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Hermeneutics as a Route to Translating Auditory Aspects of Emotion in Silvina Ocampo's Fictional Worlds: An Analysis of "Okno, el esclavo"

Cognition and Hermeneutics: Convergences in the Study of Translation

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[ed.]

Hermeneutics as a Route to Translating Auditory Aspects of Emotion in Silvina Ocampo's Fictional Worlds: An Analysis of "Okno, el esclavo"

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Abstract: Hermeneutical translation studies is increasingly interested in how interpretation works (Robinson 2020), and interpretation in the context of translation is inextricably linked to issues of understanding. As Hermans (2015) notes, the hermeneutic endeavour springs from a desire to understand, but the practice of gaining that understanding is an art. In fact, he remarks that translation occupies the most challenging end of the hermeneutic spectrum, in part due to the complexity inherent in voicing an understanding across languages. In addition to verbalisation, however, understanding in this context can also refer to hearing, and to having heard a text in its fullest sense. Indeed, Toolan (2016/2018: 250) suggests that written stories are "incompletely appreciated if the sounds and rhythms of their language are not registered, along with any implied meanings those sounds prompt readers to derive." The auditory dimension of written texts thus seems an essential component of literary translation, whereby the

translator must be able to hear, feel, and identify emotional aspects elicited from reading. As Bernofsky (2013: 229) highlights, a translator should hear a text's heartbeat in the cadences of its phrases. Drawing on the affective literature in Translation Studies (e.g. Hubscher-Davidson 2017; Koskinen 2020; Robinson 1991), this chapter will explore the emotion-eliciting auditory aspects in Argentinian writer Silvina Ocampo's haunting short story "Okno, el esclavo" (1988/2014). Combining close reading and computer-aided qualitative data analysis, salient characteristics will be discussed that provoke sound sensations (noise, music, silences) contributing to the story's emotional impact and reader experience. In this way, it becomes possible to understand the translator's daunting cognitive and affective task when (re)interpreting the soundscape of Ocampo's atmospheric worlds.

Keywords: Ocampo, Atmosphere, Soundscapes, Emotion, Translation.

1   Introduction

Silvina Ocampo—referred to as one of Argentina's best-kept secrets (Klingenberg/Zullo Ruiz 2016)—has certainly produced short stories that qualify as personal and original. The writing is multi-faceted and experimental in terms of the narration and draws inspiration from her contemporaries (such as Jorge Luis Borges) as well as her work as a painter. As such, her short stories are known for their unique literary atmosphere and multisensory appeal, essential components that readers need to be able to perceive, engage with, and interpret in order to fully appreciate.

As we perceive the world through our senses, our body is the filter through which we experience, sense, and respond to the world around us. The necessity of being able to 'feel' the source text in order to translate it was discussed by Douglas Robinson as early as 1991: "if you do not feel the body of the source language text, you will have little chance of generating a physically tangible or emotionally alive target language text" (Robinson 1991: 17). This link between sensorial

experiences that arise in the process of reading and the recreation of these experiences in translation has piqued the interest of translation scholars such as Clive Scott (2012/2015), who explored the notion of sensory equivalence and the somato-sensory (audial, visual, haptic, gestural, articulatory kinaesthetic, proprioceptive) modalities of reader response.

Sensory systems, however, remain underexplored in translation studies (TS), perhaps due to their complexity, multifaceted nature, and difficulty to grasp. It could be mooted that the auditory sense in particular is associated with various cognitive and affective processes which can influence the ways that translators perceive and process texts. As Susan Bernofsky (2013: 229) notes, processes of translation and revision entail "listening to a potential text and hearing it amid all the rhythmical detritus of inadequate versions". If experiencing sound in a text is a precondition for translating it, it might be argued that translating sound also affords unique perspectives into the act and experience of perception. While cognitive translation studies (CTS) may provide insights into this delicate mental processing of sensory information, translational hermeneutics (TH) can offer useful information regarding the conditions surrounding our understanding of and immersion in a text's sensory dimension.

Drawing on the relevant literature, this article will explore emotion-eliciting auditory/kinaesthetic aspects in Silvina Ocampo's haunting short story "Okno, el esclavo" (1988/⁴2014). Combining close reading and computer-aided qualitative data analysis, we will discuss salient characteristics that provoke sound sensations (noise, music, silences) contributing to the story's emotional impact and embodied reader experience. In this way, it will become possible to come to a deeper understanding of the translator's daunting cognitive

and affective task when (re)interpreting the soundscape of Ocampo's atmospheric worlds.

2 Translational Hermeneutics and Cognitive Translation Studies

Although translational hermeneutics (TH) has been around for two centuries, the discipline has only come into its own as an increasingly mainstream approach in recent times. Indeed, both translational hermeneutics (TH) and cognitive translation studies (CTS) can be said to have undergone significant development over the last decade or so as relatively new sub-disciplines of translation studies. Both areas have seen a proliferation of publications and dedicated conferences, and while it has been argued that the hermeneutic theory of translation is concerned with the personalization of the translation act (Piecychna 2015), it would not be far-fetched to suggest that the personal and subjective are also increasingly important considerations for cognitive translation scholars. As Risku emphasises (2014: 335), "we will actually also have to study translators in their authentic, personal, historically embedded environments and translation situations if we want to be able to describe the cognitive process." Cognitive and hermeneutic approaches to translation are thought to be convergent in a number of other respects, including "the translators' memory and organization of knowledge, understanding and creation of the translation text, as well as the role of the target reader" (Piecychna 2021: 7).

