

CATHOLIC UNIVERSITY OF SANTIAGO OF GUAYAQUIL

**FACULTY OF HUMANITIES AND ARTS
SCHOOL OF LANGUAGES: MAJOR IN
TRANSLATION**

TITLE:

**COMPARATIVE ANALYSIS BETWEEN TRANSLATOR AND
WRITER COGNITIVE PROCESSES DURING A SHORT STORY
TRANSFER STAGE**

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**Research Project presented as a requirement for obtaining a
Bachelor's degree in English Language and Linguistics with a
Major in Translation.**

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HEREBY DECLARE THAT:

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Under this declaration, I take responsibility for the content, accuracy and scientific scope on reference to the Certification.

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**FACULTY OF HUMANITIES AND ARTS
SCHOOL OF LANGUAGES: MAJOR IN
TRANSLATION**

GRADE

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INTRODUCTION

Not few people will notice various literary transgressions of literary conventions in Cortazar's short stories. To give specific examples: In "62 a model kit" the Argentine characters switch from one familiar form to another whenever it suits the dialogue; a Londoner who is only starting to study French begins to speak it with amazing fluency (and even worse, in a Spanish version) as soon as he crosses the Channel; Geography, the order of subway stations, freedom, psychology, dolls and time cease having a typical conception. For those who might possibly be startled, I may point out that in the territory where "All fires the fire" takes place the transgressions cease to be such; the prefix is placed alongside the various others that spin about the root gressio: aggression, regression and progression. All these are also connatural to the intention of several other stories and thus giving leads to a fixed narrative structure. Hence, The framework referred to is a nature-sensitive on the writing level, where recurrences and displacements try to be free of all casual fixedness but specially on the level of meaning, where the opening for combinatory art is more insistent and imperative. Notwithstanding the intellectual and arbitrary somersault remorselessly pursued by Cortazar, there is logic beyond perception or I rather put it forth as cognitive perception from Cortazar as a writer so as the perception from translators as mean of rendered production. All at once the deliberations so as the cognitive incidentalities from a writer are projected with limitless means of production which go hand in hand with a still vague cognitive pre-fixation of a structure;

Thus aiming to a referential point in which transgressions are no longer recognizable, or in other words, an ultimate and congruent writing production; furthermore a translator shall be aware and even bend his efforts towards faithfulness of structure. Conversely, how much of this structure can be perceived from the translator? Does it affect the Target Text that the translator is not familiarized with the style of the Source Text? What are the variants and limitations that translators must strictly follow for the rendition of a text?

CONTEXT OF THE PROBLEM

Disregarding any degree of accuracy, there has to be stated that only by setting the cognitive process of a writer alongside with the translator would be enough to extract several conclusions. Taking a further approach to what has been just said; there is a reason why this has not been done yet. Intellectual groups seem to be learned biased towards a determined school of thought. Ergo, by neglecting eclecticism as a possible mean resolution or by flatly rejecting fuzzy logics as mean for tangible fact, it is highly probable that there are left loose ends or at least lack of in-between-measures, or in other words precision, at the time of reaching any kind of conclusion.

Every linguistic, or at least most of them, follow a school of thought, some are “Foacaultians” some are “Jakobsonians”. Despite the fact that these bright minded have established original models for forth-sketching deliberations, for some reason, they have also been taken as unsurpassed-

minds. Some others stand firmly towards the fact that the authorship of a text shall only be claimed by a writer and that the translator must work in the utmost possible means of fidelity to the text. Conversely, some translators claim that because of the rebuilding of a book, they own the privilege of being called authors. For example, it worth quoting Foucault's author-function:

...The author is understood as a principle of grouping of discourses, conceived as the unity and origin of their meanings, as the focus of their coherence. The author is asked to account for the unity of the texts which are placed under his name. The author is what gives the disturbing language of fiction its unities, its nodes of coherence, its insertion in the real. (Foucault, *The Order of Discourse*, 1989)

Others claim Intertextuality as an explanation and refusal of any kind of authorship, stating that writing structures have already been acquired through reading or learned-prefabricated-behavioral-syllogisms; therefore stating that we are just a hammy reiteration of passed processes; thus this group tends to eliminate any sense of authorship. Such is the case of Julia kristeva:

...A discovery for which Bakhtin is the first to introduce in literary theory: All text is constructed as a whole mosaic of quotations, every text is the absorption and transformation of other text. Instead of the notion of inter-subjectivity, intertextuality is installed, and poetic language is read, at least, as a double. (J. Kristeva, "Bakhtine, le mot, le dialogue et le roman", *Critique*, n° 239, abril de 1967, pp. 440-441)

We have the philosophical extremists, the eclectics, the conservatories and the empirical; Due to so much variation any forthcoming generation is progressively filled up with schools of thought that have provided only but tendencies. Ergo, this is a knot point to be treated.

RATIONALE FOR THE HYPOTHESES

For solving a puzzle such as authorship there can only be one explanation and it shall come out of our cognitive production. The cognitive process of writers is progressive, regressive and aggressive, subjected to the incidentalities of cohesion so as its manipulation, never a structure is fixed as a goal but the goal is to fix the purpose into a structure. Conversely, on the translators mind there is always a fixation driven by experienced pre-fabrications, opened doors for already concluded thoughts, entrance for personal realities, being biased is a fact and being neutral is utopia. From this point of view, following Plato's ways of discerning we can place the both the writer and the translator as human beings with their corresponded experiences, habits, concepts, abstraction and so forth. Firstly, the writer follows an idealized form of concrete production, therefore always interchangeable unable to find a perfect mean because of the insatisfaction of settle thoroughly on one stylistic form. On the other hand, the translator pursues an already concrete form of thought, he is a third view, therefore, a filter, there is no longer idealizations of any kind, versatility is the only way for adapting another person style. Untranslatability has been theorized for stating flatly an argument which is the separation of writer's function and translation function. Untranslatability has been taken over in some many ways that has been sidetracked just the same. It clearly states that there is a limit by which it can be clearly separated the literary production from rendered production.

The distance between projected creativity and rendered production is not limited by some premise such the furthest you distance yourself from form, style, perspectives and so forth from a source text the least attached will you be from an original authored production but there are rules to be followed or at least to comply with when it comes to reach a level of similarity. Furthermore, translators are subjected by this rules, if they go any further they will not be translating, they will write loosely based on some else's ideas. Considerably apart is the case of Gregory Rabassa, one of the most critically acclaimed contemporary translators, position reached by translating most of the books from the Latin American Boom authors. He states that he translates by writing himself the story after reading it. Disregarding any opinion of his, it is clearly seen that such a perspective must be taken as a technique because by the end of the rendered production, stylistics are still checked up, deliberate loose ends cannot change from the original, nor the names, nor the story fluency. Now let's place the writer as if were a translator. Translating rules encompass a cognitive directed attachment which goes from sense to form of the source text. One of them is adaptation. The writers wildly adapt a series of former plots, movies, stories and more, into nowadays society, but still they can transgress it at their will, none of them need to comply with a structure but a loosely based production. Consider such hypotheses as a breaking point of departure for forthcoming investigation to have loosed leads and notions of the topic. Therefore by exemplifying which are the paper-thing cognitive processes of each subject, provide a mathematical sketch will help to divert such notions and to cast

light upon claimed authorship. Furthermore, since we are dealing with tiny knot point of differentiation, accurate models can only reach such attempt by applying some chaos. Therefore, theory of chaos applied to short-story creation process is a key hotspot with infinitesimal accuracy.

STATEMENT OF THE PROBLEM

Several theories that underpin cognitive processes have been developed. These theories inductively fix cognition into a linguistic model but scarcely take an objective case of study or fixed short story structure to draw a theoretical lead that escalates into the target text rendition itself. Hereby the cognitive processes that underlie writing and translating shall be drawn.

OBJECTIVES:

GENERAL OBJECTIVE:

- To prove that translating cognitive processes wildly differ from writing cognitive process.

SPECIFIC OBJECTIVES:

- To specify which are the models and pragmatic features that underlie cognition while translating and writing.
- To analyze the cognitive process of a writer in the development of a short story.
- To analyze the cognitive process of a translator in the rendering of a short story.

CHAPTER I

1. THEORETICAL FRAMEWORK

1.1. REFERENTIAL FRAMEWORK

1.1.1. COGNITIVE LINGUISTICS

What is it that underlies cognitive linguistics? Firstly it is useful to know the historical circumstances of its emergence, development and intrinsic characteristics so as its purpose. In the second half of the twentieth century, departing from the publication in 1957 of the work of Noam Chomsky's *Syntactic Structures*, the generativism with its generative grammar had become very quickly in the current linguistic hegemony in America. Chomsky's theory was a real revolution not only for linguistics but to all the cognitive sciences. Until that time, and following the dictates of behaviorism, which had as its main representatives Watson and Skinner, the models used for explanation of cognitive phenomena were forbidden. In order to promote a greater rigor for explanations of psychology, there could only be used models that be observed. Thus, the only observable and measurable way to study behavior in its various forms (psychological, linguistic, social, etc.) was the associations between a stimulus and a response. As to support it, we grasp acquaintance with Watson forth-thinking towards habit development:

Give me a dozen healthy infants, well-formed, and my own specified world to bring them up in and I'll guarantee to take any one at random and train him to become any type of specialist I might select—doctor, lawyer, artist, merchant chief, and yes, even beggar-man and thief, regardless of his talents, penchants, tendencies, abilities, vocations and race of his ancestors. (Watson, *Behaviorism*, 1925, p. 82,

<http://www.slideshare.net/WhatisPsychology/psych-101-introduction-to-psychology-lecture-1>)

Just the same but even more explicit, it is stated from Gredler a corresponding outlook:

A study of science of behavior is to discover the lawful relationship between environment events and behaviors. (Gredler, M. E. Learning and instruction: Theory into practice. Upper Saddle River: Prentice-Hall. 1997)

The idea was to use only such correlations as basis for the explanation, without resorting to postulate entities as mental constructs. This was the picture until the appearance of Chomsky, whose critique of Skinner's book "The verbal behavior" was able to show conclusively that it was impossible to explain human behavior which is as complex as human language without using mental constructs.

Skinner utilizes the experimental results as evidence for the scientific character of his behavior, and analogic guesses as evidence for its scope. This creates the illusion of a rigorous scientific theory with a very broad scope... the book covers almost no aspect of linguistic behavior... The behavior of the speaker, listener, and learner of language constitutes, of course, the actual data for any study of language. The construction of a grammar which enumerates sentences in such a way that a meaningful structural description can be determined for each sentence does not in itself provide an account of this actual behavior. It merely characterizes abstractly the ability of one who has mastered the language to distinguish sentences from non-sentences, to understand new sentences (in part), to note certain ambiguities (A Review of B. F. Skinner's Verbal Behavior, Noam Chomsky, In Leon A. Jakobovits and Murray S. Miron (eds.), Readings in the Psychology of Language, Prentice-Hall, 1967)

Thus, Chomsky's theory of language gave entrance for "mentalism" in the cognitive science by setting mental constructs alongside and thus assuming that the human language faculty is essentially of syntactic nature. For Chomsky, the essence of language is in the human capacity to combine a

number of finite elements, the words, of so that they can express a multitude of linguistic messages. How may be able to do this? Because we know the ways in which the words can be combined. Such combinatorial rules are what are known in theory as "grammar". Human grammars, or collections of rules that stipulate how to appropriately combine words, are what linguists aim as a target. These algorithmic combinations of rules can reach enormous complexity and thus its reconstruction of heard evidence (the input) may be impossible for children. The way in which they achieve it is because all children are born with a collection of previous information, called innate universal grammar, which is what enables children to acquire any language of the world from fragmentary evidence. Besides what these innate features and primacy of syntax comprehends, another feature associated with the version of generative language is the Modularism, i.e. the idea that there is an autonomous brain module dedicated specifically to process linguistic information just as there are others dedicated to process aspects of visual perception, for example, the area V1. The generativism offered an explicit, formal and rigorous model of language. Nevertheless, it left aside aspects of language that some scholars believed were essential for the study of language such as cultural, historical, psychological, social or stylistic aspects. But it was specifically to include the rejection. But it was specifically rejecting any reference to semantics unto linguistic analysis which made some linguists react and try to undertake the study of language from other different perspectives. Thus pioneers like George Lakoff, Charles Fillmore, Ronald Langacker and Leonard Talmy launched new lines of research departing

from assumptions radically contrary to the generative, and that represented a fresh new approach to the study of language. One of the first attempts at trying to include references to phenomena of significant within the generative model was called Semantic Generative, mainly driven by George Lakoff, James McCawley and John Ross. This initiative, however, had to be abandoned because of the impossibility of adapting the model. Thus these authors, after a period of time, stepped back with a new conception of language that was based on a widely different assumption and accounted the seed of what is now known as Cognitive Linguistics. Hence, possibly one of the most important tenets of Cognitive Linguistics and, indeed, that which gives it its name, is the premise that language is a capacity integrated in general cognition. As to substantiate this premise, Lakoff links in this way:

Every word, in every language is find related to a frame... you understand them into a specific structure... when you as a child feel affection and warm together, and that means your brain is activated in two places, one for warm temperature and one for affection what happens is, when they are activated over and over, the activation starts to spread, the more activated the stronger it gets, the more spread the stronger it gets, until they find the shortest path between them and form a circuit and that is the metaphor, "more" is "up" or "affection" is "warm". (Idea Framing, Methaphors, and you brain -George Lakoff, 2008 interview, http://www.youtube.com/watch?v=S_CWBjyIERY)

If we start from the assumption that language ability cannot be understood in an autonomous and independent way, it is then necessary to explore the relationship between language and other cognitive skills as perception, memory or categorization, searching for mechanisms whose operation can provide explanations and solutions to the problem of how really

language works. From a biological point of view, this view widely seems intuitively justified and appropriate, since it is shown that evolution works gradually, building new parts over existing parts and finding new functions for already existing organs, and in no case created "from scratch". To conceive language as a faculty distinct from the rest of the cognition, it must be assumed a sharp evolutionary jump, i.e. a sudden mutation that would have created a new "linguistic organ." On the contrary, there is abundant evidence that language is supported by cognitive faculties (many shared with other animals) so as gradual body structures adaptations, such as the adaptation of the vocal apparatus (with a progressive repositioning of the larynx and trachea, which are optimized for the production of voice), auditory capability (specializing in an auditory range around the pitch of the human voice) as well as an increase in the control of the muscles involved in the sound production. If this situation described is correct, as is assumed in Cognitive Linguistics, this entails a number of consequences. One is the rejection of modularism, no longer makes sense to analyze language as an autonomous module, but to look precisely the connections between the language faculty and other cognition. These relationships are relatively easy to find, and the Cognitive Linguistics has exploited some of them; for example, to jump from "sensation" (all information that comes to our bodies receptors) to "perception" (information which is filtered by the animal's attention and informs about the status of world), we use strategies such as segregation of figure and background information. Since we cannot process all the perceptual information, we use our attention to "filter" or "select" information

that the agency deems most relevant. This mechanism has an automatic and unconscious base (for example, high volume so as moving objects automatically attract attention becoming naturally in "Figures" against a "background" less relevant) although we can modulate it consciously. Related to figure-ground segregation, we have to mention other fundamental aspects of the Cognitive Linguistics which is the organization of conceptual structure. In this model, the whole concept is based on a knowledge structure, which is usually called generic conceptual domain. Bridging the gap, in all these cases it is postulated that all concept needs to be grounded (or contextualized) into a coherent knowledge structure based on our human experience. Typically, these knowledge schematizations are stored in long term memory and are always filtered through cultural basis. For example, imagine we have a photo of an atoll. If we set the piece of land, it would be the figure that emerges on the bottom but the water. Now, if we were watching this in an agency travel, the atoll would also have another meaning, that of a holiday destination, while we were in a geography lesson, his interpretation would possibly be that of a geological formation. In other words, the interpretation given to the atoll will depend on the conceptual domain in which we integrate it. Another principle characteristic of Cognitive Linguistics is that language is based on usage. The main idea is that knowledge of language with the speakers is based on the abstraction of symbolic units that are removed from use regular language. Take as an example the verb "put". In many languages this verb has different meanings ('collocate', 'lay', 'place', 'set'...), and used not only in different constructions

(transitive, intransitive, pronominal ...) but in different arrangements (setting the table, laying the egg). According to this theory, as speakers find the word we keep on learning what are the contexts of its usage, in what appears linguistic constructions, what other words or units do typically appear next to it, and so, little by little we are extrapolating a "grammar" continuously from our linguistic experience.

