's the only being capable of articulating these partial aspects of my existence within a framework that is more significant.</p>	<p>C'è di più, questo scrittore è colui che conosce le cose che io ignoro, ma che mi riguardano. E, di conseguenza, è l'unico essere capace di articolare questi aspetti parziali della mia esistenza all'interno di un quadro più significativo.</p>	<p>Скажу больше: этот писатель знает обо мне то, чего не знаю даже я сам, и, следовательно, он единственный, кто может рассказать о моей жизни как о едином целом, рассказать так, что это будет интересно и важно.</p>
64	<p>Llevo años mirándome ahí, sentado, con la paciencia de un sabio, con la vocación de un sacerdote.</p>	<p>I've been seeing myself like this for years, seated, with the patience of a wise man, the vocation of a priest.</p>	<p>Sono anni che mi vedo lì, seduto, con la pazienza di un saggio, la vocazione di un sacerdote.</p>	<p>Я уже много лет представляю себя писателем, наделенным терпением мудреца, взявшимся за этот труд по зову сердца, подобно</p>

				священнику.
65	Y cómo, en fin, se defiende del terrorismo de la existencia cotidiana leyendo las novelas de los otros y perpetrando maravillosos adulterios, con los que entra en contacto con el mundo de los desaparecidos, de los muertos.	And how, in short, he defends himself against the terrorism of daily existence reading other people's novels and perpetrating marvellous adulteries, through which he comes into contact with the world of the disappeared, of the dead.	E come, alla fine, si difende dal terrorismo dell'esistenza quotidiana leggendo i romanzi degli altri e perpetrando meravigliosi adulteri, con cui entra in contatto col mondo degli scomparsi, dei morti.	И как он, одним словом, противостоит террору повседневной жизни, читая чужие романы и погружаясь в чудесные адюльтеры, благодаря которым входит в контакт с миром исчезнувших, умерших.
66	Cuando salió de la consulta del doctor Rodó la primavera había estallado.	When he left the rooms of Dr Rodó, Spring had burst forth.	Quando uscì dallo studio del dottor Rodó era scoppiata la primavera.	Когда он вышел от доктора Родо, весна уже была в самом разгаре.
66	La fiebre parecía haberse instalado de nuevo en sus articulaciones, y la ansiedad de encontrarse con Laura se había rebajado notablemente, de manera gratuita, tras alcanzar la calle.	The fever again seemed to have installed itself in his joints, and the anxiety to be with Laura had abated notably, gratuitously, on his reaching the street.	La febbre sembrava essersi di nuovo installata nelle sue articolazioni e l'ansietà di incontrarsi con Laura era diminuita notevolmente, senza ragione, appena raggiunta la strada.	Похоже было, что у Хулио снова начинался жар. И желание увидеться с Лаурой заметно уменьшилось, после того как он вышел на улицу.
66	En realidad, estaba en desacuerdo con su manera de actuar en la consulta del doctor Rodó; tenía la impresión de haber tocado muchos temas sin profundizar en ninguno, pero le irritaba sobre todo haber caído en la trampa de mencionar a Laura, que hasta entonces había ocupado el lugar más secreto de su conciencia y de su vida.	In reality, he didn't approve of the way he'd acted in Dr Rodó's rooms; he had the impression of having touched on many topics without having gone deeply into any one, but he was most annoyed at having fallen into the trap of mentioning Laura, who up until then had occupied the most secret place in his consciousness and in his life.	In realtà, era in disaccordo col suo modo di agire durante la seduta col dottor Rodó; aveva l'impressione di aver toccato molti temi senza approfondirne nessuno, ma l'irritava soprattutto essere caduto nella trappola di menzionare Laura, che fino ad allora aveva occupato il luogo più segreto della sua coscienza e della sua vita.	Честно говоря, он был недоволен тем, как вел себя на приеме у доктора Родо: считал, что затронул слишком много тем, не остановившись подробно ни на одной. Но хуже всего было то, что он не удержался и рассказал о Лауре. До этого дня он хранил ее в самой глубине сердца и сознания.
66	A todo ello, es preciso añadir el profundo rechazo que había provocado en él la imagen del psicoanalista cuando ambos se despedían ya en la puerta de la consulta, rechazo que tenía un sabor semejante al que había sentido frente a la taza de caldo que le	To all this must be added the recoil that the image of the analyst had provoked in him when they were saying their goodbyes in the doorway in the rooms, a rejection that had a taste similar to that he'd experienced with	A tutto questo bisognava aggiungere il profondo rifiuto che aveva suscitato in lui l'immagine dell'analista quando, ormai sulla porta dello studio, si salutavano, rifiuto che aveva un sapore simile a quello sentito di fronte alla tazza di brodo che gli aveva offerto sua madre il	К досаде на себя примешивалось чувство глубокой неприязни к психоаналитику, возникшее в тот момент, когда они с доктором прощались. У этой неприязни был тот же привкус, что и у бульона, предложенного ему матерью в четверг.

	ofreciera su madre el jueves anterior.	the cup of soup his mother had proffered on the Thursday.	giovedì precedente.	
67	La imagen, en conjunto, le recordó a la que tenía de sí mismo unos años atrás, antes de fecundar su vida con la de Teresa.	The overall image reminded him of the one he'd had of himself a few years back, before enriching his life with that of Teresa.	L'immagine, nell'insieme, gli ricordò quella che aveva di sé, prima di fecondare la sua vita con quella di Teresa.	Вспомнив доктора, он вспомнил и себя, каким был несколько лет назад, до того как встретился с Тересой и подпал под ее благотворное влияние.
67	Un registro de su memoria —mal cerrado sin duda— saltó bajo la presión del sentimiento y estalló en pedazos.	A deposit from his memory bank — badly closed no doubt — escaped under the emotional pressure, and smashed into pieces.	Un registro della sua memoria — senza dubbio mal chiuso — saltò sotto la pressione del sentimento e andò in pezzi.	Какой-то отдел его памяти — наверняка плохо закрытый — не выдержал давления чувств и взорвался, разлетевшись на кусочки.
67	En uno de esos pedazos podía verse a sí mismo unos años atrás de la mano de un niño —su hijo—, que por entonces era portador de un deseo innombrable, heredero de un futuro que concernía a ambos.	In one of these fragments he was able to picture himself years ago holding a child's hand — his son — who at that time was the bearer of hopes too great for words, heir to a future that involved them both.	In uno di questi pezzi poteva vedere se stesso qualche anno prima con un bambino per mano — suo figlio —, che a quel tempo era il depositario di un desiderio ineffabile, l'erede di un futuro che li riguardava entrambi.	На одном из них Жулио увидел себя — много лет назад, за руку с сыном, на которого в то время возлагал смутные надежды и с которым связывал свое будущее.
68	Como el día anterior, frente a la taza de caldo que le ofreciera su madre, todo remitía al pasado más rancio, más mohoso, al abandonado en la zona oscura y húmeda de su memoria.	As on the previous day, facing the cup of soup offered by his mother, everything went back to the past, but a past more rancid, more mouldy, to the abandoned, dark and humid zones of his memory.	Come il giorno precedente, di fronte alla tazza di brodo che gli aveva offerto sua madre, tutto lo riportava al passato, ma al passato più rancido, più ammuffito, quello abbandonato nella zona più oscura e umida della sua memoria.	Как и накануне, когда он держал в руках поданную матерью чашку бульона, все напоминало ему о прошлом — затхлом, заплесневелом прошлом, давно погребенном в каком-то темном и сыром уголке памяти.
68	Al verla, la pasión de Julio se disparó de nuevo; el volumen de La Internacional se atenuó y la fiebre liberó la tensión de sus músculos y de su mirada.	On seeing her, Julio's passion soared again, the volume of The Internationale decreased, and the fever freed the tension from his muscles and from his gaze.	Nel vederla, la passione di Julio scattò di nuovo; il volume de «L'Internazionale» si attenuò e la febbre liberò la tensione dei muscoli e dello sguardo.	Когда он увидел ее, страсть вспыхнула в нем с новой силой. «Интернационал» стал звучать тише, и сковавшее мускулы и взгляд напряжение, вызванное жаром, спало. [«отступило» would be closer to the original]
68	En seguida un movimiento involuntario en el escote de Laura le devolvió el sabor de las tardes con Teresa.	At once an involuntary movement in Laura's neckline brought back the flavour of the afternoons with Teresa.	Subito un movimento involontario nella scollatura di Laura gli restituì il sapore dei pomeriggi con Teresa.	Стоило ему взглянуть на вырез пуловера Лауры, и к нему вернулись ощущения, испытанные когда-то с Тересой.

68	Contagiado del mismo entusiasmo que despedían las voces, y al ritmo fervoroso de la música, descendió hacia la zona del parque en la que solía encontrarse con Laura.	Catching the same enthusiasm the voices gave off, and at the fervent rhythm of the music, he stepped down to the area of the park where he usually found Laura.	Contagiato dallo stesso entusiasmo che sprigionavano le voci, discese al ritmo fervido della musica verso la zona del parco in cui di solito incontrava Laura.	Их воодушевление передалось и Хулио, и он зашагал в такт вдохновенной музыке к тому месту, где они обычно встречались с Лаурой.
69	Ambos callaron mientras el automóvil se deslizaba con una naturalidad sorprendente por entre el enloquecido tráfico de la media tarde.	They remained silent while the car slipped with a surprising ease through the crazy mid-afternoon traffic.	Tacquero entrambi mentre l'auto sgusciava con naturalezza sorprendente nel traffico impazzito del tardo pomeriggio.	Оба молчали, пока автомобиль с удивительной легкостью скользил в плотном потоке машин, заполнявших улицы в послеобеденные часы.
71	Un escalofrío le recordó que tenía algunas décimas de fiebre, las justas para cortar la realidad a su medida y de acuerdo con el patrón que las circunstancias fueran aconsejando.	A shiver reminded him that he had a slight temperature, just enough to tailor reality to the pattern laid down by the situation.	Un brivido gli ricordò che aveva qualche decimo di febbre, l'indispensabile, il minimo per tagliare la realtà alla sua misura e in accordo con lo schema che le circostanze avrebbero suggerito.	Его бил озноб: у него все еще была температура — не высокая, как раз такая, чтобы можно было перекраивать реальность на свое усмотрение, по меркам и лекалам, предлагаемым обстоятельствами.
71	La simetría de ambas muertes —unidas entre sí por la evidencia que proporciona el bolso— se traduce en una apasionada historia de amor que un inspector cansado narra sin pasión a los cronistas de sucesos.	The symmetry of the two deaths linked to each other by the evidence that the handbag provides translates into a torrid story that a tired police inspector relates in a passionless voice to those chronicling the events.	La simmetria di entrambe le morti — unite tra loro dall'evidenza fornita dalla borsa — si traduce in un'appassionata storia d'amore che un ispettore stanco racconta senza passione ai cronisti.	Эти две смерти связывают между собой - очевидным доказательством служит сумка — и превращают в историю страстной любви, которую усталый инспектор равнодушным тоном рассказывает газетным хроникерам.
72	Entonces él le tomó la cara entre las manos, contempló con intensidad su rostro y comprendió que aquella melena era el marco de referencia de su vida .	Then he took her face in both hands, contemplated her features intensely, and understood that this mane of hair was the frame of reference of his life.	Allora lui le prese la faccia tra le mani, contemplò intensamente il suo viso e capì che quei capelli erano il quadro di riferimento della sua vita.	И тогда он взял ее лицо в ладони, посмотрел ей в глаза и понял, что это лицо в обрамлении густых волос станет точкой отсчета в его жизни.
72	Julio reconoció el sabor de aquel impulso, de aquella ceguera que lo empujaba galopando hacia un placer total a través del oscuro túnel de la conciencia .	Julio recognised the flavour of that impulse, of that blindness which sent him galloping towards total pleasure via the obscure tunnel of consciousness.	Julio riconobbe il sapore di quell'impulso, di quella cecità che lo spingeva al galoppo verso un piacere totale attraverso un tunnel oscuro della coscienza.	Хулио сразу вспомнил забытые ощущения — порыв, ослепление, толкающие его все дальше и дальше, через темный туннель сознания к всепоглощающему наслаждению.
73	El pájaro volvió a cantar y Julio tomó las riendas del placer .	The bird resumed its singing, and Julio took hold of the reins of pleasure.	L'uccello cantò di nuovo e Julio prese le redini del piacere.	Канарейка снова запела, а Хулио забыл обо всем, кроме наслаждения обладать Лаурой.
73	Hizo un esfuerzo por	He made an effort	Fece uno sforzo per	Усилием воли он

	controlar la marcha del acontecimiento, por dosificar el deseo , y entonces —desde el otro extremo del túnel— le llegó, quebrada y ronca, la voz de ella que decía: —¿Quién eres tú?	to control the pace of things, to ration desire, and then — from the other extreme of the tunnel — he was reached by her voice, broken and husky, asking: 'Who are you?'	controllare la corsa degli avvenimenti, per dosare il desiderio, e allora — dall'altra estremità del tunnel — gli arrivò spezzata e rauca, la voce di lei che diceva: — Chi sei?	сдержал желание не хотел спешить. И в этот момент с другого конца туннеля до него донесся срывающийся хрипловатый голос. — Кто ты? — спросила Лаура.
74	Desde allí — tropezando, besándose— alcanzaron el dormitorio, donde, protegidos por las sábanas, se lanzaron a un abismo en el que sus propios gritos se mezclaban con los gritos de aves espantadas que parecían revolotear, ciegas, en la oscuridad circundante.	From there — tripping, kissing — they reached the bedroom, where, protected by the sheets, they leapt into an abyss in which their own cries mixed with those of frightened birds that seemed to flutter about blind in the surrounding darkness.	Di lì — inciampando, baciandosi — raggiunsero la camera da letto, dove, protetti dalle lenzuola, si gettarono in un abisso in cui le loro grida si mescolavano con le grida di uccelli spaventati che sembravano svolazzare, ciechi, nell'oscurità che li circondava.	С трудом поднявшись, спотыкаясь, целуясь, добрались до спальни и там, отгородившись от мира простынями, бросились в пропасть. И их крики слились с криками испуганных птиц, которые, казалось, кружили в темноте вокруг них.
75	No podría contárselo a nadie sin que nos destruyéramos los dos al mismo tiempo.	I couldn't talk about us to anybody without us both self-destructing in the act.	Non potrei raccontarlo a nessuno senza distruggere nello stesso tempo tutti e due.	Я не могу никому о тебе рассказать — это означало бы гибель для нас обоих.
76	—De acuerdo — respondió Julio, que, excitado por las últimas palabras de Laura, navegaba ya por su cuerpo de alambre, que adquiría las formas que le daban sus manos.	'Agreed,' said Julio, who, excited by Laura's last words, was now navigating her wiry body, which acquired whichever shape his hands gave it.	— D'accordo — rispose Julio, che, eccitato dalle ultime parole di Laura, aveva già cominciato a navigare attraverso il suo corpo elettrico, che prendeva la forma che gli davano le sue mani.	—Хорошо, — согласился Хулио. Взволнованный последними словами Лауры, он снова начал ласкать ее гибкое, словно свитое из проволоки, тело, беспрекословно подчиняющееся его рукам.
77	Buscó en los alrededores de los labios, y en las medias lunas donde otros guardan las ojeras, los rasgos de carácter necesarios para dotar de personalidad a aquella cara.	He searched in the area of the lips, and the half-moons of the eyes, where other people have rings, for the traces of character necessary to give personality to that face.	Cercò intorno alle labbra, e negli incavi in cui altri serbano le occhiaie, i tratti di carattere necessari a dotare di personalità quel viso.	Искал вокруг губ и в тех полукруглых углублениях, где у людей обычно находятся глаза, но лицо, которое он видел перед собой, было лишено малейших признаков индивидуальности.
77	Pero el conjunto delataba una suerte de imparcialidad feliz y algo siniestra; era un rostro sin alma, un recipiente hermoso y sosegado dispuesto a albergar de forma sucesiva individualidades diferentes,	But the whole betrayed a sort of impartiality, both happy and somewhat sinister; it was a face without soul, a beautiful and calm recipient disposed to take in successively different individuals,	Ma l'insieme rivelava una sorta di imparzialità felice e un po' sinistra; era un viso senz'anima, un contenitore bello e tranquillo disposto ad albergare in forma successiva individualità diverse, personalità alternative,	Это было лицо без души — прекрасный надежный сосуд, способный принять одну за другой различные индивидуальности, противоположные характеры, разные имена.

	personalidades alternativas, nombres varios.	alternative personalities, various names.	nomi vari.	
77	El silencio nocturno estaba siendo perforado en ese momento por el ruido de un avión, semejante al del fragor de un trueno lejano.	The night silence was being perforated by the noise of an aeroplane, similar to the clamour of distant thunder.	In quel momento il silenzio notturno veniva perforato dal rumore di un aereo, come il fragore di un tuono lontano.	Ночную тишину нарушил доносившийся издалека, подобно раскатам грома, звук двигателя летел самолет.
77	Poco a poco, entre las sombras de la desorganizada melena —y en un proceso semejante al que acontece sobre el papel fotográfico sumergido en el líquido revelador—, fueron manifestándose aquellos accidentes faciales cuya suma componía un rostro.	Little by little, between the shadows of her dishevelled hair — in a similar process to photographic paper immersed in developer — those facial accidents whose sum makes up a countenance began to take shape.	A poco a poco, tra le ombre della disordinata capigliatura — e attraverso un processo simile a quello che avviene sulla carta fotografica immersa nel liquido rivelatore —, affiorarono pian piano quegli accidenti facciali che sommati componevano un viso.	Постепенно, как проступает изображение на фотобумаге, погруженной в раствор проявителя, стали видны в полутьме те элементы, что в совокупности образуют лицо.
78	Luego tendría que analizar despacio qué podía haber ocurrido para llegar a esta situación intolerable. Por lo que se refería a Julio Orgaz, estaba claro que, inconscientemente, en algún lugar oscuro de su laberíntica conciencia , sabía quién era Laura, y, al intentar conquistarla, lo que pretendía no era otra cosa que ocupar el puesto de su psicoanalista.	Later he would have to slowly analyse what could have happened to produce this intolerable situation. As far as Julio Orgaz went, it was clear that, unconsciously, in some dark place in his labyrinthine awareness, he knew who Laura was, and, in trying to win her, what he pretended was nothing less than to occupy the place of his psychoanalyst.	Poi avrebbe dovuto analizzare con calma cosa mai poteva aver condotto a quella situazione intollerabile. Per quel che si riferiva a Julio Orgaz, era chiaro che, inconsciamente, in qualche luogo oscuro della sua coscienza labirintica, sapeva chi era Laura, e, nel tentativo di conquistarla, altro non pretendeva che occupare il posto del suo analista.	И нужно обстоятельно и спокойно проанализировать случившееся и понять, как все они могли оказаться в этом тупике. Впрочем, что касается Хулио Оргаса, то с ним все ясно. Сам себе не отдавая в том отчета, он какой-то глубинной клеточкой сознания знал, кто такая Лаура, и, добиваясь ее, на самом деле хотел добиться совсем другого: занять место своего психоаналитика.
79	O, lo que es peor, he sufrido un proceso identificador con este paciente; algo hay en su locura que concierne a la mía, algo de su pasado se relaciona con mi historia; yo he contribuido sin saberlo —o sin querer saberlo— a levantar esta trampa en la que estamos metidos los tres, los cuatro, si incluimos a la difunta Teresa.	Or, which is worse, that he'd suffered an identification process with this patient; something in his madness that concerned mine, something in his past that related to mine. I've contributed without knowing it — or without wanting to know it — in setting this trap in which the three of us are now caught, the four of us if we include the	O, che è peggio, che aveva subito un processo di identificazione con il paziente; c'è qualcosa nella sua follia che riguarda la mia, qualcosa nel suo passato che ha relazione con la mia storia; ho contribuito io senza saperlo — o senza volerlo sapere — a mettere su questa trappola in cui siamo presi tutti e tre, tutti e quattro, se includiamo la defunta Teresa.	«Или, что еще хуже, я переживал процесс идентификации со своим пациентом: что-то в его сумасшествии напоминает мое, что-то в его прошлом имеет отношение к моей истории. Это я, сам того не зная — или не желая знать, — поставил капкан, в который мы попались. Все трое. Или четверо, если считать покойную Тересу.

		deceased Teresa.		
79	Años de estudios, de contactos, de oposiciones, de análisis, años de inteligente y devastador trabajo político, para que al final la existencia empiece a hacer agua por el sitio por el que menos se podía esperar.	Years of study, of contacts, of applications, of analysis, years of intelligent and devastating political work, all of this and then life begins to leak water in the place you'd least expect it to.	Anni di studio, di contatti, di concorsi, di analisi, anni di intelligente e devastante lavoro politico, perché poi alla fine l'esistenza cominci a far acqua nel punto in cui uno meno se lo aspetta.	Годы учебы, налаживания контактов, требующих постоянного умственного и физического усилия, поисков достойной работы, годы напряженной и плодотворной политической борьбы — а в результате жизнь дает трещину там, где этого меньше всего ожидаешь.
80	Deseaba estas cosas incluso cuando las había negado, pero la memoria y la nostalgia hacen una combinación explosiva, destiñen todo lo que tocan.	He'd coveted these things even when he denied wanting them, but memory and nostalgia produce an explosive combination, they leach the colour from everything they touch.	Desiderava queste cose anche quando le aveva negate, ma la memoria e la nostalgia sono una combinazione esplosiva, sbiadiscono tutto quel che toccano.	Память и грусть воспоминаний очень опасная смесь: она обесцвечивает все, чего коснется.
80	Luego cerró los ojos y, cogido a la cintura de su mujer como a un objeto volador, surcó la noche, atravesó un breve espacio de destellos cerebrales y, tras un ligerísimo movimiento palpebral, entró en un túnel sin paredes, sin oscuridad, sin luz, sin obstáculos.	Later he shut his eyes and, holding on to the waist of his wife as though to an object in flight, he ploughed on through the night. He went into a brief space of cerebral flashings, and after a slight tremor of the eyelids, entered a tunnel without walls, without darkness, without light, without obstacles.	Poi chiuse gli occhi e, attaccato alla vita della moglie come a un oggetto volante, solcò la notte, attraversò un breve spazio di scintille cerebrali e, dopo un lievissimo movimento delle palpebre, entrò in un tunnel senza pareti, senza oscurità, senza luci, senza ostacoli.	Потом закрыл глаза и, обхватив Лауру за талию, словно она могла улететь, погрузился в ночь. Миновал пространство, полное вспышек сознания, и едва приметным движением век вошел в туннель без стен, без тьмы, без света, без препятствий.
83	Entonces éste —tras llegar a la conclusión de que vive por encima de sus posibilidades— decide, en un primer momento, adaptar el ritmo de sus necesidades al de sus ingresos.	So he after coming to the conclusion that he was living beyond his means decided, for a start, to adapt the rhythm of his needs to that of his means.	Allora questi — dopo aver concluso che vive al di sopra delle sue possibilità — decide, in un primo tempo, di adattare il ritmo delle necessità al ritmo delle entrate.	Придя к выводу, что живет не по средствам, он решает сначала свести свои потребности до уровня своих доходов.
83	Intentó coger el sueño otra vez, pero el recuerdo de la tarde anterior flotaba ya, escandaloso, sobre la superficie de su memoria.	He tried to go back to sleep, but the thought of the previous afternoon now floated, scandalous, over the surface of his memory.	Cercò di riprendere sonno un'altra volta, ma il ricordo del pomeriggio precedente ormai tumultuava sulla superficie della sua memoria.	Он попытался снова заснуть, но тут в его памяти всплыли воспоминания о событиях минувшего вечера и заняли все его мысли.