This second area of convergence (understanding the translation text) is noteworthy as it relates to a specific way of understanding the translation process that is of particular relevance to the present study. As Piecychna (2021) explains, it assumes both that in order to understand the meaning of a

certain part of a text it is necessary to understand how it relates to the entire work, and that in order to understand the message in its entirety, individual parts of the work also need to be taken into account. In TH this process of understanding based on one's evolving knowledge is sometimes called the hermeneutic circle (Cercel et al. 2015: 27), and it aligns with thinking in CTS which also views meaning-construction as dynamic and supported by activated and reactivated mental representations (e.g. Martín de León 2017).

An illustrative example of the hermeneutic circle being activated is provided by Piecychna (2015: 36–37) in her analysis of an extract from *The Ballroom's Café* by Ann O'Loughlin, a novel set in rural Ireland. Piecychna demonstrates that cultural items in the source text ('kitchen garden', 'tarts') activate imaginative constructs in readers' minds, feeding new information into their knowledge base and enabling them to understand the whole message on the basis of its constituent parts, and vice versa. This dynamic and recursive meaning-making and mental engagement process guides reader-translators' understanding of an author's expressive choices, a point to which we will return in section 4.

The other area of convergence discussed by Piecychna (2021) that is worth emphasising for the purposes of the present chapter is that of the target reader's role. Scholars from both traditions are keenly interested in issues relating to how the translator takes account of target readers, their reactions, and their interpretations of the text. For instance, the reader is a key component of Schleiermacher's hermeneutical translation theory: Cercel et al. (2015: 19–20) point out that Schleiermacher's well-known translating methods "take the reader and his reception of a translation as a starting point for the principal organization of a text to be written". Similarly, in a chapter addressing the links between translation and cogni-

tive science, Muñoz Martín/Martín de León (2020: 62) note that translation processes encompass all the interactions among—and the cognitive processes of—all the people involved, including the addressees. This growing interest in issues of reader engagement and reception in both TH and CTS has led to some fruitful reflections on the act of translation as embedded in the relationship between a text and its readers/translators. For example, Piecychna (2015: 31) observes that "The meaning of a text is formed by a reader who, in the consecutive phases of the process of reading, creates the entirety of various senses, in the helical movement of hermeneutical interpretation based on his/her previous knowledge and experience as well as on the expectations which influence the way a text is perceived." In this perspective, the translator (arguably the most engaged type of source reader) "will look at the situational background, the discourse field, the conceptual world of key words and the predicative mode of a text, in order to adequately interpret it" (Stolze 2010: 145). As part of the reading process, the translator will recognise and understand textual aspects that provide meaning, such as specific metaphors, terminology, and other structural elements. The reader's role in meaning-making is expounded in Jean Boase-Beier's (2017) discussion of processes of interpretation and creativity in the translation of Paul Celan's Holocaust poetry. Viewing the reading process as both creative and cognitive, Boase-Beier argues that readers need to understand how linguistic, stylistic, and poetic forms in a text (such as repetitions) reflect the state of mind—or mind-style—that informed it and the author's poetics, as embodied in a poem's style and structure (Boase-Beier 2017: 60–64). Boase-Beier further notes that "Creative reading is always potentially analytical, open to the possibilities of the language of a poem, considering its poetic make-up, reflecting on one's own ways

of thinking and how they might change in response to the poem" (ibid.: 66).

Although the above-mentioned example deals with poetry, hermeneutical analysis can be applied to all text genres (Stolze 2011: 80). Research carried out within CTS has also found that words and structures can achieve cognitive effects in readers, evoke a particular atmosphere, and elicit emotional engagement and response (see various contributions in Schwieter/Ferreira 2017 and in Alves/Jakobsen 2020). However, despite the recognition that translators have to be able to recognise and feel, or sense, various stylistic phenomena (including aspects of sound and speech rhythm) in order to be able to make similar experiences available to a new set of readers, little attention has so far been paid in the hermeneutic and cognitive literatures to forms of literary expression that aim to appeal to and create the auditory sense more specifically (see Scott 2012/2015).[1] Before moving on to a fuller discussion of auditory aspects, however, it seems relevant to briefly review the increasing interest in issues of affect in Translation Studies.

3   The role of affect

The role that affect[2] plays in the practice of translation has been recognised for some time, particularly in the sphere of

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1   Though not specifically rooted in TH or CTS, Clive Scott's 2012/ 2015 monograph dedicates a couple of chapters to voice and rhythm in reading and to translating the acousticity of voice in poetry. This work will be referred to in a subsequent section.

2   In the scientific literature, the words "emotion" and "affect" have often been used interchangeably. Some authors, however, define "affect" as referring to free-floating feelings, whereas "emotion" is more specifically used to refer to feelings in response to a specific

literary translation (e.g., Robinson 1991). Indeed, professional literary translators have regularly written about their practice, reflecting on how translation processes elicit and enable the development of particular feelings, moods, and emotions. Feltrin-Morris (2012: 73) described the translator as "a skilful agent who pulls the strings of the text and the emotional chords of the readers in order to create a connection between the audience and the (invisible) author". Also highlighting the translator's role in recreating emotionally engaging literary texts, Gaddis Rose suggested that a translation may "flatten, intensify, focus or disperse the original" (Rose 2013: 26). She further observed that a loss of intensity from a source text to a target text would not necessarily be problematic for readers who interpret literary texts in unique ways determined by their own psycho-histories. As well as shedding light on issues of reader engagement and on the potential affective impact of linguistic and stylistic choices in translation, literary translators have thus long contributed valuable insights into various aspects of the translator's role and cognitive work when interpreting and (re)creating emotion-eliciting material for target readers.

