

University of Alberta

**Foreignness and Familiarity: An Investigation into the Effects of Foreignization and
Domestication in Translation**

by

Helena Carvalho Henriques

A thesis submitted to the Faculty of Graduate Studies and Research

in partial fulfillment of the requirements for the degree of

Master of Arts

in

Spanish and Latin American Studies

Department of Modern Languages and Cultural Studies

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Fall 2013

Edmonton, Alberta

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Abstract

An important issue in translation studies is the extent to which a translator should “naturalize” a narrative - by changing proper names and cultural references, for instance - to match the background of the reader. Venuti (1986), among others, has speculated as to how readers experience texts submitted to such strategies. The present study provides an empirical examination of whether different translation strategies actually affect readers’ reaction to the plot and characters. Two versions of a translated story were compared: one in which lexical items were “foreignized,” that is, clearly marked as coming from an unfamiliar Latin American culture, and one in which those items were naturalized so that they matched the readers’ North American background. The results suggest that although readers identify the foreignized stories as more culturally distant, this awareness does not have an impact on their evaluation of the characters or plot events.

Acknowledgement

To my supervisor, Dr. Marisa Bortolussi, for her kindness, dedication and support throughout the course of my master's program.

To my supervisor, Dr. Peter Dixon, for his invaluable advice and unlimited assistance, especially in all things statistical.

To the Department of Modern Language and Cultural Studies for being so welcoming and supporting of its students.

To my Mother and Father for being my absolute inspiration, for their unconditional love, guidance and protection and for their unbelievable support and faith in all of my decisions.

To my sister for her companionship in all things, for her understanding and encouragement.

To Dr. Sonia Zyngier for introducing me to empirical research in literature and for believing in me during my undergrad years.

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Introduction

Translation Studies is an emerging academic discipline. Despite the fact that the practice of translation is ancient and that discussions of the matter date, at the very least, to antiquity in the Western world, it was only in the twentieth century that those studies were organized as an academic field.

Translation Studies is interdisciplinary. Research on translation crosses and borrows from other disciplines such as linguistics, literary studies, anthropology, sociology, and so on. Despite that, there is still room for innovations.

One area of research that is lacking in Translation Studies is the empirical investigation of reader response. A few empirical researchers have conducted analysis of readers' reactions to translated narratives, but that is not a strong approach within the field. There is not a coherent and cohesive body of research of this kind with a commonly accepted methodology or a continuous flow of ideas being exchanged between researchers interested in the area. Empirical reader response analyses are few and disconnected.

In this thesis, I intend to contribute to the growth of empirical research within the Translation Studies field. In an area of study where readers represents such a significant role, it is important to test and empirically validate any assumption regarding them.

As previous work similar to this is scarce, this study is exploratory in nature. To develop the research and decide on the methodology to be used I

looked into quantitative studies done in the Psychonarratology and the Empirical Study of Literature.

In Chapter I of this thesis, I discuss the lack of empirical research on reader response to translated narratives. I also argue that the empirical study of literary response can provide useful tools to help overcome this lack.

Also in this chapter, I address one of the subjects that has been discussed at length within the Translation Studies field but hardly investigated from the readers' perspective: the opposing translation strategies of domesticating and foreignizing. This is the issue that I further investigate in the study described in this thesis.

In Chapter II, I discuss at length the methodology I used to conduct the experiment. In this chapter, I describe the process that lead to the selection of materials, the material itself and the experiment procedures. I also explain to which statistical analyses the data were subjected.

In Chapter III, the results of the experiment are described, and in Chapter IV, I interpret the numbers presented in the previous section.

Finally, in Chapter V, I reflect on the experiment, describing what was achieved.

The texts and questionnaires used for the experiment can be found in the Appendices.

Chapter I

Literature Review

1. Translation Studies

In Venuti's (1986) words "translation is a process by which one message is decoded from a chain of signifiers provided by the foreign author, and another corresponding message is encoded in another chain which the translators provide" (p. 182). Post-colonial theorists say that more than a linguistic transfer, translation is a matter of cultural transfer and "a highly manipulative activity" (Bassnet & Harish, 2002, p. 2). Both agree that translation is a practical activity that requires a complex decision process from the translator.

Whichever way one describes translation, the practice of translating texts is obviously not something new, nor is the discussion of the subject. As a discipline, however, translation studies is still an emerging field. Ancient Romans, such as Cicero (trans. 1949), were already discussing translation and many other thinkers left musings and theorizations on the matter throughout history. According to Venuti (2004), however, it was roughly in the 1970's that "translation studies emerged as a new academic field, at once international and interdisciplinary" (p. 1). It has also, he claims, been growing at fast pace.