1.1.2. FRACTALS AND THE LINGUISTIC FEATURES OF CREATION.

Science is not self-indulgent but odds recurrence provides loops for spotting not proximate yet far reaching eventualities. By all this I mean to talk about chaos theory and its main component, fractals. Chaos definition itself recurs among dictionaries as mostly unchangeable. From a mathematical perspective point of view, chaos is defined as "the dynamic with a sensitive connection with its initial conditions" which leads us to determinism, which does not go further from the premise that every action is the consequence of previous actions, a remorseless and infinite Knock-on effect. Taking further approach, we reach the fractals, which are the constant-changing microcosm of a determined Universe, or in other words, fractals are recursively defined and infinitely detailed. Since they are driven by recursion, fractals are images of dynamic systems - the pictures of Chaos. In geometry terms, which are the terms for it to be scoped in linguistic terms, they exist in between our familiar dimensions. Fractal patterns are excessively familiar, since nature is full of fractals. For instance: trees, clouds and nature itself; also it is found

implicitly in habit formation just the same as in a second version a book, translation wise. Such is the case of PHD Diana S. Darby, a professional piano player who at the top of her career decided to study engineering at MIT, in her thesis “Musical variations through chaotic mapping” it is clearly bridged her attempt to set forth an ultimate supra-structure through Chaos calculations:

While much of the above work with algorithmic composition allows a chaotic system to free-run in order to generate musical ideas, the present work takes a different approach. A given musical piece becomes the source for any number of variations via a chaotic mapping. While these earlier approaches might have some difficulty accommodating disparate musical styles, the technique presented here can take musical sequences of any style as input, and produce a virtually infinite set of variations. The stylistic flexibility is encoded in the method by allowing the chaotic mapping to tap the original sequence. (Diana S. Dabby, Department of Electrical Engineering and Computer Science, Massachusetts Institute of Technology, Cambridge, Massachusetts 02139,1996)

If there is to be structuralized such linguistic attempt, it is important to substantiate it by bridging and spotting influential nuances. While creating there are odds that influence ones activity. Firstly, it is relatively easy to spot loops in writers’ creation process. Secondly, taking as bases behaviorism plus mental semantic constructs, it is viable to coerce a creation, environmentally-wise, process effortless. The repetition of fractals and loops are to be put forth so as to provide a clear image which substantiates itself. The outcome, with appropriate manipulation, is to describe a clear and structuralized text production or rendition, and thus drafting the corresponding cognitive process.

Since all sciences converge in universals about how cognition formulates creatively, from the ability to create I may take firm stand for the evaluation of the variants for creative production. It is important to understand the hotspots that are to be exemplified as superficial concepts to escalate accordingly. Thus, to bridge certain linguistic frames is reachable from a cognitive reference. I shall take as a referential point the Arthur Koestler book "The act of Creation" in which we perceive an attempt to draft lines of cohesion:

...indicate three domains of creativity which shade into each other without sharp boundaries: Humour, Discovery and Art... Each horizontal line across the triptych stands for a pattern of creativity which is represented on all three panels; for instance, comic comparison- objective analogy- poetic image. The first is intended to make us laugh; the second to make us understand; the third to make us marvel. (Koestler, Arthur. the act of creation 1964, <http://www.solvingforpattern.org/>)

Koestler specifies laugh, this is worth mention since he uses it as a main knot-point, as a complex straightforward involuntary cognitive reflex, going forth to certain sketches aimed towards the "Bi-sociation of linguistic unrelated matrices". These matrices of thought are any pattern of activity subjected by a code or set of rules. In order to exemplify accurately how a matrix works, I shall provide a lofty verbal game of thought, such as "Chanton" in which a series of groups are provided such as animals cities and so on; hence a letter is put forth as a lead for the contestants to list all the possible names that may ring a bell. The fixation of a rule is the code of the matrix. Thus some contestants will fish words by using different methods such as naming the cities from west to east, or repeating sub-vocally the

syllables until memory strikes correspondingly. Any strategy is available as long as it is subjected to the code. The more one practice the more automatize one's abilities will be until a code sprouts several underlying strategies. Verbal reasoning nets according to referential points; for example "Franco and the Civil War" can be embodied and take further lead through its historic significance, military strategy, Lorca's assassination and so forth. Blending two of these leads are what Koestler defines as Universe of discourse, frame of references and associative contexts or in other words, matrixes. The code contains the essence of the matrix through a compressed pattern, coded pattern. Therefore the matrix is the whole amount of possible choices for you to proceed. This colliding of matrixes is the base for the process of creation. (See Figure 1).

Taking further matter, there can be drawn some universal features for creative process that can be consciously or unconsciously recognizable. One of these features is emphasis, as considered to be subdivided into three components such as selection which deals with the most relevant stimuli. Secondly, we may find the removal of non-essential elements or so called simplification; finally we have Exaggeration which takes over the most relevant elements. This in a large extent can be defined as an artistic individuality. Another feature to be considered is Originality. This plays the most outstanding role for artistic creativity. Koestler suggests that "one measure of originality is its surprise effect." Therefore, any unexpected bent of logics may lead to a bent of matrixes; hence, any detachment or cognitive

rendition from an audience will render into surprise and originality. Henceforth there is a selective emphasis from the artist, deviating from conventionalities to new standards of relevance. As the last feature we can find economy which is the exact opposite of emphasis and thus it may involve implication that may border omission. Furthermore, there can fall into notice the existence of three ways in which we can use economy. Take as an example insertion of the missing links or interpolation; an exceeding extension of the number, genre or series or so called linguistic extrapolation; and finally transformation or reinterpretation of the information through reflexing analogies. It would be wildly inaccurate to set forth the mixing of matrixes through these techniques just by exposing them as a formula.

The least embodiment and exemplifications they are provided, the harder to understand. There shall be taken exemplifications from Koestler book, due to the complexity of the subject. Therefore must I begin with a point blank assumption, cited by Koestler as well, given by Lewis Carroll:

Yet what mean all such gaities to me
Whose life is full of indices and surds?
 $X^2 + 7X + 53 = 11/3^3$
(Koestler, Arthur. the act of creation 1964)

Universes of discourse, verbally or mathematically subjected are driven by raw sound affinity, with exceeding rhyme and without reason. This explains raw manners for one to create by setting free thirds assumptions through such colliding of matrixes.

For what originality concerns, there has been said that in order to achieve this, a bent of logics must be sidetracked from the beginning, creating a whole bunch of misunderstandings but when the intrinsic logic becomes explicit. As to exemplify such explanation we have a real life example. When an art dealer traveled with a canvas with the signature "Picasso" after he showed the piece of art to him for prove its veracity, Picasso said, "It's a fake". Months later same thing happened with another Canvas, to which he replied the same. The art dealer said, Master, it happens that I saw you painting this canvas, to which Picasso answered "I often paint fakes". This is implicitly driven by the idea that, just like others peers who as to practice, paint second rates paintings repetitively, only driven by the theme in mind, exactly as if someone would imitate Picasso's technique, he paints. Additionally, a straightforward reflex of originality is everything that lies beyond suggestiveness through emphasis. Firstly, this can be strictly framed as the highlighting during a logical pursuance, so as to highlight by selection, simply means to break the logics by changing relevant stimuli. For simplification to take over, all unimportant elements shall be omitted but still selective enough to perceive, even by surpassing certain sketchiness, a direction for it not to be sidetracked. Finally, exaggeration points out the same as the rest by being a feature of emphasis but flatly stating a difference by an immediate burst of emphatic gestures, inflections or slang so as to change the tone of a situation.

All previous abstractions or techniques can be drawn in this way. If Picasso stated he painted fakes, which had an implicitly driven logic, being emphasis its counter partner, simplification could omit the condescending answer because of its lack of importance by given a hint to be tracked down, so as, I saw that Canvas once on a friend's house, so as no answer is provided but for the person wants to follow the track up to a satisfactory answer. Exaggeration could be applied by emphasizing inside the given direction rather than provided an answer so as having far reaching consequences rendered as sarcasm. Exaggeration would follow the track like; yes I often sign paintings that are not mine. Taking further approach, emphasis possesses a counter partner called economy or the art of implication. You can interpolate so as to bridge logical gaps, extrapolate to foresee a situation and to transform or reinterpret, to provide an ultimate solution of an unseen knot. Take as an example two people who have made a fortune, they want to fit in some part of social strata as such, so they have their portraits painted by a famous artist and right in front of the hanging portraits someone says, and where is the saviour. Or in other word you are a criminal so as the other one, therefore we are missing Jesus Christ for you to reach complete absolution of your humble acts, including this party. To exemplify interpolation and extrapolation lets we can provide a riddle created by Arthur Koestler:

A man former prince rides his horse throughout the city, he sees a young man with an striking resemblance of his own, he bents and asks him had your mother ever worked in the palace, the young boy answers, no but my father did. (Koestler, Arthur. the act of creation 1964)

So the codes of behavior are that feudal lords had bastards all over, feudal didn't the symmetry of the situation goes further but interchanging the roll of the characters (See figure 2). In other words, economy means to space at intervals so as a significant effort to be required to the audience, turning the audience into accomplices. Emphasis gives quick entrance, like immediate bursts for mental effort and economy gives hints to be followed as a partner.

1.1.2.1. HABIT AS CODE FOR CREATION FOR WRITERS

Is habit a man's second nature? No, it is ten times nature; answered Duke Wellington after being asked. The main crack is coherence. Reasoning is suspended while dreaming. Hence, we perform tasks that only require a single-lead because is the most superficial procedural layer in reality, in terms of social and individualist fixed conventions. Conversely, many realities or variations of one will render in many experienced codes within a contextual matrix or frame, the practical reiteration of such is called habit. The repetition of a code is a unique procedural lead which later on will automatize and become into a promptitude of action. For artists, it is imperative to re-create and problematize reality and writing by setting any kind of chaotic feature and reality at a single bent of forced sameness. Coherence is subjected to laborious mathematical incidentalities, hence writing remains as an instinctive readiness, likewise one's instinctive writing abilities. Instinctive readiness precedes accurate production which not yet directed appropriately nor grounded in real world possibilities, may remain

vague and formless. Therefore we can exemplify this with the linguistic axes such as syntagmatic and paradigmatic. The syntagmatic lead is needed for communication. Think of any sentence such as “Marlon committed suicide”; this is congruent with a real world idea. Now we can transgress it like “the truck committed suicide”. This second idea is not attached to the real world or to anyone experience since it is prone only to recreate a pursued image, emotion, intellectual sonority, rhythm, lead for a next idea, undefined catharsis and so forth. Therefore, writing in creative terms requires real world experience, taking into consideration all approaches such as social or world mechanics, only as an underlying tacit base for assumptions so as a lead that can be transgressed thoughtfully and coercively. Thus experience in writing is to set firmly the codes that approach to an already recognized linguistic form, cannon or target, ultimately blended and transgressed so as to contrast it with a reality mainstream. This kind of problematization serves for the recreation of codes.

1.1.2.2. CORTAZAR HABIT SELF-FORMATION AND SHORT-STORY STRUCTURE

Requiring very little by means and way of producing, Julio Cortazar follows story aesthetics merely as a strike of inspiration preceding literature as the crafting spirit that arbitrarily dictates its forms. Despite the unusual means of Cortazar, not fur distanced from Andre Breton, the French Surrealist, Cortazar has mysteriously fallen out of public favor since his death in 1984, and conversely taking critical encounters in translation just the

same. Shall seeking to redress this neglect is the following frame of study, by using Cortazar's art to enlighten his own life and vice versa. Thus there is a sharp pause; a critical point through which the nuances in the paper will depart, "All fires the fire" is the exact spot where I ought to stop so that everything would come into a proper form. In here we may found that a vast range of linguistic phenomena have resisted insightful formulation in any terms. Furthermore, a precise scope to deliver such a general statement alluding linguistic phenomena is the arbitrary and combinatory art of pursuing coherence and congruence eclectically, for what eclecticism is understood as a random combination of nonrelated items towards a complete understandable form. Hence, the logic to path ourselves into the structure of "All fires the fire" its dual but in further testing opposite just the same, thus firstly we spot the structure marked by no point of personal departure such as an ideology nor diachronic features and facts which Cortazar went throughout his life, but rather exemplifications of mathematical order, rhythm and relativity among syntactic features set at the edge of losing coherence; Alongside the second encompass personal appreciations of Cortazar which were issued and recorded on interviews, magazines and papers which are to be considered Cortazar's insightful personal cannons departed from the problematization of meta-literature and habit led towards short story. These features can be considered opposite because apart from being separated cases of study, experimentally speaking, one doesn't guarantee that it will be fixedly reached by its counterpart. Such is the case that testing a structure of literary production deductively, a writer may not escalate up to its exact

linguistic fixedness since everything is underpinned by one's creative mechanism reproduced by habit- code formation. Therefore a product for a writer doesn't exist in itself as a perfectly fixed goal but it is left up to mere late incidental coherence. The following features are taken into consideration because of their experimental forced opposition that makes them the only two major respects available for being taken in existence.