In the last twenty years or so, scholarly interest in affective issues and their influence on translation has picked up speed, mirroring the growing focus on emotions in the field of psychology (e.g. Sander/Scherer 2009). The recent publication of two substantial monographs in translation studies solely dedicated to this topic (Hubscher-Davidson 2017; Koskinen 2020) attests to this increasing interest, as does the inclusion of emotional skills and competencies in several re-

triggering event (Quigley et al. 2014). In this chapter, the terms are used interchangeably depending on the preference of quoted authors, and in alignment with scholars who choose not to differentiate so as to highlight the fluidity of conceptual boundaries (e.g. Ahmed 2004).

cent publications on what it takes to become a proficient translator (see for example Lehr 2021; Robinson [4]2020a; Rojo/Ramos-Caro 2018). Recent CTS studies on affective translation processes have expanded our understanding of the profound ways that emotions can influence the translation process and product, and shed light on what Wu calls "hermeneutical situations"—events where readers are expected to feel their way into the writer's intention and writers are expected to feel their way into readers' interpretations (see this volume, p. 118).

For example, in a study exploring the role of individual differences in translatorial decision-making involving affect, Hubscher-Davidson (2009, 2013) analysed the Think Aloud Protocols (TAPs) of postgraduate student translators and found that they experienced somatic and intuitive responses to the literary source text they were working on, for instance by verbalising and justifying so-called gut feelings about authorial intent and target reader interpretations. Parts of their bodies were also involved during the translation process, sometimes unconsciously: they laughed, frowned, or made hand gestures to visualise the flow of the Seine when searching for possible translation solutions. These various feeling-based and bodily responses were found to impact target text syntax and choices (e.g. Hubscher-Davidson 2013: 221).

Interestingly, these findings on affect, embodiment, and use of language can also be extended to other modes of translation. In an empirical study exploring the emotions experienced by subtitlers working on sensitive audiovisual material and the impact of these emotions on their subtitling performance, Perdikaki/Georgiou (2020) found that AV translators can have physical reactions to source material (e.g. crying, feeling nauseated), and that they will adapt their linguistic treatment of the translation in an effort to provide the target

viewer with perceived appropriate affective responses. While some translators were found to experience difficulties engaging with emotion-eliciting content and took longer than usual to essentially feel their way into the source author's intention, others mentally disengaged and rushed through their translations, resisting processes of immersion and interpretation that tend to characterize so-called stable hermeneutical situations.

While this recent work on affect in translation provides empirical evidence of what literary translators have long intuited, that is, that translation can "engage the senses in a physical manner" (Cole 2013: 11), that translators' understanding can be "overwhelmed by visual impressions appealing to their senses" (Stefanink and Bălăcescu 2018: 311) and that "intuition and sensual response are bolstered by […] precision in reproduction" (Rose 2013: 15), it also revealed that there remains a long way to go in understanding the personal elements linked to translating various aspects of emotion and the complexities involved when translators are required to inhabit different affective realities.

4   Hearing the text's heartbeat

As previously hinted, the process of "feeling" and making sense of a literary text requires readers and translators to become immersed in a fictional world in order to comprehend it, a process made possible by a combination of cognitive and affective work. A reader's initial encounter with that world occurs through the materiality of the text, either through the eyes (seeing the written text during the act of reading), or through the ears (as an auditory rendition). Scott (2012/2015: 31) also highlights this initial dual encounter with the verbal and the visual: "the field of the textually possible is part-gen-

erated by the input of the paralinguistic, both verbal and visual. The verbal paralinguistic includes all elements of vocal input into a text: intonation, tempo, loudness, pausing, tone, degrees of stress. The visual [...] refers to all those visual cues and triggers—typeface, layout, letter shape, margins". In this article our focus is more specifically on the reader's encounter with—and perception of—the oral or auditory elements of Ocampo's text, sometimes called "literatura como pintura" (Klingenberg 2006: 251) or "verbal paintings" (France 2020: n.p.), though the visual and verbal are inextricably linked.

In literary texts, sounds are generally expressed as an imitation of acoustic structures, whether through the use of traditional elements of poetic phonetics and phonology, or through evoking (or having the potential to evoke) auditory responses in the reader, whereby the text relies on the auditory experience of the reader for its detection and interpretation (see Novák 2020). When reading, it has been mooted that auditory experiences can be felt in different parts of the body (Tarvainen 2018)[3] and that these experiences involve physical contact between the perceiver and the sounds which are experienced (Leighton 2018) thus rendering the relationship between the translator, reader, and the text a truly somatic experience (Robinson 1991). In addition, whether or not readers are consciously aware of the sounds heard and experienced when reading, it has been argued that our minds and bodies "are always at the centre of the event" (Breton 2017: 63). These findings further emphasize the links between affect, cognition, embodiment, and language.

3　Tarvainen 2018 discusses how the neurobiological theory of the mirror neurons supports the concept of listening being a bodily-based intersubjective activity and the concept of proprioceptive listening or "listening with the whole body" in the studies of signing, music, soundscapes, and phenomenology.