One seminal work that established Translation Studies as a field in its own right and structured its domains of inquiry was Holmes' (1972/2004) "The Name and Nature of Translation Studies." Modern theorists of the field such as Munday (2010, p. 494), Gentzler (2001, p.93) and Snell-Hornby (2006, p.3) acknowledge

this in their works. In his article, Holmes maps the existing branches of Translation Studies and its possible developments.

Holmes divides the field into two long sub-sections: (1) Pure Studies and (2) Applied Studies. Under the ‘Applied’ section, the theorist reunites four possible developments: (2.1) Translation Training; (2.2) Translations Aids; (2.3) Translation Policy and (2.4) Translation Criticism, with the last two referring to the place of translation in society (such as in the learning curriculum), and the evaluation of translation, either in an academic or publishing environment, respectively.

Under Pure Studies, another two possible branches are outlined: (1.1) Theoretical and (1.2) Descriptive. Descriptive studies may be (1.2.1) product oriented and examine existing translations, be it analyzing individual works or comparing different ones; (1.2.2) process oriented and study the psychological process behind the translator’s work; or (1.2.3) function oriented and observe the sociocultural context in which a translation work or process is inserted.

Finally, theoretical studies are classified into (1.1.1) general, which accounts for every type of translation and makes generalizations relevant to the field as a whole, or (1.1.2) partial, whose studies will be restricted by (a) medium (whether its machine or human translation, written or spoken, etc); (b) area (regarding a specific set of languages or culture); (c) rank (regarding a specific level of the discourse, such as lexical, syntactical, etc); (d) text-type (regarding specific genres); (e) time (regarding specific historical periods); or (f) problem (addresses specific problems within the field).

Holmes was criticized for the underdevelopment of the ‘Applied’ branch of his structure in comparison to the ‘Pure’ branch. Munday (2010) attributes it to Holmes’ own research interests “rather than [to] a lack of possibilities for the applied side” (p. 562). He does acknowledge, however, that Holmes’s map is flexible enough to accommodate new developments that might emerge in the field.

As for how the field evolved, Munday points out that over the years, as the central concern of studies moved from “words to text to social cultural context to workings, practices and ‘habitus’ of the translators themselves,” there has also been a “considerable divergence on methodology” (p. 648). That is to say that the field of Translation Studies is not united by a common object of study, nor by one single methodology. It has a wide range of interests and theorists use a variety of methodologies to explore those that are of specific interest to them.

1.2 The empirical turn

Despite the diversity in methodologies, it was only in the 90’s that the Translation Studies field witnessed an empirical turn. However, even then few areas of interest were examined under an empirical light. Many aspects of translation as a communication act – such as its impact on readers – were largely overlooked.

In his 1972 article, Holmes claims that “translation studies is [...] an empirical discipline” (p. 184) and, by his definition, the ‘Descriptive’ branch in his map is the one that “maintains the closest contact with the empirical phenomena under study” (p. 184). However, in 1986, the scenario hadn’t changed

much and Blum-Kulka discussed the still ongoing “lack of large-scale empirical studies” (p. 292) in the translation field.

In her article “Shifts of Cohesion and Coherence” – which Blum-Kulka admits is not an exception to the rule – she claims that, with the exception of a few preliminary attempts, translation studies depend heavily on textual analysis when “further advances [...] seem to depend on a clearer conceptualization, through empirical research, of the process of interaction between texts and readers” (p. 305). She argues that translation is an act of communication; thus, should be “studied empirically within the methodological frameworks of studies in communication” (p. 304) and seek empirical validation for its postulates.

Nevertheless it is only during the 90’s that Translation Studies experience an empirical turn - one of its most important turns, according to Snell-Hornby (2006). In her book *The Turns of Translation Studies*, she states that “after a long history of philosophizing and theorizing, and after decades of linguistic factorizing the call for more case studies and empirical investigations was overdue” (p. 115).

Empirical methodology was not employed throughout the whole field, however. In her book, Snell-Hornby enumerates the three methods that were most successfully used and the areas that benefited from them. The greatest example of empirical approach to translation issues was the use of think-aloud protocols, which was used to investigate the psychological process of translating. Another method used was corpus linguistics, which aimed at creating text corpora that could be used, for example, as translation aids. And finally, the area of legal

translation was thoroughly analyzed and redefined, amongst other methods, through the use of surveys that inquired about translators' background, status, self-definition and strategies. In all three cases the objects of interest are clearly the translator and the process of translating.

As one can conclude from this, though, part of Blum-Kulka's call and Holmes' vision for his 'Descriptive' branch was not fulfilled. As a communication act, several aspects of translation remain overlooked. At least where empirical approaches are concerned, the reception of translated texts by real readers, for one, receives little to no attention from theorists of the area.