1.1.2.3. CORTAZAR AS EXEMPLIFICATION OF CREATIVE-HABIT LITERARY PRODUCTION.

Surpassing the beginnings of oral transmission of stories, which have preserved its traditional structure up to early society, being finally shaped in 1842 by a transgressing blast from the hand of a review of Edgar Allan Poe; taking further approach, crossing generic boundaries by sharing features and linguistic nuances with poetry, novel and drama, All at once, suggest that an accurate scope to the generic status of the story is the ability to problematize its assumptions. Agreeing with this hypothesis, it is the Holy Grail accepting as a mean of reflection and discernment the development of a general framework of abstraction that allows identifying a model inherent to the study of short story, therefore the cannons preceding the reflections on the process of Cortazar as a writer in the twentieth century is based upon writers and critics. Julio Cortazar and his contemporary peers, throughout whom he reflected himself ergo evolved, excelled not only about writing but about writing short-stories. This is my pose for exploring the coordinates these writers have proposed to the story and how they have affected and connect

to Cortazar's own development through habit and thereafter literary production. Firstly, I shall quote the writer Ricardo Piglia:

When Roman Jakobson was consulted to give the position of professor at Harvard University to Vladimir Nabokov, he said: I highly respect the literary talent of Mr. Nabokov but can you even come up with the idea of inviting an elephant to impart a zoology class? [...] it is a matter of gremial distinctiveness: writers shall not speak about literature in order not to acquire the job of critics and teachers. (Piglia, Ricardo. *Cuentos con dos rostros*. 1992)

Fortunately, no Hispanic storytellers have realized Jakobson's ironic analogy. Somehow, Writer's guild vindicated their right to exercise short-stories so as its analysis. This process will be a positive approach for what storytellers recognize certain features considered key to the genre so as a set of connections. Quiroga developed several theories and essays aiming a sort of structure for short story, written in rather a rhetoric manner than filled up with solemnity, connecting 3 features as a must for the pursue of short-story, the end, the narrative economy and autarky. Being his sketches loosely based upon Poe's similar assumptions, Quiroga's proposal excels per se. Quiroga insists that "the story shall begin with the end" and recommended "Do not start your writing, not a single word, if you do not know what you are aiming at". Additionally, Quiroga advise "do not to use adjective in a non-economical or unnecessary recurrence, nor to diminish the intensity of the short-story plot with dialogues that do not suit for purpose".

The conceived concreteness of Short-story structure follows a principal found in the "Commandment IX of the Decalogue": "tell your story as if there was no interest regarded the audience, but your characters themselves".

From these cannon, distinctively described in "Some aspects of short-story" Cortazar makes a keen departure and becomes a forerunner himself. The narrative must be constructed independently of whom states it pivotal ideas; ergo the story becomes "an infallible machine intended to fulfill its mission of narrating with a maximum economy of means". Besides base himself in such parallel way with Quiroga, What is added by Cortazar to the notion of autarky or auto-sufficiency of Quiroga? In "Some aspects of the story", besides the well-known four comparison between the novel and the short story (novel-film, story-photography; novel -Wins on points and story-wins by knockout) Cortazar diverts between intensity and tension recognizing the necessity of eliminating all sorts of intermediate situations for the first, and the means and manner used for the author to approach slowly to a main spot. Although for some critics such a differentiation might seem unnecessary, it might merely be a double structural variant in the putting forth of elements that seek to achieve an environment where distraction is fatal.

For preceding correctness, the feature of intensity is prefigured and notorious in Quiroga. But as happens to Cortazar, for speaking about story, we must talk about Borges. Unlike Quiroga or Cortazar, Borges never structured organically a mandatory list of cannons for short-story. Apparently, none of the assessments scattered in countless interviews and conferences in which Borges was participant reach great analytical rigor for what short structure cannon refers. However, Borges left tracks, which later on will be tacitly exemplified and exaggerated by Cortazar's short story, "All Fires the

Fire”, a page that might have been left behind which is necessary to analyze in this context is specifically the widely acclaimed book “The names of death”. There Borges says:

Edgar Allan Poe believed that any story should be written aiming to the last paragraph or perhaps to the last line, this requirement may be an exaggeration, but it is an exaggeration or simplification of an indisputable fact. It means that a previously fixed outcome should order the vicissitudes of a fable. Since the reader of our time is also a critic, a man who knows, and provides the literary devices, the story must consist of two arguments, one which is fake, vaguely followed, and another, the real, which is kept as a secret until the end. (María Esther Vasquez prologue. “The names of death, 1964)

What are the elements that stand out in the genre for Borges? They clearly stand for the reader conditions and the need of working with two arguments. The role of the reader and the dual story as would be the pillars that opened reading Borges. From here, is way plausible to propose two arguments: A story always tells two stories; the secret history is the key for the story and its variants. These considerations can be placed alongside with Cortazar’s book “All Fires the fire” formed by eight short stories, broadly exposing the transgression and evolution of his narrative style brought to the next level but still there is not sharp difference between the other stories of his ownership but rather, as said before, an evolution. Furthermore, Cortazar was mixing, changing and improving previous foci of his practical narrative style for theoretical considerations for short story writing understood as an uninterrupted text which takes over itself, therefore, requiring a high level of precision that aims efficacy as a reflection. This statement can be found in his essay, “Aspects of short stories”:

“... I am not acquainted if you have heard about a professional photographer talking about his art... The photographer or the storyteller are compelled to choose an image or event that are significant, not only worth by themselves, but are able to act in the viewer or reader as a species of openness, intelligence ferment that projects and sensitivity to something that goes beyond of vital or literary anecdote contained in the picture or the story.” (Cortazar, Julio. Some aspects of the short story. 1970)

This statement clearly points at a development from previous learned schemata. We see a conceptual manipulation loosely based upon theorizers' ideas of what a reading condition implicitly concerns. Going further in the art of narrative style by selectively choose a picture for mental openness is a clear reflection of simplification applied in short stories.

Such mental pictures or reached schemata are the predetermined bases to build upon. Creative procedural randomness is inextricably connected with the ultimate macro-structure. Substantiation is implied in the process itself.

1.1.2.4. “ALL FIRES THE FIRE” STRUCTURE AND FICTION

"All Fires the Fire" is a story from the so called fantastic genre because of the physical impossibility of the simultaneity of the two stories that take place in different historical periods and in different places (the first in the Roman Empire and in a specific century in Paris). The narrator (omniscient) offers no explanation about this deliberation. This situation creates for the reader a serious doubt on the possible explanation for this simultaneity of stories. The fantastic genre is a transgression of a conventionalized order, is a disruption of the inadmissible ways within the unalterable everyday

conventions. Therefore, according to Todorov, quoting Roger Caillois in "Au coeur du fantastique" this story is one of fantastic genre.

The first story is set in a coliseum within the domains of the Roman Empire. As main characters are the proconsul, his wife Irene and Marco, the gladiator. Somehow the proconsul has realized the attraction between Irene and Marco; therefore he decides to take revenge. Ergo the possible death of Marco is a forthcoming event. The story ends with a fire in the coliseum. The second story is presented, presumably during the current century in Paris. Here can also being seen a love triangle with its corresponding peculiarities. Roland and Jeanne are talking on the phone. Jeanne does not accept the distasteful attitude from Roland, we as readers assume that Jeanne ends up committing suicide.

Roland is in his apartment, he is accompanied by his lover Sonia. Sonia and Roland die together in a fire caused by their negligence with cigarettes. The first evidence of such mosaic order between the two stories begins after several narrative segments where the only sign of union is that there are two stories in one story, this is exemplified by placing them in a level of organized sameness, all placed. The voice that dictates numbers behind the tense conversation between Roland and Jeanne implies the lack of communication between humans. Interference is the barrier that the numbers dictated by the "ant" represent, this can be interpreted as that, obstacles that are caused by confinement and isolation.

Dynamics between two similar figures may serve as a base for the accurate setting of the short story structure; these figures are positioned so that a fixed point is progressively matched. If you graph the two versions, the outgrowth is a direct figure because of the timeline in which they are driven, converging at climax simultaneously. The main figures established from departure to convergence have situational connections which are driven in opposite ways.

Taking further matter, this shows ample proof that short-story features are not just fiction. By taking into account that the correct arrangement of narrativeness is mere responsibility of a narrator, the story shall be written escalating from critical self-formation to an imaginary exact form that shall produce an impression on an open reader. We can conclude that in order to achieve this objective there should contribute both the fictional story itself and an appropriate structure and style. It is logical that throughout the first draft, Cortazar must have pondered from a structural standpoint all alternatives for these two "stories" to be possible. One of them, the easiest, but not less important, was to narrate them consecutively, one after another, after the causal chain of events, that is, according to an order and a logical timeline. However Julio Cortazar did not followed this option strictly but he chose an order and aesthetics which could be arbitrarily matched. Cortazar knew very well that the holy grail of the story was to identify and establish a correlation of speech through dynamics.

The story consists of eleven units and narrates Twenty-two sequences. Considering a narrative unit a piece of terminating text separated by a point of departure. Five of the eleven units are mono sequences, which mean that it is only dealt 1 story at a time. In the forthcoming units the two stories, are assembled as a parallel for deliberate schemata. Here is the structure of “All fires the fire”:

Characters		Number of Sequences	Sequences Order	Cannons
Roland Jeanne Sonia	Irene Proconsul	1	B	Dual Story The two stories serve as key catharsis for each other Communicating vessels are clearly stated Overlapping In between lines
		2	A	
		3	B	
		4	A	
		5	AB	
	Marco	6	A	
		7	BA	
		8	ABAB	
		9	AB	
		10	BA	
		11	ABABA	

If we observe carefully this scheme, it gives the impression that the overall alternating structure is imperfect because the first view shows a variation of sequences so as the overlapping of the two stories. For example, we find a sequence break between units 4 and 5, between 7 and 8, between 9 and 10 and between 10 and 11. This is a mere appearance. Although it does not really goes from one story to another, what takes place in the story is a change of space narrative. In the case of units 4/5, 7/8 and 10/11 goes to the apartment of Jeanne Roland Renoir; and units 9/10 the story moves to the middle of the arena to the imperial stage of the amphitheater. Thus, the alternating structure for "All fires the fire" is not a more or less breathtaking virtuosity but mere juggling with literary forms. Thus a narrative organization was wisely sketched by Cortazar to highlight the crucial topic of fiction. It is gradual but intensive, the story boosts aesthetically and emotionally due to the overlapping among the two stories, which switch from one another whenever it suits space, stress and emotions doing the intrinsic assumptions just as the support made through overlapped figures just another outgrowth. Such is the incidentality that it could be kept just as a consequence. This is described by Mario Vargas Llosa as communicating vessels. Two or more threads occurring in different time, space or levels of reality for when narrative style is put together into a whole deliberately by the narrator, all coming from his decision so that this connection is reciprocally modified in its most meaningful projection so as to be blend acquiring different notions, by adding a difference significance, atmosphere, symbolism, etc. rendering in something completely different from what would have occur by narrating

them separately. To merely overlap is not enough, of course, for the procedure to work, overlapping cannot be left out as incidentalities. What is crucial is that there is communication between the two episodes is melted by the narrator in the literary production. In some cases, communication may be minimal, but if there is none, we cannot speak about communicating vessels, for as we have said, the core of this narrative technique sets forth that a complete form is always more than the sum of episodes. It is congruency between paper threads. Just by taking into consideration the supra-structure just formulated we can give a contrastive scale of habit-ability in contrast with the writers that will take the test ahead.

1.1.3. HABIT AS CODE FOR CREATION FOR TRANSLATORS

For translators the corresponding experience that underlay habit is complicated for the stopping point in which its departure is not bounded to the creative skills placed as a limitless pursuance but intricacies wildly fixed to an already elaborated pattern. Departing from Peirce drawings, abduction, deduction and induction, can be exemplified as a triad. Abduction, being Peirce coinage, is placed alongside with the others, consequently differing and proposing a new lead. It describes an intuitive leap from unexplained data to a hypothesis that might seem correct; thus surpassing an inductive test, one goes forth a deductive generalization.

Correspondingly, Peirce abductively sums up translators experience process in two renditions. Firstly, sets a first approach to a foreign language, constantly leaping from speech and writing in its most non-fancy, minimal

and raw form to meaningfulness. Likewise, in a first approach to source text there shall be constant leaps from expressions that seem untranslatable to considerable equivalents in its corresponding target language. All this, in abductive terms, pursue understandable reformulations through blind unpredictable stabs.

By surpassing unprecedented series of successive translations, the inductive test plays a significant role in which all abductions are tested in a considerable amount of contexts. Induction is a simplification of patterns through massive contextual verification; Abduction is a first time movement and deduction is the usage of an amount of obtained patterns to the comfort zone of generalization. Since this comfort zone or instinctive proceeding is a stopping point for professional translators it is also critical point for the departure of habit. Hence, whenever the translator faces a non-smoothly translated term, it starts the corresponding process sketched in Peirce model (See figure 3).

Abduction, in the sense I give the word, is any reasoning of a large class of which the provisional adoption of an explanatory hypothesis is the type. But it includes processes of thought which lead only to the suggestion of questions to be considered, and includes much besides. (Charles Peirce Collected Papers, Volume 2. pp. 544)

Disregarding the fact that some may say that the model frames to tight and does not cover all first-hand encounters with translation problems, such as cultural and grammatical complexities the model exemplifies how cognitive capacity through habit find answers through intuitive readiness.

1.2. CONCEPTUAL FRAMEWORK

A solid ground with proven-factual- basis to base upon substantiation is essential, so as to proceed in the research project, there are key terms which are to be clarified. These concepts are to be expanded, assembled and put forth correspondingly as the research continues.

1.2.1. GENERATIVE GRAMMAR: Iconized by Noam Chomsky (1957, 2002) Syntactic Structures. p. 13.) as a fully explicit and finite set of rules that can be applied to produce all grammatical combinations in a given language.