Robinson (2020b), addressing the concept of translating for sound in relation to the Bible, cites Buber, who translated text in 'breath units', and Meschonnic, for whom the translation should be 'for the ear and the mouth, not for the eyes.' He concludes that:

> It's not enough just to translate the Bible as a verbal text; we have to redesign the text we find on the page by integrating it into a larger context as embodied/performed religious rhetoric. Performances involve how bodies move both outwardly in the world and inwardly in feelings, how time and space are mobilized for effect and how verbal text is actualized as acoustics (the sounds of phonemes, tonalities pitches, volumes, melodies, timbres, and so on). It matters how we design information in translating it. (Robinson 2020b: 164)

Also interested in the idea of translators designing the acoustics of a text, Bernofsky (2013: 229–30) insists that a translator should be able to "hear a text's heartbeat in the cadences of its phrases", and that the essence of a translation is to be found in its voice and in its rhythm. She explains that in her translation practice she often reads the texts aloud to herself because the eye may overlook problems that are detected by the ear (ibid.: 224). Stefanink/Bălăcescu (2018: 312) suggest that in translating literary texts creative solutions need to be "supported by *rhythm"*, given that some texts may appear first as rhythms, for their meaning to unfold later (see Bellesi 2002). Toolan also suggests that written stories are "incompletely appreciated if the sounds and rhythms of their language are not registered, along with any implied meanings those sounds prompt readers to derive" (Toolan 2016/2018: 250), and Scott (2012/2015: 111) argues that if it were not heard into rhythm, text would remain just a sequence of potential and unconfigured acoustic events. He claims that, as the voice inhabits the text, the succession of acoustic events involved acquires articulations and momentum, causing the rhythm itself to become multi-dimensional, involving intona-

tion, tempo, pausing, phonemic frequency, variation of stress intensities, etc. Furthermore, Scott insists that the acoustic signals emitted when we speak can differ from the perceptual experience of the listener (ibid.: 94–95) and that the type of listening needed to enhance the reader's perception of the literary—a requirement for "listening-to-translate" (ibid.: 92)—is something that can be re-learned, suggesting that reader-translators might teach themselves to listen to sounds (phonemes) as noises, as non-linguistic events capable of expressing emotion (ibid.: 97), a skill he considers essential for literary translators.[4]

The relevance of rhythm in translation has been researched by Bosseaux (2004, 2006) in her corpus study of Woolf's work involving several French translations of *The Waves*. Woolf's novel was constructed around the rhythm of waves breaking on a shore, and written 'to a rhythm, not to a plot' (Woolf 1978: 204). The study enabled the identification of linguistic features affecting point of view that contribute to recreating the waves' rhythmic movement in translation, e.g., deixis, modality, and transitivity. The reader-translator is encouraged to read and write with their ears, feel the text as if 'listening from the inside' (see Caracciolo 2014). Stefanink/ Bălăcescu (2018: 312) suggest that the appeal to the auditory sense of literary texts invites the reader to read it aloud, while Bosseaux notes that Woolf makes her characters speak to themselves formally and self-consciously, each taking up the position of a persona, and that they also appear to speak to the reader directly. To capture and recreate these important verbal components, the reader-translator clearly needs to be

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4   To experience a short rendition of the story read by the first author, visit Translators Aloud channel (https://www.youtube.com/watch?v=N_bIsRYVm3U&t=23s, recorded in May 2020).

actively involved and "oralise the written", as suggested by Scott (2012/2015: 107); also Meschonnic (2011) and addressed in Robinson (2014: 38–52).

Like Woolf, Ocampo experimented with her writing from a sensorial perspective: in her story "Okno, el esclavo" the reader is able to "feel" and "hear" the narrator's fears through the rhythm and tempo created by the representations of a dog's breaths as the plot progresses. In fact, due to the nature of Ocampo's writing, a reader considering the translation of the stories would do well to read aloud the texts, enabling sense making to emerge through both orality and rhythm.

It is thought that, when reading, most people are able to generate mental auditory images of voices or sounds, sometimes resembling a real experience of hearing (see Lima et al. 2015). Auditory imagery can convey the idea of the sound and kinaesthetic aspect of language use, including elements traditionally associated with prosody, such as:

- auditory features (e.g. pitch, intonation, timbre, loudness),
- imagery for nonverbal auditory stimuli (e.g. rhythm, melody, tempo, articulation, environmental sounds),
- imagery for verbal stimuli (e.g. speech, text, in dreams, interior monologue),
- a relationship to perception and memory (e.g. recall),
- individual differences in ability and occurrence (e.g. in vividness, music experience, synaesthesia) (see Hubbard 2010).

In an informative study by Shields (2011) on the importance of auditory images as sites of emotion and as initiators and carriers of meaning in translation, the researcher posits that auditory images provide access to ideas that can lead to, and

even create, logical and rational meaning (Shields 2011: 94).
Shields discusses the synergies between auditory imagery and
prosody (ibid.: 88–94), and further suggests that the emotion-
al elements of a text are an important part of its meaning
(ibid.: 105), implying that activating the auditory imagery em-
bedded in the text becomes an essential tool in the herme-
neutic process of understanding some intangible "essence"
of the textuality available to the senses (see Stolze 2011: 105).
Next, we introduce Ocampo's "Okno, el esclavo," and inves-
tigate the auditory imagery and soundscape identified in the
text.