84	El tiempo pasa y los efectos de esta iniciativa comienzan a dar los frutos deseados : la familia goza de una paz imposible de obtener sin una cierta estabilidad económica.	Time passed, and the effects of this initiative began to bear fruit: the family enjoyed a peace impossible to obtain without a certain economic stability.	Il tempo passa e gli effetti di quest'iniziativa cominciano a dare i frutti desiderati: la famiglia gode di una pace impossibile da ottenere senza una certa stabilità economica.	Проходит некоторое время, и жизнь по новым правилам приносит свои плоды: в семье царят мир и покой, недостижимые без определенной степени экономической стабильности.
86	El sujeto espera unos instantes de seguridad y, cuando ya se dispone a abandonar su refugio móvil , escucha el taconeo creciente de unos zapatos femeninos.	The fellow waits briefly until it seems safe, but as he's about to abandon his mobile refuge he hears the tapping sound of a woman's shoes approaching.	Il tizio attende per sicurezza alcuni istanti e, quando si dispone ormai ad abbandonare il suo rifugio mobile, sente il ticchettio crescente di un paio di scarpe femminili.	Субъект в шкафу некоторое время выжидает, но именно в тот момент, когда он собирается выбраться из своего укрытия, раздается стук женских каблучков.
87	El interior del armario se va llenando de trajes y camisas que segmentan la oscuridad y van poniendo una distancia incalculable entre el sujeto y la mujer.	The interior of the wardrobe steadily fills with suits and shirts, segmenting the darkness and creating an immeasurable distance between the fellow and the woman.	L'interno dell'armadio prende a riempirsi di vestiti e camicie che segmentano l'oscurità e' stabiliscono una distanza incalcolabile fra il tizio e la donna.	Внутренность шкафа заполняется костюмами и рубашками, которые делят темноту на сегменты и создают барьер между сидящим в шкафу субъектом и женщиной.
90	Entonces pensó que su existencia tenía la forma de un árbol, cuyas ramas representaban los diferentes sucesos que habían dado forma a su vida actual. Imaginó que tenía el poder necesario para podar aquellas ramas que no le gustaban: la de su matrimonio, o aquella otra, por ejemplo, por la que discurría la savia que había dado forma a su ambición de escritor y a su fracaso consecuente. Dejaría intacta, sin embargo, la que representaba a Teresa, de la que surgía ya, con fuerza, un brote que era Laura. Laura era, pues, como un recodo o como una ramificación de Teresa.	It occurred to him that his existence took the form of a tree, its branches representing the events that had shaped his life so far. He imagined that he had the power necessary to prune those branches he didn't like: that of his marriage, or that other branch, for example, which sapped the vitality that shaped his ambition to write, and his consequent failure. He'd leave intact, however, that which represented Teresa, from which was now surging a shoot that was Laura. Laura was, then, like a bend in, or a ramification of Teresa.	Allora pensò che la sua esistenza aveva la forma di un albero, i cui rami rappresentavano i diversi avvenimenti che avevano dato forma alla sua vita attuale. Immaginò di avere il potere necessario per tagliare i rami che non gli piacevano, quello del suo matrimonio, o quell'altro, ad esempio, lungo il quale scorreva la linfa che aveva dato forma alla sua ambizione di scrittore e al fallimento conseguente. Tuttavia avrebbe lasciato intatto quello che rappresentava Teresa, da cui già nasceva, con forza, un germoglio che era Laura. Laura era, dunque, come un'ansa o una ramificazione di Teresa.	Он подумал, что его жизнь похожа на дерево, ветви которого — это различные события, благодаря им его судьба сложилась так, как сложилась. Он представил себе, что наделен властью отсечь мешавшие ему ветви — ту, что олицетворяла его брак, например, или ту, что источала животворный сок, вкусив которого он поверил, что он — писатель, а потом испытал горчайшее в жизни разочарование. А вот одну ветку он оставил бы в неприкосновенности — ветку, олицетворявшую Тересу. И тот отросток от нее, что был Лаурой. Вот так: Лаура была отростком, ответвлением Тересы.
91	Desde allí, con los ojos abiertos, se situó en un punto conocido de Príncipe de Vergara y	From there, in his mind's eye, he travelled to a known spot on Principe de	Da lì, con gli occhi aperti, si mise in un punto noto di via Principe de Vergara, e	Лежа с открытыми глазами в той позе, в какой обычно читал или смотрел телевизор, он

	<p>caminó hacia el parque de Berlín, hacia un encuentro imaginario con la mujer que el día anterior se había revolcado entre sus sábanas y que había formado con su delgado cuerpo las complicadas arquitecturas que Julio, incansable, solicitaba de ella.</p>	<p>Vergara and walked towards the Berlin Park, towards an imaginary encounter with the woman who the day before he'd rolled between the sheets and who had formed with her slim body the complicated architectures that Julio, tireless, had solicited from her.</p>	<p>camminò verso il parco di Berlín, verso un incontro immaginario con la donna che il giorno prima si era dimenata tra le sue lenzuola e che col suo corpo delicato aveva formato le complicate architetture che Julio, infaticabile, esigeva da lei.</p>	<p>представил себя на хорошо известном ему месте на улице Принсипе-де-Вергара и мысленно зашагал по направлению к парку «Берлин», на воображаемую встречу с женщиной, чьи руки накануне жарко обнимали его в его постели, а хрупкое тело сливалось с его телом, создавая немислимые архитектурные формы.</p>
91	<p>Se sentía invadido por la mujer aquella, poseído por su imagen y troceado por su ausencia, ausencia que en aquella mañana de primavera y sábado equivalía a una mutilación íntima, no visible, pero tan eficaz como la falta de una mano frente al impulso de intercambiar una caricia.</p>	<p>He felt himself invaded by that woman, possessed by her image and cut to pieces by her absence, an absence which on that spring Saturday morning was the equivalent to an intimate mutilation, invisible but as effective as missing a hand when you feel the impulse to share a caress.</p>	<p>Si sentiva invaso da quella donna, posseduto dalla sua immagine e ridotto in pezzi dalla sua assenza, assenza che in quella mattina di primavera e di sabato equivaleva a una mutilazione intima, non visibile, ma forte come non avere la mano nel momento in cui si desidera scambiare una carezza.</p>	<p>И постепенно Лаура заслонила от него весь остальной мир, заполнила каждую клеточку его тела. Мысль о невозможности быть рядом с ней в это весеннее субботнее утро пронзала сердце острой болью. Ее отсутствие было сравнимо с ампутацией внутреннего органа, нехватка которого незаметна для постороннего глаза, но причиняет не меньшую боль, чем отсутствие руки в минуту, когда хочется приласкать любимого человека.</p>
96	<p>d) Ninguno de ellos sabe lo que está sucediendo; de este modo los tres personajes evolucionan, ciegos, en torno a un mecanismo que los puede triturar, uno a uno o colectivamente.</p>	<p>d) None of them knows what's happening; and so the three characters evolve, blind, within a mechanism that could mince them, one by one or collectively.</p>	<p>d) Nessuno di loro sa quello che sta succedendo; in questo modo i tre personaggi si sviluppano, ciechi, intorno a un meccanismo che può triturarli, ad uno ad uno o collettivamente.</p>	<p>4. Никто ни о чем не догадывается. В этом случае все персонажи живут каждый своей жизнью и зависят от механизма, который может смолоть в муку каждого из них в отдельности или всех сразу.</p>
96	<p>En realidad las combinaciones eran casi infinitas y parecía inútil hacer un esquema antes de ponerse a escribir, pues sería la propia mecánica del relato la encargada de seleccionar, sucesivamente, las diferentes vías hacia las que habría que encaminar la acción.</p>	<p>In fact the combinations were almost infinite and it seemed useless to impose a scheme before sitting down to write, for it would be the very mechanics of the story which would be responsible for selecting the different tracks down which the action would need to be directed.</p>	<p>In realtà le combinazioni erano quasi infinite e sembrava inutile fare uno schema prima di mettersi a scrivere, poiché sarebbe stata la meccanica stessa del racconto a selezionare, successivamente, le diverse vie lungo le quali si sarebbe dovuta incamminare l'azione.</p>	<p>Хулио понимал, что любая из перечисленных схем может породить почти бесконечное множество различных вариантов дальнейшего развития сюжета и что бесполезно строить схемы сейчас, когда работа едва началась, — пусть все решится по ходу дела.</p>

98	Tenía interés en conocerte (¿no te importa que te tutee?) para completar el cuadro de impresiones que me ha producido tu libro.	'I was interested in meeting you, Orlando — you don't mind me using your first name? — to round out the range of impressions your book produced in me.'	Mi interessava conoscerti — ti secca se ti dò del tu? — per completare il quadro di impressioni che mi ha prodotto il tuo libro.	Но мне захотелось познакомиться с тобой — не возражаешь, если перейдем на «ты»? Хотелось составить о тебе полное впечатление. Рукописи для этого оказалось недостаточно.
99	—¿Quieres postre o café? —preguntó al fin por desbloquear el silencio.	'Would you like dessert or coffee?' he asked at last to unblock the silence.	— Vuoi dessert o caffè? — chiese alla fine per sbloccare il silenzio.	— Ты будешь кофе или десерт? — нарушил он наконец воцарившееся за столом молчание.
101	Cuando Julio se quedó solo comprendió que había perdido los papeles .	When Julio was left alone he understood that he'd blown it.	Quando Julio restò solo capì di aver confuso i ruoli.	Оставшись один, Хулио понял, что проиграл.
101	Pidió otra copa y se dedicó a frenar un sentimiento de autocompasión al tiempo que en su pecho se formaba una bola de odio cuyo destinatario era Orlando Azcárate.	He asked for another drink and dedicated himself to putting the brakes on a feeling of self-pity, while at the same time in his chest there began to form a ball of hatred, its object Orlando Azcárate.	Chiese un altro bicchiere di whisky e si impegnò a frenare un sentimento di autocompassione mentre nel suo petto si formava una bolla di odio destinata a Orlando Azcárate.	Он спросил еще виски и постарался унять все нарастающее чувство жалости к себе и чувство ненависти к Орландо Аскаратэ.
102	En un momento dado, Julio —intentando decir algo original para salvar al menos los despojos que habían quedado de su imagen — afirmó: — Yo he notado que las temporadas en las que sudo mucho por las axilas escribo más, como si una destilación provocara la otra. A lo que el joven autor respondió: —A mí se me está haciendo un poco tarde.	At a given moment, Julio — trying to say something original to save at least the dregs of what remained of his image — stated: 'I've noticed that in the periods when I most sweat from my armpits I write more, as though one distillation provoked the other.' To which the young author responded: 'It's getting a little late for me.'	A un certo punto, Julio — tentando di dire qualcosa di originale per salvare almeno le spoglie della sua immagine — affermò: — Ho notato che nelle stagioni in cui mi sudano di più le ascelle scrivo di più, come se una distillazione provocasse l'altra. Al che il giovane autore rispose: — Per me si è fatto tardi.	Когда Хулио, пытаясь спасти хотя бы остатки своего имиджа, решил изречь что-нибудь оригинальное и сказал: «Я заметил, что в те моменты, когда у меня интенсивнее потеют подмышки, я и пишу интенсивнее, словно один поток порождает другой», — он услышал в ответ: «Извините, но я уже немного опаздываю».
102	Julio pidió la nota e hizo un último ensayo para tomar las riendas de la situación .	Julio asked for the bill and made a last attempt to take the situation in hand.	Julio chiese il conto e fece un ultimo sforzo per prendere le redini della situazione.	Хулио попросил счет и в последний раз попытался взять ситуацию в свои руки.
103	Tenía que ser lo suficientemente cruel como para evitar su publicación, pero lo bastante inteligente como para cubrirse las espaldas en el caso de que otra editorial lo editara con éxito.	It needed to be cruel enough to avoid its publication, but intelligent enough to cover his own back in case another house published it and it took off.	Doveva essere sufficientemente crudele da evitarne la pubblicazione, ma abbastanza intelligente da coprirla le spalle nel caso che un'altra casa editrice lo pubblicasse con successo.	Рецензия должна быть достаточно суровой, чтобы рукопись не пошла в печать, но при этом составлена достаточно умно, чтобы не возникло вопросов, если за публикацию возьмется какое-нибудь другое издательство и

				книга будет иметь успех.
104	Sin embargo, el pájaro parecía encontrarse a gusto en aquel reino , como si hubiera tomado posesión de él a espaldas de Julio.	The bird, however, seemed to find itself quite at home in that kingdom, as though it had taken possession of it behind Julio's back.	L'uccello, tuttavia, sembrava trovarsi a suo agio in quel regno, come se ne avesse preso possesso alle spalle di Julio.	Лишь канарейка, казалось, была счастлива в этом царстве, словно тайком от Хулио захватила в нем власть.
104	Cuando entró en su apartamento tuvo la impresión de que reinaba allí una paz siniestra.	When he entered his apartment he had the sensation that there reigned a sinister peace.	Quando rientrò nel suo appartamento ebbe l'impressione che vi regnasse una pace sinistra.	Когда он вошел в квартиру, его поразила царившая в ней недобрая тишина.
106	Hizo café y con la taza humeante entre las manos salió a la terraza, ofreciendo su melena y su perfil a la ciudad dormida.	She made coffee and with the cup steaming between her hands went out onto the terrace, offering her long hair and her profile to the sleeping city.	Fece il caffè e con la tazza fumante tra le mani uscì sulla terrazza, offrendo i capelli e il profilo alla città addormentata.	Сварила кофе и с чашкой дымящегося напитка в руках вышла на лоджию.
107	»Si consiguiera escribir con alguna disciplina, creo que podría tejer y entretejer las palabras con la misma habilidad con la que entremezclo la lana o el perlé.	If I was able to write with a little discipline, I believe I could weave and interweave words as adeptly as I can knit pearl and plain.	Se riuscissi a scrivere con un po' di disciplina, credo che potrei fare e disfare le parole con la stessa abilità con cui lavoro la lana o il perlé.	Если бы я писала почаще, то, думаю, сплетала и расплетала бы слова с такой же легкостью, с какой вяжу и распускаю вязанье.
109	En este punto los ojos de ambos se encontraron y Laura advirtió que era mirada con amor por ese extraño sentado frente a ella, cuyo semblante fue ocupado brevisísimamente por un rostro familiar, por un Carlos más joven y del que ella había estado enamorada hasta el punto de renunciar por él a todo.	At that moment their eyes met and Laura realised she was being looked upon with love by this stranger sitting in front of her, whose countenance was occupied fleetingly by a familiar face, by a younger Carlos with whom she'd been in love to the point of renouncing everything for him.	A questo punto gli occhi di entrambi si incontrarono e Laura si rese conto di essere guardata con amore da quell'estraneo seduto di fronte a lei, il cui volto fu occupato per un istante dalle sembianze familiari di un Carlos più giovane, di cui s'era innamorata al punto da rinunciare a tutto per lui.	В эту минуту взгляды их встретились, и Лаура увидела любовь в глазах странного субъекта, который сидел перед ней и в чертах которого едва угадывалось сходство с Карлосом — прежним, молодым Карлосом, которого она когда-то знала и любила так, что пожертвовала всем ради него.
110	Pero qué me voy a llevar yo de esa tarta .	But what do I take from this apple pie?	Ma io che avrò di questa torta?	Только зачем мне сейчас это счастье?
111	Aquello era un infierno , pero por primera vez en muchos años tuvo la impresión de que de ella dependía la llave que regulaba la intensidad del fuego , así como la elección del condenado al que se debía tratar con más rigor.	The situation was hell, but for the first time in many years she had the impression that it was she who held the controls that regulated the intensity of the fire, also the selection of the condemned, which she'd need to be more rigorous about.	Era un inferno, ma per la prima volta in molti anni ebbe l'impressione che da lei dipendeva la chiave che regolava l'intensità del fuoco, come la scelta del condannato che doveva essere trattato con maggior rigore.	Это был ад, но впервые в жизни она почувствовала, что именно в ее руках был тот рычаг, который регулировал силу огня, и именно она решала, кого из грешников следовало наказать более строго.

112	Tal vez por no estropear el clima de entendimiento de los últimos minutos, renunció a los argumentos, y comenzó a prepararse para pasar el día fuera de casa, con su hija.	Perhaps to avoid spoiling the climate of understanding of the past few minutes, he gave up arguing and began to prepare himself to spend the day away from home, with his daughter.	Forse per non rovinare il clima di intesa degli ultimi minuti, rinunciò alle argomentazioni e cominciò a prepararsi per trascorrere la giornata fuori casa, con sua figlia.	Вероятно, побоявшись нарушить атмосферу доброжелательности и взаимопонимания, царившую за завтраком, он решил прекратить спор и стал готовиться к поездке.
112	Se sintió atrapada en un recinto formado por muros invisibles, pero sólidos, muros construidos a lo largo de años por sus padres, su marido, su hija y por otras personas o situaciones frente a las que ella había jugado el doble papel de víctima y animadora. Efectivamente, una arquitectura tan perfecta, tan adecuada a sus propios temores, no habría podido levantarse sin su colaboración.	She felt herself trapped, enclosed within walls that were invisible, but solid, walls built over the years by her parents, her husband, her daughter, and by other people or situations, in the face of which she'd played the role of victim, and cheerleader. That was it, an architecture so perfect, so appropriate to her very fears, could not have been constructed without her collaboration.	Si sentì intrappolata in un recinto fatto di muri invisibili, ma solidi, muri costruiti nel corso degli anni dai suoi genitori, da suo marito, da sua figlia e da poche altre persone o situazioni di fronte alle quali aveva giocato il doppio ruolo della vittima e della provocatrice. Effettivamente un'architettura così perfetta, così adeguata ai suoi timori, non avrebbe potuto venir su senza collaborazione da parte sua.	Она почувствовала себя окруженной невидимыми, но несокрушимыми стенами, возведенными за многие годы сначала ее родителями, потом — мужем, дочерью и другими людьми и событиями, в которых сама она играла двойную роль: была одновременно их вдохновительницей и их жертвой. Само собой разумеется, что эти стены, совершенные по архитектуре и призванные защитить ее именно от ее собственных страхов, не могли быть возведены без ее участия.
114	Laura, para quien las determinaciones de la realidad inmediata se habían perdido en el interior de los armarios , aceptó la propuesta.	Laura, for whom the lines of immediate reality had lost themselves in the interior of the wardrobes, accepted the proposal.	Laura, che aveva smarrito all'interno degli armadi la nozione della realtà immediata, accettò la proposta.	Лаура, для которой все проблемы остались внутри шкафов, приняла предложение.
114	El estado de desasosiego anterior fue dando paso paulatinamente a una mecánica más lenta, de movimientos selectivos, en los que el placer ganaba poco a poco terreno a la ansiedad.	That earlier stressed state was slowly giving way to a slower rhythm, to a more selective motion with which, little by little, pleasure gained ground on anxiety.	Lo stato di inquietudine precedente cedette a poco a poco il passo a una meccanica più lenta, dai movimenti selettivi, in cui il piacere cominciò a guadagnare terreno sull'ansia.	Тревога утихла. На смену резким движениям пришли спокойные и размеренные, приносившие все большее и большее удовольствие.
117	Los ojos le brillaban.	Laura's eyes shone.	Gli occhi le brillavano.	Глаза у нее блеснули.
118	Su rostro se había transformado en el rostro de un hombre violento y vulgar , pero ella no sintió miedo, pues comprendió en seguida que todo era una representación.	His face had been transformed into that of a violent, vulgar man, but she felt no fear because she understood straight away that this was a performance. His	Il suo viso si era trasformato in quello di un uomo violento e volgare, ma lei non ebbe paura, perché capì subito che era una messinscena. La sua violenza, anziché dolere, evocava	Лицо его исказилось — теперь это было лицо вульгарного и жестокого мужчины. Но Лаура не испугалась, она понимала, что это всего лишь спектакль: жестокость Хулио не причиняла ей боли, она

	Su violencia, lejos de doler, evocaba fantasías antiguas jamás realizadas.	violence, far from hurting, evoked old fantasies that had never been realised.	antiche fantasie mai realizzate.	заставляла вспомнить давно забытые неосуществленные фантазии.
118	Los ojos de Julio se dirigieron a esa zona de su cuerpo y la horadaron como un foco perfora las tinieblas.	Julio's eyes were drawn to this zone of her body, boring into it the way a searchlight pierces mist.	Gli occhi di Julio si concentrarono in quella zona del suo corpo e la perforarono come un faro che buca le tenebre.	Взгляд Хулио переместился на обнажившееся плечо и пронзил его, как луч прожектора пронзает туман.
119	Ella, lejos de responder, se refugió en el cuerpo de Julio como si se introdujera en un estuche protector contra el que nada pudieran las asechanzas de la vida.	Instead of replying, she took refuge in Julio's body as though sliding herself into a protective cocoon where nothing in life could catch them.	Lei, invece di rispondere, si rifugiò nel corpo di Julio come in un astuccio protettivo contro il quale nulla potevano le insidie della vita.	Вместо ответа, она прижалась к нему, словно хотела спрятаться в него, как в футляра, защищающий ее от житейских невзгод.
120	Mientras hablaban, el pájaro piaba con una estridencia inusual, ahogando casi sus palabras.	As they talked the canary sang with an unusual stridence, almost drowning their words.	Mentre parlavano, l'uccello cinguettava con un pigolio insolito, quasi soffocando le loro parole.	Пока Хулио и Лаура разговаривали, канарейка пищала в своей клетке так пронзительно, что почти заглушала их голоса.
120	La boca se había desdibujado para convertirse en un agujero con la función mecánica de controlar la respiración ; la nariz se había ensanchado y por sus orificios parecía penetrar también el canto del canario; en cuanto a los ojos, permanecían fijos en un punto de la pared, como si su desplazamiento pudiera provocar algún ruido que enturbiara los mensajes del pájaro.	His mouth had been re-drawn, converting it into a mere hole with the function of controlling breathing; his nose had widened and even his nostrils seemed to be penetrated by the canary's song; as for the eyes, they remained fixed on some point on the wall, as though, if his gaze moved, it might provoke some sound that would blur the bird's messages.	La bocca si era scomposta per trasformarsi in una fenditura con la funzione meccanica di controllare la respirazione, il naso si era allargato e il canto del canarino sembrava penetrare anche attraverso i suoi orifizi; in quanto agli occhi, restavano fissi su un punto della parete, come se spostandosi potessero provocare un rumore che intorbidava i messaggi dell'uccello.	Рот Хулио скривился и превратился в отверстие, единственной задачей которого было сдерживать дыхание, ноздри раздулись, — казалось, пение птицы входит и через них тоже, — а глаза неподвижно смотрели в одну точку на стене, словно отведи он их на миг — и возникнет посторонний звук, который помешает расслышать и понять сообщение.
121	Cuando Laura estuvo medio vestida, la atrajo de nuevo hacia sí y utilizó su cuerpo para crear complicadas arquitecturas , a través de las cuales obtuvieron acoplamientos imposibles.	When Laura was half dressed, he drew her towards him again and used her body to make complicated architectures, through which they managed impossible couplings.	Quando Laura fu mezzo vestita, l'attrasse di nuovo verso di sé e utilizzò il suo corpo per creare complicate architetture, attraverso le quali ottennero accoppiamenti impossibili.	Когда Лаура наполовину оделась, он поднялся, подошел к ней, привлек к себе и снова принялся создавать при помощи ее тела немислимые архитектурные композиции.
122	Laura, por su parte, tras contemplar las idas y venidas de Julio, sintió que se estaba convirtiendo	Laura, for her part, after watching Julio's comings and goings, had the feeling she was	Laura, da parte sua, dopo aver contemplato gli andirivieni di Julio, sentì che si stava trasformando in	А Лаура, наблюдая за тем, как он уходит и возвращается, понимала, что она перестает быть