1.2.2. COMPETENCE: Competition comes from the term "competent", included in the first term N. work Chomsky on the "form of the language." It is a key concept in theory as it is universal, independent of each language, and explains the ability human to learn the first language, whatever it is. The theory explains the competence (competent), may the intuition be conscious or not, of the native speaker in other words his knowledge of the language as ideal speaker-listener). Competition is the mental reality which supports execution or performance and the way the speaker uses his language.

1.2.3. BEHAVIORISM: created as a reaction from the mentalist movements states that psychology should focus on observable behavior, Skinner 16 April 1984). "The operational analysis of psychological terms" establishing the corresponding leads as the essence of behaviorism. 1 one's observations, (2) the manipulative and calculational procedures involved in

making them, (3) the logical and mathematical steps which intervene between earlier and later statements.

1.2.4. MENTALISM: departing from behaviorism as a hierarchical lead among psychology tenets, Verbal behavior, Chomsky 1959 appears as a reply that gives entrances for brain mapping, therefore providing an objective experimental way to begin to study the mind.

1.2.5. COGNITIVE LINGUISTICS: As exemplified by Evans, Vyvyan & Melanie Green (2006). Cognitive Linguistics: An Introduction. There are three main leads within cognitive linguistics. First, it denies that there is an autonomous linguistic faculty in the mind; second, it understands grammar in terms of conceptualization; and third, it claims that knowledge of language arises out of language use.

1.2.6. INDUCTIVE LOGIC: According to Stanford Encyclopedia of Philosophy, inductive reasoning is a system of evidential support, also known as bottom-up reasoning; it supports deductive logics by solidifying its inferences. Its criterion of adequacy key is the accumulation of evidence for reducing severely the chances of whether a hypothesis proves to be true or false.

1.2.7. DEDUCTIVE LOGIC: Seen as the counterpart of inductive reasoning, Eric Weber, in Encyclopedia of Sciences and technology Communication, exposes a series of examples that lead to the fact that

deductive logic sticks up to the protocol of starting at a general foci towards specific features, beginning with a theory and ending up with a hypothesis which is tested by addressing observations.

1.2.8. ABDUCTION: So called by Charles Sanders Peirce (1839–1914) inference to the best explanation is the logical process by which we generate hypotheses through an intuitive leap from unexplained data to a hypothesis to the explanation of relevant evidence. Peirce considered abduction was at the heart not only of scientific but also of all ordinary human activities. However, despite the work and writings of Peirce, in the next hundred years, they have seen a tremendous development of both the scientific and the logic. For Peirce the central issue of pragmatism is the logic of abduction, and is in this field that is perhaps its most important contribution to science.

1.2.9. MENTAL CONSTRUCT: Conceptual entities are composed of all kinds of theoretical constructs or constructs (Bunge, 1960, *passim*). Words, concepts, categories, propositions and the corresponding scientific ideas: problems, hypotheses, scientific laws (hypotheses tested and proved positive) and theories (system of scientific cannons). Thus flatly reject the corresponding mental or psychic objects such as a perception, a memory, or investigation.

1.2.10. FUZZY LOGICS: Icon by L.A. Zadeh, generally applied within robotics, as described on his corresponding Fuzzy Sets paper, states that a fuzzy set is a class of objects with a continuum of grades of membership

ranging between zero and one. Such notions of inclusion, union intersection, complement, relation, convexity, etc... are extended to such sets.

CHAPTER II

2. METHODOLOGICAL FRAMEWORK

2.1 TYPE OF RESEARCH

Theory-based research.

2.2. RESEARCH QUESTION

What are the underlying cognitive processes at work during literary production and language transfer production?

2.3. METHODOLOGY

Moderate Empirism

2.3.1 METHODOLOGY JUSTIFICATION

Not in a thoroughly done research can be differentially possible to fulfill the wholeness of a topic, due to the several philosophical tendencies one must be strictly bounded to a specific frame or lead, Ergo can be sketched a partial, not yet exhaustive explanation that sets forth part of the wholeness.

Moderate Empiricism is the method of preference for the current research not for a deliberate self-imperative pursuance to fixedly frame it but its sameness with the topic itself. Its verificationist principle flatly states that the meaning of statements is inextricably connected to the experiences that would confirm them. According to this principle, it is intrinsically established

that only if it is possible to empirically test a claim that the corresponding claim truly has meaning. As all of our information comes from our senses, it is impossible for us to talk about anything, going from notion to even muscle memory, that which we have not experienced.

Statements that are not tied to our experiences are therefore meaningless. The sub statements dealt throughout the investigation explicitly puts forth experience as a constant striking feature which if were nonexistence, would be impossible to establish a minimal proof in the investigation. Experience as motto for institive readiness underlie every further outgrow as a main scaffold for investigation purposes so as to sketch appropriately a fair design of the project bearing in mind. Additionally, its inextricable connection with habit formation provides a certain number of variants to be toyed with.

2.3. INVESTIGATION DESIGN

2.3.1. SELECTION OF THE GROUP

Generalizations do not prove specificities, but it's intrinsic and objective features are truly what make a complete embodiment of an entity. The group is to be chosen in correspondence to what has been concluded so far; otherwise we shall fall into the error of trying to test it just the same as in a scratch stage, dragging an untested case of study and begin to formulate towards a raw hypothesis; Ergo the further you go the more objective and restricted you must be.

Accordingly, the subjects must be chosen by the features that strike a level of sameness with the one exemplified above, Cortazar and his literary development so as “All fires the fire” structure abstractions themselves, for the investigation to move forth. Correspondingly, the group shall be correlative in every possible way to the considerations that have been put forth as a writer profile so as a translator profile rather than just placing alongside any subject that distantly shares qualities, discipline, habit or experience in the field in mind.

Taking further matter, the writer and translators to be chosen, must have some level of experience for what is consider short stories, previous encounter and reactions towards Cortazar literary production so as literary production of their own and the ability to use one’s own cannons to problematize Cortazar assumptions of short story. For what concern translators, there shall be used just the same criteria for the selection for writers, which likewise is to possess a tendency, school background, studied and mastering of rules so as experience in the field and some direct encounter with Cortazar short stories and finally, experience by translating someone that is alive so as to be contrasted with the current project of translating Cortazar.

2.3.2. WRITERS PROFILES

The writers selected for this study have background of formal studies in the literature field and experience in several projects so as publications and collaborative compilations in genres such as short-story, poetry, fiction,

informative and newspaper writing. They are aware of the components, nuances and features of novels so as personal appreciations of short story cannons acquired through experience.

2.3.2.1. SUBJECT NUMBER 1

Name:

- Francisco Valdivieso.

Profession:

- Social Communication with major in literature at Catholic university.

Experience:

- Creative writing seminar expositor.
- Director of the Journalism club at Jefferson.
- Editor of the magazine “La Licuadora”

Published Works:

- Short-stories published at the virtual magazine “Perro Pardo”

Appreciations on Cortazar cannons and style:

- Syntactically chaotic but with an implied structure.
- The factual elements are not randomly chosen but selectively.
- Because of the style is easy to meet congruency in extremely short

stories.

Appreciations on Short story cannons:

- It shall be read at a single try, for lack of impact not to take over.

- The whole story shall be written subjected to the last moment of catharsis.

- It shall be written focusing on the factual progression of events rather than the development of a character.

- Events must be selectively chosen.

2.3.2.2. SUBJECT NUMBER 2

Name:

- Mario Andrés Maquilón.

Profession:

- Social Communication with major in literature at Catholic University.

Experience:

- Prepare large scale summaries of several literature works at a major library in Quito.

Published Works:

- Short stories published at virtual magazine “Perro Pardo” so as in the magazine “La Licuadora”.

Appreciations on Cortazar cannons and style:

- Rhythmic approach that creates imagery from every structural level.

- The style that compromises the reader is consistent in nature and gives no room for emotional randomness.

- Combinatorial art exaggeratedly expressed.

- Transgressions are felt and the reader must walk along smoothly until the whole imagery is created

Appreciations on Short story cannons:

- Events shall reach a level of immediate congruency for the only objective of confuse the reader.

- 2 Stories shall be exposed, one explicit and another implicit. The implicit one must solve the problematic of the problem.

- It all has to be in absolute correlation with the ending catharsis unless there are several intrinsic catharses that help the last one.

2.3.3. TRANSLATOR PROFILE

The translator selected for this study have a background of formal studies in the translation field and experience in literary translation in genres such as fiction, drama, and poetry. They are aware of translations complications, processes and technical issues and have broad knowledge of literary translation techniques so as a normative approach for what is consider scientific translations. (All the following has been recorded)

2.3.3.1. SUBJECT NUMBER 1

Name:

- Griffith Scott Van Overdam

Profession:

- MSc in translation. University of College Cork, Ireland

Experience:

- Professor of translation at two Universities imparting the subject of translation and various languages.
- Freelance translator

Appreciations on Cortazar style:

- Original and elaborate style. Interesting fusion of Argentinian jargon and an avant-garde use of the Spanish language. The James Joyce of Spanish letters.
- Painstakingly hard to understand unless you have background experience on such style. With concentration and time you get to understand his elaborated writings.

2.3.4. TECHNIQUES FOR COLLECTING DATA

The whole analysis is in some way going forward while applying backwards or placing formulas inductively from a connected generalization. Moving forward because we are going further into the objectives such as the establishment of structure in a sense of production, purpose and its development or in other words the inextricable connection between the instinctive readiness provided at the first recording and its recognition through the retrospective process given at the latest recording. Therefore the attached recordings so as their order and their intrinsic happening are to be taken in serious consideration. Firstly, specifying for what writers' group

concern, in the first recording they narrate the story while writing so as to record fuzzy hints of their intentions, in broad distinction from the second recording when they provide all sort of purposes, retrospectively aroused. If the preceding hints go hand in hand with the outcome analysis of the writer, it means that in the last recording the intentions and tentatives have taken a fixed projected form for purpose therefore narrowing shall only take place in certain parts of the analysis. By such filtering the analysis can begin. This ultimate purpose provided at the second recording is the direct reflection of a macrostructure, some sort of remorseless pursuance that stops when satisfaction takes over, which sadly cannot be achieved in the test because it serves for no help. The inherent talent is not important but the means of intention themselves.

The objects in absolute concordance with the macrostructure are the constants and techniques in the written test itself. These are flatly referential. They must be analyzed by the already described abstractions, such as originality, economy, emphasis and more, for they are the embodiment of the macrostructure pursuance. Hence measures can be extracted the reiteration of used abstractions or techniques are to be applied faster and accurately as the writing exercise continues. It is important to put forth which are the parts that are to be taken into consideration. The matrix is the proposed citation recorded or the lead that will constantly bear in mind throughout the story, in its most general form that will sum up all forthcoming tentatives. Subsequently, all matrixes encompass a certain number of codes; the codes

have been written down in the test guidelines. Additionally, there have been also written down inherit codes that are in complete correspondence to each participant's habit formation process, which is the reason why they are asked their considerations towards the canons that embody such kind of literary production.

The strategies are subjected to the codes but these are free of all fixedness but creativity. How the writer progressively solves its own deliberations is a lineal pursuance fighting for going a little bit further as to keep on with a story development. Take as an example the context in which each participant is force to write. No time nor reflections to project on an improvised story, if there is something we don't know, that he is prone to use as a scaffold for whatever near idea, besides being order to record the most proximate loosely-based-someone-else-cites, it will still be nothing but projected forms of cognitive ability to pursue an structure. Thus is explained the lineal way to proceed later exemplified in the analysis result. Since recordings involve factual variants such as time, development of the story, techniques used and style, all at once they must be aimed towards its lineal progression. Since translators must recall expressions, data and project and accurate non-alienated style, Peirce's model flatly exemplifies the cognitive process in usage; therefore the utmost purpose of having translators tested is only to embody Peirce's model talked above. The corresponding features alluded in the model shall be proved to be a constant in the process of translation. Factual evidence is to be recorded for it to save all the subject

opinion normally made in normal exercise of his translating activities. Normally, translating techniques and decision embody the model just the same.

2.3.5. TECHNIQUES AND MODELS FOR DATA ANALYSIS

The only frame of categorization to be stricken upon is to be made through a forth-sketching process in rigorously detailed abstractions. For writers these abstractions are in correspondence with writing style and its means. Writers shall provide themselves leads of pursuance so as to be provided frames or codes to stick to during their writing process. The frames provided are to be a direct reflection of Cortazar's short story "All fires the fire" structure, such as the linking of two stories in a convergence stop point.

As to go further, there has to be drawn three strings of study which data is to be extracted so as to overlap each one of them accurately. If there is vagueness it shall not be pursued any further but intensity and factual data is to be sketched for a precise outcome.

The first string encompasses a semantic change in which meaningfulness is compromised by lacking a level of sameness with the one proposed at the beginning by the writers themselves, this string goes in tightly connected to the second recording. The second string is subjected to first; its corresponding placement throughout the first string will be called knot points, which are intrinsic valorations from the author that state the development of the short story, therefore it is gradual sidetracking which is

timed measure as a progression. The third string encompasses the techniques or creative projection; such techniques are to be used to lead up to each knot point. Additionally, the techniques, abstractions or creative projection are emphasis, selection, simplification, exaggeration, originality with its unexpected bent of logics, economy, interpolation, linguistic extrapolation and cultural reinterpretation. These abstractions will be written and recorded throughout the writing process for cognition movements not to be stored. Abstractions such as linguistic movements, changes and opinions, the exposure of hypothesized short-story cannons already developed in a person, so as the re-shaping of them throughout short-story writings. The already drawn abstractions strike upon writing style in the point that when something is said, it is not correctly said if the means or writing style, syntactic order, sequences, macro-structure and so on, are not in complete concordance with the essence of the object in mind, hence we can test the mathematical and combinatorial ability as the tangible base for style. (See figure 4)

Since a distinctive approach shall be used for translators. The subject will translate a fragment of "All fires the fire" short story. The same as the writers, the subject will be recorded so as to every linguistic movement not to be stored in mind. The abstractions to be rendered are useful only to fix all sort of cognitive processes towards an absolute concordance with Pierce's model already elaborated, which states what cognitive processes are going on inside a translator's mind. The writers will be provided a test in which

activities are specified. All the activities aim at two main nuances that because of their closeness are the ones to point at the main crack between literary production and rendered production. Translators are structural pursuers, they are subjected to authorship. This premise could be rejected but it's essential and viable for a clear answer. Authorship for writers is the principle in which translators cannot claim a production as theirs and authorship from translators is merely that their name will appear in such published book, this second principle states that translators must pass so smoothly throughout a reader's mind as possibly attached to the writer's style. Otherwise, it will be considered as if it all came out of the translator's mind, no longer translator but writer if the case. Thus, we will be able to observe the two main boundaries which have been in fair debate for quite long time. Thus the first crack to be pointed at is that writers possess real structural freedom, projected as style, form, and macrostructure and usage of techniques, most of them subjected to cognitive transgression and transformation. The second crack is the reinterpretation of semantic nuances and contextual meaningfulness after a structure has been set to be a main point for pursuance. After the fixation and validation of Peirce's model, the writers' test will be measured as follows.