5   Analysing "Okno, el esclavo"

5.1 Context

"Okno, el esclavo" (Okno, the slave) is a short story from
Cornelia frente al Espejo, first published by Tusquets in 1988.
This was the last collection written by the author, produced
while she was battling dementia, prior to her death in 1993. It
is a story of transformation where a female narrator under-
goes a metamorphosis into a dog. The narrator loses her hu-
man form and becomes an animal—an animal which we all
hear at the start of the story, running back and forth in the
apartment above, panting and breathing heavily, possibly
chained; an animal which will jump into an abyss at the end
of the story and become liberated, following its master.

The narrative surrounding the metamorphosis of Okno
is particularly tense and dense due to the narrator's continu-
ous existential questioning (Izaguirre Fernandez 2017: 233),
thus requiring cognitive effort to understand the text and the
numerous sounds elicited. The story was chosen for analysis
due to its focus on the auditory and the presence of sound

cues and representations that provide unique insights into the author's auditory palette and cognitions, and because of the unique challenges it poses for the translator.

5.2 Methodology

In order to shed light on the sound sensations and soundscape embedded in the text, sound perceptions were analysed in "Okno, el esclavo" through a combination of close reading (including close listening)[5] and corpus tools analysis. This approach entailed identifying auditory imagery including linguistic and metalinguistic features such as: repetition of phonemes (e.g., Toolan 2016/2018; Gibbons/Whiteley 2018; Scott 2012/2015; for the particle "no" including negation see e.g., Stockwell [2]2020; Gibbons and Whiteley 2018; Nahajec 2012), and of terms representing sounds and sound effects (e.g., Toolan 2016/2018; Caracciolo 2014), etc., all of which contribute to the creation of the rhythm and soundscape of the story. Close reading was complemented by computer-aided qualitative data analysis software (NVIVO and VoyantTools[6]) used to provide textual visualisation of the da-

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5   It should be noted that the close reading and close listening advocated in this study are phenomenologically oriented, in line with Merleau-Ponty's (1961/2014) translation of the phenomenology of reading. Close reading is concerned with the sensorial perceptions of the reader, which it aims to capture. Although Merleau-Ponty does not seem overly concerned with rhythm, or with the relationship between the written and the spoken (see Scott 2012/2015: 2), the role of translators is critical in feeling and sensing the text so that they can enable that experience to be reproduced in translation, in this case, the recreation of the auditory experiences.

6   See <https://www.qsrinternational.com/nvivo-qualitative-data-ana lysis-software/home> and <https://voyant-tools.org/> respectively for details of the software.

ta, to capture and code auditory perceptions, and to detect stylistic and textual characteristics which might escape close reading only (see Youdale 2020 for the translation of literary style using close and distant reading; also Saldanha 2011 and Bosseaux 2006 for insights into translation and the translator's style using corpus-based analysis). It should be noted, however, that different readers have different experiences, as physical recognition and expressivity are not universal and vary between cultures, histories, conventions, and expectations (Bassnett 1998: 107). As such, these subjective factors inevitably also guided the researcher's experience and interaction with the text and interpretation of data.

Given space limitations, only the most salient or significant auditory features are discussed below. In this context, saliency refers to those elements in the text that can be made more appealing in order to draw the readers' attention, that is, frequency and significance, a criterion adapted from Toolan's parameters of narrative prospection in the short story (see Toolan 2016/2018: 35–36).

Since to to our knowledge no published translation of the ST currently exists, the translations of extracts used in the next section were produced by the first author of the present essay for illustration and comparison purposes.

5.3 Results and discussion

The source text analysed in this study consists of 1758 words, 11 paragraphs (labelled "segments" in VoyantTools) and has 675 unique word forms. The auditory features selected for discussion, as sound cues, include the repeated phonemes "mi", "me" and "no", and the representation of terms associated with breathing, e.g. forms of "respiración" and "jadear", which together serve to give shape to the story's

soundscape. A summary of the data on sound devices is illustrated in Table 1, and a breakdown of these cues by paragraph is featured in Table 2.

Sound cues	Occurrence/terms	Total
Repeated phonemes	"mi"	33
	"no"	32
	"me"	24
Terms expressing breath/breathing sounds	respir* jadea* (forms of breathing)	13
Total		102

Table 1: Sound cues in "Okno, el esclavo"

Paragraph	Mi	No	Me	Breath	Total
1	7	2	1	0	10
2	1	2	0	6	9
3	0	0	1	2	3
4	2	4	2	1	9
5	0	5	0	0	5
6	1	2	0	0	3
7	5	2	2	2	11
8	2	3	4	0	9
9	7	2	5	1	15
10	1	6	5	0	12
11	7	4	4	1	16
Total	33	32	24	13	102

Table 2: Breakdown of occurrences of sound cues by paragraph

From Table 1 it can be gleaned that the most salient sound cues identified in this text include a significant level of repetition: a repetition of phonemes (mi, me, no), and other terms representing the sounds made by an animal's breath repeated in auditorily significant ways, totalling 102 instances across this short text. Table 2 shows that all paragraphs in "Okno, el esclavo" contain auditory representations as sound cues

and that most paragraphs except 5 contain more than one kind. This level of repetition of auditory features in a short story is likely to have a significant impact on the reading experience, as we will explore with some examples in the next sections.