	en otra ; sintió, más bien, que la realidad regresaba y que se introducía en su existencia con los movimientos precisos de una cuña golpeada por los latidos de su propio corazón.	changing into someone else, or, rather, that reality was returning and was entering her existence with the precision of a wedge hammered by the beats of her own heart.	un'altra; o meglio, senti che la realtà tornava e si introduceva nella sua esistenza con i movimenti precisi di una culla mossa dai battiti stessi del suo cuore.	прежней, что реальность возвращается и входит в ее жизнь в такт ударам ее собственного сердца.
123	Laura no respondió; permanecía atenta a los golpes secos y precisos por medio de los cuales la culpa penetraba en su entendimiento y determinaba su estado de ánimo.	Laura didn't reply; she remained attentive to the sharp, precise blows through which guilt was entering into her consciousness and shaping her state of mind.	Laura non rispose; era attenta ai colpi secchi e precisi attraverso i quali la colpa penetrava nella sua ragione e determinava il suo stato d'animo.	Лаура молчала, прислушиваясь к сухим коротким ударам, с каждым из которых в ее сознание входило чувство вины, определяющее ее душевное состояние.
125	A partir de ese instante la tarde se cerró y sobre el estado de ánimo de ambos se desplomó una niebla intransitable.	From that moment the afternoon closed in. An impenetrable fog descended upon his mood and hers.	A partire da quell'istante la sera si chiuse e sullo stato d'animo di entrambi si abbatté una nebbia intransitabile.	В этот миг день кончился, и на обоих навалилась безнадежная тоска.
125	Caminó para tranquilizarse un poco, y a medida que se acercaba a su destino iba siendo presa de ideas circulares que la situaban en un espacio protector del que jamás debería haber salido: su marido, su hija, su madre...	She walked to calm herself a little, and with each step that brought her closer to her destination she was becoming prey to thoughts going round in her head, of the protective space she should never have left: her husband, her daughter, her mother . . .	Camminò per calmarsi un po', e via via che avanzava verso la sua meta diveniva preda di idee circolari, che la collocavano in uno spazio protettivo da cui non avrebbe mai dovuto uscire: suo marito, sua figlia, sua madre...	И по мере того как приближалась к дому, ею все больше овладевали круговые идеи, возвращавшие ее в привычный надежный круг, в котором были ее муж, дочь, мать и в котором сама она была под надежной защитой.
128	Creo, en definitiva, que en el puesto que me ofrecéis hay que evitar la tentación de brillar profesionalmente (para eso están los hospitales, la consulta privada o los artículos) y convertirse en una pieza más del engranaje , procurando acompasar tus movimientos a los impulsos de los intereses generales.	I believe, in sum, that in the post you're offering me one must avoid the temptation to shine professionally (for that, we have hospitals, private consultation or papers) and instead one must become another cog in the machinery, aiming to keep in step with the thrust of the general interest.	In definitiva, credo che nel posto che mi offrite bisogna evitare la tentazione di brillare professionalmente (per questo ci sono gli ospedali, gli studi privati o gli articoli) e diventare un pezzo in più dell'ingranaggio, cercando di armonizzare i movimenti personali con gli impulsi degli interessi generali.	Одним словом, я полагаю, что если я займу тот пост, который вы мне предлагаете, то должен буду удерживаться от соблазна блеснуть профессионализмом (для этого у меня есть клиника, частная практика и статьи), превратиться еще в один винтик общего механизма и постараться подчинить свои движения общему ритму.
129	Finalmente, establecidos los pactos, se habló de generalidades con las	Finally, pacts established, the talk returned to generalities, the	Alla fine, stabiliti i patti, si passò ad argomenti generici, nel tentativo di cancellare la brutta	Когда пакт был заключен, заговорили на общие темы, словно стремясь сгладить то

	que se intentaba borrar la mala impresión que cada uno podía haber obtenido de los otros en el curso de las intrigas recientemente diseñadas .	idea being to erase the bad impression that any of them might have obtained of the others in the course of plotting these intrigues.	impressione che ciascuno poteva aver ricevuto degli altri nel corso degli intrighi appena architettati.	неприятное впечатление, которое каждый из присутствующих мог произвести на остальных за то время, пока они вместе планировали будущие интриги.
129	Carlos Rodó hizo un breve resumen de su trayectoria profesional en los últimos tiempos, acentuando aquellos aspectos que contribuían a dar de él una imagen de triunfo.	Carlos Rodó provided a brief summary of his recent professional trajectory, accentuating those aspects that helped give him an image of being successful.	Carlos Rodó ricapitolò brevemente la sua traiettoria professionale negli ultimi tempi, accentuando gli aspetti che contribuivano a dare di lui un'immagine di successo.	Карлос Родо вкратце поведал о том, чем занимался все эти годы, слегка подчеркнув те моменты, которые характеризовали его как успешного человека.
129	—Ahora —añadió para cerrar el círculo — me han ofrecido un cargo en el Ayuntamiento; el puesto es importante en sí mismo, pues de él depende toda la red sanitaria controlada por el municipio, pero, si lo hago bien, podría significar sobre todo un trampolín para alcanzar puestos de mayor responsabilidad, quizá en el Ministerio.	'Now,' he added, to complete the picture 'they've offered me a position on the city council; the post's important in itself given that it controls the whole of the municipal health network, but if I do it well it could be a trampoline to positions of greater responsibility, perhaps in the Ministry.'	— Ora — aggiunse per completare il quadro — mi hanno offerto un incarico al comune; il posto è importante in se stesso, poiché da esso dipende tutta la rete sanitaria municipale, ma — se lo faccio bene — sarebbe soprattutto un trampolino per raggiungere posti di maggiore responsabilità, forse il Ministero.	— И вот недавно, — добавил он, чтобы закончить тему, мне предложили должность в Аюнтамьенто. Работа сама по себе ответственная от меня будет зависеть все муниципальное здравоохранение и, кроме того, может послужить (если я хорошо себя зарекомендую) трамплином для достижения еще более ответственных постов, например в министерстве.
130	Carlos Rodó recibió la pregunta como si le hubieran clavado un cuchillo de cocina en aquel lugar del cuerpo o del espíritu donde reside la vanidad .	For Carlos Rodó the question was as though a kitchen knife had been plunged into that place in the body, or the spirit, where vanity resides.	Carlos Rodó accolse la domanda come se gli avessero ficcato un coltello da cucina in quel luogo del corpo, o dello spirito, in cui risiede la vanità.	Карлос Родо почувствовал себя так, словно ему воткнули кухонный нож в тот уголок тела или души, где гнездится тщеславие.
132	Me casé, pues, con una mujer de la que estaba moderadamente enamorado, porque pensé que podría dirigir sus energías, sumarlas a las mías , de cara a la consecución de ese objetivo.	I got married, then, to a woman with whom I was moderately in love, because I felt that I could direct her energies, add them to mine, with a view to securing this objective.	Mi sono sposato, dunque, con una donna di cui ero moderatamente innamorato, perché ho pensato che avrei potuto dirigere le sue energie, sommarle alle mie, avendo di mira questo obiettivo.	Я женился на девушке, которая мне нравилась, но в которую я не был страстно влюблен. Я был уверен, что смогу подчинить ее энергию, сложить с моей и направить обе на достижение поставленной цели.
132	Y, en fin, esto me ocurre cerca de los cuarenta años, en plena madurez y en pleno triunfo, cuando creí haber conjurado	And, in short, this is happening to me around the age of forty, in full maturity and in full triumph, when I believed I'd	E, insomma, questo mi accade vicino ai quaranta, nel pieno della maturità e del successo, quando ho creduto di aver	И это происходит со мной в сорок лет, когда я достиг зрелости и уже был уверен, что время, когда со мной могло стрястись подобное,

	para siempre tales peligros.	exorcised such dangers forever.	scongiurato per sempre questi pericoli.	миновало навсегда.
134	¿Pero cree que un psicoanalista con la formación que usted se atribuye podría haber caído en una trampa como la que le ha preparado su paciente?	But do you think that a psychoanalyst with the training you attribute to yourself could have fallen into a trap like the one laid for you by your patient?	Ma crede che uno psicanalista con la formazione che lei si attribuisce sarebbe potuto cadere in una trappola come quella che le ha preparato il suo paziente?	А теперь ответьте: мог бы психоаналитик с тем уровнем подготовки, который, как вы считаете, есть у вас, попасться в сети, расставленные вашим пациентом?
134	—Bien, de acuerdo, se ha producido una fisura ; por eso he venido.	'Right, agreed, a fracture occurred; that's why I came.	— Bene, d'accordo, si è prodotta una crepa; per questo sono venuto.	— Хорошо, согласен: имел место досадный промах с моей стороны.
134	—Bueno —dijo el anciano con una levísima sonrisa, a la que se podría haber atribuido una intención paternalista—, usted ya no es mi paciente ni yo su psicoanalista. Como usted sabe, ésa es una frágil relación que a veces se quiebra sin posibilidad de recomposición . La nuestra se ha quebrado y ello me da libertad para decirle algo que, aunque quisiera parecerse a una orden, se podría interpretar como un consejo: retome su análisis, que está sin terminar.	'All right,' said the old man with the lightest of smiles, which might have been attributable to some paternalistic intent, 'you're not my patient now, nor I your psychoanalyst. As you know, that's a fragile relationship that sometimes breaks without the possibility of being put back together. Ours has broken, and that leaves me free to say to you something that, although it might appear to be an order, should be taken as a piece of advice: resume your analysis, which is unfinished.	— Bene, — disse l'analista con un leggerissimo sorriso, che aveva, forse, un'intenzione paternalistica —, lei non è più mio paziente, né io il suo analista. Come lei sa, questo tipo di relazione è fragile e a volte si spezza senza possibilità di ricomposizione. La nostra si è spezzata e questo mi dà la libertà di dirle qualcosa che, seppure vuole assomigliare a un ordine, si potrebbe interpretare come un consiglio: riprenda la sua analisi, non è terminata.	— Что ж, сказал старик с едва заметной улыбкой, больше похожей на отцовскую, — связь между пациентом и психоаналитиком это тонкая нить, которая иногда рвется напроочь, не оставляя надежды на то, что ее можно будет снова соединить. Наша с вами связующая нить давно разорвана, так что я, не являясь больше вашим психоаналитиком, волен сказать вам одну вещь. Возможно, это прозвучит как приказ, но я предлагаю воспринять мои слова как совет: возобновите сеансы, курс не завершен.
135	Su paciente es su espejo .	Your patient is your mirror.	Il suo paziente è il suo specchio.	Ваш пациент это ваше зеркало.
138	Tres folios llenos de sutilezas, plagados de conjunciones adversativas y contruidos con larguísimos períodos que escondían mi crimen .	Three folios full of subtleties, plagued with adverse conjunctions and constructed with enormously long sentences that hid my crime.	Tre pagine piene di sottigliezze, infestate di congiunzioni avversative e costruite con lunghissimi periodi che nascondono il mio delitto.	Три страницы хитросплетений и соединений несоединимого, написанные к тому же длиннейшими периодами. И на этих страницах спрятано мое преступление.
139	Uno de ellos alcanza un éxito sin precedentes en este tipo de actos; su foto y su discurso aparecen en la primera página de todos los suplementos literarios y el sujeto, en fin,	One of them has a success unprecedented for these types of performance; his photo and his opinions appear on the front page of all the literary	Uno di loro ottiene un successo inaudito in questo tipo di manifestazioni; la sua foto e il suo discorso appaiono sulla prima pagina di tutti i supplementi letterari e il tizio, alla fine,	И один из них имеет на этой конференции оглушительный успех, и все литературные приложения печатают его речь и его фотографии на первой полосе, и скоро он становится

	acaba por alcanzar la gloria, mientras que el verdadero autor de la ponencia se va hundiendo paulatinamente en el fracaso.	supplements and the fellow, in short, finishes up covered in glory, while the true author of the paper steadily sinks into failure.	raggiunge la gloria, mentre il vero autore della conferenza sprofonda pian piano nel fallimento.	знаменитым, в то время как истинный автор доклада не просто остается в тени, но и терпит неудачу за неудачей, с каждым днем опускаясь все ниже.
140	Carlos Rodó, situado fuera de su ángulo de visión, era para él un volumen sin sustancia , aunque ligeramente grueso y calvo.	Carlos Rodó, outside his angle of vision, was for him a form without substance, although slightly fat and balding.	Carlos Rodó, seduto fuori del suo angolo visuale, era per lui un volume senza sostanza, anche se leggermente grosso e calvo.	Находящийся вне поля его зрения Карлос Родо был для него всего лишь сгустком субстанции — правда, слегка грузноватым и лысоватым.
141	Estos días pasados, al hacer el amor con Laura, mientras la penetraba, tenía la impresión de que su vagina se comunicaba, por conductos ocultos, con todas las vaginas de todas las mujeres pasadas, presentes y futuras; mi penetración producía el efecto de que dichos conductos se abrieran a la oquedad de Laura, derramando en ella las numerosas fuentes capaces de formar el río en el que se sumergía mi pene.	Lately, when making love with Laura, while I was penetrating her I had the impression that her vagina communicated, via hidden ducts, with all the vaginas of all women past, present and future; my entering her had the effect that these conduits opened into the depths of Laura, spilling in her numerous flows to form a river in which my penis was being submerged.'	Nei giorni scorsi, facendo l'amore con Laura, mentre la penetravo, avevo l'impressione che la sua vagina comunicasse, attraverso condotti occulti, con tutte le vagine di tutte le donne passate, presenti e future; la mia penetrazione produceva l'effetto che questi condotti si aprissero alle cavità di Laura, spandendo in lei le numerose sorgenti capaci di formare il fiume in cui si sommergeva il mio pene.	В последние дни, лежа в постели с Лаурой, я каждый раз думал о том, что ее влагище соединяется тайными протоками с влагищами всех женщин, какие были, есть и будут. И каждый раз, входя в нее, я чувствовал, что вхожу в широкую реку, образованную слиянием всех этих протоков.
142	Todo su discurso, desde que ha comenzado esta sesión, no es más que una cortina de humo tras de la que se esconde su miedo a analizar las cosas que le pasan.	All your discourse, from the start of this session, is nothing more than a smokescreen behind which you hide your fear of analysing the things that happen.'	Tutto il suo discorso, da quando ha cominciato questa seduta, non è che una cortina di fumo dietro la quale si nasconde la sua paura di analizzare quello che le succede.	Все, что вы наговорили с той минуты, как начался сегодняшний сеанс, есть не более чем дымовая завеса, за которой скрывается ваш страх: вы боитесь разобраться в том, что с вами происходит.
144	—Según ese esquema, el muerto soy yo —dijo sombríamente el volumen de Carlos Rodó.	'According to this scenario, the dead one is me,' the form of Carlos Rodó said gloomily.	— Secondo questo schema, il morto sono io, — disse cupamente il volume di Carlos Rodó.	— То есть жертвой должен стать я? — мрачно произнес сгусток Карлоса Родо.
146	Si a ello le añado un crimen, salgo de vaudeville y me meto en una novela policíaca.	If to that I add a crime, I leave vaudeville and put myself into a crime novel.	Se a questo aggiungo un delitto, esco dal vaudeville e mi metto in un romanzo poliziesco.	А если я добавлю к этому преступление, то выйду за рамки водевиля и окажусь в жанре детектива.
147	Aunque es cierto que hoy mismo, mientras comía, me he planteado la posibilidad de ampliar	Although it's true that this very day, over lunch, I raised with myself the possibility of slightly	Anche se è vero che oggi stesso, mentre mangiavo, ho immaginato la possibilità di ampliare	Признаюсь, впрочем, что как раз сегодня, за обедом, мне пришла в голову мысль несколько расширить образ

	ligeramente ese punto de vista y ofrecer al lector algunos destellos muy fríos, como una pincelada de carmín sobre los labios de un cadáver, que le hagan ver parte de la acción desde el punto de vista del psicoanalista y su mujer.	broadening this voice and offering the reader certain icy flashes, like a brush stroke of carmine to the lips of a cadaver.	leggermente questo punto di vista e offrire al lettore qualche sprazzo molto fresco, come una pennellata di carminio sulle labbra di un cadavere, che gli faccia vedere parte dell'azione dal punto di vista dello psicanalista e di sua moglie.	повествователя, добавить несколько холодных, как помада на губах трупа, блесток и дать читателю увидеть часть истории с точки зрения психоаналитика и его жены.
148	El arte, cuanto más delgado es, más se acerca al núcleo de lo desconocido, del abismo.	Art, the slimmer it gets, the closer it comes to the nucleus of the unknown, to the abyss.'	L'arte quanto più è sottile, tanto più si avvicina al nucleo dell'ignoto, all'abisso.	Чем более утонченным становится искусство, тем больше приближается оно к ядру непознанного, к пропасти.
149	Cuando Julio salió a la calle, el sol había desaparecido bajo un techo liso, de nubes, producido por el excesivo calor de las horas anteriores.	When Julio went out into the street the sun had disappeared behind a smooth ceiling of cloud produced by the excessive heat of the preceding hours.	Quando Julio uscì in strada, il sole era scomparso sotto un tetto liscio, di nubi, prodotto dal calore eccessivo delle ore precedenti.	Когда Хулио вышел на улицу, солнце уже давно спряталось за обложившими все небо облаками, которые были обязаны своим появлением стоявшей весь день жару.
150	Después regresó a la barra con la gabardina colgada del brazo y comenzó a apurar el whisky con sorbos calculados, para que su efecto se acumulara lenta, aunque progresivamente, en aquellas zonas de su carácter más necesitadas del estímulo.	He returned to the bar with the overcoat over his arm and began to down the whisky in calculated sips so that its effect would build up slowly, although progressively, in those areas of his character most in need of stimulus.	Poi tornò al banco con l'impermeabile sul braccio e cominciò a incalzare il whisky con sorsi calcolati, perché i suoi effetti si accumulassero lentamente, ma progressivamente, in quelle zone del suo carattere più bisognose di stimolo.	С перекинутым через руку плащом он вернулся к стойке, взял свое виски и начал пить, рассчитывая паузы между глотками, чтобы опьянение наступало постепенно и медленно, чтобы алкоголь действовал именно на те зоны его характера, которые особенно в нем нуждались.
150	La vulgaridad de la frase golpeó a Julio en algún lugar de la conciencia y en ese instante su percepción de la realidad sufrió una alteración del mismo signo que la padecida días atrás, frente a la taza de caldo que le ofreciera su madre.	The vulgarity of the remark struck Julio in some part of his consciousness and in that instant his perception of reality suffered an alteration similar to the one he'd had days earlier facing the cup of soup offered by his mother.	La volgarità della frase colpì Julio in qualche luogo della coscienza e in quell'istante la sua percezione della realtà subì un'alterazione dello stesso segno di quella patita giorni addietro, di fronte alla tazza di brodo che gli offriva sua madre.	Вульгарность этой фразы покорила Хулио и пробудила какое-то давно забытое воспоминание, и в ту же секунду восприятие реальности изменилось, как изменилось оно несколькими днями раньше, когда мать подала ему чашку с бульоном.
151	Los transeúntes caminaban de manera eficaz en una u otra dirección con el gesto de quien anda ocupado en el funcionamiento de su propio mecanismo	Pedestrians walked in an efficient manner in one or other direction with the expressions of people occupied by the functioning of their own internal	I passanti camminavano in modo efficiente in tutte le direzioni con l'atteggiamento di chi è preoccupato del suo meccanismo interno.	Пешеходы деловито двигались в разных направлениях с таким видом, словно единственное, что их беспокоило, была работа их собственных внутренних механизмов.

	interior.	mechanism.		
152	Por el contrario, una rara seguridad se instaló en su pecho, desde donde lanzó a las sienas un mensaje de espera.	On the contrary, a rare sense of security installed itself in his chest, from where it launched up towards his temples a message of hope.	Al contrario, una strana sicurezza si insediò nel suo petto, da dove lanciò alle tempie un messaggio di attesa.	Наоборот, он чувствовал себя спокойным и уверенным. И знал, что все будет хорошо.
152	—Sí —respondió Julio—, esto de los idiomas es una trampa ; cuanto más sabes, más consciente eres de lo que te falta para llegar a la perfección.	'Yes,' replied Julio. 'This languages business is a trap; the more you know, the more aware you become of what you lack to be perfect.'	— Sì — rispose Julio —, questa storia delle lingue è una trappola; più sai e più sei cosciente di quanto ti manca per arrivare alla perfezione.	— Да, — ответил тот. Языки такая штука чем больше знаешь, тем отчетливее понимаешь, как далек от совершенства.
155	La noción que tenía de sí mismo era la de un voluminoso relieve colocado sobre una fotografía plana que intentaba representar la vida.	The notion he had of himself was that of a voluminous shape in relief suspended above a flat photo that purported to represent life.	La nozione che aveva di sé era quella di un voluminoso rilievo collocato sopra una fotografia piana che tentava di rappresentare la vita.	Он казался сам себе рельефным комом, положенным на плоскую фотографию, которая пыталась выдать себя за жизнь.
155	Estaba cerca de los cuarenta años, pero la madurez había trabajado sus formas con paciencia y esmero.	She was about forty, but maturity had shaped her with patience and great care.	Era sui quaranta, ma la maturità aveva lavorato le sue forme con pazienza e precisione.	Ей было около сорока, но зрелость только подчеркивала ее достоинства. Заметно было, что природа и время работали над ней прилежно и не спеша.
158	—No, ella se queda aquí. Se cree que soy Hemingway.	'No, she stays here. She thinks I'm Hemingway.'	— No, lei resta qui. Crede che sia Hemingway.	— Нет, она останется здесь. Она думает, что я Хемингуэй.
159	—Yo sí, pero no le hago caso. Por cierto, estás más joven que yo, pero se te ha desertizado la cabeza.	'I do, but I don't pay it any attention. It's true, you're younger than me, but your head's become like a desert.'	— lo sì, ma mi è indifferente. Certo, sei più giovane di me, ma ti si è desertificata la testa.	— А я слышу, но не обращаю внимания. Кстати, ты ведь моложе меня, а почему-то совсем лысый.
160	—Lo esencial, el abismo.	'The essential. The abyss.'	— L'essenziale, l'abisso.	— О сути, о бездне.
160	— Panda de maricones , los poetas —añadió, sin agresividad, Ricardo Mella.	'A gang of homos, the poets,' Ricardo Mella added without aggression.	— Setta di finocchi, i poeti — aggiunse, senza aggressività, Ricardo Mella.	— Гомики они, твои поэты, — без всякой злобы ответил на это Рикардо Мелья.
160	Julio se puso a fumar con gran concentración. Su cabeza funcionaba con la precisión de una calculadora y el cigarrillo tenía un sabor especial, mucho más intenso que el que solía fumarse al salir del cine.	His head was functioning with the precision of a calculator and the cigarette had a special taste, much more intense than the one he always smoked on leaving a cinema.	Julio si mise a fumare con grande concentrazione. La sua testa funzionava con la precisione di una calcolatrice e la sigaretta aveva un sapore speciale, molto più intenso di quella che di solito fumava all'uscita del cinema.	Его голова работала с быстротой и точностью калькулятора, а сигарета имела особый вкус гораздо более интенсивный, чем тот, который он ощущал, когда курил, выйдя из кино.
162	El marido de Laura moriría, o se transformaría en	Laura's husband would die, or he would transform into	Il marito di Laura sarebbe morto, o si sarebbe trasformato in	Муж Лауры умрет или превратится в Хулио. И тогда Хулио займет