2.3.6. GUIDELINES OF THE TESTS

As to continue there shall be pointed out the guidelines that serve as pre-sketching leads of pursuance for knot points so as the progressive loss of the ending point notion to be lost throughout the test.

2.3.6.1. WRITERS' TEST GUIDELINE

The following guidelines were provided to each participant as an input that precedes the test exercise. The following is the one provided to the writers:

- Write a short story pursuing an elaborated quote of your own. The specified quote must be followed by an explanation so as the key main bridging points of pursuance

- The writing exercise shall be non-stop. But if you want to change the idea, the tentative shall only be uttered and recorded.

- Write a short story compounded by two stories that interlace somewhere in between.

- Narrate while writing and be explicit for every linguistic movement such as ideas emerged during the process, changing opinions or explaining the story and its intrinsic purposes.

- You have Seventeen minutes to accomplish the task.

- When ended re-narrate an opinion of the development of the short-story so as the techniques, nuances, deliberations so as causes and effects used as to spice the story up.

2.3.6.2. TRANSLATOR'S TEST GUIDELINE

The following is what is to be given to the translator participant. It consists on a fragment of the short story "All fires the fire" so as the corresponding guideline:

- The translation exercise shall be non-stop. But if you want to change the idea, the tentative shall only be uttered and recorded.

- Narrate while translating and be explicit for every translation technique and linguistic movement.

- When ended, explain the limitations of being subjected to Cortazar style in relation the passage just translated.

- You have 25 minutes to accomplish the task. If not, thereafter you shall stop.

CHAPTER III

3. ANALYSIS AND INTERPRETATION OF RESULTS

3.1. COLLECTED LINGUISTIC DATA

As to continue, for drawing accurately the progressive loss that serves as contrast for the case in mind, the collected data from the tests, including the quote of pursuance alongside with its corresponding explanation, the story transcription with its corresponding knot points so as the retrospective analysis are to be put forth. In case of the translator, the polished notions rendered by experience throughout the test have been recorded and transcribed just the same. All subjects were accompanied with the examiner for rules to be complied with thoroughly.

3.1.1. WRITERS TEST RESULTS

Two subjects have been tested due to the expertise in the field so as their ability and polished notions towards the canons of short stories. The results are to set traps for the cognitive ability to be fooled without being identified.

3.1.1.1. SUBJECT NUMBER 1

Francisco Valdivieso developed short-story. Firstly the cite of pursuance elaborated by the subject himself. Secondly, find the transcription with its corresponded recorded opinions found in between brackets. Finally, find the transcription of the retrospective analysis.

Quote of pursuance:

“El ciclo siempre debe tender hacia positivo de forma progresiva, esa la convicción inherente de la raza humana.”

“Mi cita tiende a afirmar que el carácter cíclico va de la mano con consecuencias positivas, es un aspecto perpetuo dentro de la evolución la consecuencia positiva. Más aún cuando los humanos cuando se enfrentan a la monotonía de la sociedad en que uno está inmerso. Los oscurantismos, las ideologías y los fundamentalismos no tienen nada que ver con el gen, punto unilateral que merece toda la atención de la cita, los genes nuestros siempre tienden hacia la mejora ya que constituyen una elaboración primitiva e inconsciente del comportamiento humano ya desarrollado por otros teóricos pero nunca mejor visto que en la literatura.”

Short story transcription:

Las veredas rotas por el sol. El sol cabreado del medio día en Guayaquil. Ese sol que hizo que todos sus habitantes se oculten bajo portales y locales con techo. Aquí todos son distribuidores, Guayaquil, por alguna extraña razón, no tan extraña, es por pereza, decidió ser un grupo de personas facilitadoras de productos de consumo indiscriminado. En esta ciudad aparece Amanda. Una niña que llega donde la señora de la tienda de la esquina para pedir ayuda para un deber. Doña Emerejilda, disculpe me ayuda a realizar un trabajo para la materia de Cívica. Por su puesto mijita, tengo todo el tiempo para ti. Amanda había mentido no era tanto un deber,

era una especie de reto. En clase con el Mister Christian, Amanda había manifestado en público, en voz alta, que según ella, a nadie en esta ciudad le importaba el bien común. Tuvo una seria discusión con el profesor, debido a las implicaciones sociales de su afirmación. Verá Doña Emerejilda, [[[regreso, estaba primero en la historia de Guayaquil y esta niña que se acerca a hablar con la señora de la tienda pero en seguida hago un quiebre y esta la relación de ella con su profesor y el hecho de por qué va a hacer este trabajo]]] necesito hacerle unas preguntas es bien sencillo. Dale mijita. ¿En su tienda vende Coca –Cola? Claro que sí mijita, se vende full. Oh ya, y de casualidad usted ha intimado con alguno de estos compradores de Coca-Cola. Sí mijita, o sea, hay muchos que sólo compran mientras pasaban por aquí, pero aquí también vienen a comprar muchos niños del barrio, muchas amas de casa, y como una siempre ha estado aquí, ya pos una termina haciéndose amiga de la gente del barrio. Oh ya, y señora Emerejilda, ¿usted sabía que la Coca-Cola produce un montón de males? Aish!! Sí mijita, hace poco me llegó un mail que decía todo lo malo que hace esa cola, supuestamente uno mete un clavo y le quita el óxido, imagínate lo que le hace a tu barriga, esa cosa no es buena. De acuerdo, pero por qué la vende igualmente, si sabe que le hace mal a todos los que vende, y que supuestamente son sus amigos [[[La idea que tengo es enfrentar a esta niña que mediante la lógica llega a un gran contradicción social y es que el bien común es algo que solo te lo implantan y muchas veces te das cuenta obviamente sin ser un genio que el bien común no es algo que se respeta sino que se ignora]]] Amandita, no es eso...Porque verá Doña Emerejilda, no

creo que usted gaste ese dinero, por las ventas de esa cola, en algo beneficioso para su colectividad. A juzgar por su cintura, todo se gasta en comida, probablemente algún lujo de ropa pasada de moda para usted, que está en la libertad de adquirir. Pero en todo caso, no le hace bien al mundo. Uy!! Niña por qué dices esas cosas, yo le vendo a la gente lo que ella quiere, yo no le hago mal a esa gente. Ok, ok, Doña Emerejilda, comprendo, bueno, una última pregunta, ¿usted cree que Dios aceptará en su reino a alguien que le vendía veneno a sus vecinos? En la clase de cívica, el Mister Christian no sabía cómo tomar las afirmaciones de Amanda. Así que simplemente mandó a llamar a los padres, y les mostraron los cuestionarios que le había estado realizando a los dueños de tiendas del barrio de donde vivía y bueno... la institución ganó, el sistema ganó, dos a cero a Amanda, ella fue expulsada por una semana, y se le obligó a pedirle disculpas a todas las personas que le había realizado este cuestionario. Ella que sólo quería realizar un trabajo formal sobre las implicaciones sociales del descompromiso individual con el otro, y este profesor que sólo quería que ella cantara el himno nacional sin joder. Otro día más en esta hermosa ciudad donde tanto sol le quemó las neuronas a nuestra generación y a nuestra ascendencia y se la quemará a nuestra descendencia.

Retrospective analysis transcription:

Para concluir leyendo el texto lo considero que es un ciclo, habla un poco del sol, inicia con eso y comienza a hablar de cierta contradicción que más que nada es una necesidad que existe en la sociedad y termina

concluyendo con que es este mismo sol de la ciudad el que nos quema las neuronas y produce esta contradicción. Esta niña comienza a hablar con Emerejilda y ahí en ese momento se parte la historia vemos un quiebre en que no solo estaba hablando con la señora de una tienda sino también tiene un conflicto con su profesor de cívica no obstante seguimos leyendo y nos damos cuenta que estas dos historias aunque eras sean en momentos diferente apuntaban a lo mismo Amanda estaba de cierta forma sacando información para probarle al profesor que a nadie le interesa el bien común y se deja entrever que era por el hecho que estaba en la clase de cívica y se manifiesta por ahí que el profesor solo quería que ella cantara el himno Nacional sin molestar y ella se puso más filosófica y comprometida con el mundo y salió perdiendo, esa es una especie de conclusión ideológica a la que se puede llegar. Se trató de que todos los elementos apuntaran a algo segundo no me dedique a describir a Amandita y todo lo que le pasaba en su vida y sus conflictos más bien los hechos fueron dando más o menos señales de cómo era ella y bueno como último punto trata de tener un final abrupto como para tratar de dar ese golpe y bueno la historia no es tan larga para seguir esa idea de los cuentos para poderlos acabar de una sola leída. El texto físico no tiene guiones sino que los diálogos van de una, se lanzan como oraciones juntas en todo un párrafo con esto se refleja la cohesión que puedan tener todas estas historias todos estos diálogos junto a la descripción de ambiente que es lo del sol, los diálogos en la tienda y los conflictos con el profesor de cívica todo conectado de una manera incidental hacia los pensamientos y las narrativa de la historia como tal, para dar a

entender que hay una conexión que tiende a la ambigüedad significativa de un momento.

3.1.1.2. SUBJECT NUMBER 2

Mario Andrés Maquilón developed short-story. Firstly the citation of pursuance elaborated by the subject himself. Secondly, find the transcription with its corresponded recorded opinions found in between brackets. Finally, find the transcription of the retrospective analysis.

Quote of pursuance:

“Las cualidades bélicas y la razón en su estado más lúcido, se reclaman y necesitan una de la otra para conservar su existencia”

Mi cita asevera que aquel que siempre piensa en actitudes bélicas gozará de lucidez y mente preclara siempre muy lejos de lo patético.

Short story transcription:

Acaso cometo alguna acción extraña, algo que justifique la colección de sobres sellados que arriban por el debajo acondicionado de la puerta con un swing novedoso, correspondencia endemoniada de un cartero envuelto en sombras, irreconocible payaso. [[[En esta parte más que nada se ve una descarga conflictiva y peyorativa con el cartero, el ver las cosas desde un punto de vista tan ligeramente bélico lo mantiene alerta y a la perspectiva del modo operandi, en este caso la manera con que las cartas se deslizan bajo la puerta]]] Hace dos semanas que leo mi nombre en el obituario, en el diario

local, en mi persona van dos semanas que no salgo, esperando resolver esta broma con un poco de paciencia dentro de un apartamento cerrado. Las campanas se doblan y desdoblan los pasos del cartero en sombras y con este barullo que omite los pasos, dejan caminos caudalosos para la imaginación y así veo por mi buhardilla carros colisionando y bombas y una mezcla confusa de la oscuridad que ayuda al amor y la delincuencia en proporciones más o menos iguales. [[[Se sigue descargando este aspecto bélico y se deja entrever un conflicto que es que aparezca en el obituario constantemente lo cual es ilógico pero el personaje mantiene la postura con paciencia, en la parte de que las campanas se doblan y desdoblan use de forma lejana el título del libro de Ernest Hemingway]]] El diario aún tiene mi nombre y aún más fabuloso que morir dos semanas consecutivas es revivir en primera página, inconcluso embrollo que me he metido, deben estar confundidos “Revive el cabo Carlo después de dos semanas en su escondite”. Mi madre me nombro Carlo en honor a algún irrelevante, lo cual ¡¡yo no soy!! Así bebo nescafé en paz y continúo dominándome, dentro de mí me estanco como una argolla en el tubo mohoso del lavabo, pero el nescafé está bien, todas las denuncias que se me ofrecen desde afuera están satisfechas de sí mismas a luz del día. [[[Aquí intento ya entrelazar dos historias poniendo otro personaje con el mismo nombre que el que está encerrado, debo ciertamente decir que se me vino la idea por jugar con reflejos o misma lógica para justificar que salía en el obituario y etc. Y como es lógico ya se ven síntomas del problema dado el cambio de temperamento del carácter principal]]] Este nombre mío está haciendo maravillas allá afuera

a guerra abierta, tres comandantes de alto rango asesinados por Carlo. Brillante!! A medida que las cartas reaparecen y los periódicos concluyen, experimento eventos dignos de locura post heroica, esta de ejemplo que el otro día me resbalé tendiendo la cama y comencé a gritar ¡¡yo lo maté!! Y a llorar sin razón alguna. Solía descansar en paz, hasta que leí que había quemado un establo con 17 reos de guerra junto con los gatos y vacas del establo. Lo impresionante es la emoción que sentí al matar a mi gato el mismo día que leí eso. Sin duda alguna soy un héroe, escondido, a guerra abierta. [[[Listo hasta aquí avanzo, aquí se deja ver la unión de las dos historias un poco más y es que de alguna manera el personaje principal siente síntomas por las acciones del otro que si está en la guerra, pierde su postura y termina matando a su gato para copiar de algún modo el acto salvaje del cabo Carlo y bueno]]]

Retrospective analysis transcription:

Pues la verdad intente algo seguir con esta ley muy necesaria que es siempre dejar ver dos historia una más ficticia que la otra y aunque supuestamente según yo la ficticia es la que tenía que resolver el asunto en este caso la que yo consideraba como ficticia se terminó dando la vuelta y termino siendo la que quizás más sentido tenia ya que he dejado entrever que el personaje principal estaba sufriendo estragos por la guerra y como hasta reprocharse el porqué de su vida en que realmente no es participe activo de la guerra y por esto comienza a copiar y a tener delirios de grandeza con las noticias del cabo Carlo. Esto al principio no se ve porque

cuando comienzo el cuento la verdad no tenía dirección dado a que estaba improvisando pero después esta fue la única manera en que pude darle sentido, claro me toco avanzar para ir resolviendo así que para concluir solo se me ocurrió algo radical y la serie de eventos narran una unión algo tonta o patética de que como matar un gato era el equivalente para que el personaje se sienta un héroe como el otro cabo que si estaba en la guerra y que mató a 17 otros en un establo, es bastante cómico al parecer. Pero así es la guerra ¿no? Aun así se deja ver un tono severo, serio y lúcido. Quizás solo en el tono se ve lo severo y lo lúcido como un auto-convencimiento pero definitivamente la guerra lleva a la locura.