5.3.1 Repeated phonemes: a humming noise

The story begins in the first person and very quickly unveils the precarious psychological state of the narrator. Indeed, the narrator's voice displays fear from the outset, an effect which resonates throughout the story as the repetition of phonemes:

> **Example 1:**
>
> **Mi mi**edo, cuando es **mí**o, **me** inti**mi**da. De noche preparo **mi** terror futuro de la aurora, apago las luces. Estoy en **mi** sala de trabajo. […] Yo alzo la **mi**rada para recobrar **mi** tranquilidad. El **mi**edo perturba los sentidos y la perspectiva. (Ocampo 1988/⁴2014:411)
>
> [**My** fear—**my mi**sery—when it is **m**ine, inti**mi**dates **me**. At night I prepare **my**self for the terrors that will come with the dawn, I turn off the lights. I am in **my** office. […] I raise **my** gaze to recover **my** peace of **mi**nd. Fear perturbs the senses and perspective.]

In this example, the repeated sound effect achieved through alliteration and consonance, is apparent with the repetition of the bilabial [m] and the vowels [i] and [e].[7] The repetition of the phonemes, if read aloud, resonates in the reader's lips and body auditorily and kinaesthetically. The raw frequency of the phonemes[mi] and [me] plotted across all paragraphs of the ST is illustrated in Figure 1.

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7   Other auditory repetitions are also present e.g., per- (-turba/-spective) but these are not highlighted or illustrated as indicated in 4.2.
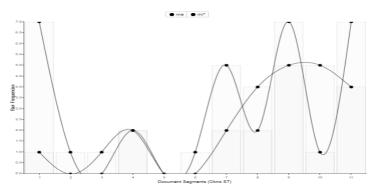
Figure 1: Frequency of the phonemes [mi] and [me]in the ST

This visualisation reveals that the phoneme [mi] occurs 33 times in the course of eleven paragraphs but it is more prevalent both in paragraph 1 and towards the end, in paragraphs 9–11, as is phoneme [me], occurring 24 times, with their repetition reaching a hectic pitch at the point where the physical transformation into an animal is complete, namely, in paragraph 11. This final paragraph also brings the reader back to the opening statement '*el miedo, cuando es mío, me intimida'*, recursively. The story progresses by means of these repetitions, and the echo and resonance thus created provides an important clue for the reading in one's head or aloud. The density and pace of the occurrences follow the narrative of transformation that takes place: the [mi] and [me] mirror the reflexive and mimetic quality of the first-person narrator undergoing a metamorphosis from human to animal, generating mental auditory imagery which includes verbal and nonverbal stimuli (Lima et al. 2015).

As the reader-translator hears and verbalises the repeated phoneme, they experience somatic and intuitive responses which may impact the choices they subsequently make in their own translations (Hubscher-Davidson 2009 and 2013 discusses this phenomenon in the context of Think Aloud

Protocols). The prosodic properties of language used to enhance a text have been discussed by Gibbons and Whiteley, who recommend that it is key not to interpret sounds or devices as indicative of something specific, but rather as sound patterning that reflects a broader narrative context (see Gibbons/Whiteley 2018: 39). In this instance, the recursive and affective nature of the repeated phonemes contribute to the story's overall meaning and effect, effectively embodying the notion of a hermeneutic circle as explained by Piecychna (2015), whereby new information is continuously fed into readers' knowledge base via specific (auditory) stylistic effects that enable them to understand the whole message on the basis of its constituent parts. As Stolze (2011: 82) notes, "it is a holistic affair, not one of construction out of particles."

5.3.2. Repeated "no": A sign of helplessness

"Okno, el esclavo" contains the particle "no" in every paragraph (as evidenced in Table 2 and Figure 2), and the cumulative effect of the repetition of "no" is amplified as the story progresses.

Example 1:

El ruido cambió de ritmo. Es un ruido femenino, de trapo de piso que pasa sobre la madera; apenas se oye. Un ruido de perro puede compararse a un ruido vegetal? A la planta la conozco. Es una planta lujosa, del primer piso. Por las mañanas la veo porque la colocan sobre las baldosas del patio, pero **no** quiere estar al sol. Su manía es el tiempo. **No** quiere que la rieguen, **no** quiere el sol. Yo, en la semioscuridad del cuarto, adivino las formas que me rodea. Me ha crecido una pata. Respiro como el perro. Preferiría ser planta. (Ocampo 1988/⁴2014: 421)

[The noise changes rhythm. It is a feminine sound, a floor cloth on wood; one can hardly hear it. Can the sound of a dog be compared to the sound of a plant? I recognise that plant. It's a luxurious plant,

> from the first floor. In the mornings I see it because they place it on the paving of the patio, but the plant **doesn't want** to be in the sun. It is obsessed by the weather. It **doesn't want** to be watered; it **doesn't want** the sun. In the semi-darkness of the room, I try to guess the shapes that surround me. I have grown a leg. I am breathing like that dog. But I would rather be a plant.]