When talking about translation, theorists cannot avoid mentioning readers and how different strategies may affect them, for example. They may even talk about reader response, like Venuti in his article "The Translator's Invisibility" (1986, p.179). Those mentions and assumptions, however, usually come with no empirical data to support them.

Considering all the above, I believe it is worth looking at the Literary Studies field. As in Translation Studies, the field of Literary Studies encompasses various interests and methodologies, but unlike Translation Studies, a number of literary researchers have taken a special interest in the reader and how literature can be understood from the point of view of reception. Those researchers have, over the years, perfected methodologies to investigate this phenomenon. This in turn allowed for the creation and development of ESL (Empirical Study of Literature), the framework within which the current study was developed.

2. Literary Studies

2.1 The turn of the reader

For a long time the focus of Literary Studies were two constituents of literature: the author and the text. The reader, as an important agent in this equation, went largely ignored. For the whole XIXth century and great part of the XXth, the prevailing assumption was that the author was an individual capable of apprehending the real and expressing it in its totality through his discourse, while the text was regarded as an autonomous and timeless truth (Martins, 1999, p. 74). In this context, the only role left for the reader to play was that of a decipherer; who, through a decoding of the language, would be able to access that truth.

Although antecedents for reception theory can be found as early as the beginning of the XXth century – with Russian Formalists and Czech Structuralists starting to acknowledge the reader's role regarding certain aspects of literature -, it is really during the post-war years that the assumptions described in the above paragraph began to be challenged.

As pointed out by McQuillan (1999, p. 146), during the sixties, structuralists such as Barthes and Eco started to question the great importance conceded to the author and his intentions (see Barthes' *The Death of the Author*, 1967/1978) and to recognize the importance of the reader (see Eco's *The Role of the Reader*, 1979/1984). By that time, narratologists began to incorporate the reader into their studies as well. Early works, such as Booth's (1961) *The Rethoric of Fiction*, began to speculate about the reading process.

But it was with the rise of Jauss and Iser's reception theory in the sixties, and Fish, Holland, and others' reader response approaches during the seventies and eighties that the active role of the reader was recognized. As a consequence, Literary Studies underwent a paradigm shift.

Reader-oriented studies, however, do not necessarily share much more than the postulation that the reader plays a vital role in literature. As Rabinowitz (1995) claims in his article "Other Reader-oriented Theories", as a field of study, "reader-oriented criticism [...] is neither united by a common methodology nor directed toward a common goal" (p. 375).

In North America, much of the reader-oriented theories were developed as a reaction to New Criticism. In his article, "Literature in the Reader: Affective Stylistics" (1970, p. 123), Stanley Fish addressed Wimsatt & Beardsley's (1949) article, "The Affective Fallacy", directly. The latter defended New Critics point of view that the study of literature should be concerned exclusively with the form of the text. In their view, readers' responses constituted an "affective fallacy", and scholars should pay no more attention to them than to the author's intention or to the text's historical context. Fish (1980) disagreed. Alongside Iser (1978) and Rosenblatt (1978) he argued that without a reader, a text is just an object. Albeit to different degrees, they agreed that only the interaction between the words on the paper and the reader would produce meaning.

It can be said, then, that the starting point for any reader-oriented theory is the assumption that "[w]ithout reading and readers there would be no such thing as Literature" (McQuillan, 1999, p.139). Without readers, authors' efforts would

be utterly pointless and books would be nothing more than decorative objects on a shelf. The same could be said of any translation or any translator's effort.

That being said, it is also necessary to acknowledge that in its infancy, reader-oriented theories paid little mind to the individual reading experience. The reader in those early works was more frequently than not idealized or seen as "universal, aggregate, hypothetical entities responding in unison" (Bortolussi & Dixon, 2003, p. 5). Even in the works of theorists who were starting to make some empirical observations, such as Fish, the subjects were restricted to specialized readers of literature. This approach, as pointed out by Bortolussi and Dixon (2003, p. 3), "led to a plethora of elusive terms" to refer to readers and their experiences. Theorists called them "implied reader," "ideal reader," "super reader" and "informed reader," among other terms.

As a consequence of this failure to take into account real readers' experiences, many studies presented intuitive hypotheses and weak methodologies. That is, its speculative assumptions and conclusions were never tested or validated by empirical data. This scenario led, among other things, to "a vast body of contradictory, divergent theories that have never been tested" (Bortolussi & Dixon, 2003, p. 5).

2.2 The turn of empirical studies

Siegfried Schmidt was one of the first theorists to set the foundation and promote the transition within reader-oriented studies from the conjecturing about ideal readers to an actual empirical science aimed at examining real readers' experiences. In his article *Foundations for the Empirical Study of Literature*

(1982), Schmidt presents a systemic concept of literature. That is, much like any other social systems, such as politics or economics, literature also presupposes the performance of distinct functions by different actors.