3.1.2. TRANSLATORS TEST RESULTS

The translator chosen to be tested is to show how the results encompass the notions of Peirce's model so fixedly that no retrospective analysis is needed.

3.1.2.1. SUBJECT NUMBER 1 TRANSLATION AND ANOTATIONS TRANSCRIPTION

The cat accepts her caress, incapable of sensing the way Jeanne's hand has begun to grow cold and to tremble slightly. [[[in this sentence I chose the single to the plural because in Spanish you have "las caricias" I could put the caresses but it would work out due to my experience, for some reason I am prone to this choice, I also had made an inversion, for what a latin rendered language concerns it sound comprehensible but in English I

put the cat for the reader to know who really is involved, then I made another inversion, in Spanish you have “la mano de Jeanne tiembla un poco y empieza a enfriarse” for what I decided to write tremble slightly because stylistically possess a more dramatic style]]]] As her fingers slide down the skin and stop with a pinch[[[the shortest the better, the sharper the better that how English works]]], the cat lets out a petulant moan; he then lies on his back moving his paws with the kind of expectation that always makes Jeanne laugh, but not now; her hand lies motionless next to the cat with only one finger wishing for the warmth of his skin [[[In Spanish you have the infinitive but In English is way better to start with a present continues “wishing” sounds more English.; it runs down briefly before stopping once again between the lukewarm side of his body and the tube of pills that has rolled down to that spot [[[I inserted the word spot because of the allusion of a place of stopping in the Spanish version for what I have put spot to give it a more literary environment]]]. Having been struck in his stomach, the Nubian warrior howls, bending backwards; in that very last instance, when pain flares into hate [[[to have a clear idea that pain is like fire I put the verb flare]]], all the strength escaping from his body rushes one last time to his arm, sinking the trident in the back of his rival. The Nubian collapses over the dying body of Marco; convulsions make him roll sideways. Marco, facing downwards, [[[I added the word dying before Marco to make comprehensible the agony implicit in the story, I also displaced facing downwards which was supposed to end the preceding sentence, but it was too long of a sentence so it wouldn't have sounded appropriate, I can also say that in in order to be faithful to the author

no word shall be omitted since it is considered and deliberately written]]]
slowly moves one of his arms, stuck in the sand like an enormous shining
insect. [[[I could have said, moves his arms slowly but it would have the
notion of word for word translation which might be faithful in some way to
style but not to the intention in the original therefore misled, and then I
kept it word for word, stuck en la arena until a final inversion which submits a
grammatical order too basic to be mentioned but equally important when
enters correspondence with universals of grammar which we are all
subjected. Inversion takes over when the order noun-adjective conversely]]].

CHAPTER IV

4. ANALYSIS AND INTERPRETATION OF RESULTS

4.1. TRANSLATOR'S RESULTS ANALYSIS

As referring to what the translator's case comprehends it is easy to fix his cognitive process to Pierce's model. But sticking to the results themselves we can see how his wheel of process works. Firstly, all deliberations he takes towards the translation are subjected to the structure and secondly most of them are driven by a sense of adequacy for what English style is supposed to strike upon, simplicity.

At the beginning he decides to put cat instead of pronouns, for English speakers to understand instantly who is involved, he says that experience is the one that compels towards this choice, after he decides to go for the single sentence rather than a plural choice as deductive turnover for it to lie over experience rather arbitrary pursuance. He also simplifies parts of his work for example in "crispación instantánea" he rather putting pinch for what he makes an abductive movement jumping out from nowhere with a considerable abstraction of what might be a good choice, later justified as "in English the shortest the better" afterwards he inserts the word spot as the radicalization of the omission of stops for what spots is the allusion of a place just the same. This can be considered as an arbitrary somersault or performance which might go a little sidetracked from the frame of work of a translator. Thereafter a word is added, dying, in the part dying Marco as to

explain the fulfillment of a semantic approach. Finally a displacement is pursued in order not to let a sentence to long more than usual, considering the conception of the shortest and sharper the better.

We can clearly perceive Pierce's wheel of translating process. In a very mixed up way, the translators, experienced as only professionals, has rapidly taken abductive leaps in parts that, he didn't let seen the untranslatability. Basically all movements including generalization were rendered in a very striking way, take as an example the generalization and consideration of English long sentences, none of the sentence are pursed as long but in short frequencies, this has been a well-trained process already mastered which instantly reflects the instinctive readiness of the subject in mind. No transgressions of semantics are perceived and the translator always keeps in mind and instinct that there has to be no loss of the form nor context with its corresponding meaningfulness.

Due to the conditions of the test the progressive feature of analysis is always compensated not further than the next sentence. This means that instinct has accomplished the level of projected habit molded by rules generated while someone practices constantly in the field of translation, always with the precept of respect of structure and meaning.

The subject proved to be neutral in a high degree of accuracy. Being neutral is impossible since we are humans, and experience leads us to be absolutely biased towards an opinion ergo there is no sort of way to overlook the fact. But still the objective of not biased translation is faithfulness and

which the subject flatly declares while the test by obeying to form alongside with a sense of non-alienated language.

4.2. WRITER # 1 RESULTS ANALYSIS

As referring to the first subject from the group of the writers, in order to explain the first line we have to establish a clear correspondence with the retrospective analysis and the explained quotation at the beginning of the test in order to clearly perceive a semantic change due to lacking of a level of sameness.

So as to substantiate an understandable pattern, there has to be described the statement in leading structural terms. Loops or fractals are unpredictable consequences. The main terms of development are (See Figure 5) transgressive monotony, gradual or progressive constant, and that people's nature is progressive.

For forth-understanding, there has to be taken into consideration a measure of prior-descriptive vagueness. This is a mere approach before the development of the story. Thus positive change, as the author explains (vaguely) could be rebelliousness, Darwinian adaptability or nihilism.

The story itself establishes that any cycle, being cycle considered as a progressive activity which leads to the same exact point, relatively analyzed and connected to humankind, will always show a gradual positive change at its ending. Therefore the first point of pursuance is established, a cycle with a minimal but positive outcome. Henceforth, the writer continues with his

explanation, stating that this hopefulness change happens when the cycle faces the paradigm of society monotony. Thus another point is extracted; the problem will be society's monotony. Thereafter the writer continues explaining that the only point to strike upon is the gene, as an inherent lead, not obscurantism neither ideologies nor fundamentalisms are to be taken into consideration.

Theoretically this is how it is aimed by the writer as it has been that whatever the quotations is, the short-story has to focus obligatorily to it. As to what the first line of study refers, we can radicalize a conclusion, not the progression itself but the distance between the lead and its non-attached rendition. Firstly, we contrast "a positive outcome always surges from a cycle" as the quote of departure alongside with the subject "strictly fixed rendition" in which the cycle was vicious, harmful and unchangeable in Guayaquil, reason why it will never change its ways of damaging people's brains. Secondly, facing the paradigm of monotony is accomplished in every sense; the girl facing the women from the store is a direct reflection of the problematic stated. Finally he ends up saying that an ideological pursuance is the one that leads the story, ergo, stating it as a conflict and Holy Grail, not taking in consideration that the human gene is prone to progress, being it supposedly the justification of the acts.

According to the first recording, the knot points to be specified are two; the one at 5:40 s. states a crack in the story supposedly radical between what he calls bridge to the other story that is to be overlapped. The second

knot point is at minute 10:20 s. which states that a social community sense of well-being is something superficially implanted, therefore ignored. These two points are referential in accordance to the preceding line of semantic change, therefore establishing the second line.

What is so called a cracked between two simultaneous stories can only be studied by its structural intensity and cohesion. Apparently for the subject the projected purpose seemed to be radical and obvious, but that is not important since the evaluations aims towards the intention and recognition rather than the talent by which each artist is flatly subjected. The subject projects a stated structure form at the retrospective analysis in which the subject considers dialogue as non-appearing or as non-stopping in accordance with the story itself; therefore non-separation between story-dialogue connections is emphasized.

Simplification takes over in this part since we are talking about macro structural features, taking as a factual base that it was a deliberate stylistic approach, such as omission of structural features like the division, segregation or order among dialogues, it can easily be perceived that by placing dialogues alongside each other an effect is created; in this case not a very creative way of taking advantage of the effect but still valid. This is a technique commonly used to render communicative vessels.

The further the relationship among the structurally connected parts, the greater the effect. The second knot point is represented in this creative form; the child through several questions creates a change in the understanding of

conceived facts, in this case selling coca cola, the change of conception towards such selling activity is called cultural reinterpretation. In this case applied in a way so smoothly that is hard to trip over it.

The lines are subjected among each other, therefore, they are intrinsically connected among but still a hierarchical order can be easily drawn. They follow a deductive line of study in which general specificities contracts into objective specificities. Thus, drawn a progressive line of study, in which it is clearly set forth the points of cognitive sidetracking.

- The first line of study specifies the contrasting features among the quote of departure and the post-story recognition recording.

Point of departure	Level of concreteness	Outcome
Cycles in society render in progressive-positive changes.	Sidetracked	Cycle is vicious, harmful and unchangeable in Guayaquil.
The paradigm of society monotony is the problem.	Straight correspondence	The character faces the paradigm driven by monotony.
Human gene will be the lead, not ideologies	Sidetracked	Specifies an ideological pursuance as a plot.

- The second line of study underlies the first, sketching the knot points provided throughout the first recording.

Knot point semantics	Knot points time
States a crack, thus moving to the parallel story.	5:40 s.
Collective sense of well-being is something superficially implanted, therefore ignored	10:20 s.

- The third line of study explains the techniques involved in the progressive mislead of the story.

Projected form	Technique
Deliberate suppression of dialogue by writing un-stopping connected conversations among characters.	Simplification at a level of macro-structural conscience. Characters, situations and circumstantial development are too narrow and semantically linked, therefore high effect is reach. The furthest the connection, the best.
Coca-Cola and Emerejilda are the main point for logics to develop appropriately.	Cultural reinterpretation at its lowest level. Pathos leads logics into reinterpretation.

4.3. WRITER # 2 RESULT ANALYSES

As to what the second subject refers, to explain the first line we shall overview the aiming sense of the quotation so as to contrast with the afterwards outcome. Basically just two points were established which is that a person who takes over in warlike terms will always remain clear of mind, feet to the ground and full of objectiveness and the second point that this kind of people remain at a spot way far away from pathetic aftermath or conclusions. As to what the first line refers if we establish a correspondence between its ending and its preceding lead stated on the quotation we will be able to perceive that the main character gets progressively insane, which flatly contradicts the precept of pursuance that says how thinking in warlike terms keeps one's mind in great health. Additionally, the second point is transgressed just the same stating in the retrospective analysis that the pathetic features and resolutions are not rejected anymore; in such way flatly contradicting the precept. (See Figure 6).

In correspondence to the second line of the first recording, there are three main knot points to mark a progression. Minute 3:37 s. justifies that when someone has an eye for details is because someone's warlike thinking so as to be in alert mode the whole time. Minute 7:02 s. states that a conflict arises; the conflict itself is the second point. Finally, minute 10:15 s. the conflict and the story are mixed up.

To explain the third line is only possible by stating it as a subsequent subjected line of progressive activity. To explain the first knot point technique

there has to be explained the mathematical order implicit because this subject style is very outgoing, therefore his means are explicit.

Emphasis is the key, it has to become relevant and it has; it is as easy as to put the sentence that is bridged to the knot point together, in the recording he takes a long time elaborating the passage “La colección de sobres sellados que arriban por el debajo acondicionado de la puerta” this is a reflection in which selectiveness of words gives emphasis so as to connect it appropriately. The second knot point only focuses on stating a conflict. In this part interpolation takes over, setting up details that will confuse the reader this is mixed up with the obvious bent of logics in which we ask ourselves, how can your name appear on the obituary? And the interpolation focuses on the surrounding details such as that he hasn't left the apartment in two weeks. This is a sensitive but deliberate movement for readers to provide mental bridges to sidetracking conclusions. The final knot point is the mixing itself, a game full of reflections to trick out the reader by reading between lines the communicating vessels involved. In this case they would be the reiteration of the action through other means. Or more detailed, a mirror effect in which the reader cannot identify who is the original image, the reader thinks, is he tricking me, is there something had not I seen. Edgar Allan Poe used to play with these and still all sums up at the end of the story as the unleash part of the problematic in a very humour like way.

- The first line of study specifies the contrasting features among the quote of departure and the post-story recognition recording.

Point of departure	Level of concreteness	Outcome
A person who takes over in warlike terms will always remain clear of mind, feet to the ground and full of objectiveness.	Sidetracked	Sanity is compromised since it is clearly perceived that the character gets progressively insane.
People who behaves in war-like terms remain at a spot way fur from pathetic behavior aftermath.	Sidetracked	Pathetic features and resolutions are clearly stated and recognized by the Subject.

- The second line of study underlies the first, sketching the knot points provided throughout the first recording.

Knot point semantics	Knot points time
A person with an eye for details is mere consequence of warlike thing and being alert.	3:37 s.
The story reaches a point of conflict.	7.02 s.
Conflict and story are mixed up	10:15 s.

•The third line of study explains the techniques involved in the progressive mislead of the story.

Projected form	Technique
<p>“La colección de sobres sellados que arriban por el debajo acondicionado de la puerta”. This sentence took the subject a lot of time and reflection.</p>	<p>Emphasis through selectiveness of words and mathematical order.</p>
<p>The obituary confusion alongside with previous facts.</p>	<p>Interpolation by gradually setting forth details wildly prone to interpretations.</p>
<p>Both characters share qualities of insanity and procedural attitudes.</p>	<p>Mirror effect of mixture of matrixes procedures, logics or facts as unilateral.</p>

CHAPTER V

5.1. CONCLUSIONS

The translation process is smoothly fixed to the model presented by Pierce. It clearly shows how habit and experience have mechanized the translator's pursuit for accuracy. The subject takes leaps of thought in which adapts prefabricated notions of the language into a single structure, most of the structures, as being pressure by a deadline to hand in the investigation test, have acquired a level of instinctive readiness in which they acquire meaning by translation units which in the case of the tested translator, were short stringed sentences that possessed adaptable meaningfulness for him to play with, instinct went no further than the semantic features of the source text. This has clearly shown that even in the same context that the writer, all his deliberations are ultimately fixed to a structure in its most proximate form, framed by rules. Since the subject is a professional translator there was no point of record much abduction. On the other hand it has so much experience that we can see the flat generalizations he made with a high degree of accuracy. The translator all the time was alluding a clear sense of the English language always noting experience as a clear projected form of concluding a translation unit. The subject always stated meaningfulness as a goal and the intention of the source text author as a referential point of departure.