	Julio ; entonces, él ocuparía el lugar del ingeniero y estaría con Laura el resto de su vida.	Julio; then he would occupy the place of the engineer and would be with Laura for the rest of his life.	Julio; allora, lui avrebbe preso il posto dell'ingegnere e sarebbe stato con Laura per il resto della sua vita.	место инженера и будет рядом с Лаурой до конца своих дней.
162	En cualquier caso, su alma volaría junto al alma de Laura, cruzarían océanos y ríos y, al llegar a Ricardo Mella tomando notas sobre un tronco de árbol, mientras los gorilas, cerca de él, jugaban al parchís.	In whichever case, his soul would fly alongside that of Laura, they'd cross oceans and rivers, and on reaching the jungle, they would see Ricardo Mella sitting on a tree trunk taking notes, while the gorillas, quite close to him, played ludo.	In ogni caso la sua anima sarebbe volata assieme all'anima di Laura, avrebbero attraversato oceani e fiumi, arrivando nella giungla, avrebbero visto Ricardo Mella prendere appunti su un tronco d'albero, mentre i gorilla, vicino a lui, giocavano a parchís.	И в этой другой жизни его душа будет лететь рядом с душой Лауры, они полетят над реками и океанами, а когда будут пролетать над сельвой, увидят, как Рикардо Мелья пишет что-то в толстый блокнот, сидя на стволе дерева, а рядом с ним гориллы играют в парчис.
163	Julio depositó el auricular sobre el teléfono, observó la jaula del pájaro, todavía en su sitio, y se tumbó en el sofá para observar desde allí el escritor imaginario que , sentado frente a su mesa de trabajo, escribía una novela suya titulada <i>El desorden de tu nombre</i> , pues ese sería su argumento y su trama, una tupida trama capaz de tapar el agujero producido por la desaparición del otro nombre —el de Teresa— y de aliviar la distancia que todavía le esperaba de Laura.	Julio put the receiver back, looked at the bird cage, still in its place, and flopped onto the couch to watch from there the imaginary writer, who, sitting at his work table, was writing a novel of his entitled <i>The Disorder of Your Name</i> . This would be its plot and its weave, a dense weave capable of closing the hole produced by the disappearance of another name — that of Teresa — and of reducing the distance that still separated it from Laura.	Julio depose il ricevitore sul telefono, osservò la gabbia dell'uccello, ancora al suo posto, e si gettò sul divano per osservare da lì lo scrittore immaginario che, seduto davanti al suo scrittoio, scriveva un suo romanzo intitolato <i>Il disordine del tuo nome</i> , perché questo sarebbe stato il suo argomento e la sua trama, una trama fitta capace di coprire il vuoto prodotto dalla sparizione dell'altro nome — quello di Teresa — e di alleviare la distanza che ancora lo separava da Laura.	Хулио сделал то же самое, посмотрел на клетку, все еще висевшую на своем месте, подошел к дивану, лег и принялся наблюдать за воображаемым писателем, который, сидя за его столом, писал его роман роман под названием «У тебя иное имя», потому что именно это было и фабулой, и сюжетом безвыходным сюжетом, который мог бы заполнить пустоту, возникшую после исчезновения другого имени — имени Тересы, — и помочь преодолеть расстояние, все еще отделявшее его от Лауры.
165	Por eso quiero ver si termino el informe y le doy con él en las narices a un concejal que quiere meter a un amigo suyo en mi lugar.	That's why I want to finish the report and see if it acts as a punch on the nose for one councillor who's trying to slip in a friend of his ahead of me.'	Perciò voglio vedere di finire la mia relazione e sbatterla sotto il naso di un consigliere che vuole mettere un suo amico al mio posto.	Поэтому мне так важно поскорее закончить доклад и утереть нос одному советнику, который пытается пропихнуть на это место своего друга.
166	Pero esto, más que nada, es un trampolín .	But more than anything, this is a trampoline.	Ma questo, più che altro, è un trampolino.	Но все же эта должность — только трамплин.
166	Estoy a punto de cumplir los cuarenta y ya es hora de que recoja los frutos de veinte años de estudiar y trabajar	I'm about to turn forty and it's about time I started to reap the fruits of twenty years of study and working	Sono sul punto di compiere i quarant'anni ed è ora che io raccolga i frutti di vent'anni passati a studiare e lavorare	Мне почти сорок, а это время собирать плоды двадцати лет напряженной учебы и изнурительной работы.

	como un negro.	like a black.	come un negro.	
166	Hay una teoría según la cual si consigues alcanzar un puesto de poder en torno a los cuarenta años, te mantienes ya en esa órbita toda la vida.	There's a theory which holds that if you can achieve a position of power around the age of forty, you stay in that orbit for the rest of your life.	C'è una teoria secondo la quale se riesci a raggiungere un posto di potere intorno ai quarant'anni, ti mantieni in quest'orbita tutta la vita.	Есть теория, согласно которой человек, занявший высокую должность в возрасте примерно сорока лет, потом всю жизнь будет занимать руководящие посты.
169	Laura decidió romper el ritmo de la conversación y se quedó callada.	Laura put down the receiver and went to the kitchen, where she put the coffee on. When she returned to the sitting room the telephone rang.	Laura decise di spezzare il ritmo della conversazione e rimase silenziosa.	Лаура не ответила: не хотела продолжать этот разговор.
170	Luego se queda una con mal sabor de boca , cuando no pasan cosas peores.	Later you're left with a bad taste in the mouth, that's if something worse doesn't happen.'	Poi resta un cattivo sapore in bocca, quando non accadono cose peggiori.	Только вот долго они не длятся, и после них во рту остается привкус горечи. Если не кончается чем похуже.
170	Se agredían con la seguridad de que las mutuas ofensas, lejos de romper el vínculo que las unía, lo hacía más sólido.	The pair attacked in the security that their mutual offences, far from breaking the links that united them, made them more solid.	Si aggredivano con la certezza che le offese reciproche, anziché spezzare il legame che le univa, lo rendevano più solido.	Они продолжали оскорблять друг друга, понимая при этом, что взаимные оскорбления не отдаляют их друг от друга, а лишь упрочат их связь.
170	Vivían en el interior de un nudo formado por los laberintos de sus complicadas conciencias y en el que iban confundiéndose de forma progresiva las obsesiones de cada una de ellas.	They lived within a knot formed by the labyrinths of each one's complicated consciousness, inside which the obsessions of each woman became progressively more confused.	Vivevano all'interno di un nodo formato dai labirinti delle loro complicate coscienze, in cui finivano col confondersi progressivamente le ossessioni di entrambe.	Каждая из них жила в лабиринте собственных грехов и ошибок, в которых все больше запутывалась, и эти лабиринты давно переплелись между собой.
171	Carlos Rodó estaba inclinado sobre la máquina de escribir. Cuando vio entrar a su mujer, cesó en su actividad y esbozó una sonrisa . —Ya empezaba a hacerme falta —dijo.	Carlos Rodó was leaning over the typewriter. When he saw his wife come in he stopped and gave the hint of a smile. 'I was already starting to need it,' he said.	Carlos Rodó era chino sulla macchina da scrivere. Quando vide entrare la moglie, interruppe la sua attività e abbozzò un sorriso.	Карлос Родо сидел за печатной машинкой. Увидев входящую жену, прервал работу и улыбнулся: — А вот и кофе. Очень кстати!
171	Su mirada desprendía un halo de excitación o de locura.	His appearance gave him a halo of excitation, or madness.	Il suo sguardo sprigionava un alone di eccitazione o di follia.	Во взгляде сквозило если не сумасшествие, то крайнее возбуждение.
171	Entonces, advirtió que tras las amonestaciones de su madre se había escondido siempre un aliento secreto, un apoyo invisible, que la empujaba hacia lo prohibido	It was then she realised that behind her mother's warnings there was always a hidden breath of secrecy, an invisible support, one that pushed her toward the	Allora, avverti che dietro gli ammonimenti di sua madre si era sempre nascosto un incitamento segreto, un appoggio invisibile, che la spingeva verso il proibito con una forza sottile, con un	И вдруг Лаура поняла, что за всеми разносами, которые устраивала ей мать, за всеми проповедями, что она ей читала, скрывались ободрение и поддержка. Мать словно подталкивала дочь к

	con una fuerza sutil, con un movimiento de ansiedad, con una especie de ruego no expresado que, sin embargo, tenía la calidad de una orden.	forbidden with a subtle force, with a movement of anxiety, with a type of unspoken plea that nevertheless had the quality of an order.	movimento di ansietà, con una specie di preghiera inespressa che, tuttavia, aveva la qualità di un ordine.	запретной черте — осторожно, со сдерживаемым нетерпением, — словно умоляла сделать последний шаг. И это была даже не мольба, это был приказ.
172	Lo prohibido circula por debajo y se lo comen las ratas de albañal; lo permitido circula por arriba y se lo comen los ministros.	The forbidden circulates down below and is eaten by the sewer rats; the permitted circulates on high and is swallowed by Ministers.	Il proibito circola in basso e se lo mangiano i topi di fogna, il lecito circola in alto e se lo mangiano i ministri.	Недозволенное прячется внизу, и его пожирают живущие в канализации крысы. Дозволенное обитает на поверхности, и его потребляют министры.
172	«Todo se puede hacer, mas no todo está permitido. Lo prohibido circula por debajo y se lo comen las ratas de albañal; lo permitido circula por arriba y se lo comen los ministros. Entre lo permitido y lo prohibido (es decir, entre lo perhibido y lo prometido) hay una distancia variable. A veces, la distancia se diluye, como el veneno en el café (o como el caneno en el vefé), y se convierten en la misma cosa. Entonces está permitido efectuar hechos atroces (o achos hetroces), como en el carnaval de Río de Janeiro. Terminada la fiesta, cada uno se quita el disfraz o la máscara (el discara y la masfraz) y regresa a la vida normal, que a veces es feliz y a veces infeliz, pero sin sobresaltos policiales (o pobresaltos solicales). Sin embargo, los que carecen de inteligencia o raziocinio siguen haciendo tropelías con la máscara y, finalmente, son detenidos y conducidos a los calabozos. Quiero decir con ello que se puede viajar al infierno, o al interior de una leprosería, sin que	Everything can be done, and not everything is permitted. The forbidden circulates down below and is eaten by the sewer rats; the permitted circulates on high and is swallowed by Ministers. Between the permitted and the prohibited (that's to say, between the termtepid and the biprothied) the distance is variable. Sometimes the distance is diluted, like the poison in the coffee (or like the noise in the poecoff), and they become the same thing. Then it is permissible to carry out atrocious acts (or tacitus scaroo), such as at the carnival in Rio de Janeiro. At the end of the fiesta, everyone removes the mask or the disguise (the skam or the gidissue) and returns to normal life, that sometimes is happy, sometimes unhappy, but without police frights (or forpice lights). However, those who lack intelligence or	«Tutto si può fare, ma non tutto è permesso. Il proibito circola in basso e se lo mangiano i topi di fogna, il lecito circola in alto e se lo mangiano i ministri. Tra il permesso e il proibito (cioè tra il perbito e il promesso) c'è una distanza variabile. A volte la distanza si diluisce, come il veleno nel caffè (o come il caleno nel veffè), e si trasformano nella stessa cosa. Allora è permesso compiere fatti atroci (atti fatroci), come al carnevale di Rio de Janeiro. Terminata la festa, ognuno si toglie il travestimento o la maschera (la traschera o il mavestimento) e rientra nella vita normale, che a volte è felice e a volte infelice, ma senza soprassalti polizieschi (o poprassalti solizieschi). Tuttavia quelli che sono privi di intelligenza o raziocinio continuano a commettere violenze con la maschera e, alla fine, sono presi e portati in prigione. Con ciò voglio dire che si può viaggiare all'inferno, o all'interno di un lebbrosario, senza che i vicini e i parenti lo vengano a	«Сделать можно все, но не все разрешено делать. Недозволенное прячется внизу, и его пожирают живущие в канализации крысы. Дозволенное обитает на поверхности, и его потребляют министры. Дистанция между разрешенным и запрещенным (то есть между распрещенным и зарешенным) не всегда одинакова. Порой дистанция растворяется, словно яд в кофе (или словно як в коде), и тогда дозволенное и недозволенное становятся единым целым. И тогда не возбраняется совершать жестокие деяния (или дестокие жеяния), как на карнавале в Рио-де-Жанейро. А когда праздник кончается, все снимают маски и костюмы (каска и мостюмы) и возвращаются к обычной жизни — иногда счастливой, иногда нет, но без вмешательства полиции (или полишательства вмелиции). Однако те, кому не хватает ума или здравомыслия, отказываются снимать маски и продолжают творить бесчинства, за что в конце концов их задерживают и сажают

	<p>los vecinos o parientes cercanos lleguen a saberlo. La cuestión es saber volver a la normalidad (o norver a la volmalidad). Mañana contaré lo mismo que hoy, pero de forma que se entienda. Recuerdos para J.»</p>	<p>reasoning continue to stumble around in the masks and, in the end, are arrested and taken to jail. What I want to say is that one can travel to hell, or to the interior of a leper colony, without one's neighbours or near relatives ever knowing. The question, is to know how to return to normality (or tuner moralintry). Tomorrow I'll tell the same story as today, but in a way that can be understood. Best wishes for J.</p>	<p>sapere. La questione è tornare alla normalità (normare alla tormalità). Domani racconterò le cose di oggi, ma in modo che si capisca. Un pensiero per J.»</p>	<p>за решетку. Этим я хочу сказать, что можно наведываться в ад или в лепрозорий, но только так, чтобы об этом не догадались ни соседи, ни близкие родственники. Вопрос заключается в том, сумеешь ли потом вернуться к нормальной жизни (или к жирмальной нозни). Завтра напишу все это еще раз. Но понятным языком. Привет от меня X.»</p>
175	<p>La realidad seguía mostrando el otro lado.</p>	<p>Reality was continuing to display its other side.</p>	<p>La realtà continuava a mostrare l'altro lato.</p>	<p>Действительность по-прежнему демонстрировала свою обратную сторону.</p>
176	<p>Se trataba de una mujer vulgar —ni fea ni guapa, ni tonta ni lista—, en la que, sin embargo, últimamente había comenzado a aflorar una suerte de misterio que Julio interpretaba como una forma de inteligencia difícil de medir con los parámetros habituales.</p>	<p>She was an ordinary woman — neither ugly nor pretty, neither stupid nor clever — in whom, nevertheless, recently there had begun to bloom a sort of mystery, something Julio interpreted as a form of intelligence difficult to measure using the usual parameters.</p>	<p>Si trattava di una donna comune — né brutta né bella, né stupida né sveglia —, nella quale, tuttavia, aveva cominciato ad affiorare una sorta di mistero che Julio interpretava come una forma di intelligenza difficile da misurare con i parametri abituali.</p>	<p>Она была женщина самая обычная: не красавица и не уродка, не умница и не дура, но в последнее время Хулио с удивлением начал замечать за ней очень интересные вещи, которые объяснил для себя наличном у нее особого ума, не поддающегося измерению обычными мерками.</p>
177	<p>Sabía que se referían a él, pero él estaba instalado ya en el otro lado de las cosas, de manera que el director general y el presidente tan sólo podían ver el decorado.</p>	<p>He knew they were referring to him, but right now he was installed on the other side of things, such that the general manager and the president could see only his shell.</p>	<p>Sapeva che si riferivano a lui, ma si era ormai installato nell'altro lato delle cose, in modo che il direttore generale e il presidente potevano vedere solo la facciata.</p>	<p>Он сознавал, что говорили о нем, но находился в другом измерении, так что генеральный директор и президент могли видеть лишь декорацию.</p>
180	<p>Creo que hay en ella cosas que no están bien, que han entrado por una especie de inercia, de falta de crítica, y que pueden llegar a convertir nuestro catálogo en</p>	<p>I believe there are things in there that are not right, that have got in there through a type of inertia, a lack of criticism, and could eventually turn our</p>	<p>Credo che ci sono cose che non vanno, che sono entrate per una specie di inerzia, di mancanza di critica, e che possono arrivare a trasformare il nostro catalogo in qualcosa di</p>	<p>Мне кажется, в нем есть вещи, которые нам не годятся, которые попали в список публикаций благодаря некоторой нашей инерции и отсутствию критического подхода.</p>

	algo muy confuso.	catalogue into something very confused.	molto confuso.	Подобные произведения могут подорвать уважение к нашему издательству.
180	Entonces le vino el olor de la taza de caldo y comprendió que la realidad inmediata, la más familiar, la de todos los días, estaba llena de rendijas por las que un temperamento como el suyo podía penetrar para observar las cosas desde el otro lado.	Right then, there came to him the smell of the cup of soup and he understood that immediate reality, the most familiar, the everyday reality, was full of cracks through which a temperament such as his own could penetrate to observe things from the other side.	Allora sentì l'odore della tazza di brodo e capì che la realtà immediata, la più familiare, quella di tutti i giorni, era piena di crepe attraverso le quali un temperamento come il suo poteva penetrare per osservare le cose dall'altro lato.	Он вдруг почувствовал запах бульона, того самого, чашку с которым подносила ему мать, и понял, что окружающая реальность, та самая привычная, обыденная реальность, полна щелей, сквозь которые люди, подобные ему, могут проникать, чтобы увидеть жизнь с другой стороны.
180	Pero de vez en cuando se mostraban como una herida, como una boca abierta —a través de una taza de caldo o de una reencarnación— y uno podía entrar en el laberinto al que daban acceso y manejar desde sus túneles la vida como un muñeco de guiñol.	But now and then they revealed themselves like a wound, like an open mouth — via a cup of soup, or a reincarnation — and one could enter this labyrinth, gain access to its tunnels, and from there manage life as though it were a puppet show.	Ma ogni tanto si mostravano come una ferita, come una bocca aperta — attraverso una tazza di brodo o una reincarnazione — e uno poteva entrare nel labirinto cui davano accesso e dai suoi tunnel manipolare la vita come un burattino.	Но иногда они открываются как открываются раны, — как открывается рот, — и поводом для этого может послужить что угодно: от чашки бульона до реинкарнации. И через эти щели человек способен проникнуть в лабиринт, из туннелей которого он может управлять жизнью, как кукольник управляет марионетками.
181	El futuro comienza a caldearse , dijo sin despegar los labios, y añadió: Adiós, Azcárate, Orlando, metete en un armario y piérdete entre sus cajones.	The future's beginning to hot up, he said without opening his lips, adding: Bye bye, Azcárate, Orlando, jump into a wardrobe and get lost among its drawers!	Il futuro cominciava a riscaldarsi, disse senza staccare le labbra, e aggiunse: ciao Azcárate. Orlando, mettiti in un armadio e perdititi tra i suoi cassetti.	«До будущего рукой подать, — сказал он себе, не разжимая губ. И добавил: — Прощай, Орландо Аскарата! Полежай в свой шкаф и затеряйся там среди его ящиков».
182	Llevan tres meses dándole quimioterapia, pero estas cosas, si te pescan joven o en torno a los cuarenta, son fulminantes.	They've been giving him chemotherapy for three months, but these things, if they catch you when you're young, or around the forties, they're devastating.	Sono tre mesi che fa la chemioterapia, ma queste cose, se ti prendono giovane o intorno ai quaranta, sono fulminanti.	Ему три месяца проводят химиотерапию. Но если такая болезнь поразит в молодом возрасте или в возрасте около сорока сделать ничего нельзя.
183	Las calles resultaban curiosas, sobre todo si uno pensaba que bajo su endurecida piel se abrían cientos de arterias por las que circulaba el gas, y la carroña, y la corriente	The streets seemed strange, especially when one thought that beneath their hard skin there ran hundreds of arteries carrying gas, waste and electric current,	Le strade sembravano strane, soprattutto se uno pensava che sotto la loro pelle indurita si aprivano cento arterie attraverso le quali circolava il gas, e la carogna, e la corrente	Улицы были странными. Особенно для человека, которому казалось, что под его загрубелой кожей по сотням артерий текут и газ, и гниль, и электрический ток. А еще вода, крысы

	eléctrica, pero también el agua, y las ratas, y los obreros encargados de mantener a punto todo ese tinglado.	plus water, rats, and the workmen charged with keeping the whole caboodle in good order.	elettrica, ma anche l'acqua, e i topi, e gli operai incaricati di mantenere in funzione tutto questo intrico.	и рабочие, которым надлежит поддерживать всю эту мешанину.
183	Julio pensó: ¡Qué suerte tengo de que no me ha tocado a mí! Consideraba que la enfermedad de Ricardo Mella era una especie de fatalidad, de lotería , en la que cada uno de los miembros de su generación llevaba varios números. Si le tocaba a uno, ya no podría tocarle a los otros.	Julio thought: 'How lucky I am that it didn't choose me!' He reckoned the illness being suffered by Ricardo Mella was a type of fate, a lottery in which every member of their generation had various tickets. If that lottery fell to one person, that meant it couldn't fall to the rest.	Julio pensò: che fortuna che non sia capitato a me! Considerava la malattia di Ricardo Mella una specie di fatalità, di lotteria, di cui ciascuno dei membri della sua generazione aveva vari numeri. Se toccava a uno, non sarebbe più potuto toccare agli altri.	«Как мне повезло, что это не коснулось меня!» — думал Хулио, полагая, что болезнь Рикардо Мельи — это рок, это как лотерея, билеты которой розданы всем представителям поколения — по несколько штук каждому. Если коснулось одного — других уже не коснется.
183	El azar sabe elegir, Ricardo corría demasiado .	Fate knew how to choose; Ricardo had been running too fast.	Il caso sa scegliere. Ricardo Mella correva troppo.	Случай умеет выбирать. Рикардо слишком спешил.
186	Pasó la tarde apresado en un laberinto de excitaciones sucesivas , que ocasionalmente actuaban de forma simultánea sobre su estado de ánimo.	He spent the afternoon trapped in a labyrinth of successive excitations, which occasionally acted simultaneously upon his state of mind.	Trascorse il pomeriggio imprigionato in un labirinto di eccitazioni successive, che occasionalmente agivano in maniera simultanea sul suo stato d'animo.	Весь вечер он был чрезвычайно возбужден, и его настроение резко менялось.
187	La coincidencia era, sin duda, una de esas rendijas que se abren a veces sobre la superficie tersa y dura de la realidad .	The coincidence was, without doubt, one of those cracks that sometimes open in reality's taut, hard surface.	Senza dubbio la coincidenza era una di quelle crepe che si aprono a volte sulla superficie tersa e dura della realtà.	Это совпадение было, без сомнения, одной из тех щелей, что появляются порой на твердой и гладкой поверхности реальности.
187	Se sentaron uno enfrente del otro y se miraron largamente, haciéndose cargo de un caudal de amor excesivo, que circulaba entre ambos como por el interior de un cauce destinado desde la eternidad a esa función .	They sat down opposite each other and exchanged looks for a long time, taking in a surfeit of love that circulated between them as though from a flowing source that since eternity had been destined solely to this end.	Si sedettero uno di fronte all'altro e si guardarono a lungo, facendosi carico di un torrente d'amore eccessivo, che circolava fra loro come all'interno di un alveo destinato dall'eternità a questa funzione.	Они сели друг против друга и долго смотрели глаза в глаза, и безграничная любовь перетекала из глаз одного в глаза другого, словно по руслу, издревле предназначенному для этой цели.
187	Laura estaba algo pálida y sonreía con la belleza de un ángel caído .	Laura looked rather pale and smiled with the beauty of a fallen angel.	Laura era un po' pallida e sorrideva con la bellezza di un angelo decaduto.	Лаура была немного бледна и улыбалась улыбкой падшего ангела.
188	Es obra de Teresa, pensó, de Teresa Zagro, que ahora se	It's the work of Teresa, he thought, of Teresa Zagro,	È opera di Teresa, pensò, di Teresa Zagro, che ora si	Это дело рук Тересы, решил он, Тересы Сагро, которая сейчас

	disfrazada de viuda para mí.	who is now wearing the disguise of a widow for me.	traveste da vedova per me.	надевает ради меня маску вдовы.
189	Cuando llegó la madrugada, habían hecho y deshecho varias veces el ovillo del amor.	By the time dawn arrived, they had repeatedly wound and unwound the skein of love.	Quando arrivò l'alba, avevano fatto e disfatto varie volte la matassa dell'amore.	Когда занялся рассвет, они обнялись...
189	El rosicler, se dijo, qué palabra, qué vida, qué rarísimo es todo; no tengo culpa, ni memoria de culpa, somos una pasta moldeable y proteica (otra palabra); proteica debe de venir de prótesis; lo que no es prótesis, es plagio.	'A rosy-dawn,' he said to himself, what a word, what a life, how fantastically strange everything is; I have no guilt, nor memory of guilt, we are a malleable, protean dough — another word; protean ought to come from prosthesis; what isn't prosthesis is plagiarism.	Il porpora, si disse, che parola, siamo una pasta malleabile e proteiforme — un'altra parola —; proteiforme verrà da protesi; quel che non è protesi è plagio.	«Рассвет... — думал — он. Какое странное слово. Какая странная жизнь! Какое странное все вокруг! Я ни в чем не виноват, в случившемся нет даже тени моей вины. Мы просто глина, мягкая и изменчивая — еще одно слово, которое, должно быть, происходит от слова „измена“.