Simply put, in the LITERATURE-system there are four actors who fulfil specific functions. If one considers written texts, for example, writers perform the *producer* function, creating the texts (product); editors and marketing agents, mostly, function as *mediators*, enabling the publishing and distribution of texts; readers are the *receptors*; and, finally, professors and critics, among others, act as *post-processors* discussing and producing new texts about a particular work. More to the point of this thesis, Schmidt (1982) describes translation as one of the “typical relationships between an original text and a resulting text” (p. 154); hence, part of the post-processing stage. Nevertheless, he acknowledges that “there are factors of production and reception in all phenomena of post-processing” (p. 154).

Schmidt’s theory is essential for the ESL project. In his book, he abandons the traditional view of literature as a compendium of books and redefines it as a social organism ripe for empirical analysis at all of its levels.

Since the publishing of this seminal work, the field of empirical research of literary response has grown considerably. As van Peer et al. put it in the foreword of their book *Muses and Measures* (2007), “[s]ince the 1970s, there has been a growing awareness of the importance of the specific person to whom novels, theatre plays, movies, or paintings are directed” (p. XVI). They also point out that “the concrete body of research on such processes [comprehension,

interpretation and evaluation of literature] and their outcomes has grown over the years” (p. XVI) and now constitutes an ever growing field of studies.

For Miall (2006), *Empirical Studies of Literary Response* is “rather, an eclectic mixture of several disciplines, with workers in different fields drawing at times on approaches from psychology, neuropsychology, sociology, anthropology, linguistics, media studies, cultural studies, and, needless to say, several kinds of literary theory” (p. 24). Nonetheless, what marks the difference between current works and those of Iser and Fish “is a serious commitment to the examination of reading and the testing of hypotheses about reading with real readers” (p. 24).

2.3 Features and constructions approach

Among the methodologies committed to empirical examination and testing is the features-construction approach from psychonarratology. The method makes a clear distinction between text features – those aspects of the text that we can objectively agree upon, such as the presence of a first person narrator, for instance, or the recurring presence of foreign words - and readers’ constructions – the subjective understanding and interpretation of a textual feature.

According to Bortolussi & Dixon (2003, p. 38) textual features must be objective, precise, stable, relevant and tractable. The clear definition of a textual feature that fit those criteria will allow researchers to better identify, describe, measure and manipulate such features in their experiment material and reports. Consequently, it will allow for researchers to observe, measure and compare how those features influence the reader’s experience.

Reader construction, on the other hand, requires evidence, which can be obtained by measuring the relevant variables. There are numerous measurement techniques available, which vary from sophisticated methods that rely on the use of specialized equipment and computer software, to simple ones, such as questionnaires. What is essential, however, is that those measurement techniques be “objective, replicable, and concise” (Bortolussi & Dixon, 2003, p. 42).

With respect to Translation Studies, very few reader response studies are mentioned in Translation Studies readers such as Venuti’s (2004) and Munday’s (2010). Those that are mentioned, like Brown’s (1994) book *The Reception of Spanish American Fiction in West Germany*, analyze the reception of translation works based on reviews.

Although reviewers are primarily readers and their works do represent a body of reactions to a source text, they are also specialized readers and – with the exception of certain works – do not represent the target audience of a translated narrative. This kind of analysis is obviously a valid reception-oriented study that targets a specific segment of readers. However, it does not make up for the lack of studies that target ordinary readers and empirically analyzes their reactions.

Thus, studies committed to investigating real readers’ responses to works of translation are still in an embryonic stage; searches through databases such as EBSCO, JSTOR, and BITRA render few results. For instance, a search for empirical studies of reader response on BITRA (a database for bibliography of

interpreting and translation maintained by the Universidad de Alicante) brings up only three entries. The list of titles in other databases is also short.

From those searches it is clear that a few researchers have made an effort to develop empirical analysis of readers' reactions in the Translation Studies field. As examples I may cite Jones' (1998) dissertation that empirically analyzes how slightly different word choices may influence the reader's opinion about the subject matter, and Zhong & Lin's (2007) article that observes how different translations influence readers' perception of the text they've just read. Those works, however, are not part of an established tradition within the field, but individual attempts to introduce new perspectives.

That the body of research concerned with real readers' reaction to translations is so thin and scattered is especially unsettling if one considers that texts are translated in order to meet the specific needs of an audience. Translations are the rendering of a pre-existing text into a target language for the purpose of making the source text available to a target audience that does not necessarily master the source language. It seems to me, then, crucial that translation researchers investigate how these target audiences are responding to those texts as a way to validate translation issues discussed in the field.