As to what connecting vessels concern, the translator identified it correctly and projected the cat as limited as he could to conserve the form of the Source text. This has clearly stated the clearness of Pierce's model towards the cognitive processes of a translator. In sharp contrast we can find writer number one in the list. Showing that any kind of precept or structural, cohesive, coherent so as any sort of meaningful pursue, can be transgress in order to provide and enrich himself creatively.

A progressive transgression is perceived sometimes weak sometimes radical, but it is flatly exposed that the creativity of a writer establishes knot point that basically are led by interpretation, like a pure arbitrary way of achieving and materializing ideas. On subject number two the transgression are fairly seen because the tone is very similar to the overall idea of the precept proposed by himself, but a clear distinction has to be established between tone and the connection with the principal idea, the subject misled and felt no remorse by transgressing. The only explanation for this is that the writer pursues creative means and talent satisfaction rather than a specific structure. Interpolation, extrapolations, providing hints for blind followings from readers, structural simplifications are just a few forms studied of what creative mechanism aims at. Abstract followings are crucial, for example subject number two states that the he worked out the end following some sort of reflected idea from the character he had already

developed, the character seem to wish for war, he finds his name in the obituary section of the newspaper, from there and on, he realizes by following the news, that there is a soldier with the same name of his and was hidden and consequently thought death. After he realizes that the character starts imitating the war hero inside his apartment by killing his cat. All this was misled from the original precept which was that the character that thought about warlike issues will be very clear of mind but not the other way around, as shown on the developed story.

A corresponded model is exemplified (See Figure 7) so as to make explicit the features and variables of congruency for writing production development. Hence, the model flatly differs from conditions as induction, abduction and deduction since it the structure is intangible. The words that spin around the root gressio are the bases for intuitive leaps as differing from the translators which is merely a linguistic capability converging in one word: autopilot. The loops which will provide the nuances are driven by the Inertia between the forth-mentally-sketched structure or main goal. In between we may found the techniques used which mostly are deliberately used, at least by having certain practice, those are just mental connections driven by experience. Cognitive ability run smoothly and coerces intentions. The wheel moves forward the whole time so as not to disrupt creativity. The

writer needn't push further as to be congruent since loops shapes and art go hand in hand, inextricably connected.

Differing Terms	Writer	Translator
Congruency driven in a sense of art.	Unnecessary	Pre- structuralized
Sense of authorship.	Self-developed style.	Reproduction abilities.
Development of short-story.	Improvised Puzzle.	Performing avoidance.

5.2. CRITICAL VALORATION OF THE INVESTIGATION

Untranslatability might lead ongoing studies towards syntactic, cultural and paradigmatic nuances that even in the most accurate act of translation will be perceived only as a loosely based rendition of a source text; wildly distanced from structural forms such as coherence consistency, and critical points of catharsis. This study implicitly proposes leads for what is known generics of translation, those that can be displaced from the creative ability of a writer into its appropriate usage on a Target language.

According to professor Griffith Scott, MSc in Translation, such investigation serves for purposes of ground recognition. The fact is that the investigation goes further than expected. To rely upon a solid base, we have the translators' rules that never have been limited appropriately therefore, bordering arbitrariness. A fight against great odds for translators has been pursued, mostly empirically. Cannons on and off are established discretely in

order not to limit the play-ground of the translator. Nevertheless, no sharp difference has been stated. Based on cognitive ability of production we can state a differing factor that leads you to a sharp bent of procedural accuracy. The fact that we as unlimited creative creatures are able to aim vaguely towards nuances of language and communication does not rule out the fact that at the end we will serve a fixed purpose. Translators are not to fix themselves incidentally towards a Target Text but deliberately upon every step of the translation process. Stating the notions of structure, coherence and cohesion are crucial for the familiarization process. Since recognizing what are the rules of translating it is equally important to be acquainted with our cognitive process for not to mislead ourselves into experimental pursuance.

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FIGURES

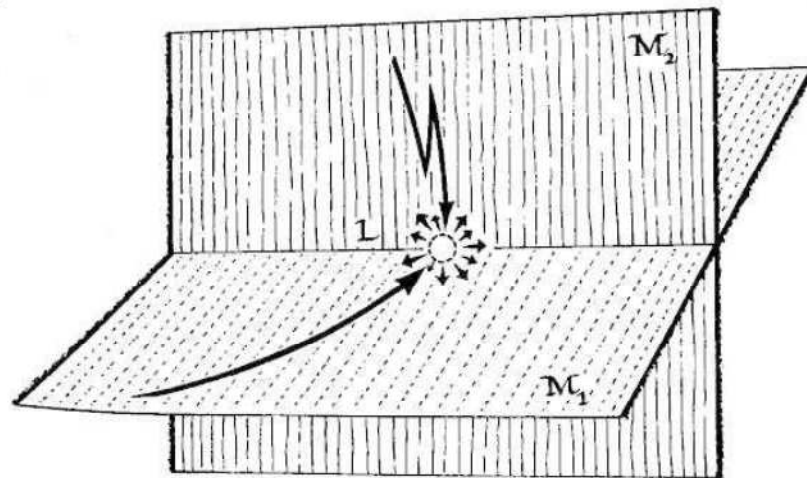


Figure 1. Koestler's model about matrixes for valorization for creative techniques in writing.

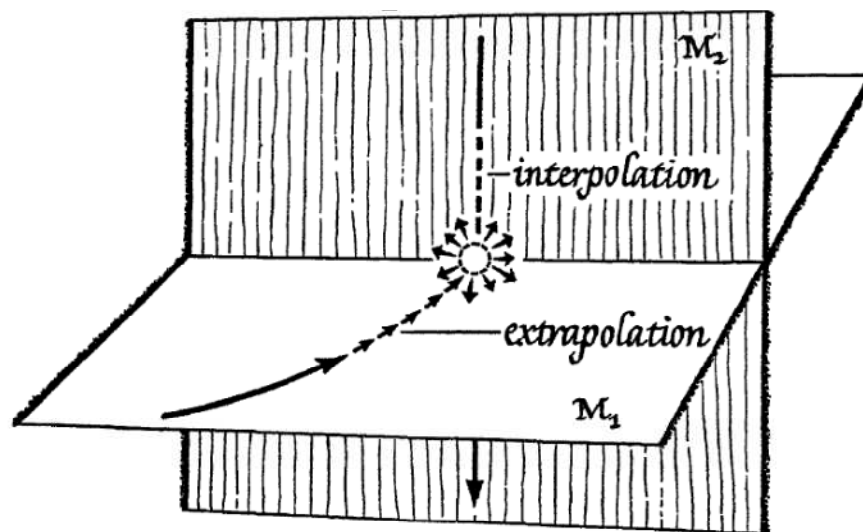


Figure 2. Bent of logics exemplified.

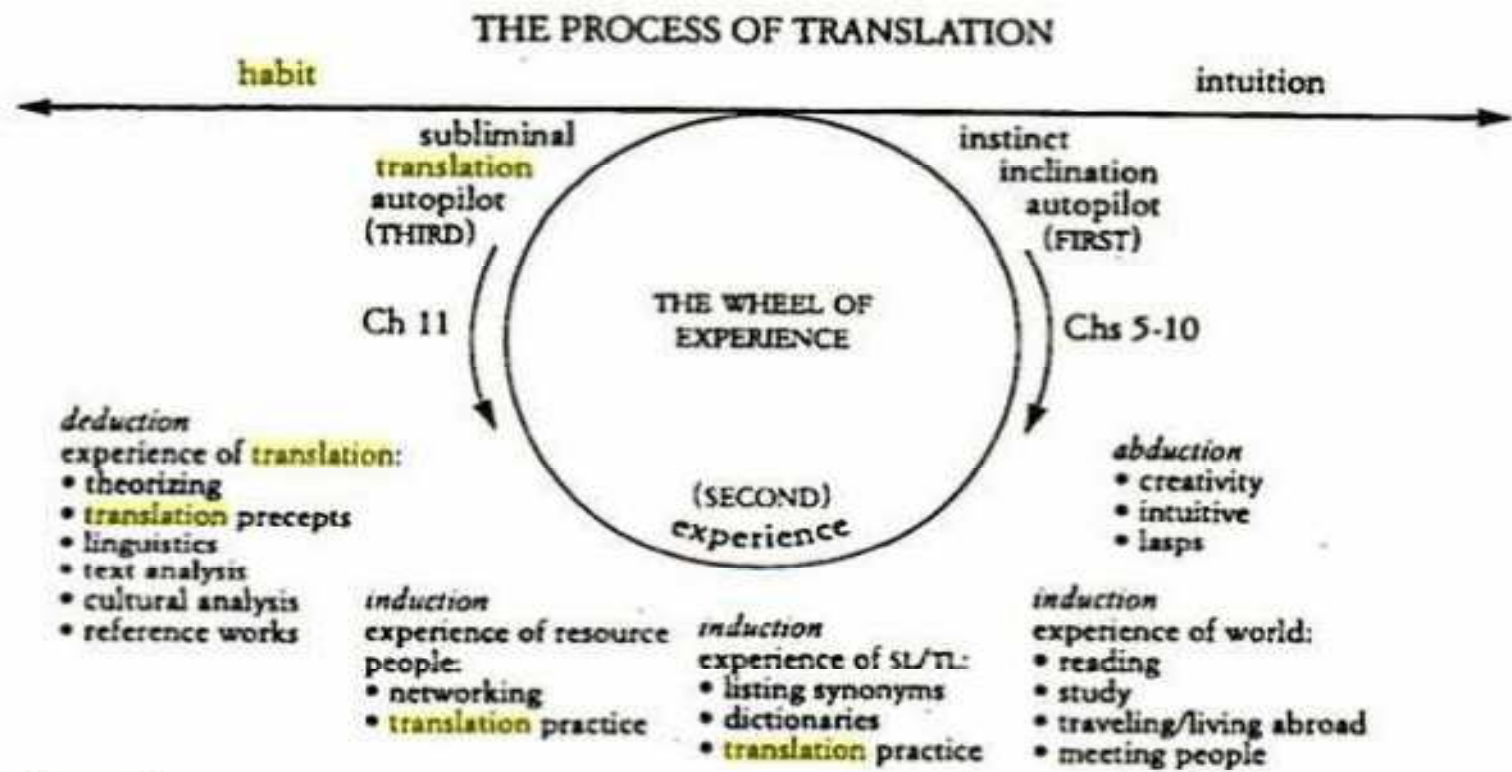


Figure 2

Figure 3. Peirce's translation process model exemplifies when intuition takes over experience and habit.

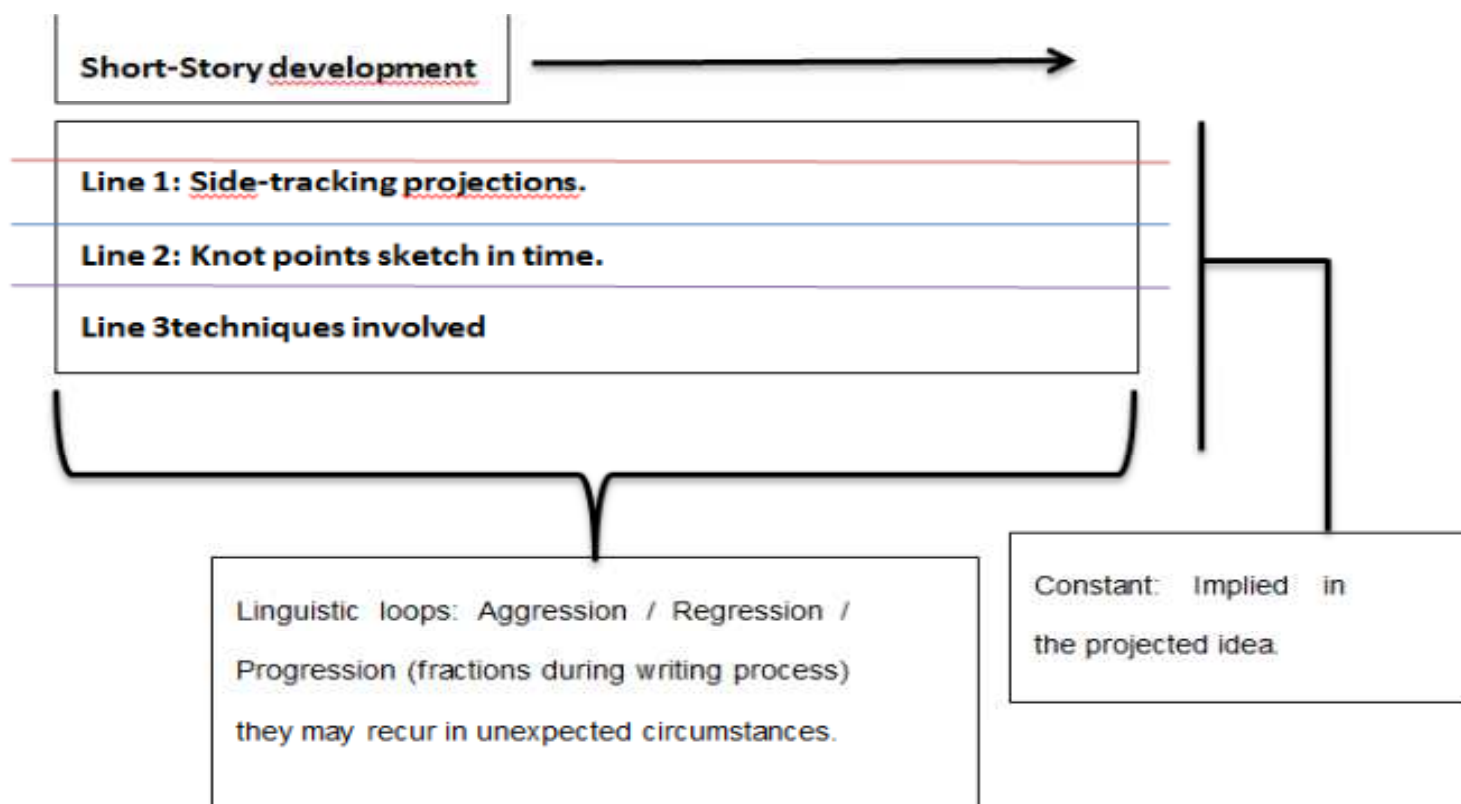


Figure 4. Structural lines for short story development. This figure will be used as a starting filter for the draft of an appropriate model.