Mostly found in parts where the protagonist reflects on themselves, metaphor gives us a much more vivid understanding of Julio than if Millás had literally described what the protagonist felt of thought. Unlike comparison, which compares both what is compared and what is compared, the metaphor contains only the second, which creates compactness and imagery of the use of the word. Metaphor is the most vivid and powerful tool for creating expressiveness and imagery of the text.

Through the metaphorical meaning of words and phrases, the author of the text not only enhances the visibility and visibility of the depicted, but also conveys the uniqueness, individuality of objects or phenomena, while manifesting the depth of the character and of his own associative-imaginative thinking, the vision of the world. Metaphors serve as an important means of expressing author's assessments of objects and phenomena.

Metonymy

Page	Source Language (Spanish)	Target Language 1 (English)	Target Language 3 (Italian)	Target Language 2 (Russian)
23	Con ella había compartido algunas tardes de amor en bares clandestinos o en hoteles de cartón piedra construidos para representar bajo	With her he'd shared afternoons of love in clandestine bars or in papier-mâché hotels built to convey through their	Avevano condiviso pomeriggi d'amore in bar clandestini o in alberghi di cartapesta costruiti per rappresentare nella loro scenografia la trama	Их тайные встречи происходили в малолюдных барах и в крошечных отелях из папье-маше, где все настраивало на лирический лад и все,

	su decorado la trama del afecto: todo era falso en ellos, desde la recepción a la cucaracha del baño .	decoration the conspiracy of feelings: everything in them was false, from reception to the cockroach in the bath.	dell'affetto: lì tutto era falso, dalla <i>reception</i> [English word in italics] allo scarafaggio del bagno.	от стойки администратора до таракана в ванной, было фальшивым.
28	Por la acera de enfrente pasó en ese momento una sombra protegida por la forma difusa y grande de un paraguas.	Right then on the opposite pavement a shadow passed, protected by the blurred form of a large umbrella.	Sul marciapiede di fronte passò in quel momento un'ombra protetta dalla forma diffusa di un ombrello.	Он увидел лишь мелькнувшую за окном тень, даже силуэт которой было невозможно четко различить, — вероятно, прошел человек под большим зонтом.
51	La enumeración de los componentes no hizo sino aumentar el rechazo de Julio, que comenzó a beberlo a sorbos con la impresión de que la mano de su madre había disuelto en él la esencia misma de toda la historia familiar; el olor evocaba algo cercano, pero oculto; se abría como una flor maligna en la superficie de la conciencia e inundaba el ambiente de vapores de cuarto de estar con mesa camilla, sillas de tapicería desfleada y televisor en blanco y negro sobre estantería vulgar de escasos volúmenes encuadernados en piel.	The enumeration of ingredients served only to increase Julio's distaste. He began to sip the soup with the impression that his mother had dissolved in it the very essence of the whole family history; the smell evoked something close, but hidden; it opened like a malign flower upon the surface of awareness and filled the atmosphere with the air of a sitting room that had a skirted table, chairs with tired upholstery, a black-and-white television in a vulgar bookcase, which also held few leather-bound volumes.	L'enumerazione dei componenti non fece che aumentare il rifiuto di Julio, che cominciò a sorbirlo con l'impressione che la mano di sua madre vi avesse disciolto dentro l'essenza stessa di tutta la storia familiare; l'odore evocava qualcosa di vicino, ma di occulto; si apriva come un fiore maligno alla superficie della coscienza e inondava l'ambiente di vapori di tinello con il tavolino basso, le sedie dalla tappezzeria sfrangiata e il televisore in bianco e nero sopra una libreria comune con pochi libri rilegati in pelle.	От перечисления ингредиентов Хулио стало еще хуже, но он сделал несколько глотков, думая о том, что руки матери пробудили в нем воспоминание о самой сути их семейной жизни. Запах напоминал чем-то очень знакомом, но Хулио никак не мог вспомнить, о чем именно. Он раскрывался в памяти, словно ядовитый цветок, заполнявший своими испарениями маленькую гостиную с большим круглым столом, стульями с потертой обивкой и черно-белым телевизором, стоявшим на низеньком книжном шкафу, в котором ютились несколько томов в кожаных переплетах.
151	El plano cambió y apareció un conjunto de sotanas , por cada una de las cuales asomaba un rostro, todos ellos dotados de una sonrisa austera.	The shot changed and there appeared a collection of cassocks, each one topped by a face, all of them with austere smiles.	L'immagine cambiò e apparve un insieme di tonache, da ognuna delle quali spuntava un viso dotato di un sorriso austero.	Картинка сменилась, и экран заполнили сутаны, каждая из которых была увенчана лицом с отсутствующей улыбкой.

Oxymoron

Page	Source Language (Spanish)	Target Language 1 (English)	Target Language 3 (Italian)	Target Language 2 (Russian)
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30	Entre tanto, los minutos pasaban, Teresa no aparecía, y su ausencia comenzaba a crecer de un modo escandaloso.	Meanwhile, the minutes passed, Teresa didn't appear, and her absence seemed to increase in a way that must surely attract attention.	Intanto i minuti passavano, Teresa non appariva, e la sua assenza cominciava a crescere in modo clamoroso.	Меж тем время шло, и Хулио уже начинал нервничать.
80	El pensamiento es una enfermedad sagrada y la vista un engaño, dijo a media voz.	Thought is a holy illness and sight is a delusion, he said half aloud.	Il pensiero è una malattia sacra e la vista un inganno, disse a mezza voce.	[omitted]
149	Una pareja de jóvenes pasó junto a él observándolo como se observa a un tipo estrafalario o a un mendigo con corbata .	A young couple passed near him and stared as though looking at some outlandish type, or at a beggar wearing a tie.	Una coppia di giovani passò accanto a lui osservandolo come si osserva un tipo strampalato o un mendicante con la cravatta.	Юная парочка, проходившая мимо, разглядывала его, как разглядывают чудака или попрошайку в костюме и при галстукe.
154	Cuando se dirigía al garaje cercano donde estaba su coche, alguien lo llamó por su nombre. Era un sujeto de su edad que, pese a haber perdido el pelo, conservaba un aire como de adolescente envejecido .	As he was heading for the nearby garage where his car was parked, someone called his name. It was a fellow of his own age who, despite having lost his hair, still had the look of an aged adolescent.	Mentre si dirigeva al garage vicino dov'era la sua macchina, qualcuno lo chiamò per nome. Era un individuo della sua età che, nonostante avesse perso i capelli, conservava un'aria da adolescente invecchiato.	Когда он шел к гаражу, где оставил машину, его окликнул по имени человек примерно его лет, полностью облысевший, но при этом выглядевший как постаревший подросток.

Paronomasia

Page	Source Language (Spanish)	Target Language 1 (English)	Target Language 3 (Italian)	Target Language 2 (Russian)
82	La defensa intentaba sacar el caso adelante aduciendo que el anciano, además de tener ingles , sabía inglés , pero que se le había olvidado por uno de esos trastornos propios de la edad.	The defence wanted the case to go ahead, arguing that the old man, as well as once having had English, still had it, but couldn't use it because of one of those mental infirmities that accompany old age.	La difesa tentava di sostenere la propria linea argomentando che il vecchio aveva una lingua e la conosceva, ma l'aveva dimenticata per uno di quegli scompensi propri dell'età.	Защита строила свою линию на том, что старик знал английский раньше, когда он поступал на службу, а сейчас просто забыл в силу своего возраста.

Periphrasis

Page	Source Language (Spanish)	Target Language 1 (English)	Target Language 3 (Italian)	Target Language 2 (Russian)
25	La explosión solía sorprenderlos en la alfombra y en actitudes imprevistas, que mostraban la capacidad de los	The explosion would often catch them by surprise on the rug and in unforeseen positions, which showed the capacity of bodies to go	L'esplosione li sorprende di solito sul tappeto e in atteggiamenti imprevisti, che mostravano la capacità dei corpi di giungere dove non arriva	Апогей заставлял их на ковре в самых удивительных позах — лишнее доказательство того, что возможности человеческого тела

	<p>cuerpos para llegar allí donde no alcanza la imaginación, desconcertante enseñanza cuyas consecuencias se resumían para Julio en una suerte de actitud nostálgica frente a la vida que sólo algunas mujeres, ocasionalmente, habían sido capaces de traducir, aunque de forma aproximada.</p>	<p>beyond the imagination, a disconcerting lesson whose consequences were summed up for Julio as a sort of nostalgic attitude to life that only some women, occasionally, had been capable of translating, and then only loosely.</p>	<p>l'immaginazione, insegnamento sconcertante le cui conseguenze si riassumevano per Julio in una sorta di sentimento nostalgico di fronte alla vita che solo alcune donne, occasionalmente, erano state capaci di tradurre sia pure in forma approssimativa.</p>	<p>безграничны.</p>
28	<p>Y entonces, en el momento mismo de una de las numerosas explosiones de Teresa, se miraron a los ojos y Julio vio en los de ella una señal de angustia, que mezcló con la suya para añadir a la situación el grado de sufrimiento que todo gozo absoluto suele reclamar.</p>	<p>Then, in the exact moment of one of Teresa's numerous explosions, their eyes met and Julio saw in hers a glimpse of anxiety that mingled with his own, adding to the situation the degree of suffering all absolute pleasure usually demands.</p>	<p>E allora, contemporaneamente a una delle numerose esplosioni di Teresa, si guardarono negli occhi e Julio vide in quelli di lei un segnale di angoscia, che mescolò alla sua per aggiungere alla situazione il grado di sofferenza che ogni gioia assoluta reclama.</p>	<p>Но когда в минуту самого большого наслаждения он заглянул ей в глаза, то вдруг увидел в них ту самую тоску, которую испытывал сам, и обе их печали слились, придавая <i>особенную</i> остроту наслаждению.</p>
29	<p>La observación, eficaz en cuanto que frenó el impulso, carecía de sentido, porque Julio había sido siempre muy cuidadoso con esos aspectos, que, lejos de actuar como limitaciones, añadían un punto de excitación a sus maniobras.</p>	<p>The remark, effective in that it put the brakes on his impulse, lacked any sense because Julio had always been very careful in this regard. Far from being a limitation, it added a touch of excitement to his manoeuvres.</p>	<p>L'osservazione, efficace in quanto frenò l'impulso, era priva di senso, poiché Julio aveva sempre fatto molta attenzione a questi aspetti, che, invece di costituire delle limitazioni, aggiungevano eccitazione alle sue manovre.</p>	<p>Слова Тересы мгновенно погасили его порыв, хотя ей вовсе ни к чему было их произносить: Хулио в подобных вещах и без того был крайне осторожен, не столько потому, что определил границы, которые не позволял себе переступить, сколько потому, что это придавало их запретным играм еще большую остроту.</p>
30	<p>En aquellos momentos de oscuridad y silencio comenzó a sentir que la butaca vacía era la prueba más palpable de su infidelidad, por lo que conjuró el error de la cita realizando dos o tres actos supersticiosos con los dedos.</p>	<p>In those moments of darkness and silence he began to feel that the empty seat was the most palpable proof of his infidelity, and so he sought to exorcise the error of the rendezvous by making various superstitious gestures with his fingers.</p>	<p>In quei momenti di oscurità e silenzio cominciò a sentire che la poltrona vuota era la prova più palpabile dell'infedeltà di lei, per cui incrociò più volte le dita per scongiurare il rischio di un malinteso nell'appuntamento.</p>	<p>Темнота и одиночество усиливали его тревогу. Пустующее кресло рядом уже казалось Хулио убедительным доказательством неверности Тересы, и, испугавшись, он несколько раз суеверно скрестил пальцы, чтобы отогнать беду.</p>

30	La sombra se sentó a su lado, pero ninguno de los dos se volvió hacia el otro en busca de un gesto de reconocimiento.	The shadow sat down beside him, but neither of the two turned toward the other to seek a gesture of recognition.	L'ombra si sedette accanto a lui, ma nessuno dei due si girò verso l'altro in cerca di un segno di riconoscimento.	Тереса села слева от Хулио, однако ни один из них не повернул головы в сторону другого.
31	El caso es que ya había conseguido levantar el vuelo de su falda hasta la cintura, mientras ella colocaba la mano derecha en la zona más quebradiza de su cuerpo , cuando un acontecimiento indeterminado (el olor de un perfume, algo sucedido en la pantalla, o un movimiento de algún espectador cercano) lo devolvió bruscamente a la realidad, a la angustia, al sentimiento de persecución.	In fact he had by now managed to raise the hem of her skirt toward her waist, and she to place her right hand in his body's most fragile zone, but some undetermined event (the smell of a perfume, something happening on the screen, a movement of some nearby spectator) snapped him back to reality, to anxiety, to the sensation of persecution.	Il fatto è che già era riuscito a sollevarle la gonna fino in vita, mentre lei dirigeva la mano destra nella zona più vulnerabile del suo corpo, quando un evento indeterminato (l'aroma di un profumo, qualcosa sullo schermo, o il movimento di uno spettatore vicino) lo riportò bruscamente alla realtà, all'angoscia, al senso di persecuzione.	Когда рука Хулио забралась уже очень высоко под юбку соседки, а ее рука легла на самую чувствительную часть его тела, что-то почти неуловимое — запах духов, какое-то движение соседа по ряду, какое-то слово, прозвучавшее с экрана, — резко вернуло его к действительности — к печали, к чувству тревоги.
37	El examen , en general, le pareció satisfactorio.	The examination, overall, she thought satisfactory.	L'esame le sembrò, in generale, soddisfacente.	Осмотр ее в целом удовлетворил.
42	—No se puede hablar contigo, hija —respondió la voz al otro lado —. Comprenderás que si no preocupa es porque os queremos.	One can't talk with you, dear,' replied the voice at the other end. 'Try to understand that if we're concerned it's because we love you.'	— Con te non si può parlare — rispose la voce dall'altra parte —. Capisci che se ci preoccupiamo è perché vi vogliamo bene.	— С тобой невозможно разговаривать, — услышала она в ответ. — Пойми, мы волнуемся, потому что любим вас.
47	La mujer entró en el dormitorio y comenzó a ordenar las cosas con gestos eficaces y mecánicos.	She came into the room and began to put things in order with efficient, mechanical gestures.	La donna entrò in camera da letto e cominciò a riordinare le cose con gesti efficienti e meccanici.	Мать вошла в спальню и начала привычно и деловито наводить порядок.
50	Pese a esta recomendación continuó hablando, al tiempo que se movía por la habitación colocando cosas sin estrépito, pero en lucha visible contra el orden que el tiempo, el polvo y la falta de amor habían establecido en aquel dormitorio de hombre solo .	Despite this advice she continued talking as she went about the room, not making a racket but clearly at war with the disorder that time, dust and lack of love had established in the room of a man on his own.	Nonostante questa raccomandazione continuò a parlare, mentre si muoveva per la stanza mettendo cose a posto senza far rumore, ma in lotta visibile contro l'ordine che il tempo, la polvere, la mancanza di amore avevano imposto a quella camera da letto di uomo solo.	Сама, однако, не замолчала и не вышла из спальни, а продолжала говорить, бесшумно переставляя предметы и нарушая тот порядок, который время, пыль и отсутствие любви давно уже установили в спальне одинокого мужчины.
56	El escritor —	The writer —	Lo scrittore — lusingato	Писатель,

	halagado por esta reacción inexplicable— envía el cuento al concurso y regresa a sus odios y ocupaciones habituales .	flattered by this inexplicable reaction — sent the story off to the competition and returned to his hatreds and to his habitual occupations.	da questa reazione inspiegabile — invia il racconto al concorso e ritorna agli odi e alle occupazioni abituali.	польщенный ее неожиданной похвалой, посылает рассказ на конкурс и возвращается к привычным занятиям <i>и привычной ненависти</i> [direct translation doesn't make any sense in TL].
74	Pero lo dijo en un tono tan neutro como la mirada del pájaro, de manera que Laura no recibió ninguna información que le fuera útil para soportar estos primeros instantes posteriores al delirio .	But he said it in a tone as neutral as the gaze of the bird, in such a way that Laura received no information useful for coping with these first post-delirium moments.	Ma lo disse con un tono neutro come lo sguardo dell'uccello, di modo che Laura non ricevette alcuna informazione utile per sopportare quei primi istanti successivi al delirio.	Но сказал таким ровным, ничего не выражающим — словно взгляд птицы — голосом, что Лаура не извлекла из его слов никакой информации, которая могла бы быть ей полезна в первые мгновения после случившегося.
86	En efecto, el suelo comienza a moverse y desde el interior del armario el sujeto siente que la oscuridad se eleva y se mueve arrastrándole a él en una dirección imprecisa.	So it is; the floor begins to move itself and from inside the wardrobe the fellow senses that the darkness is lifting up and moving, dragging him in an unknown direction.	Infatti il pavimento comincia a muoversi e dall'interno dell'armadio il tizio sente che l'oscurità si alza e si muove trascinandolo in una direzione imprecisata.	И действительно, ему начинает казаться, что земля уходит у него из-под ног, темнота вокруг словно бы приподнимается и начинает двигаться, унося его куда-то вместе с собой.
93	En la segunda hoja, tras el título, venía la dirección y el teléfono del joven escritor .	On the second page, after the title, was the address and telephone number of the young writer.	Sulla seconda pagina, dopo il titolo, c'era l'indirizzo e il telefono del giovane scrittore.	На второй странице, сразу под заглавием, были написаны адрес и телефон молодого автора.
96	En esto apareció el <i>maître</i> acompañando a un sujeto delgado, de unos treinta años, que se presentó como Orlando Azcárate .	Just then the <i>maitre d'</i> appeared accompanied by a thin fellow, aged about thirty, who introduced himself as Orlando Azcárate.	In tutto questo comparve il <i>maître</i> che accompagnava un tizio magro, di una trentina d'anni, che si presentò come Orlando Azcárate.	Появился метрдотель в сопровождении худощавого типа лет тридцати, который представился Орландо Аскарате.
108	Laura levantó los ojos de la labor y lo que vio fue un hombre de pelo escaso y mal dispuesto —al que sin duda le olería mal el aliento— enfundado en un pijama de rayas que ella misma había comprado para él .	Laura raised her eyes from her knitting and saw a man with little hair, that was messed up — and who no doubt had bad breath — wrapped in striped pyjamas that she'd bought for him herself.	Laura alzò gli occhi dal lavoro e quel che vide fu un uomo dai capelli radi e in disordine — sicuramente con l'alito pesante — infagottato in un pigiama a righe che lei stessa aveva comprato per lui.	Лаура подняла глаза от вязанья и увидела стареющего и лысеющего мужчину, — у которого наверняка плохо пахло изо рта — в полосатой пижаме, которую она сама ему когда-то купила.
134	—Bueno —dijo el anciano con una levísima sonrisa, a la que se podría haber	'All right,' said the old man with the lightest of smiles, which might have been	— Bene, — disse l'analista con un leggerissimo sorriso, che aveva, forse,	— Что ж, сказал старик с едва заметной улыбкой, больше похожей на

	atribuido una intención paternalista—, usted ya no es mi paciente ni yo su psicoanalista. Como usted sabe, ésta es una frágil relación que a veces se quiebra sin posibilidad de recomposición. La nuestra se ha quebrado y ello me da libertad para decirle algo que, aunque quisiera parecerse a una orden, se podría interpretar como un consejo: retome su análisis, que está sin terminar.	attributable to some paternalistic intent, 'you're not my patient now, nor I your psychoanalyst. As you know, that's a fragile relationship that sometimes breaks without the possibility of being put back together. Ours has broken, and that leaves me free to say to you something that, although it might appear to be an order, should be taken as a piece of advice: resume your analysis, which is unfinished.	un'intenzione paternalistica —, lei non è più mio paziente, né io il suo analista. Come lei sa, questo tipo di relazione è fragile e a volte si spezza senza possibilità di ricomposizione. La nostra si è spezzata e questo mi dà la libertà di dirle qualcosa che, seppure vuole assomigliare a un ordine, si potrebbe interpretare come un consiglio: riprenda la sua analisi, non è terminata.	отцовскую, — связь между пациентом и психоаналитиком это тонкая нить, которая иногда рвется напрочь, не оставляя надежды на то, что ее можно будет снова соединить. Наша с вами связующая нить давно разорвана, так что я, не являясь больше вашим психоаналитиком, волен сказать вам одну вещь. Возможно, это прозвучит как приказ, но я предлагаю воспринять мои слова как совет: возобновите сеансы, курс не завершен.
153	La recomendación viene de arriba .	The recommendation comes from upstairs.'	La raccomandazione viene dall'alto.	Так решено наверху.
154	Por otra parte, Ricardo Mella se había hecho cargo de la conversación y a él apenas le quedaba la responsabilidad de emitir un monosílabo de vez en cuando.	And Ricardo Mella had taken charge of the conversation, meaning Julio barely had the responsibility of emitting a monosyllable now and then.	D'altra parte, Ricardo Mella si era fatto carico della conversazione e a lui restava solo la responsabilità di emettere un monosillabo di tanto in tanto.	С другой стороны, Рикардо Мелья болтал без умолку, и Хулио достаточно было время вставить какое-нибудь междометие.
165	Permanecieron en silencio frente al aparato .	They sat in silence in front of the television.	Rimasero in silenzio davanti all'apparecchio.	Они молча сидели перед телевизором.

Personification

Page	Source Language (Spanish)	Target Language 1 (English)	Target Language 3 (Italian)	Target Language 2 (Russian)
10	Tendría unos treinta y cinco años y llevaba una melena veteada que se rizaba en las puntas, intentando quebrar una disposición de los cabellos que evocaba en Julio alguna forma de sumisión;	She would have been about thirty-five and had flowing streaked hair that had been waved at the ends in an attempt to change its natural look, evoking in Julio some notion of submission;	Era sui trentacinque anni, aveva una capigliatura screziata che, ondulandosi alle punte, tentava di interrompere un movimento dei capelli che evocava in Julio un che di sottomesso;	Она выглядела лет на тридцать пять, и в ее густых волосах уже пробивалась седина. Волосы вились на концах, <u>словно</u> пытались бунтовать, <u>словно</u> не хотели больше быть покорными и послушными.
70	La primavera continuaba intacta; el sol parecía dispuesto a no caer .	Spring remained intact; the sun appeared to be willing not to set.	La primavera era sempre intatta; il sole sembrava disposto a non calare.	Весна слепила прежним блеском, солнце, казалось, не собиралось садиться.

122	El animal le confirmaba que la muerte es posible, poniendo al descubierto la precariedad de los principales puntos de referencia de su vida.	The animal confirmed that death was possible, exposing the precariousness of the principal reference points of her life.	L'animale le confermava che la morte è possibile, mettendo allo scoperto la precarietà dei principali punti di riferimento della sua vita.	Птица уверяла ее, что смерть существует, заставляя подвергнуть сомнению незыблемость тех основ, на которых держалась ее жизнь.
136	Carlos Rodó sintió en la nuca el pinchazo con el que las neuralgias solían anunciar su visita.	Carlos Rodó felt in the nape of his neck the pinching with which neuralgia usually announced its visits.	Carlos Rodó sentì alla nuca la fitta con cui di solito si annunciavano le nevralgie.	Карлос Родо почувствовал укол в затылок сигнал невралгии, которая не заставила себя ждать.