In this extract, the reader is told about all the things a plant from the first floor does not want to do or be: it does not want to be in the sun, it does not want to be watered. This is a clear illustration of Ocampo's use of repeated negation, exemplified here with the negative particle "no", which is prevalent and through rhythmic repetition and the kinaesthetically embodied effect created can also be said to contribute to the negative tone of the passage. Figure 2 shows the frequency and distribution of no-morphemes across the narration, reaching a climax towards the end.
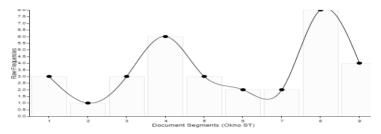

Figure 2: Frequency of term [no]

The presence of the particle "no" in each paragraph serves to enhance the negativity experienced by the narrator and transmitted to the reader, affecting their cognitive and emotional load. From a cognitive perspective, negation is recognised as a foregrounding device that can make certain aspects of a text more prominent (see Stockwell [2]2020; Gibbons/Whiteley 2018; Nahajec 2012). It could be argued that, in this story, the significant presence of negation in all its manifestations and

the rhythm generated with each occurrence, together contribute to the creation of an atmosphere of helplessness, as they foreground the very things they negate—in this case, life essentials like water and heat.

This finding echoes Boase-Beier's point that linguistic and stylistic forms in a text can reflect the mind-style of the author, whose work has been described as distorted, cruel, and obsessional (Power 2015, King 1986, Balderston 1983). The reader-translator can experience feelings of discomfort and overwhelm upon encountering these effects in the short story, something which is likely to impact the stability of the hermeneutical situation. Indeed, for the reader-translator to be able to feel his or her way into the writer's intention in this case would undoubtedly require the kind of heightened cognitive and hermeneutic effort that Hermans (2019) alluded to.

5.3.3 The rhythm of the breath

A dog, the main non-human character in "Okno, el esclavo", becomes known to the narrator in the second paragraph by the sounds and noises it makes: the dog is restless; it paces up and down; its breath can be heard everywhere:

Example 2:

En el primer piso, un perro grande corre o más bien descansa de sus correrías. Oigo su **respiración** anhelante, apenas interrumpida por segundos. Un perro se repone mejor que un hombre cuando ha corrido. Unos minutos bastan para descansar. Vuelve a repartir su **respiración** por los cuartos, recorre un largo trecho, casi hasta el fondo de la casa, si la casa tiene fondo, y vuelve sobre sus pasos, **jadeante**, y apura el ritmo de su **respiración**. No es un hombre. Yo diría que el perro podría morir si sigue **respirando** en esa forma. (Un hombre también). Sin embargo, sigue devorando el espacio con su **respiración**. Nadie quiere a ese perro. ¿Qué trabajos le hacen hacer? Oigo un ruido de maderas que se entrechocan y luego algo más duro, que se deposita en el suelo. Una caja, tal vez; después otra. De nuevo la

respiración del perro, que vuelve de la plaza, que ha corrido y **respira** sin remisión. (Ocampo 1988/⁴2014: 411)

[On the first floor a big dog runs, or rather rests after his run. I can hear his eager **breath** barely interrupted by the passing of each second. Dogs recover faster than men after running. A few minutes are enough to be rested. He continues to scatter his **breaths** through the rooms. He walks a long way, almost to the end of the house, if the house has an end, and then he retraces his steps, panting, and the rhythm of his **breathing** gets faster. He is not a man. I would say a dog could die if he carries on **breathing** that way. (A man could too.) However, he carries on devouring air with each breath. Nobody loves that dog. What are they making him do? I hear a noise of wood bashing and then something harder, something is dropped on the floor. A box, perhaps; then another. And that dog **breathing** again, getting back from a run in the square and **breathing** without pause.]

The concentration of occurrences of terms representing the kinaesthetic auditory imagery of breath and breathing in Example 3, and exemplified in Figure 3, serves to illustrate what is happening in the text. There is an initial tension, marking the awareness of the presence of the animal by the sounds it makes, as the narrator imagines the tasks and suffering it must be enduring; subsequently, the concentration of occurrences diminishes as the transformation is completed. The story reaches its conclusion when the narrator, now embodied as a dog, is no longer struggling and seems accepting of its fate.
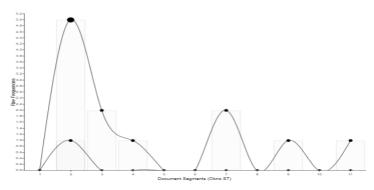
Figure 3: Frequency of terms expressing breaths (respir*, jadea*) in the ST

In terms of breath terms, and the breath sounds made by the animal, the rhythm of breathing and panting reaches its peak in paragraph 2, and then peters out. The changing frequency of instances (and dispersion) of breathing and panting has the effect of calling the readers' attention to their own breath pattern and sounds, activating thereby a mirror-neuron simulation of breathing in the reader (see Tarvainen 2018) as an internal embodied experience serving to heighten the emotional impact of the narrator's tale. There is a kind of somatic self-awareness called forth by the text: in addition to hearing the text's heartbeat in the cadence of its phrases, as Bernofsky (2013) noted, the reader is also made to feel their own rhythmical pulsations and vibrations (see Robinson 2012: 94–95).

Not only does this finding add weight to scholars' observations that rhythm is a key feature in literary texts for immersion and meaning-making (Scott 2012/2015, Stefanink/ Bălăcescu 2018, Toolan 2016/2018), we might also venture that reader-translators are not only made to listen to and feel the character's experience 'from the inside', as Caracciolo (2014) argues, but also to sense—and make sense of—their own bodily responses to this external input (also see Robinson 2012). Rhythm here is a device eliciting the kind of (meta)

cognitive and affective effects in readers that CTS scholars have often discussed (e.g. Angelone 2010), and it serves to highlight the intimate role and involvement of the reader-translator, who is not simply perceiving or recreating sound-scapes for readers of other languages, but also experiencing these on a deeply personal level.