3. Foreignization vs. Domestication

One such issue – and the one I will be looking into in this study - is the matter of foreignizing or domesticating translations.

Foreignization and domestication are opposite translation strategies.

Domesticating a text consists in concealing the cultural otherness of a text and

adapting it by replacing foreign elements with more familiar ones. Foreignizing, on the other hand, entails foregrounding the text's foreignness by stressing elements that are alien to the target audience. Although these terms have only recently been coined by Venuti (1998), the practices they refer to have been used throughout the history of translation.

According to Venuti's (1998, p. 240) own entry on the *Routledge Encyclopedia of Translation Studies*, domesticating strategies can be traced back to the translation practice of Ancient Rome. Nietzsche (1882/2004) regarded this practice as politically motivated: "translation was a form of conquest" (p. 67). Indeed part of this strategy consisted of adding allusions to Roman culture, replacing the name of Greek poets, and so on (Venuti, 1998, p. 241).

Although the specifics of this strategy might have changed over time, this was the dominating approach in the translation tradition, "particularly during the early modern period" (Venuti, 1998, p. 241) when the practice was associated with imperialist and evangelical agendas. Venuti (1986) also suggests that this is still the predominant translation strategy used in Anglo-American culture.

Historically, then, the domesticating strategy has been used more frequently than its counterpart, and many times with explicit political agendas.

The foreignizing strategy concept was first developed in the context of German culture. The philosopher Schleiermacher is credited with defining and endorsing the practice. In an 1813 lecture which later became his highly influential article, "On the Different Methods of Translation", Schleiermacher says there are really only two possibilities when translating a text: "[e]ither the

translator leaves the author in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him” (1813/2004, p. 49). With these words, Schleiermacher describes both the dominant translation practice in the Western world and the alternative he would support.

The foreignizing strategy can also be understood in political terms. By not naturalizing the foreign culture, the foreignizing strategy becomes both an “instrument of innovation” (Venuti, 1998, p. 242) for the culture into which it is being translated, and resistance for the culture being translated. If domesticating strategies erase foreign cultural elements, the foreignizing strategy imports them.

This understanding of translations as political instruments instead of simple aesthetic objects is strongly supported by post-colonial theorists. They state that “translation always involves much more than language. [They] are always embedded in cultural and political systems, and in history” (Bassnet & Harish, 2002, p. 6).

Finally, domesticating and foreignizing strategies do not depend solely on the translator’s preference and style. Venuti (1998, p. 313) suggests that the current preference for a domesticating strategy on the translation market derives from publishers’ decisions of which works to pursue. According to him, translated authors that experienced great success in the past are those whose narratives and values are familiar to the target audience.

Theoretically, foreignizing and domesticating translations are neatly defined. In practical terms, however, things are not so clear cut. When reading

translated narratives, it becomes evident that foreignization and domestication are two opposite ends on a spectrum and each work of translation falls somewhere in between them.

An article by Zare-Behtash & Firoozkoohi (2009) illustrated this fact well. They conducted a diachronic study comparing six of Hemingway's works with its respective translations into Persian; each translation was published in a decade between 1950's and 2000's. Their aim was to compare tendencies between earlier and later translations. They identified twelve procedures aimed at domesticating cultural references and six aimed at foreignizing them. Each translator used any number of both domesticating and foreignizing procedures in their work. The total number of applications of such procedures was what led them to dub a translation work as receiving an overall domesticating or foreignizing treatment. They concluded that domestication was a more pervasive translation strategy (p. 1582). Nonetheless, they state and demonstrate in their analysis that both strategies are used concomitantly.

3.1 Brief observation of Spanish-English translation

To better inform future steps to be taken regarding the experiment described in this thesis, I carried out a similar observation to Zare-Behtash's and Firoozkoohi's (albeit not seeking quantitative evidence). I randomly picked eight texts originally written in Spanish and their translations into English. The rationale behind this activity was to observe (a) what procedures were put into practice by translators of the Hispanic language, and (b) in which contexts they were deemed necessary. Amongst those texts, six were the first chapter of novels and the other two, short stories. In total the works of six different translators were

analyzed. Despite the small number of texts being analyzed, I believe the work of these translators, which showed different styles among themselves, were representative of current trends in translation.

Comparing the translated texts, it was apparent that there is no unanimity among professionals as to how to deal with certain culture specific elements of the source text. It is important to notice, however, that it was not the objective of this analysis to gauge the possible rationale behind the translators' decisions, but to simply observe which decisions were made.