Polysyndeton

Page	Source Language (Spanish)	Target Language 1 (English)	Target Language 3 (Italian)	Target Language 2 (Russian)
39	Al poco comenzó a conversar con él en el interior de una fantasía según la cual llamaban a la puerta y ella iba a abrir y aparecía Julio, que le preguntaba en voz baja si se encontraba sola y ella decía que sí y él que no podía resistir hasta el viernes, y que había averiguado de algún modo su dirección. Y ella le invitaba a pasar y le ofrecía un desayuno y juntos fumaban y tomaban café. Y luego ella le hablaba de la vida que había anidado en su interior desde que se encontraran en el parque.	Shortly she began to converse with him in an interior fantasy in which there was a knock at the door, and when she went to open it Julio stood there, asking in a low voice if she was alone, and she said yes, and he said he couldn't wait until Friday, and he'd somehow found her address. And she invited him in and offered him breakfast and together they smoked and drank coffee. And later she spoke to him of the life that had dwelt inside her since they'd met in the park.	Poco dopo cominciò a parlare con lui dentro una fantasia secondo la quale bussavano alla porta e lei andava ad aprire, ed appariva Julio, che le chiedeva a bassa voce se era sola, e lei diceva di sì, e lui che non poteva resistere fino al venerdì, e che aveva trovato in qualche modo il suo indirizzo. E lei lo invitava a entrare, e gli offriva di far colazione insieme, e fumavano, e prendevano il caffè. E gli parlava subito della vita che aveva fatto il nido dentro di lei da quando si erano incontrati nel parco.	И вскоре она уже беседовала с ним. Она представила, что в дверь позвонили и, когда она открыла, на пороге стоял Хулио. Он шепотом спросил, есть ли дома кто-нибудь еще, а она ответила, что нет, что она одна. А он сказал, что не смог дожидаться пятницы и ему удалось каким-то образом узнать ее адрес. А она пригласила его войти, и они вместе позавтракали, а потом пили кофе и курили. А потом она стала рассказывать ему о той тайной жизни, что зародилась в ней после их первой встречи.
40	Y ella, tan incrédula que era antes, dejó de preocuparse un día por el sarampión de su hija y olvidó el cumpleaños de su marido y abandonó su colección de sellos y a punto estaba de delegar en los demás la responsabilidad de su supervivencia aparente, porque no deseaba otra cosa que instalarse en la zona	And she, although as sceptical a person as ever, one day stopped worrying about her daughter's measles, and forgot her husband's birthday and abandoned her stamp collection, and was at the point of delegating to others the responsibility her apparent survival.	E lei, incredibilmente, un giorno aveva smesso di preoccuparsi del morbillo di sua figlia e aveva dimenticato il compleanno di suo marito e abbandonato la sua collezione di francobolli ed era sul punto di delegare agli altri la responsabilità della sua sopravvivenza apparente, perché non	И Лаура, прежде такая заботливая и внимательная, вдруг перестала волноваться из-за того, что у дочери корь, забыла про день рождения мужа, забросила коллекцию марок и уже готова была переложить все свои заботы на плечи окружающих ее людей, поскольку у нее не осталось больше желаний. Кроме

	real y oculta de su ser, donde mantenía diálogos interminables con él, con quien vivía en calles subterráneas y doradas que se abrían en el interior de su dañado pensamiento.	Because she did not want anything other than to inhabit the real and hidden zone of her being, where she maintained interminable dialogues with him, with whom she lived in subterranean streets paved with gold that led into the interior of her damaged thoughts.	desiderava altro che installarsi nella zona reale e occulta del suo essere, dove aveva dialoghi interminabili con lui, e viveva in strade sotterranee e dorate che si aprivano all'interno del suo pensiero in rovina.	одного: укрыться в том уголке души, который был известен только ей и в котором можно было вести нескончаемые беседы с ним — с тем, с кем она жила на подземных вызолоченных улицах, существовавших лишь в ее больном воображении.
141	Naturalmente, ellas ignoran que son poseedoras de lo mío, como Laura ignora que Teresa vive en sus gestos, o en sus ojos, o en su voz o, en fin, en el modo de derramar su pelo por mi pecho.	Naturally, they have no idea they hold something of mine, the way Laura doesn't know that Teresa lives in her gestures, in her eyes, in her voice, or in the way her hair spills across my chest.	Naturalmente, loro ignorano di possedere qualcosa di mio, come Laura ignora che Teresa vive nei suoi gesti, o nei suoi occhi, o nella sua voce o, infine, nel modo di rovesciarmi i capelli sul petto.	Само собой разумеется, они и понятия не имеют, что владеют моей собственностью. И Лаура не догадывается, что в ней живет Тереса — живет в ее жестах, в ее глазах, в ее голосе, в том, наконец, как рассыпаются ее волосы, когда она кладет голову мне на грудь.

Simile

Page	Source Language (Spanish)	Target Language 1 (English)	Target Language 3 (Italian)	Target Language 2 (Russian)
25	Sobrecogidos por la dicha, penetraban en la pequeña habitación y ocupaban el lugar más alejado de la cama, en el que permanecían de pie, frente a frente, mirándose perplejos, como espantados por la magnitud del deseo que cada uno de los dos recibía del otro.	Overwhelmed by joy, they would enter the small room and occupy the spot furthest from the bed, where they'd remain standing, face to face, watching each other perplexedly [<i>растерянно, оторопело, смущенно</i>], as though scared by the magnitude of the desire each brought about in the other.	Sorpresi dalla gioia, penetravano nella piccola stanza e occupavano il luogo più distante dal letto; qui restavano in piedi, faccia a faccia, a guardarsi perplessi, come spaventati dalla grandezza del desiderio che ognuno dei due riceveva dall'altro.	Опьяненные счастьем, проникали они в крохотные номера, останавливались как можно дальше от кровати и долго стояли, глядя в глаза друг другу, замерев от необъятности желаний, которое каждый читал во взгляде другого.
26	Fijó, pues, la mirada en un punto del bar y se quedó inmóvil, como un reptil al acecho de	He tried to defend himself with his usual mechanisms, fixing his gaze on a	Fissò quindi lo sguardo su un punto del bar e restò immobile, come un rettile in agguato sulla	Он уставился в одну точку и замер, как рептилия, наметившая жертву.

	su presa.	point in the bar and remaining immobile, like a reptile lying in wait for its prey.	preda.	
48	Tengo la garganta como una pared.	My throat's dry as a wall.	Ho la gola arsa.	Очень горло болит.
49	—Es que eres un raro —respondió ella, que se había quedado enganchada como de un clavo en el tema anterior—.	You're an odd one,' she replied, still hooked as though by a nail on the previous topic.	— È che sei un tipo strano — rispose lei, che era rimasta come inchiodata all'argomento precedente —.	— Странный ты человек, — ответила она, продолжая прежнюю тему.
50	Las palabras de su madre —ruidosas e incasantes como un grifo abierto — eran, pues, las palabras de un cadáver, pero ello no las dotaba de ningún significado especial.	His mother's words — loud and incessant as an open tap — were, thus, those of a cadaver, although that didn't grant them any special significance.	Le parole di sua madre — rumorose e incessanti come un rubinetto aperto — erano, dunque, le parole di un cadavere, ma questo non dava loro alcun significato speciale.	Слова, произносимые его матерью — шумный нескончаемый поток, словно струя, льющаяся из-под крана, — были, следовательно, словами, произносимыми трупом, но это не придавало им никакого особенного смысла.
51	La enumeración de los componentes no hizo sino aumentar el rechazó de Julio, que comenzó a beberlo a sorbos con la impresión de que la mano de su madre había disuelto en él la esencia misma de toda la historia familiar; el olor evocaba algo cercano, pero oculto; se abría como una flor maligna en la superficie de la conciencia e inundaba el ambiente de vapores de cuarto de estar con mesa camilla, sillas de tapicería desfleada y televisor en blanco y negro sobre estantería vulgar de escasos volúmenes encuadernados en piel.	The enumeration of ingredients served only to increase Julio's distaste. He began to sip the soup with the impression that his mother had dissolved in it the very essence of the whole family history; the smell evoked something close, but hidden; it opened like a malign flower upon the surface of awareness and filled the atmosphere with the air of a sitting room that had a skirted table, chairs with tired upholstery, a black-and-white television in a vulgar bookcase, which also held few leather-bound volumes.	L'enumerazione dei componenti non fece che aumentare il rifiuto di Julio, che cominciò a sorbirlo con l'impressione che la mano di sua madre vi avesse disciolto dentro l'essenza stessa di tutta la storia familiare; l'odore evocava qualcosa di vicino, ma di occulto; si apriva come un fiore maligno alla superficie della coscienza e inondava l'ambiente di vapori di tinello con il tavolino basso, le sedie dalla tappezzeria sfrangiata e il televisore in bianco e nero sopra una libreria comune con pochi libri rilegati in pelle.	От перечисления ингредиентов Хулио стало еще хуже, но он сделал несколько глотков, думая о том, что руки матери пробудили в нем воспоминание о самой сути их семейной жизни. Запах напоминал чем-то очень знакомом, но Хулио никак не мог вспомнить, о чем именно. Он раскрывался в памяти, словно ядовитый цветок, заполнявший своими испарениями маленькую гостиную с большим круглым столом, стульями с потертой обивкой и черно-белым телевизором, стоявшим на низеньком книжном шкафу, в котором ютились несколько томов в кожаных переплетах.
52	Y [los párpados] se cerraban de forma	When they did close it was in a	E si chiudevano, le palpebre, in modo	К тому же веки падали резко и с

	metálica y ruidosa, como las persianas rizadas de las tiendas antiguas.	noisy, metallic way, like the roller doors in those old shops.	metallico e rumoroso, come le saracinesche ondulate dei vecchi negozi.	шумом, подобно рифленым металлическим жалюзи старых лавчонок.
52	Las propias palabras habían adquirido una solidez de esfera y, de este modo, cargadas hasta el borde de sentido, penetraban por los oídos una tras otra, y cada una distinta, pero unidas entre sí como los vagones de un largo tren , también antiguo.	Even words had acquired a spherical solidity and, laden to the limits of sense, penetrated the ears one after another, each one distinct but united to each other like the wagons of a long train, also old-fashioned.	Le sue stesse parole avevano acquistato una solidità da sfera e, in questo modo, cariche di senso fino all'orlo, penetravano nelle orecchie una dopo l'altra, e tutte diverse, ma unite tra loro come i vagoni di un lungo treno, anch'esso antico.	Даже слова стали круглыми и тяжелыми, словно шары, до отказа наполненные смыслом. Они вкатывались в уши одно за другим, не похожие друг на друга, но связанные между собой, как вагоны поезда. И поезд тоже был старый.
52	Julio supo que estaba viviendo uno de esos instantes en los que los objetos menos dignos de atención adquieren una relevancia inusitada; uno de esos instantes en los que las propias manos y su prolongación, los dedos, se perciben como tallados en durísima piedra ; uno de esos instantes, en fin, en los que las cosas todas manifiestan una autonomía feroz, que las transforma en unidades independientes, y con la que no consiguen ocultar, sin embargo, su condición fragmentaria, sobrevinida por la explosión de una realidad incompleta, por el estallido de un pensamiento lastimado.	Julio figured he was living one of those moments in which the objects least worthy of attention acquire an uncommon significance; one of those moments in which one's very own hands and the extension of them, the fingers, have the appearance of being sculpted in hard stone; an instant, in short, in which all things manifest a fierce autonomy, becoming independent entities, but yet not managing to hide their fragmentary nature, overcome by the explosion of an incomplete reality, by the eruption of a damaged thought process.	Julio seppe di star vivendo uno di quegli istanti in cui gli oggetti meno degni di attenzione acquistano una rilevanza inusitata; uno di quegli istanti in cui le sue stesse mani e il loro prolungamento, le dita, vengono percepiti come scolpiti in pietra durissima; uno di quegli istanti, in definitiva, in cui tutte le cose rivelano un'autonomia feroce, che le trasforma in unità indipendenti, con cui, tuttavia, non riescono a occultare la loro condizione frammentaria, sopraggiunta per l'esplosione di una realtà incompleta, lo scoppio di un pensiero devastato.	Хулио понял, что переживает один из тех моментов, когда самые, казалось бы, малозначимые предметы становятся вдруг чрезвычайно важными, одну из тех минут, когда собственные руки и их продолжение — пальцы — кажутся выточенными из твердейшего камня. В общем, один из тех моментов, когда вещи обретают пугающую автономию, становятся независимыми, оставаясь в то же время фрагментами того, что когда-то являлось целым, но утратило целостность.
59	El caso es que conozco a otra mujer (de la que no le he hablado todavía) que, sin parecerse a Teresa, da a veces la impresión de ser su reencarnación.	The thing is, I've met another woman — one I haven't mentioned yet — who, without rese,bling Teresa, at times gives the impression of being her reincarnation.	Il fatto è che conosco un'altra donna — di cui non le ho ancora parlato — che, senz'assomigliare a Teresa, dà a volte l'impressione di essere la sua reincarnazione.	Но вот что интересно: недавно я познакомился с другой женщиной — я о ней еще не рассказывал. Так вот, эта женщина совсем не похожа на Тересу, но иногда мне кажется, что это Тереса, явившаяся мне в другом облике.

60	Recuerdo ahora que una de las primeras veces que vi a esta mujer, a Laura, tuve la impresión de que venía a mí desde el otro lado de las cosas.	I remember now that one of the first times I saw this woman, this Laura, I had the feeling that she came to me from the other side of things.	Ricordo ora che una delle prime volte che ho visto questa donna, Laura, ho avuto l'impressione che venisse a me dall'altro lato delle cose.	Теперь я припоминаю, что когда впервые увидел эту женщину, Лауру, то мне показалось, что она явилась из другого мира.
61	La información que tenemos de nosotros mismos es tan parcial como la de un personaje de novela.	The information we have of ourselves is as biased as that of a character in a novel.	L'informazione che abbiamo di noi stessi è parziale come quella di un personaggio da romanzo.	Наши знания о нас самих такие же неполные, как знания о герое любого романа.
67	Mientras cruzaba Príncipe de Vergara en dirección al parque de Berlín evocó de nuevo la despedida y aún hubo de añadir a la escasez de pelo y a la existencia de caspa un rostro lunar atravesado por una sonrisa taimada y unos ojos de mirar oblicuo, como los de un representante que no cree en el producto que, sin embargo, ha de vender.	As he was crossing Príncipe de Vergara in the direction of the Berlin Park he relived the goodbye, and was forced to add to the thinning hair and the existence of dandruff a moonish face broken by a crafty smile, plus an oblique look like that of a salesman who doesn't believe in the product that, nevertheless, he must sell.	Mentre attraversava via Príncipe de Vergara in direzione del parco di Berlín, evocò di nuovo il commiato e alla scarsezza di capelli e all'esistenza della forfora dovette anche aggiungere un viso lunare attraversato da un sorriso astuto e degli occhi sfuggenti, obliqui, come quelli di un rappresentante che non crede nel prodotto che, tuttavia, ha l'obbligo di vendere.	Пересекая улицу Принсипе-де-Вергара, чтобы попасть в парк «Берлин», он снова вспомнил прощание с доктором и к отсутствию волос и наличию перхоти добавил круглое лицо с жуликоватой улыбкой и <i>бегающие</i> глаза, как у продавца, который не уверен в том, что продаваемый им продукт хорош, но все равно вынужден его продавать.
68	Por entre las rendijas de su melena vetuada se filtraba la luz del sol, y parecía la línea de su cuerpo un resumen de la totalidad de los cuerpos deseados.	The sunlight filtered between the gaps in her streaked hair, and her figure seemed to summarise the totality of desirable bodies.	I suoi capelli screziati filtravano la luce del sole e il disegno del suo corpo sembrava il riassunto della totalità di tutti i corpi desiderati.	Солнце просвечивало сквозь начинающие седеть волосы, а ее силуэт словно вобрал в себя все тела, которые он когда-либо желал.
68	—Eres como una aparición.	You're like an apparition.'	— Sei come un'apparizione.	— Ты словно прекрасное видение.
69	Salieron del parque y caminaron juntos, aunque distantes, como si no se conocieran ; llegaron hasta el coche de Julio, aparcado en las cercanías.	They went out the park and walked together, although apart, as though they didn't know each other; they reached Julio's car, parked nearby.	Uscirono dal parco e camminarono insieme, ma distanti, come se non si conoscessero; arrivarono fino alla macchina di Julio, parcheggiata nelle vicinanze.	Они вышли из парка и пошли рядом — правда, на некотором расстоянии друг от друга, словно не были знакомы. Когда они поравнялись с его припаркованной неподалеку машиной, Хулио спросил: «Едем ко мне?»
69	Julio pensó que de ese modo, exactamente de ese modo, habría descrito la situación aquella imagen de sí mismo que se encargaba de tomar cafés y consumir	Julio thought that this was the way, the exact way, in which that image of himself he'd commissioned to bend over the work table, drink coffee	Julio pensò che in questo modo, esattamente in questo modo, avrebbe descritto la situazione quell'immagine di se stesso che aveva il compito di prendere caffè e accendere sigarette,	Хулио пришло в голову, что вот так, да, именно так описал бы ситуацию тот воображаемый Хулио-писатель — тот самый, который сидел за его рабочим

	cigarrillos, mientras permanecía sobre la mesa de trabajo relleno de folios con la meticulosidad con la que un niño dispondría en el interior de una caja de zapatos sus objetos queridos.	and smoke cigarettes, would have described this situation, filling blank sheets with the meticulous care a child takes when it lays out its most treasured objects in a shoe-box.	mentre restava seduto a riempire fogli con la meticolosità con cui un bambino avrebbe disposto all'interno di una scatola da scarpe i suoi oggetti più cari.	столом, пил кофе, курил сигареты и исписывал один за другим листы бумаги с тем же тщанием, с каким ребенок заполняет любимыми игрушками пустую коробку из-под обуви.
70	Sobre ella se apilaban algunos libros, pero había también un mazo de cuartillas y una colección de bolígrafos distribuidos a lo largo del tablero con la precisión con la que un alcohólico habría colocado sus reservas etílicas en un breve espacio rectangular.	On it various books were piled, also a ream of paper and a collection of ballpoints distributed across the tabletop with all the precision an alcoholic would have employed in placing his reserves of booze in a small rectangular space.	Sopra c'erano una pila di libri, ma anche un pacco di fogli e una collezione di biro distribuite lungo il ripiano con la precisione con cui un alcolizzato avrebbe disposto le sue riserve etiliche in un breve spazio rettangolare.	На столе лежало несколько книг, стопка чистых листов и целая коллекция шариковых ручек, разложенных на столешнице так же тщательно, как алкоголик расставил бы свои скудные этиловые запасы на небольшом прямоугольном пространстве.
73	No quiso contemplar los pechos de manera directa por miedo a que le cegaran, como la luz del sol a los esclavos de la caverna.	He did not want to look directly at the breasts for fear that they would blind him, like bright sunlight did to slaves coming out of caves.	Non volle contemplare i seni direttamente per paura di esserne accecato, come gli schiavi della caverna dalla luce del sole.	Он не стал открывать ее груди — боялся ослепнуть от их сияния, как слепли, увидев солнце, рабы, годами трудившиеся в темных пещерах.
74	Una vez consumada la caída, se buscaron con la mirada los rostros, como si cada uno de ellos quisiera reconocer al compañero de aquel raro viaje.	Once the fall was over, they looked for each other's faces, as though each wanted to recognise their companion on that strange journey.	Una volta raggiunto il fondo, si cercarono i visi con lo sguardo, come se ognuno di loro volesse riconoscere il compagno di quello strano viaggio.	После того как падение завершилось, они посмотрели друг другу в глаза, словно каждый хотел узнать в другом своею спутника в этом странном путешествии.
74	Pero lo dijo en un tono tan neutro como la mirada del pájaro , de manera que Laura no recibió ninguna información que le fuera útil para soportar estos primeros instantes posteriores al delirio.	But he said it in a tone as neutral as the gaze of the bird, in such a way that Laura received no information useful for coping with these first post-delirium moments.	Ma lo disse con un tono neutro come lo sguardo dell'uccello, di modo che Laura non ricevette alcuna informazione utile per sopportare quei primi istanti successivi al delirio.	Но сказал таким ровным, ничего не выражающим — словно взгляд птицы — голосом, что Лаура не извлекла из его слов никакой информации, которая могла бы быть ей полезна в первые мгновения после случившегося.
76	Acoplados finalmente ambos cuerpos, como se ajusta el vaciado al molde o el sufrimiento a la locura , se miraron buscando cada uno en el otro una percepción	Both bodies finally came together, like an emptiness fits a mould, or like suffering fits madness. They gazed into each	Fatti combaciare infine i due corpi come una massa si adatta allo stampo e la sofferenza alla follia, si guardarono alla ricerca l'uno nell'altra di una percezione più	Их тела слились и заполнили друг друга, стали единым целым, как литейная форма и заполнивший ее расплавленный металл. [новый

	más sólida de sí mismo.	other, each one searching in the other for a more solid perception of <i>themselves</i> .	solida di sé.	параграф:] Они смотрели друг другу в глаза, и каждый находил в глазах другого самое убедительное оправдание собственного существования.
76	Entonces Julio advirtió que los ojos de ella parecían cautivos, como si ocuparan provisionalmente un rostro ajeno a aquel para el que habían sido diseñados; eran, más que los órganos de ver o de mirarse, un símbolo de la nostalgia, una huella de su propio pasado en la que parecía posible descansar al fin.	It was then Julio noticed that her eyes seemed to have been captured, as though they occupied only provisionally a face that wasn't the one for which they'd been designed; more than organs of sight, they were a symbol of nostalgia, a print from his own past, a past in which it at last seemed possible to rest.	Allora Julio avvertì che gli occhi di lei sembravano prigionieri, come se stessero occupando provvisoriamente un viso estraneo a quello per il quale erano stati disegnati; più che organi del vedere o del guardare erano un simbolo della nostalgia, un'impronta del suo stesso passato in cui sembrava infine possibile riposare.	И Хулио с удивлением обнаружил, что глаза Лауры были словно пленники, казалось, они временно очутились на чужом лице, не на том, для которого были предназначены. Они были уже не просто органом зрения, символом тоски по прошлому и окнами в это прошлое, куда он так стремился, где жаждал найти желанный покой.
77	El silencio nocturno estaba siendo perforado en ese momento por el ruido de un avión, semejante al del fragor de un trueno lejano .	The night silence was being perforated by the noise of an aeroplane, similar to the clamour of distant thunder.	In quel momento il silenzio notturno veniva perforato dal rumore di un aereo, come il fragore di un tuono lontano.	Ночную тишину нарушил доносившийся издали, подобно раскатам грома, звук двигателя летел самолет.
77	Poco a poco, entre las sombras de la desorganizada melena —y en un proceso semejante al que acontece sobre el papel fotográfico sumergido en el líquido revelador —, fueron manifestándose aquellos accidentes faciales cuya suma componía un rostro.	Little by little, between the shadows of her dishevelled hair — in a similar process to photographic paper immersed in developer — those facial accidents whose sum makes up a countenance began to take shape.	A poco a poco, tra le ombre della disordinata capigliatura — e attraverso un processo simile a quello che avviene sulla carta fotografica immersa nel liquido rivelatore —, affiorarono pian piano quegli accidenti facciali che sommati componevano un viso.	Постепенно, как проступает изображение на фотобумаге, погруженной в раствор проявителя, стали видны в полутьме те элементы, что в совокупности образуют лицо.
78	Se incorporó en silencio y abandonó las sábanas con el gesto aprensivo con el que un muerto se desprendería de un sudario .	He sat up silently and abandoned the sheets with the apprehensive gesture of a dead person slipping from a shroud.	Si alzò in silenzio e abbandonò le lenzuola con la stessa apprensione con cui un morto si sarebbe liberato del sudario.	Он сел в постели и отбросил одеяло тем же испуганным жестом, каким мертвец сбросил бы с себя саван.
80	Se acostó junto a ella y acarició su cuerpo como se acariciaría a una estatua de piedra que poseyera el raro don de despertarse .	He lay next to her and caressed her body, as though stroking a stone statue that possesses the rare gift of being able to	Le si coricò accanto e accarezzò il suo corpo come avrebbe accarezzato una statua di pietra che avesse il raro dono di svegliarsi.	Он лег рядом с женой и погладил рукой ее тело, как погладил бы каменную статую, обладающую удивительным даром просыпаться.