5.4 A holistic view of Ocampo's soundscapes

Figure 4 represents the combinaton of the sound cues we previously discussed. Illustrating these together provides an overview of the aggregated sound representations over the course of the 11 paragraphs forming the short story. This visualisation makes it clear that the earlier and later paragraphs contain the most auditory devices, giving an insight into the story's soundscape as if viewed from a "distance". The visual representations shown in Fig.1–4 can be treated as if they were music scores in the sense of marked scripts (as discussed by Robinson 2012: 79) for the rhythmic, tonal, and kinetic/kinaesthetic features used to help the translator foreground auditory cues, in readiness for their translation work (see Scott 2012/2015). This means that the frequency of a particle, shown in its paragraph location in the visualizations, hints not only at rhythm but at vocalization and gesturing, both of which are required in the performance of the text; the absence of a feature could be read as a silence or pause, and each occurrence of a specific sound cue is perceived as marking the beat of the story. Overall, the combination of features, reinforced by the lexical choices which we have identified through close reading, contributes to the gradual build-up of a haunting tone which develops with each and every instance of repeated sound effects.
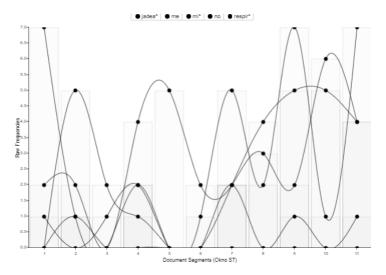
Figure 4: Combination of the sound cues
contributing to the story's soundscape

The close reading and computer-aided analysis performed on the text revealed, as we have seen, the presence of a number of specific acoustic/auditory features in Ocampo's short story, manifested textually as salient characteristics that provoke sound sensations such as the repetition of [mi], [me], [no] and terms associated with breath and breathing sounds. The story is so replete with auditory images that reading it almost seems to require the reader to close their eyes and listen and breathe instead, in order that sensorial and kinaesthetic modalities other than sight may come to the fore. This allows us to rely on orality and aurality (e.g., Bernofsky 2013), including kinaesthesia (e.g. Scott 2012/2015; Robinson 2012) and the mirror-neuron simulation of breathing (e.g., Tarvainen 2018) for clues to understanding.

The graphic and textual visualisations of the auditory imagery and markers (Figures 1, 2, 3 and Examples 1, 2, 3)

served a dual purpose: to showcase the frequency as well as the position of the sound cues in the text. This would tend to predispose a potential future translator, as an engaged reader (Stolze 2010: 145), to identify through distant reading the relative location of the acoustic elements in the text which combine to produce a space for the story sounds (Novák 2020; Youdale 2020). Together, these auditory images and their physical location in the text serve as sites of high emotional involvement (Toolan 2016/2018), carry specific meanings, contribute to the creation of the text's soundscape, and generate useful clues for anyone who may be brave enough to undertake the daunting task of translating Ocampo's work.

6   Conclusion

In this article, we set out to explore the emotion-eliciting auditory aspects in Ocampo's "Okno, el esclavo". Salient characteristics of the text and the reading process that provoke sound sensations were discussed. The aim of the research was to achieve a deeper understanding of the translator's cognitive and affective task when (re)interpreting the soundscape of Ocampo's atmospheric worlds.

When reading the short story, we would argue that the accretion of sound repetitions gives a real impression of the senses being assaulted by the narrator, of literally hearing someone voicing the same thing over and over again, arousing imaginative auditory constructs in readers' minds, and activating a kind of 'reflected subjectivity' in the reader (Stolze 2011: 105) alongside sensory sensitivity. The narrative intensity is increased and meaning established with these devices. Like Scott (2012/2015), we thus feel that voice needs to be properly assimilated into the process of reading and translation. His argument in relation to poetry, that "the real ques-

tion is not how to speak the written, recite the written, but how to introduce the spoken into the written, how to oralise the written" (Scott 2012/2015: 107; see also Meschonnic 2011 and Robinson 2014: 38–52), could easily be extended to Ocampo's short stories, where the vocal potentiality of language is a significant consideration. Repeated patterns help to create literary rhythm, and by linking the breath's interoceptive rhythm to its affective significance, Ocampo's story maximizes the rhythmic nature of our encounters with narrative, bringing that narrative into consciousness. Additional research is therefore necessary regarding what Robinson (2020a) calls the translational implications of sensory channels through which we experience the world, as oralising the written may not come naturally to all would-be literary translators.

An important reason why attention needs to be paid to sensorial representations in literary material, such as those in Ocampo's work, is that the act of reading (and hearing) deeply affects us. In line with the affective turn in CTS, the present analysis provides additional evidence that reader-translators have to process complex feelings and that translation decisions are imbued with affect.[8] The adoption of a hermeneutic lens to analyse auditory aspects in Ocampo's work has led us to conclude that reader-translators need to be able to engage emotionally in order to do this story justice. They need to make the story their own, inhabiting its fully embodied world and in individual ways, so as to understand and design (the acoustics of) a translation that embodies their mind-style (Boase-Beier 2017) and psycho-histories (Gaddis Rose

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8   Incidentally, these findings point to the possibilities of further investigating affect in multimodal contexts and as a multimodal practice, something which remains under-researched in TS.

2012)—just as the original text reflected the source author's state of mind and affective reality. To create 'verbal art', translators have to embrace the chaos and discomfort and, from it, create a painting that resonates from within.

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