The cultural specific items which appeared in those texts, and which received either a foreignizing or domesticating treatment depending on the professional in charge were: (1) forms of treatment (such as titles, terms of endearment and offense); (2) names of places (varying from the name of an establishment to the name of a street to the name of a city or region); (3) specific objects (such as weapons, drinks and foods); (4) people's names (first and last names, as well as nicknames); (5) cultural references (including historical characters or popular artists, etc); and (6) idiomatic expressions.

To use Newmark's (1988) terminology of translation procedures, treatments varied from *transference* (that is, the use of a foreign word in a translated text) to the absolute omission of passages. Below there is the list of observed procedures and examples:

(a) *transference*: "then we sang a *ranchera*;" "so we decided to take a *pesero*" – extracted from the comparison between *The Savages Detectives* (Bolaño, 2007) and *Los detectives salvajes* (Bolaño, 2009).

(b) omission: “[...] sino que no las conozca. Ahí está el problema, que decía Cantinflas. El problema. Cuesta mucho convencer al del soplete...” became “The problem is when you don’t. It takes a lot to convince the guy...” – extracted from the comparison between *The Queen of the South* (Pérez-Reverte, 2004) and *La reina del sur* (Pérez-Reverte, 2002).

The translator opted for omitting the passage which mentioned *Cantinflas*, a cultural symbol in Mexican and Hispanic American culture at large, but virtually unknown in North America.

(c) *recognized translations* - the use of pre-established translations, especially to refer to names of regions and historical figures whose names have canonical versions both in Spanish and English, such as in: “rey don Felipe el Segundo” which became “King Philip the Second” – extracted from the comparison between *Captain Alatriste* (Pérez-Reverte, 2005) and *Él capitán Alatriste* (Pérez-Reverte, 2009).

(d) *through-translation* - literal translation of a common expressions or compound noun of the source language, as in: “calle Violeta” → “Violet Street” or “con el corazón entre los dientes” → “with our hearts between our teeth” – extracted from the comparison between *Beautiful and Dark* (Montero, 2009) and *Bella y oscura* (Montero, 1993).

(e) *paraphrase* - explanation or amplification of a segment, such as in: “Ensache” → “the new part of town known as Ensache” – extracted from the comparison between *The Angel’s Game* (Zafón, 2009b) and *Él juego del ángel* (Zafón, 2009c).

(f) *functional equivalents*: “almogávares” → “Catalan medieval knights” – extracted from the comparison between *The angel’s Game* (Zafón, 2009b) and *Él juego del ángel* (Zafón, 2009c) .

(g) *naturalization* - phonetically or morphologically adapting *transferred* term. In this case, only minor cases of orthography adaptations were found, as in: “Bárbara” which became “Barbara” – extracted from the comparison between *Beautiful and Dark* (Montero, 2009) and *Bella y oscura* (Montero, 1993); “Tomás” → “Tomas” – extracted from the comparison between *The Shadow of the Wind* (Zafón, 2004) and *La sombra del viento* (Zafón, 2009a)

(h) *compensation* – some translators include in their target texts words in the source language that were not in the source material. Although it is not possible to confirm that every insertion is a way of compensating for contexts in which *transferences* were not possible, this is one of the best explanation for the following examples: “la antedicha” → “the aforementioned *señora*” or “todo hijo de vecino” → “every *Juan, José* and *Tomasillo*” or “Hola y adiós” → “Greetings and Godspeed, *señores!*” - extracted from the comparison between *Captain Alatriste* (Pérez-Reverte, 2005) and *Él capitán Alatriste* (Pérez-Reverte, 2009).

(i) *adaptation* – “siesta” → “nap” or “canelone” → “buttery by-products” – extracted from the comparison between *The Angel’s Game* (Zafón, 2009b) and *Él juego del ángel* (Zafón, 2009c).

There was also one case in which the translator used a footnote in order to explain a cultural reference.

Overall, despite the resourcefulness of the translators, the decision of which procedure to use seemed closely related to the decision of whether or not to leave foreign words in the target text. Observing the general effect that each translator's decisions had in their texts, it was clear which translators labored to bring their readers into the cultural setting being described and which worked to give their readers a more familiar setting. However, that is not to say that any of the professionals made use solely of foreignizing or domesticating procedures, nor that there was no variation in the degree of foreignness among the texts.

The clearest evidence of the translators' objective was their use of foreign words; not only in terms of quantity, but also in terms of context. That is to say that some translators made use of foreign words in their translations even if they could be easily converted or adapted, while some went to some length to make adaptations possible. Others even added Hispanic expressions that were not in the source material in their final text.

It seems that despite Newmark's (1988) claim that the decision to transfer a word should be restricted to source language "cultural word[s] whose referent [are] peculiar to the SL culture" (p. 81), translators who aim to deliver a more foreignized translation are more aligned with Vinay & Darbelnet's (1995/2004) idea that translators occasionally need to use transference (or *borrowing*, in their own terminology) "in order to introduce the flavour of the original language" (p. 129).