		wake.		
87	Después, los mismos pasos de antes, oscurecidos o nublados ahora por otros de sonido más sordo, menos neto, se acercan al armario entre un rumor de voces que posee la misma calidad de los zapatos.	Later, the same footsteps as before, obscured or clouded by other steps of a duller sound, less clear, approach the wardrobe amid a rumour of voices with the same quality as the shoes.	Poi, gli stessi passi di prima, ora oscurati o velati da un suono più sordo, meno netto, si avvicinano all'armadio tra un fruscio di voci che ha la stessa qualità delle scarpe.	По прошествии некоторого времени те же самые шаги, притемненные или приглушенные другими, более глухими и менее торопливыми шагами, приближаются к шкафу. Слышатся голоса: уже знакомый и другой — более глухой и менее торопливый.
88	Aunque aún era pronto, y el sábado parecía extenderse frente a él como un desierto difícil de atravesar sin perecer , decidió levantarse de la cama y darse una ducha.	Although it was still early, and Saturday appeared to stretch out before him like a desert difficult to cross without perishing, he decided to get up and take a shower.	Anche se era ancora presto e il sabato sembrava stendersi di fronte a lui come un deserto difficile da attraversare senza perire, decise di alzarsi e fare una doccia.	Хотя было еще рано и перед ним простиралась безбрежная пустыня субботнего дня, он решил встать и принять душ.
89	Sabía que lo había querido como se quiere la parte más débil de uno mismo , pero —desde la separación de su mujer, aproximadamente— había comenzado a ignorarlo como se ignoran o se niegan los fracasos a partir de cierta edad.	He knew he had loved him the way one loves the most fragile part of oneself, but —roughly since the separation from his wife — he'd begun to ignore him the way after a certain age one ignores or denies one's failures.	Sapeva di avergli voluto bene come si vuol bene alla parte più debole di se stesso, ma — dalla separazione da sua moglie, approssimativamente — aveva cominciato a ignorarlo come, a partire da una certa età, si ignorano o si negano i fallimenti.	Он знал, что раньше любил его, как любят в себе самое слабое и незащищенное, но что с некоторых пор — приблизительно с того времени, как он расстался с женой, — стал игнорировать сына, как, начиная с определенного возраста, люди пытаются игнорировать, забыть свои поражения.
91	Se sentía invadido por la mujer aquella, poseído por su imagen y troceado por su ausencia, ausencia que en aquella mañana de primavera y sábado equivalía a una mutilación íntima, no visible, pero tan eficaz como la falta de una mano frente al impulso de intercambiar una caricia.	He felt himself invaded by that woman, possessed by her image and cut to pieces by her absence, an absence which on that spring Saturday morning was the equivalent to an intimate mutilation, invisible but as effective as missing a hand when you feel the impulse to share a caress.	Si sentiva invaso da quella donna, posseduto dalla sua immagine e ridotto in pezzi dalla sua assenza, assenza che in quella mattina di primavera e di sabato equivaleva a una mutilazione intima, non visibile, ma forte come non avere la mano nel momento in cui si desidera scambiare una carezza.	И постепенно Лаура заслонила от него весь остальной мир, заполнила каждую клеточку его тела. Мысль о невозможности быть рядом с ней в это весеннее субботнее утро пронзала сердце острой болью. Ее отсутствие было сравнимо с ампутацией внутреннего органа, нехватка которого незаметна для постороннего глаза, но причиняет не меньшую боль, чем отсутствие руки в минуту, когда хочется

				приласкать любимого человека.
92	La calle, bajo el sol, parecía desierta; las figuras humanas y los coches eran tan tenues como una pincelada de acuarela , tan fugaces como una idea sobrevenida en el tránsito de la vigilia al sueño.	Beneath the sun the street appeared deserted; the human figures and the cars as tenuous as a watercolour brush stroke, as fleeting as an idea struck down in the leap from wakefulness to dreaming.	Sotto il sole la strada sembrava deserta; le figure umane e le macchine erano tenui come una pennellata di acquerello, fugaci come un'idea sopraggiunta nel passaggio dalla veglia al sonno.	Залитая солнцем улица казалась пустынной. Человеческие фигуры и машины выглядели такими бледными, словно были нарисованы легкими мазками акварели, и исчезали так же быстро, как мысль, мелькнувшая во время сна.
97	En el segundo plato, pues, comenzó a sentir que no ejercía ningún control sobre la realidad, no porque estuviera borracho, sino porque ésta era percibida por sus sentidos como un magma en el que su presencia personal no alcanzaba mayor relevancia que la de un naufrago en el inmenso océano.	By the time the second dish arrived, he'd begun to feel he exercised no control over reality, not because he was drunk but because this reality was perceived by his senses like a magma in which his personal presence carried about as much relevance as that of someone sinking in an immense ocean.	Al secondo piatto, dunque, sentì di non esercitare alcun controllo sulla realtà, non perché fosse ubriaco, ma perché essa era percepita dai suoi sensi come un magma in cui la sua presenza personale non riusciva ad avere una rilevanza maggiore di quella di un naufrago nell'immensità dell'oceano.	Поэтому, когда принесли второе, он уже сознавал, что не контролирует происходящее — но не потому, что был пьян, а потому, что все происходящее вокруг воспринималось его органами чувств словно магма, в которой его личное присутствие значило не больше, чем присутствие в огромном океане одного моряка, потерпевшего кораблекрушение.
101	El joven autor regresó del teléfono con la satisfacción de alguien que acabara de firmar un contrato con Hollywood y siguió conversando con Julio de forma algo ausente y cortés, sin implicarse de forma personal en los temas que artificialmente iban surgiendo.	The young author returned to the table with the satisfaction of someone who had just signed a contract with Hollywood, and continued conversing with Julio in a somewhat absent and courteous manner, without entering personally into the topics that were being raised artificially.	Il giovane autore tornò dal telefono soddisfatto come uno che ha appena firmato un contratto con Hollywood e continuò la conversazione con Julio in modo per lo più assente e cortese, senza lasciarsi coinvolgere dagli argomenti che artificialmente venivano fuori.	Молодой автор вернулся за стол с таким довольным выражением лица, словно только что подписал контракт с Голливудом, и продолжил разговаривать с Хулио вежливым тоном, но с отсутствующим видом, не принимая близко к сердцу темы, которые с большим трудом находил его собеседник.
106	El sol comenzaba a levantarse, como un globo , por detrás de los edificios cercanos a Barajas.	The sun began to rise like a balloon behind the buildings near Barajas Airport.	Il sole cominciava ad alzarsi, come un pallone, dietro gli edifici vicini a Barajas.	Шар солнца только начинал выкатываться из-за зданий, расположенных вблизи аэропорта Барахас.
111	Volvió a mirarlo con el desdén de quien	She looked at him again with the	Lo guardò di nuovo col disprezzo di chi	Она посмотрела на него с тем

	contempla una propiedad que ya no le produce placer y se sintió muy ajena a la concepción de la vida que ella y su marido representaban y que su hija acentuó al aparecer en ese instante en la puerta del salón.	disdain of someone contemplating a piece of property that no longer gives any pleasure, and she felt far removed from the concept of life that she and her husband represented, and which their daughter now accentuated as she showed her face at the sitting room door.	contempla una proprietà che ormai non produce alcun piacere e si sentì molto estranea alla concezione della vita che lei e suo marito rappresentavano e che sua figlia accentuò comparando in quell'istante sulla porta del soggiorno.	сожалением, с каким смотрят на собственную вещь, которая перестала приносить радость, и почувствовала, что ей чужда та модель семьи, которую они с мужем воплощали и о которой еще раз напомнила дочь, появившаяся в дверях гостиной.
113	Actuaba con movimientos compulsivos, como a la búsqueda del agotamiento físico.	She moved compulsively, as though trying to physically exhaust herself.	Agiva con movimenti compulsivi, come alla ricerca dell'esaurimento fisico.	Движения ее были резкими, словно она хотела побыстрее истратить все силы.
113	Intentó hacer juegos de palabras, pero su cabeza estaba siendo atravesada por ideas circulares que parecían reflejar el movimiento de la bayeta sobre los muebles de cocina.	She tried to play word games, but her mind was being blocked by circular ideas that appeared to reflect the movement of the dishcloth over the kitchen surfaces.	Tentò dei giochi di parole, ma la sua testa veniva attraversata da idee circolari che sembravano riflettere il movimento dello straccio sui mobili della cucina.	Она пыталась поиграть в слова, но голова ее была занята круговыми мыслями, повторявшими движения мокрой салфетки по отмываемым поверхностям.
115	Fue una conversación llena de amenazas no dichas y de temores no expresados, una conversación en la que madre e hija se acecharon como dos enemigos en la oscuridad , aunque ambas sabían que la derrota de una de ellas supondría el hundimiento de las dos.	It was a conversation full of unspoken threats and unexpressed fears, a conversation in which mother and daughter lay in wait for each other like two enemies in the dark, although each knew that the defeat of one of them would mean the sinking of them both.	Fu una conversazione piena di minacce tacite e di timori inespressi, una conversazione in cui madre e figlia si tesero agguati come due nemici nell'oscurità, pur essendo consapevoli entrambe che la sconfitta di una avrebbe significato la rovina di tutte e due.	Это был разговор, полный скрытых угроз и невысказанных опасений, разговор, в котором мать и дочь выслеживали друг друга, словно враги, потому что каждая знала: поражение одной из них означает падение для обеих.
116	Aquel encuentro era como un regalo del destino.	That meeting was like a gift from fate.	Quell'incontro era un regalo del destino.	Та встреча была словно подарок судьбы.
118	—Sí—respondió ella ausente y con la voz quebrada, como si contestara a otro y a una pregunta diferente.	'Yes,' she replied absently, her voice husky, as though she was answering someone else and a different question.	— Sì — rispose lei ansante e con la voce rotta, come se rispondesse a un altro e a una domanda diversa.	— Хочу. Взгляд ее был отсутствующим, а голос чуть дрожал, словно она отвечала совсем другому человеку и совсем на другой вопрос.
118	Los ojos de Julio se dirigieron a esa zona de su cuerpo y la	Julio's eyes were drawn to this zone of her body, boring	Gli occhi di Julio si concentrarono in quella zona del suo corpo e la	Взгляд Хулио переместился на обнажившееся плечо

	horadaron como un foco perfora las tinieblas.	into it the way a searchlight pierces mist.	perforarono come un faro che buca le tenebre.	и пронзил его, как луч прожектора пронзает туман.
118	Como resultado de tales movimientos, el vacío del escote se acumuló en el hombro izquierdo dejando al descubierto la tira blanca de una prenda interior que surcaba la superficie de su piel como la huella de un patín sobre la nieve.	The effect of these movements was to push her neckline open towards her left shoulder, leaving a view of the white strap of an interior garment that creased her skin like the print left by a ski on snow.	Come risultato di tale movimento, il vuoto della scollatura si accumulò sulla spalla sinistra lasciando allo scoperto la bretella bianca di un indumento intimo che solcava la superficie della pelle come la traccia di un pattino sulla neve.	В результате этого маневра свитер сполз на левое плечо, обнажив правое, рассеченное, словно ледовое поле следом конька, белой бретелькой.
119	Ella, lejos de responder, se refugió en el cuerpo de Julio como si se introdujera en un estuche protector contra el que nada pudieran las asechanzas de la vida.	Instead of replying, she took refuge in Julio's body as though sliding herself into a protective cocoon where nothing in life could catch them.	Lei, invece di rispondere, si rifugiò nel corpo di Julio come in un astuccio protettivo contro il quale nulla potevano le insidie della vita.	Вместо ответа, она прижалась к нему, словно хотела спрятаться в него, как в футляр, защищающий ее от житейских невзгод.
121	Ella de vez en cuando abría los ojos unos instantes para observar el cadáver del pájaro y luego los volvía a cerrar como quien cierra la tapa de su propio ataúd tras comprobar que afuera de él ya no hay nada con vida.	Now and then she opened her eyes a few seconds to observe the body of the bird, then shut them again like someone closing the lid of her own coffin after checking that there was now no longer anything alive outside it.	Di tanto in tanto lei apriva gli occhi per osservare il cadavere dell'uccello e poi tornava a chiuderli, come chi chiude il coperchio della propria bara dopo aver verificato che fuori non c'è niente di vivo.	Время от времени она открывала глаза, чтобы посмотреть на трупик птицы, а потом снова закрывала их, как закрывают крышку собственного гроба, удостоверившись, что вокруг уже не осталось ничего живого.
122	Laura, por su parte, tras contemplar las idas y venidas de Julio, sintió que se estaba convirtiendo en otra; sintió, más bien, que la realidad regresaba y que se introducía en su existencia con los movimientos precisos de una cuña golpeada por los latidos de su propio corazón.	Laura, for her part, after watching Julio's comings and goings, had the feeling she was changing into someone else, or, rather, that reality was returning and was entering her existence with the precision of a wedge hammered by the beats of her own heart.	Laura, da parte sua, dopo aver contemplato gli andirivieni di Julio, senti che si stava trasformando in un'altra; o meglio, senti che la realtà tornava e si introduceva nella sua esistenza con i movimenti precisi di una culla mossa dai battiti stessi del suo cuore.	А Лаура, наблюдая за тем, как он уходит и возвращается, понимала, что она перестает быть прежней, что реальность возвращается и входит в ее жизнь в такт ударам ее собственного сердца.
122	Cuando cedió el deseo brotó entre ellos el amor, como brota el perfume de un pétalo quebrado, y regresaron a la cama, donde las palabras ocuparon entonces el lugar de los hechos.	When desire was spent, there was a budding of love between them, the way a perfume rises from a squashed petal, and they returned to the bed, where words now took the	Quando venne meno il desiderio, tra loro spuntò l'amore, come il profumo da un petalo spezzato, e tornarono a letto, dove le parole allora presero il posto dei fatti.	Когда желание было удовлетворено, его место заняла любовь. И они вернулись в постель, и ласки уступили место словам.

		place of deeds.		
124	Su entrada produce el mismo efecto que una piedra arrojada sobre la superficie de un estanque : camareros y público, que parecían reunidos en el centro del local, como si celebraran una conferencia , se disgregan en una u otra dirección, actuando como si no se conocieran entre sí .	His entrance produces the effect of a stone thrown onto the surface of a pond: the waiters and the public, who appear to be together in the centre of the place, as though they were holding a conference, break up and go off in this or that direction, acting as though they don't know one another.	Il suo ingresso produce lo stesso effetto di una pietra gettata sulla superficie di uno stagno: camerieri e avventori, che sembravano riuniti al centro del locale come per una conferenza, si disperdono in varie direzioni, comportandosi come se si conoscessero tra loro.	Его приход производит эффект брошенного в пруд камня: официанты и посетители, собравшиеся в центре бара, словно для того, чтобы обсудить важный вопрос, расходятся в разные стороны, делая вид, что не знакомы друг с другом.
125	Laura se incorporó y comenzó a vestirse como quien se prepara para un duelo .	Laura sat up and began to dress like someone preparing for a duel.	Laura si alzò e cominciò a vestirsi come chi si sta preparando per un funerale.	Лаура встала и начала одеваться с таким видом, будто собиралась на панихиду.
130	Carlos Rodó recibió la pregunta como si le hubieran clavado un cuchillo de cocina en aquel lugar del cuerpo o del espíritu donde reside la vanidad .	For Carlos Rodó the question was as though a kitchen knife had been plunged into that place in the body, or the spirit, where vanity resides.	Carlos Rodó accolse la domanda come se gli avessero ficcato un coltello da cucina in quel luogo del corpo, o dello spirito, in cui risiede la vanità.	Карлос Родо почувствовал себя так, словно ему воткнули кухонный нож в тот уголок тела или души, где гнездится тщеславие.
141	Estos días pasados, al hacer el amor con Laura, mientras la penetraba, tenía la impresión de que su vagina se comunicaba, por conductos ocultos, con todas las vaginas de todas las mujeres pasadas, presentes y futuras ; mi penetración producía el efecto de que dichos conductos se abrieran a la oquedad de Laura, derramando en ella las numerosas fuentes capaces de formar el río en el que se sumergía mi pene.	Lately, when making love with Laura, while I was penetrating her I had the impression that her vagina communicated, via hidden ducts, with all the vaginas of all women past, present and future; my entering her had the effect that these conduits opened into the depths of Laura, spilling in her numerous flows to form a river in which my penis was being submerged.'	Nei giorni scorsi, facendo l'amore con Laura, mentre la penetravo, avevo l'impressione che la sua vagina comunicasse, attraverso condotti occulti, con tutte le vagine di tutte le donne passate, presenti e future; la mia penetrazione produceva l'effetto che questi condotti si aprissero alle cavità di Laura, spandendo in lei le numerose sorgenti capaci di formare il fiume in cui si sommergeva il mio pene.	В последние дни, лежа в постели с Лаурой, я каждый раз думал о том, что ее влагалище соединяется тайными протоками с влагалищами всех женщин, какие были, есть и будут. И каждый раз, входя в нее, я чувствовал, что захожу в широкую реку, образованную слиянием всех этих протоков.
147	Aunque es cierto que hoy mismo, mientras comía, me he planteado la posibilidad de ampliar ligeramente ese punto de vista y ofrecer al lector algunos destellos muy fríos, como una	Although it's true that this very day, over lunch, I raised with myself the possibility of slightly broadening this voice and offering the reader	Anche se è vero che oggi stesso, mentre mangiavo, ho immaginato la possibilità di ampliare leggermente questo punto di vista e offrire al lettore qualche sprazzo molto fresco,	Признаюсь, впрочем, что как раз сегодня, за обедом, мне пришла в голову мысль несколько расширить образ повествователя, добавить несколько

	pincelada de carmín sobre los labios de un cadáver , que le hagan ver parte de la acción desde el punto de vista del psicoanalista y su mujer.	certain icy flashes, like a brush stroke of carmine to the lips of a cadaver.	come una pennellata di carminio sulle labbra di un cadavere, che gli faccia vedere parte dell'azione dal punto di vista dello psicanalista e di sua moglie.	холодных, как помада на губах трупа, блесток и дать читателю увидеть часть истории с точки зрения психоаналитика и его жены.
151	Los más ancianos arrastraban, al moverse, una decrepitud de acero, como si hubiera sido puesta en ellos para durar más que para facilitar el tránsito a la muerte.	The oldest of them, when they moved, dragged along a steely decrepitude, as though it had been put in them so they'd endure longer rather than to facilitate the transition to death.	I più anziani, muovendosi, trascinavano una decrepitezza d'acciaio, che sembrava messa dentro di loro più per durare che per facilitarne il transito verso la morte.	Некоторые были совсем старые, но это была старость стали, казалось, с годами они не дряхлели, а становились крепче.
151	Los transeúntes caminaban de manera eficaz en una u otra dirección con el gesto de quien anda ocupado en el funcionamiento de su propio mecanismo interior .	Pedestrians walked in an efficient manner in one or other direction with the expressions of people occupied by the functioning of their own internal mechanism.	I passanti camminavano in modo efficiente in tutte le direzioni con l'atteggiamento di chi è preoccupato del suo meccanismo interno.	Пешеходы деловито двигались в разных направлениях с таким видом, словно единственное, что их беспокоило, была работа их собственных внутренних механизмов.
151	Los coches avanzaban y se detenían con movimientos secos y precisos, como si dependieran de algún control remoto .	The cars advanced and slowed with sharp, precise movements, as though governed by some remote control.	Le macchine avanzavano e si fermavano con movimenti secchi e precisi, come se dipendessero da un controllo remoto.	Машины останавливались и трогались с места четко и быстро, — казалось, чья-то рука управляет ими с помощью невидимого пульта.
151	La capa de nubes parecía ahora un tejido sólidamente sujeto a un bastidor .	The cloud cover now had the look of fabric tightly stretched on a frame.	Lo strato di nubi sembrava ora un tessuto solidamente legato a un'intelaiatura.	Пелена облаков казалась теперь куском ткани, туго натянутым на раму.
153	A la tercera frase ya estaba disfrutando con el trabajo; las palabras aparecían con naturalidad bajo la bola del bolígrafo, ordenándose dócilmente, como en un juego geométrico .	By the third sentence he was already enjoying the task; the words flowed easily beneath the ball of the pen, ordering themselves docily, as in a geometric game.	Alla terza frase quel lavoro cominciava ormai a divertirlo; le parole apparivano con naturalezza sotto la sfera della biro e si ordinavano docilmente, come in un gioco geometrico.	На третьей фразе он уже получал удовольствие от работы: слова как будто сами стекали с кончика шариковой ручки и послушно выстраивались во фразы, занимая именно для них предназначенные места, как занимают свои места фигуры в геометрическом узоре.
155	La nariz era justa y la boca ligeramente desmesurada, como si hubiera sido hecha para la risa .	The nose was just right and the mouth slightly uneven, as though it had been made for laughing.	Il naso era proporzionato e la bocca leggermente smisurata, come fatta per la risata.	Ее нос был безупречен, а рот чуть великоват словно создан для улыбки.
156	Llegaron a lo que debía	They reached what	Arrivarono in quella che	Помещение, куда они

	ser la cocina, aunque parecía un quirófano , donde Ricardo Mella abrió un armario del que extrajo unos sobres pequeños.	must have been the kitchen, although it looked like an operating theatre, where Ricardo Mella opened a cupboard and took out some small envelopes.	doveva essere la cucina, anche se assomigliava a una sala operatoria, dove Ricardo Mella aprì un armadio da cui estrasse delle bustine.	пришли, служило, вероятно, кухней, хотя больше походило на операционную. Рикардо Мелья открыл один из шкафов и достал оттуда несколько маленьких конвертиков. (ma che конвертиков? пакетиков)
157	Además, siempre parece que acaba de llegar de otro sitio al que el resto de los mortales no tuviéramos acceso.	What's more, she always seems to have just arrived from some other place to which the rest of us mortals don't have access.'	E poi, sembra sempre appena arrivata da un altro posto a cui noi mortali non abbiamo accesso.	И потом, всегда кажется, что она только что вернулась из таинственных мест, куда остальным смертным путь заказан.
158	Observaba el funcionamiento de sus ideas con la misma facilidad con que observaba el mecanismo de un reloj, situado en la pared, cuya armadura era transparente.	He observed the functioning of his ideas with the same ease with which he inspected the workings of a clock on the kitchen wall, which had a see-through assembly.	Osservava il funzionamento delle sue idee con la stessa facilità con cui osservava il meccanismo di un orologio, appeso al muro, dalla cassa trasparente.	Он наблюдал за ходом мыслей с той же легкостью, с какой наблюдал за работой висевших на противоположной стене часов в прозрачном корпусе.
161	Julio, detenido en la acera, estuvo observándolo unos instantes; sabía que había dejado de durar, pero él continuaba viéndolo; parecía hecho de neón por lo sólido de sus perfiles.	Julio, standing on the footpath, looked at it for a while; he knew it was no longer there, but he continued seeing it; from the solidity of its lines it seemed made of neon.	Julio, fermo sul marciapiedi, rimase ad osservarlo qualche istante; sapeva che era finito, ma continuava a vederlo; sembrava di neon, per la solidità dei suoi contorni.	Хулио остановился на тротуаре, залюбовавшись ею. Он понимал, что она через миг должна исчезнуть, но она не исчезала. Она была такой четкой, что казалась неоновой рекламой.
161	Después se apagó como una luz y en seguida llegó el trueno, cuyo eco se prolongó en el ruido de un camión de la basura que circulaba frente a él triturando desperdicios.	Then it went out like alight and at once came the thunderclap, whose echo was prolonged in the noise of a garbage truck passing in front of him and mincing up rubbish.	Poi si spense come una luce e subito arrivò il tuono, la cui eco si prolungò nel rumore di un camion della spazzatura che circolava di fronte a lui triturando rifiuti.	Потом она погасла, как гаснет электрический свет, и прогремел гром. А за ним, словно вторя громовым раскатам, мимо Хулио прогремывал мусоровоз, перетряхивавший в своем нутре отбросы.
161	Se desplazaba con lentitud, con la lentitud de un tanque o de una excavadora , pero con idéntica firmeza y precisión.	He went slowly, with the slowness of a tank or an excavator, but with the same firmness and precision.	Si spostava con lentezza, con la lentezza di un carro armato o di una scavatrice, ma con identica fermezza e precisione.	Хулио шел медленно, словно танк или экскаватор, с такой же, как у них, уверенностью и точностью передвижения.
161	Una vez en el coche, cuyo motor sonaba como una sinfonía , volvió a tener la	Once in the car, whose motor sounded like a symphony, he	Una volta in macchina, mentre il motore suonava come una sinfonia, ebbe di nuovo la sicurezza che	Когда он сел в машину, мотор которой зазвучал как симфония, к нему