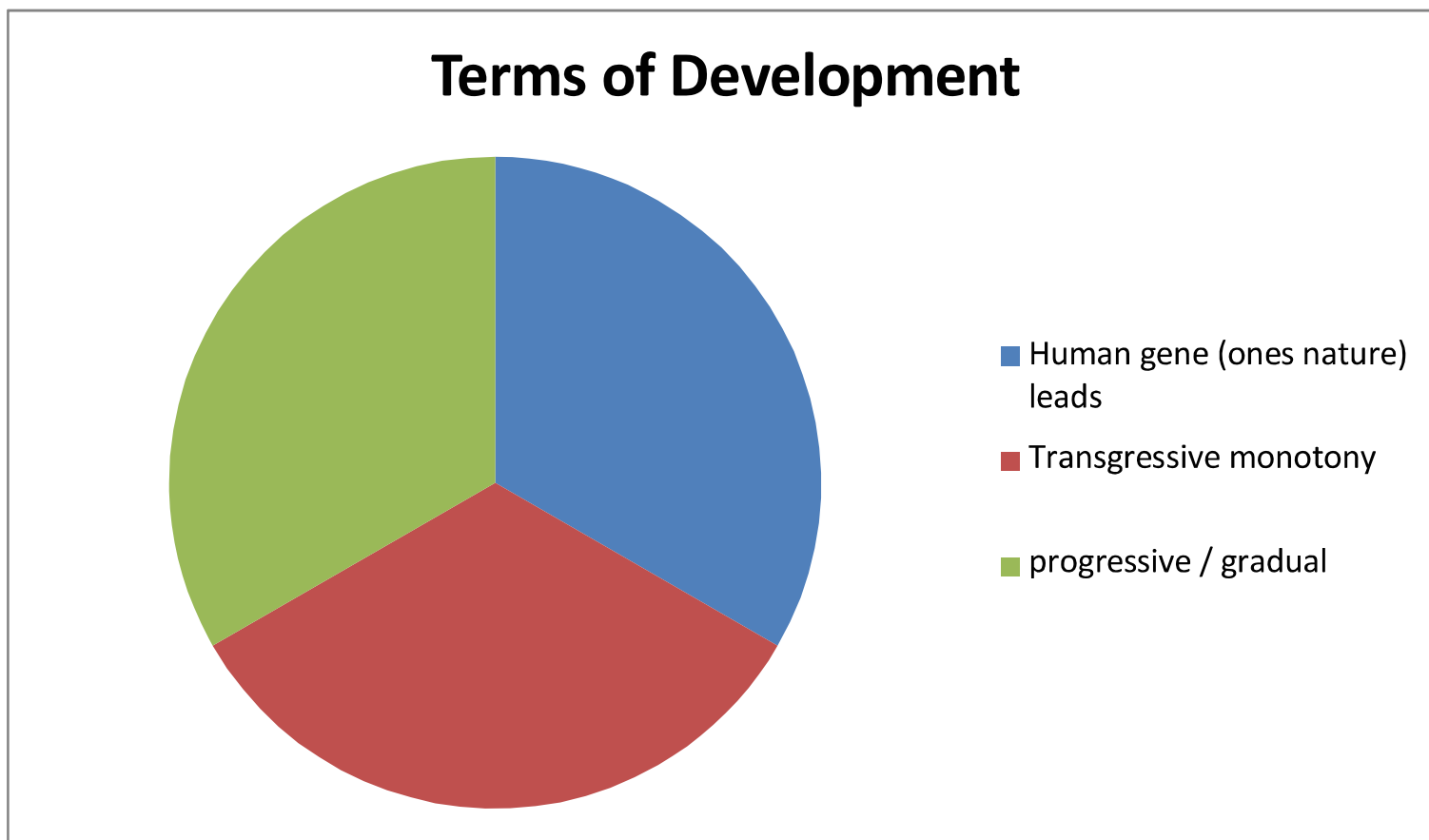


Figure 5. Writer number 1 terms of development for short-story creation.

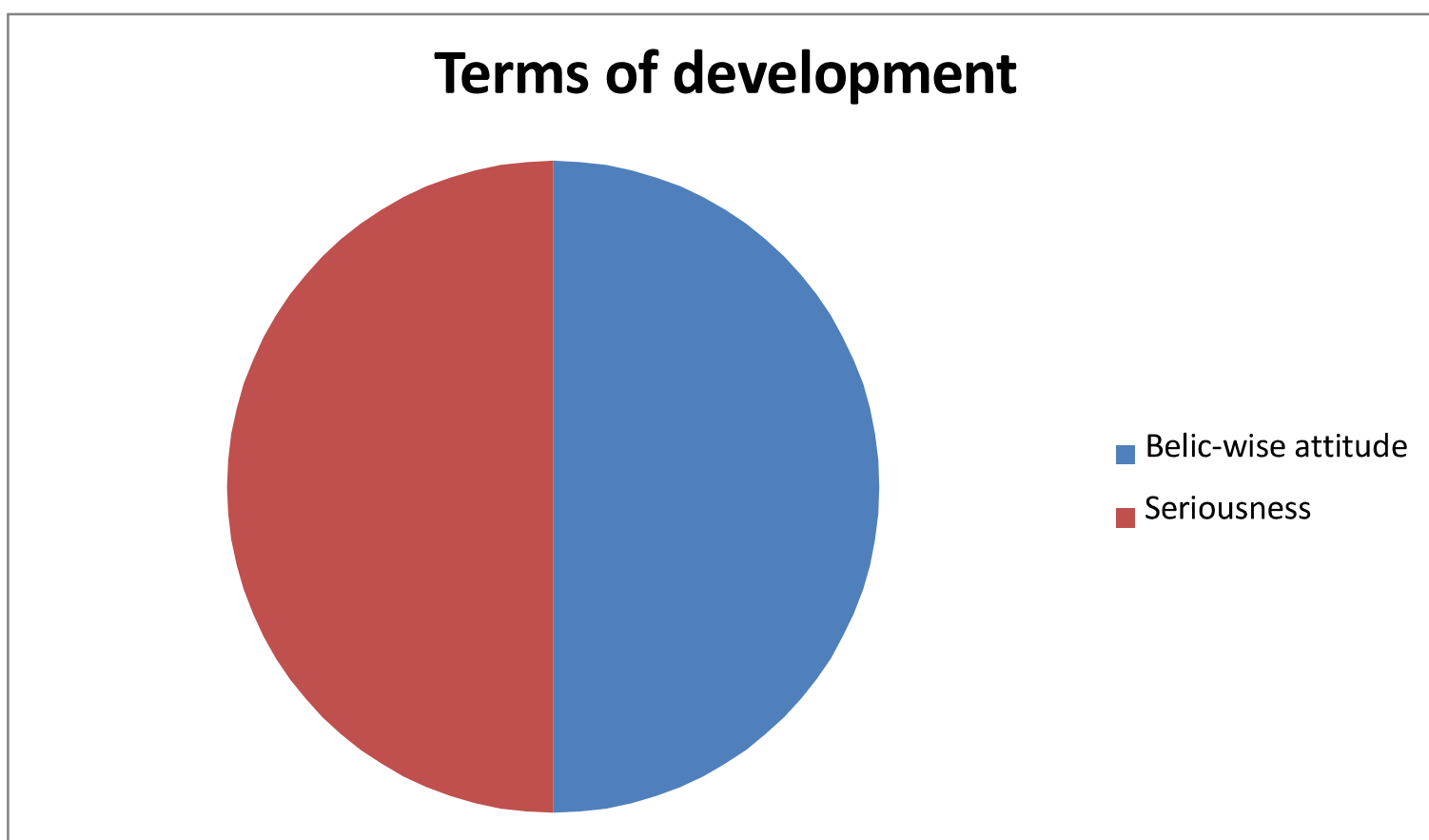


Figure 6. Writer number 1 terms of development for short-story creation.

THE PROCESS OF WRITING

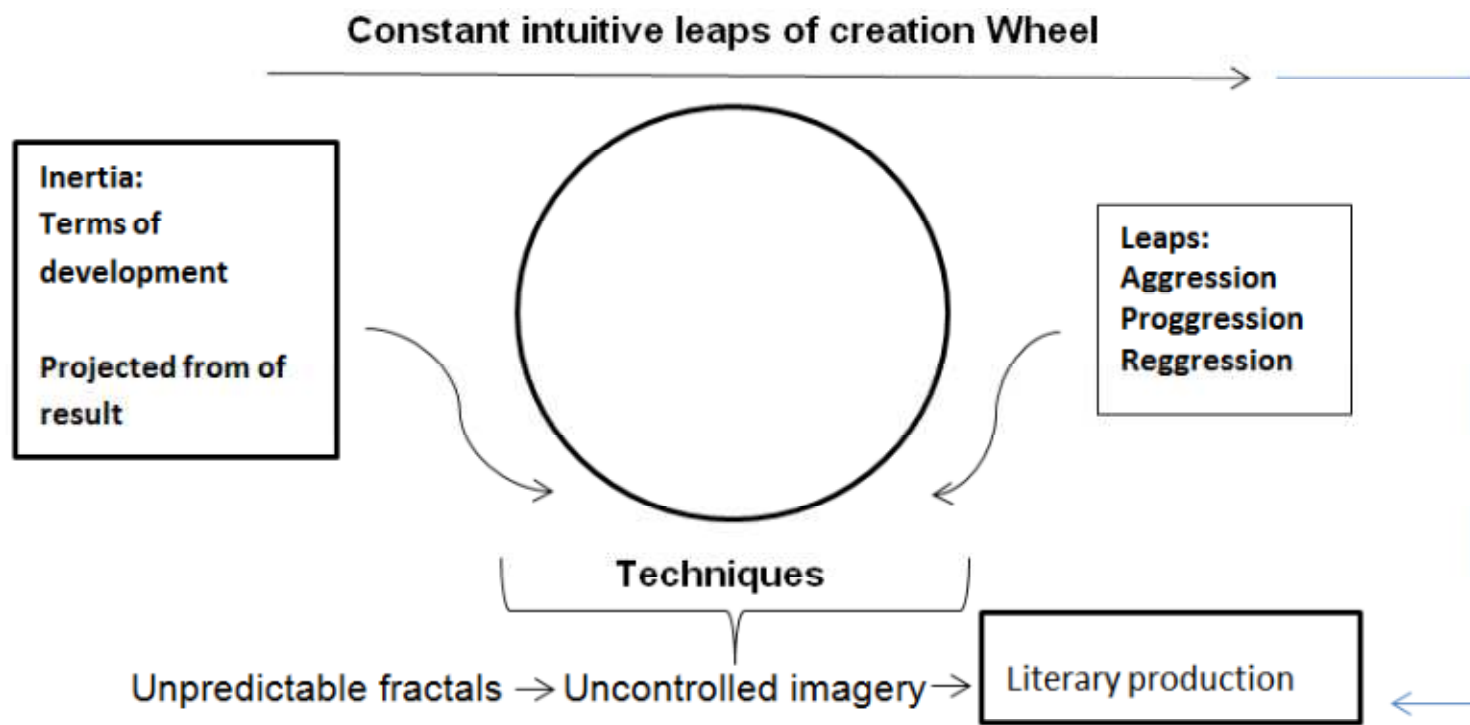


Figure 8: Model. Writing creation process

Table 1

Assembled macro-structure of Cortazar's short story

Characters		Number of Sequences	Sequences Order	Cannons
Roland Jeanne Sonia	Irene Proconsul Marco	1	B	Dual Story The two stories serve as key catharsis for each other Communicating vessels are clearly stated Overlapping In between lines
		2	A	
		3	B	
		4	A	
		5	AB	
		6	A	
		7	BA	
		8	ABAB	
		9	AB	
		10	BA	
		11	ABABA	

Table 2

The first-line of study. Contrasting features among the quote of departure and the post-story recognition recording.

Point of departure	Level of concreteness	Outcome
Cycles in society render in progressive-positive changes.	Sidetracked	Cycle is vicious, harmful and unchangeable in Guayaquil.
The paradigm of society monotony is the problem.	Straight correspondence	The character faces the paradigm driven by monotony.
Human gene will be the lead, not ideologies	Sidetracked	Specifies an ideological pursuance as a plot.

Table 3

The second line of study underlies the first, sketching the knot points provided throughout the first recording.

Knot point semantics	Knot points time
States a crack, thus moving to the parallel story.	5:40 s.
Collective sense of well-being is something superficially implanted, therefore ignored	10:20 s.

Table 4

The third line of study explains the techniques involved in the progressive mislead of the story.

Projected form	Technique
Deliberate suppression of dialogue by writing un-stopping connected conversations among characters.	Simplification at a level of macro-structural conscience. Characters, situations and circumstantial development are too narrow and semantically linked, therefore high effect is reach. The furthest the connection, the best.
Coca-Cola and Emerejilda are the main point for logics to develop appropriately.	Cultural reinterpretation at its lowest level. Pathos leads logics into reinterpretation.

Table 5

The first line of study specifies the contrasting features among the quote of departure and the post-story recognition recording.

Point of departure	Level of concreteness	Outcome
A person who takes over in warlike terms will always remain clear of mind, feet to the ground and full of objectiveness.	Sidetracked	Sanity is compromised since it is clearly perceived that the character gets progressively insane.
People who behaves in war-like terms remain at a spot way fur from pathetic behavior aftermath.	Sidetracked	Pathetic features and resolutions are clearly stated and recognized by the Subject.

Table 6

The second line of study underlies the first, sketching the knot points provided throughout the first recording.

Knot point semantics	Knot points time
A person with an eye for details is mere consequence of warlike thing and being alert.	3:37 s.
The story reaches a point of conflict.	7.02 s.
Conflict and story are mixed up	10:15 s.

Table 7

The third line of study explains the techniques involved in the progressive mislead of the story.

Projected form	Technique
“La colección de sobres sellados que arriban por el debajo acondicionado de la puerta”. This sentence took the subject a lot of time and reflection.	Emphasis through selectiveness of words and mathematical order.
The obituary confusion alongside with previous facts.	Interpolation by gradually setting forth details wildly prone to interpretations.
Both characters share qualities of insanity and procedural attitudes.	Mirror effect of mixture of matrixes procedures, logics or facts as unilateral.

Table 8

Comparative features between writer and translator creation process.

Differing Terms	Writer	Translator
Congruency driven in a sense of art.	Unnecessary	Pre- structuralized
Sense of authorship.	Self-developed style.	Reproduction abilities.
Development of short-story.	Improvised Puzzle.	Performing avoidance.