So far I have discussed how the Translation Studies field lack a strong body of empirical investigations of reader's response and how researchers might

look into the Literary Studies field for ways to overcome it. I have also commented on one of the field's most debated issues, the translation strategies of foreignization and domestication. In the next chapter I will explain how I intend to address, from an empirical perspective, whether these strategies have an impact on reader's perception of the translated narrative.

Chapter II

Methodology

In this chapter, I will expand on the goals of my research as well as on the means through which I achieved them. After discussing my research question, I will report on the materials used, the experimental procedure, and the process for analyzing the data.

1. Objective

The question I want to address with this thesis is, “can different translation strategies influence readers’ perception of a narrative?”

A comprehensive answer to that question is, unfortunately, far beyond the scope of this thesis. What is being proposed here is a preliminary study, of an exploratory nature, that may start shedding some light into that matter. For that reason, it is necessary to better determine what “translation strategies” and “readers’ perception” mean in the context of this thesis.

As mentioned in the previous chapter, foreignization and domestication strategies are a complex and extensive set of decisions that do not depend solely on translators, but also on editors and publishing houses. Nonetheless, translators have several textual procedures which they can choose to use in order to achieve their desired goal (that is, a more “foreignized” or a more “domesticated” target text).

Taking into account my observation that one of the clearer indicators that a text is being foreignized by the translator is the use of foreign words in it, it follows that the procedures I will be analyzing in this study are those of transference on the one hand, and adaptation or omission on the other.

The texts used in the experiment were manipulated. They went through either a foreignizing or a domesticating treatment. In the former, the transference procedure was consistently used throughout the text, while in the latter, adaptation, literal translation, or omission were used (depending on the context). In both cases, only the lexical level was manipulated, and the terms chosen to go through these procedures were those with specific cultural relevance. I will, therefore, call the texts resulting from these treatments the foreignized versions or the naturalized version of a story.

Besides foreignizing and domesticating strategies, “readers’ reaction” also encompasses too much to be addressed in a single experiment. Here, I focused on observing if there is a difference in how judgemental readers are regarding characters and plot events between domesticated and foreignized texts.

I assumed that while reading a text subjects usually count on their background knowledge in order to interpret events and judge character’s actions and ideas. Through the repetitive use of specific foreign words, I intended to constantly remind readers that the story they were reading belonged to a cultural scenario different from their own. My expectation was that by recognizing the stories foreignness, readers would also recognize that their personal cultural background was not appropriate to judge those stories, thus becoming less

assertive in their answers or alternatively more judgemental about unfamiliar settings. In other words, readers might decide that although a particular behaviour seems odd or inappropriate, it is probably normal in the other culture, and they might therefore be less critical of it. Alternatively, they might decide that because the behaviour is seemingly odd or inappropriate, the other culture is strange, and therefore judge it critically.

2. Experimental design

For this experiment, two published translations were used. They were “The Beginnings of a Fortune” written by Clarice Lispector and translated by Giovanni Pontiero and “Good Night Air” written by Viviana Mellet and translated by Kathy S. Leonard. I will call these texts the “source translation.”

Each source translation was manipulated at its lexical level to generate two different versions of the same story. As stated before, those resulting texts will be called “foreignized version” and “naturalized version.”

To ensure that subjects would experience both translation strategies, a within-subjects design was selected. Subjects were divided into two groups: one read the foreignized version of “The Beginnings of a Fortune” and the naturalized version of “Good Night Air,” and the other read the naturalized version of “The Beginnings of a Fortune” and the foreignized version of “Good Night Air.” The groups were further divided into two subgroups in which the order of the stories was varied. In other words, four distinct conditions were created (see Table 2.1), and subjects were randomly distributed among them.

Table 2.1
Schematic representation of the study design

Condition	Story 1	Version	Story 2	Version
1. BF/GN	The Beginnings of a Fortune	Foreignized	Good Night Air	Naturalized
2. GN/BF	Good Night Air	Naturalized	The Beginnings of a Fortune	Foreignized
3. BN/GF	The Beginnings of a Fortune	Naturalized	Good Night Air	Foreignized
4. GF/BN	Good Night Air	Foreignized	The Beginnings of a Fortune	Naturalized

Subjects read both stories and completed a story-related questionnaire for each of them, as well as a personal profile questionnaire.