	seguridad de que algo iba a ocurrir.	again had the certainty that something was going to happen.	sarebbe accaduto qualcosa.	вернулась уверенность, что вскоре что-то произойдет.
167	La película era en blanco y negro, lo que indujo a Laura a comentar que, acostumbrada al color, las películas antiguas le parecían una esquila.	The film was in black-and-white, which led Laura to comment that being accustomed to colour made the old films come across like a death notice.	Il film era in bianco e nero, cosa che indusse Laura a commentare che, abituata al colore, i film antichi le sembravano un annuncio mortuario.	Он был черно-белый, и Лаура подумала, что, когда привыкаешь к цветному изображению, черно-белые фильмы кажутся схематичными.
172	«Todo se puede hacer, mas no todo está permitido. Lo prohibido circula por debajo y se lo comen las ratas de albañal; lo permitido circula por arriba y se lo comen los ministros. Entre lo permitido y lo prohibido (es decir, entre lo perhibido y lo prometido) hay una distancia variable. A veces, la distancia se diluye, como el veneno en el café (o como el caneno en el vefé), y se convierten en la misma cosa. Entonces está permitido efectuar hechos atroces (o achos heteroces), como en el carnaval de Río de Janeiro. Terminada la fiesta, cada uno se quita el disfraz o la máscara (el discara y la masfraz) y regresa a la vida normal, que a veces es feliz y a veces infeliz, pero sin sobresaltos policiales (o pobresaltos soliciales). Sin embargo, los que carecen de inteligencia o racionio siguen haciendo tropelías con la máscara y, finalmente, son detenidos y conducidos a los calabozos. Quiero decir con ello que se puede viajar al infierno, o al interior de una leprosería, sin que los vecinos o parientes cercanos lleguen a saberlo. La cuestión es saber volver a la normalidad (o norver a	Everything can be done, and not everything is permitted. The forbidden circulates down below and is eaten by the sewer rats; the permitted circulates on high and is swallowed by Ministers. Between the permitted and the prohibited (that's to say, between the termtepid and the biprothied) the distance is variable. Sometimes the distance is diluted, like the poison in the coffee (or like the noise in the poecoff), and they become the same thing. Then it is permissible to carry out atrocious acts (or tacitus scaroo), such as at the carnival in Rio de Janeiro. At the end of the fiesta, everyone removes the mask or the disguise (the skam or the gidissue) and returns to normal life, that sometimes is happy, sometimes unhappy, but without police frights (or forpice lights). However, those who lack intelligence or reasoning continue	«Tutto si può fare, ma non tutto è permesso. Il proibito circola in basso e se lo mangiano i topi di fogna, il lecito circola in alto e se lo mangiano i ministri. Tra il permesso e il proibito (cioè tra il perbito e il promesso) c'è una distanza variabile. A volte la distanza si diluisce, come il veleno nel caffè (o come il caleno nel veffè), e si trasformano nella stessa cosa. Allora è permesso compiere fatti atroci (atti fatroci), come al carnevale di Rio de Janeiro. Terminata la festa, ognuno si toglie il travestimento o la maschera (la traschera o il mvestimento) e rientra nella vita normale, che a volte è felice e a volte infelice, ma senza soprassalti polizieschi (o poprassalti solizieschi). Tuttavia quelli che sono privi di intelligenza o raziocinio continuano a commettere violenze con la maschera e, alla fine, sono presi e portati in prigione. Con ciò voglio dire che si può viaggiare all'inferno, o all'interno di un lebbrosario, senza che i vicini e i parenti lo vengano a sapere. La questione è tornare alla normalità (nornare alla tormalità). Domani racconterò le cose di oggi, ma in modo che si capisca. Un pensiero per J.»	«Сделать можно все, но не все разрешено делать. Недозволенное прячется внизу, и его пожирают живущие в канализации крысы. Дозволенное обитает на поверхности, и его потребляют министры. Дистанция между разрешенным и запрещенным (то есть между распрещенным и зарешенным) не всегда одинакова. Порой дистанция растворяется, словно яд в кофе (или словно як в коде), и тогда дозволенное и недозволенное становятся единым целым. И тогда не возбраняется совершать жестокие деяния (или дестокие жеяния), как на карнавале в Рио-де-Жанейро. А когда праздник кончается, все снимают маски и костюмы (каска и мостюмы) и возвращаются к обычной жизни — иногда счастливой, иногда нет, но без вмешательства полиции (или полишательства вмелиции). Однако те, кому не хватает ума или здравомыслия, отказываются снимать маски и продолжают творить бесчинства, за что в

	la volmalidad). Mañana contaré lo mismo que hoy, pero de forma que se entienda. Recuerdos para J.»	to stumble around in the masks and, in the end, are arrested and taken to jail. What I want to say is that one can travel to hell, or to the interior of a leper colony, without one's neighbours or near relatives ever knowing. The question, is to know how to return to normality (or tuner moralintry). Tomorrow I'll tell the same story as today, but in a way that can be understood. Best wishes for J.		конце концов их задерживают и сажают за решетку. Этим я хочу сказать, что можно наведываться в ад или в лепрозорий, но только так, чтобы об этом не догадались ни соседи, ни близкие родственники. Вопрос заключается в том, сумеешь ли потом вернуться к нормальной жизни (или к жирмальной нозни). Завтра напишу все это еще раз. Но понятным языком. Привет от меня X.»
175	—Ese archivador parece un ataúd —dijo.	'That filing cabinet looks like a coffin,' he said.	— Quest'archivio sembra una bara — disse.	— Этот шкаф для бумаг похож на гроб.
176	Permaneció dos horas trabajando con notable eficacia, como si el nuevo modo de vestir le hubiera infundido cierta vitalidad.	He remained for two hours working with notable efficiency, as though this new way of dressing had inspired a certain vitality.	Rimase due ore a lavorare con notevole efficienza, come se il nuovo modo di vestire gli avesse infuso una certa vitalità.	Часа два он работал, и работал очень интенсивно, — казалось, новая одежда придавала ему сил и энергии.
179	La realidad, de repente, parecía una masa dócil de moldear entre sus manos.	Reality now seemed to be dough that was easily shaped by his hands.	All'improvviso la realtà sembrava una massa docile da modellare tra le sue mani.	Реальность вдруг стала похожей на глину: так легко она принимала различные формы, повинаясь его капризам.
180	Pero de vez en cuando se mostraban como una herida, como una boca abierta —a través de una taza de caldo o de una reencarnación— y uno podía entrar en el laberinto al que daban acceso y manejar desde sus túneles la vida como un muñeco de guiñol.	But now and then they revealed themselves like a wound, like an open mouth — via a cup of soup, or a reincarnation — and one could enter this labyrinth, gain access to its tunnels, and from there manage life as though it were a puppet show.	Ma ogni tanto si mostravano come una ferita, come una bocca aperta — attraverso una tazza di brodo o una reincarnazione — e uno poteva entrare nel labirinto cui davano accesso e dai suoi tunnel manipolare la vita come un burattino.	Но иногда они открываются как открываются раны, — как открывается рот, — и поводом для этого может послужить что угодно: от чашки бульона до реинкарнации. И через эти щели человек способен проникнуть в лабиринт, из туннелей которого он может управлять жизнью, как кукольник управляет марионетками.
182	La mujer ocultó el rostro entre las manos y lloró débilmente, como una	The woman hid her face in her hands and cried weakly,	La donna nascose il viso tra le mani e pianse debolmente, come una	Женщина закрыла лицо руками и заплакала, как

	niña a la que algún mayor estuviera riñendo injustamente.	like a little girl who some grown-up has been scolding unjustly.	bambina ingiustamente rimproverata da un adulto.	маленькая девочка, которую несправедливо ругают взрослые.
182	—Este Ricardo siempre fue torpe para las enfermedades —dijo Julio sin saber por qué, como si alguien hubiera elaborado esa respuesta y hubiera utilizado su boca para lanzarla fuera.	'That Ricardo was always a bit clumsy with illnesses,' Julio said without knowing why, as though someone had formed this reply and had used his mouth to speak it.	— Questo Ricardo è sempre stato debole per le malattie — disse Julio senza sapere perché, come se qualcuno avesse elaborato questa risposta e avesse utilizzato la sua bocca per lanciarla fuori.	— Рикардо с болезнями всегда не везло, сказал Хулио, хотя вовсе не собирался это говорить: казалось, кто-то вложил ему в уста заранее подготовленный ответ.
188	—Es que esta historia nuestra, amor, es como una novela —dijo Laura cruzando con sencillez provocativa sus piernas.	'Well this story of ours, my love, is like a novel,' said Laura, crossing her legs with a provocative ease.	— È che questa nostra storia, amore, è come un romanzo — disse Laura accavallando le gambe con semplicità provocante.	— Просто наша с тобой история, любимый, это настоящий роман, — ответила на это Лаура, закидывая ногу на ногу.

Tautology

Page	Source Language (Spanish)	Target Language 1 (English)	Target Language 3 (Italian)	Target Language 2 (Russian)
61	Pero triunfar, tal vez, era escribir, era escribir. Era escribir un libro que articulara lo que sé y lo que ignoro.	But triumph for me, perhaps, was to write. Was to write. To write a book that articulated what I know and what I don't.	Ma avere successo, forse, era scrivere, scrivere. Era scrivere un libro che articolasse quello che so e quello che ignoro.	Но возможно, преуспевать — значит писать. Да, именно писать. Написать книгу и выразить в ней все, что я знаю и что мне неизвестно.
69	Julio pensó que de ese modo, exactamente de ese modo , habría descrito la situación aquella imagen de sí mismo que se encargaba de tomar cafés y consumir cigarrillos, mientras permanecía sobre la mesa de trabajo rellenando folios con la meticulosidad con la que un niño dispondría en el interior de una caja de zapatos sus objetos queridos.	Julio thought that this was the way, the exact way, in which that image of himself he'd commissioned to bend over the work table, drink coffee and smoke cigarettes, would have described this situation, filling blank sheets with the meticulous care a child takes when it lays out its most treasured objects in a shoe-box.	Julio pensò che in questo modo, esattamente in questo modo, avrebbe descritto la situazione quell'immagine di se stesso che aveva il compito di prendere caffè e accendere sigarette, mentre restava seduto a riempire fogli con la meticolosità con cui un bambino avrebbe disposto all'interno di una scatola da scarpe i suoi oggetti più cari.	Хулио пришло в голову, что вот так, да, именно так описал бы ситуацию тот воображаемый Хулио-писатель — тот самый, который сидел за его рабочим столом, пил кофе, курил сигареты и исписывал один за другим листы бумаги с тем же тщанием, с каким ребенок заполняет любимыми игрушками пустую коробку из-под обуви.
79	Años, pues, dedicados a una razonable acumulación de poder personal que ahora carece de sentido sin el soporte del amor, del amor,	Years dedicated to a reasonable accumulation of personal power that now lacks any sense without the support of love, of love abandoned to the	Anni, appunto, dedicati a una ragionevole accumulazione di potere personale che ora è privo di senso senza il supporto dell'amore, dell'amore, abbandonato ai rigori	Годы, потраченные на достижение успеха, который теперь оказывается ненужным, потому что зачем человеку успех, если у него при этом нет любви? А ведь я сам от

	abandonado a los rigores de la intemperie, como la juventud, como el valor moral, como el conjunto de principios bajo los cuales llegué a pensar que debería organizarse la vida.	mercy of the elements, just as occurred with youth, with moral values, with the set of principles under which one comes to think one should organize one's life.	delle intemperie, come la gioventù, come il valore morale, come l'insieme dei principi con i quali pensavo si dovesse governare la vita.	нее отказался, бросил на произвол судьбы и забыл, как забыл молодость, прежние моральные ценности, совокупность принципов, следуя которым когда-то пришел к выводу о необходимости организовать свою жизнь.
162	Y, si eso no ocurría, ocurriría lo de la vida eterna. Lo de la vida eterna, no: lo de la otra vida, porque a lo mejor tampoco era eterna.	And if this doesn't occur, what'll happen is that about eternal life. That of eternal life, no, that of another life, because perhaps it wasn't eternal either.	E, se questo non fosse accaduto, sarebbe accaduta la faccenda della vita eterna.	А если этого не произойдет — что ж, будет вечная жизнь. То есть не вечная жизнь, а другая. В конце концов и она может оказаться не вечной.
172	«Todo se puede hacer, mas no todo está permitido. Lo prohibido circula por debajo y se lo comen las ratas de albañal; lo permitido circula por arriba y se lo comen los ministros. Entre lo permitido y lo prohibido (es decir, entre lo perhibido y lo prometido) hay una distancia variable. A veces, la distancia se diluye, como el veneno en el café (o como el caneno en el vefé) , y se convierten en la misma cosa. Entonces está permitido efectuar hechos atroces (o achos hetroces) , como en el carnaval de Río de Janeiro. Terminada la fiesta, cada uno se quita el disfraz o la máscara (el discara y la masfraz) y regresa a la vida normal, que a veces es feliz y a veces infeliz, pero sin sobresaltos policiales (o pobresaltos soliciales) . Sin embargo, los que carecen de inteligencia o	Everything can be done, and not everything is permitted. The forbidden circulates down below and is eaten by the sewer rats; the permitted circulates on high and is swallowed by Ministers. Between the permitted and the prohibited (that's to say, between the termtepid and the biprothied) the distance is variable. Sometimes the distance is diluted, like the poison in the coffee (or like the noise in the poecoff), and they become the same thing. Then it is permissible to carry out atrocious acts (or tacitus scaroo), such as at the carnival in Rio de Janeiro. At the end of the fiesta, everyone removes the mask or the disguise (the skam or the gidissue) and returns to normal life, that sometimes is happy, sometimes unhappy, but without police frights (or forpice lights). However, those who lack intelligence or reasoning continue to	«Tutto si può fare, ma non tutto è permesso. Il proibito circola in basso e se lo mangiano i topi di fogna, il lecito circola in alto e se lo mangiano i ministri. Tra il permesso e il proibito (cioè tra il perbito e il promesso) c'è una distanza variabile. A volte la distanza si diluisce, come il veleno nel caffè (o come il caleno nel veffè), e si trasformano nella stessa cosa. Allora è permesso compiere fatti atroci (atti fatroci), come al carnevale di Rio de Janeiro. Terminata la festa, ognuno si toglie il travestimento o la maschera (la traschera o il mavestimento) e rientra nella vita normale, che a volte è felice e a volte infelice, ma senza soprassalti polizieschi (o poprassalti solizieschi). Tuttavia quelli che sono privi di intelligenza o raziocinio continuano a commettere violenze con la maschera e, alla fine, sono presi e portati in prigione. Con ciò voglio dire che si	«Сделать можно все, но не все разрешено делать. Недозволенное прячется внизу, и его пожирают живущие в канализации крысы. Дозволенное обитает на поверхности, и его потребляют министры. Дистанция между разрешенным и запрещенным (то есть между распрещенным и зарешенным) не всегда одинакова. Порой дистанция растворяется, словно яд в кофе (или словно як в коде), и тогда дозволенное и недозволенное становятся единым целым. И тогда не возбраняется совершать жестокие деяния (или дестокие жеяния), как на карнавале в Рио-де-Жанейро. А когда праздник кончается, все снимают маски и костюмы (каска и мостюмы) и возвращаются к обычной жизни — иногда счастливой, иногда нет, но без вмешательства полиции (или полишательства вмелиции). Однако те, кому не хватает ума или здравомыслия,

<p>raciocinio siguen haciendo tropelías con la máscara y, finalmente, son detenidos y conducidos a los calabozos. Quiero decir con ello que se puede viajar al infierno, o al interior de una leprosería, sin que los vecinos o parientes cercanos lleguen a saberlo. La cuestión es saber volver a la normalidad (o norver a la volmalidad). Mañana contaré lo mismo que hoy, pero de forma que se entienda. Recuerdos para J.»</p>	<p>stumble around in the masks and, in the end, are arrested and taken to jail. What I want to say is that one can travel to hell, or to the interior of a leper colony, without one's neighbours or near relatives ever knowing. The question, is to know how to return to normality (or tuner moralintry). Tomorrow I'll tell the same story as today, but in a way that can be understood. Best wishes for J.</p>	<p>può viaggiare all'inferno, o all'interno di un lebbrosario, senza che i vicini e i parenti lo vengano a sapere. La questione è tornare alla normalità (nornare alla tormalità). Domani racconterò le cose di oggi, ma in modo che si capisca. Un pensiero per J.»</p>	<p>отказываются снимать маски и продолжают творить бесчинства, за что в конце концов их задерживают и сажают за решетку. Этим я хочу сказать, что можно наведываться в ад или в лепрозорий, но только так, чтобы об этом не догадались ни соседи, ни близкие родственники. Вопрос заключается в том, сумеешь ли потом вернуться к нормальной жизни (или к жирмальной нозни). Завтра напишу все это еще раз. Но понятным языком. Привет от меня Х.»</p>
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The first observation resulted from the comparison of the source text and its translations that struck us is a significant “loss” of expressive means on the part of the Russian translator due to simplification, generalization and explicitation, while the English and Italian translations follow the original notably closely in this regard; a significant part of a chapter was omitted in the Russian translation as well; all of which made the comparison in line with the initial guidelines particularly challenging.

Some cases of dissymmetry between the number of source expressive means and translation equivalents are explained by processes of morpho-syntactic variation existing in each language. They are employed mainly for stylistic reasons or writing preferences. Development of emotionally expressive shades in a word is facilitated by its metaphorization. Emotional-expressive coloring of words, layering on the function, complements the stylistic characteristics of the author’s writing described above.

Other symmetric uses are due to the employment of full synonyms in the source or target language. A comparison of these terms in each language does not show significant changes with respect to the conceptual information.

Syntactic means of creating expression are elliptical sentences. Millás skillfully arranges pauses that have been reproduced in English and Italian translations and mostly in Russian.

As for the impliable Skopos of translations, there can be distinguished two main points. The first comes from the very functional style of the source text, which is a literary work, and consequently, its genre or genres to which it can be attributed (though, as it has been previously said, Millás is a writer without a category, the novel combines features of several genres including detective story and fantasy). The second then is more specific and is deduced from the structure of the novel: the logic blocks of chapters outlined earlier by Basanta are further broken down to ones more specific and different from each other: the dark portrait of Julio, his relationship with Teresa Zagro, relationship of Laura and Julio, Julio and his mother, Laura and her mother, the antagonistic marital relationship of Laura and Carlos, the malicious victory of two lovers. The presented results of comparison of translations confirm (Alfani and Usher) this division with re-implementation of stylistic devices used by the author.

In the source text we find syntactical units with clearly appraisive meaning; emotional coloring is “superimposed” on the lexical meaning of the word, but it is not reducible to it, the purely nominative function is complicated here by the appraisal, the attitude of the author to the named phenomenon; polysemous units usually neutral in the main sense, but getting a bright emotional color in metaphorical usage. Combining words that are close in expression to lexical groups, one can distinguish the prevalence of units expressing a negative evaluation of the named phenomena (life of Julio) over those expressing their positive evaluation (Laura’s attitude towards Julio).

Both Alfani and Usher have paid great attention to recreation of the author’s style, less so Mečtaeva, surprisingly, who wrote a work on problems of reconstructing of language and style of a work of art in translation.

Overall, it is important to know more about the people involved in the writing or translation processes: e.g. what is their background and how familiar are they with the source language and culture, which was problematic with Russian because there is little information about the translator herself. On the other hand, it is also relevant to know more about the editor’s translation policy. Such information is usually not provided when translations are being edited and is often difficult to gather after the translation is released. Nevertheless, such information was felt crucial in this study for understanding the particular choices with respect

to source expressive means and translations. Translators of the same language apply different translation techniques in order to establish adequate translation of a message in the source language and its translation into the target language. This sometimes results in translation units in which the source expressive mean and its translation reflect different conceptualizations.

On Russian translation: instead of omitting crucial parts of the original (part of the chapter mentioning *The International* for the first time, the explicit content in description and development of Julio's relationships with two women), the translator should have committed to the undertaken task and carry out the translation. Mečtaeva could have rejected the work, giving someone else an opportunity to do it. The product of the translation confirms a higher degree of generalization, explicitation, simplification and normalization than one that could be explained by being constrained by the translation process. From the point of view of the Skopos theory, which dictates that:

1. the TT must be internally coherent,
2. the TT must be coherent with the ST,
3. the TT is determined by its skopos,

it can be said that there is partial compliance to the rule 1. Mečtaeva has made a good start following the style of the author, but later, throughout the book, this incentive seems to come to a low point, especially after the explicit description of sexual relationship between Julio and Teresa where a part of the source text is omitted. Whether it happened because of conservatism of the translator or censorship on part of the editor, can not be established at this point, as the internal mechanisms of the publishing entity are not known. We assume the former because of the other omissions and simplification of the language that would not fall under censorship.

As Barkhudarov wrote, we can speak about preserving the inalterable dimension of content only in a relative, but not in an absolute sense. With interlingual conversion (as with any other kind of transformation) losses are inevitable, that is, incomplete transfer of values expressed in the original text. Therefore, the text of translation can never be a complete and absolute equivalent of text of the original; the task of the translator, though is to make this equivalence as complete as possible, that is, to minimize the loss, though it would be absolutely unrealistic to require a one hundred percent coincidence of the values expressed in

the text of the original and the text of the translation. But aspiration not to overwork leads to the fact that the full reproduction of the language is unreachd.

Conclusion

There is no doubt that the types of links between individual statements in the text largely depend on the purpose of the message and the pragmatic attitude. And the exhaustiveness of rendering, typical for the written variant of the literary language, provides for intelligibility or, otherwise, “feedback” of the message. Where the purpose of communication is clearly delineated, the means can always be found so that the goal is achieved. And since the functional styles of the language are primarily predetermined by the goal, then the means for achieving a certain goal are sufficiently facilitated.

A study of an author's language, or rather, of the individual style of the writer, is a boundary area between literary criticism and linguistics. However, each of these sciences, having the same subject of research, approaches it from different angles. First of all, the linguist is interested in the uniqueness of the choice of linguistic means and the systemic nature of such uniqueness. Of course, the problem of the individual style of the writer is not limited to this. Some questions that go beyond the purely linguistic analysis, yet to some extent predetermine the choice of linguistic means. These include, in particular, the composition of the work, the plot, the ways of its deployment, and many others. These issues are the competence of literary critics; in studies of the individual style of the writer, conducted in a linguistic plane, they can occupy only a subordinate place. The linguist is also interested in the problem of the literary norm, its fluctuations, its justified and unjustified violations, the boundaries of these violations or derogations, and a number of other issues related to the functioning of the norms of the literary language of this time.

Although translators function to a certain extent as editors — they clarify the text and make it acceptable to a new audience — they must not attempt to correct what they perceive to be errors in the text. If tempted to do so, they would be advised to introduce any disagreements they may have with the original in a footnote or a translator's introduction, which should be as objective as possible and take the form of explanations rather than argumentative commentaries. The “spirit” or “genius” of a language influences the ways its

users write. It may therefore even be advisable to go farther and allow a note of “foreignness” to enter the translation, without, again, disrespecting the structure of the target language.

The level of knowledge of one’s native literary language is determined by the ability of a person to accurately and fully understand everything that they read or hear, as well as their ability to express absolutely exactly their own thoughts and feelings, depending on the conditions and the recipient of communication. The purpose and meaning of communication is in the designation of reality and in conveying ideas about it to the addressee.

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