3. Experimental material

3.1 Texts

3.1.1 Selection criteria

In choosing the texts to be used in this experiment, three main criteria were used:

1. Texts had to be originally written in a language other than English;
2. Texts must have been translated into and published in English;
3. The story must portray cultural aspects that influence the plot and characters' actions (ideally, aspects that might be unfamiliar to North American readers);

Because I was interested in possible effects of different translations strategies on readers' experience, it was essential for the material to be authentic. That is, the text had to be originally written in a language other than English and later translated into it (as opposed, for example, to a text originally written in English about a different cultural setting). Ideally, the author and his target audience should belong to that foreign language culture so as to ensure that the

text describes actions, behaviours, and ideals pertaining to that culture. It was anticipated that those cultural aspects could be perceived as alien by a North American audience.

In the effort of selecting the material for this experiment, many short stories were considered and analyzed. Following a preliminary search for a suitable text, other criteria were incorporated to the first three listed above. The search would be focused on works oriented towards realism (as opposed to the fantastic) and from modern authors. It seemed possible that readers might dismiss any peculiar behaviour and ideal in the story as being due to the time gap or the magical atmosphere, rather than to the cultural disparity between them and the society portrayed. If so, readers' reaction to the texts' foreignness would become difficult to assess.

3.1.2 The texts

Based on the criteria stated above two short stories from two female Latin American writers were chosen: "The Beginnings of a Fortune" and "Good Night Air." Both stories were five pages long.

"The Beginnings of a Fortune" ("Começos de uma Fortuna") was first published in 1960 in the short story collection *Family Ties (Laços de Família)*. The short story was written by Brazilian writer Clarice Lispector and the whole collection was translated into English by Giovanni Pontiero and published in 1985.

"Good Night Air" ("El Buen Aire de la Noche") was written by Peruvian writer Viviana Mellet and originally published in 1994 in the short story

collection *La Mujer Alada*. Later the story was translated by Kathy S. Leonard and published in the anthology *Cruel fictions, cruel realities: short stories by Latin American woman* in 1997.

“The Beginnings of a Fortune” tells the story of a teenage boy who starts to feel the need for money in order to provide for his own juvenile necessities (namely, in the story, taking a girl to the cinema). Readers follow the boy in conversation with his parents (who do not wish to discuss the matter of money or an allowance), his best friend (who does not see the problem in borrowing and owning money to others), and are privy to his thoughts (which reveal his wish for independence and his incipient ideas of what to do with his money, should he have any).

“Good Night Air” tells the story of a middle aged man who lives with his wife and bedridden mother. The elderly woman requires intensive care which is provided by him and his wife. As his relationship with his mother consumes most of his time, his relationship with his wife is strained and the characters barely speak to each other. It is also suggested that the women do not get on well. Throughout the story, readers realize how submission, sense of duty, awareness of the old woman’s bias against his wife, the strain she has put on his marriage, and a wish to be rid of his current situation play into the man’s life and in his relationship with his mother.

Despite being written by Latin American authors and portraying Latin American society, the central themes in both stories (family ties, the wish for independence, money) are common enough to allow culturally distant readers to

initially identify with the plot. Nonetheless, the specifics of the stories (the prioritizing of family ties over personal independence, for example) have the potential to highlight the differences between the portrayed culture and the reader's (in this case, students living in North America).

In the first story, for instance, despite already being a teenager, Artur seems to have no degree of financial independence from his parents (no amount of money he manages himself) nor is he ever encouraged to earn his own money despite his frequent discussions about the subject. Additionally, Artur's idea of independence from his parents is to have his own family, as opposed to having a job and his own money. In the second story, independence is also undermined in comparison to family ties and obligations. Though the situation in which the man, his wife, and his mother are involved leaves all three of them far from pleased (the man is miserable, his marriage is suffering, and his mother needs special care), no mention of alternate arrangements are ever made or even thought of; it is suggested that the only solution for their situation is the eventual demise of the old woman.

It is clear that the situations and behaviours described in the stories are neither a rule regarding Latin American people nor an impossibility regarding North Americans. However, it was expected that, given how North Americans value the ideal of personal independence and individual striving, the plot development in "The Beginnings of a Fortune" and "Good Night Air," as well as its characters' actions, would strike the North American audience as unusual.

3.1.3 Editing

After the texts were chosen, some modifications were made to render the texts more comparable.

Pontiero's version seems less literal than Leonard's. For instance, in the source text of "The Beginnings of a Fortune" it is, at best, ambiguous whether the main character, Artur, receives or not an allowance from his parents. In Pontiero's translation –either because of bias or due to a conscious attempt to bring the story closer to his target audience – it is suggested that the teenage character does receive an allowance. As this point is relevant to the plot development and might have repercussion in readers' perception of the characters, all instances referring to his money were modified so as to imply uncertainty, in keeping with the source text.

In addition, the translation of "The Beginnings of a Fortune" contained a few words that could be perceived as old fashioned. Words such as *chum* and *chap* were substituted by *friend* or *boy*, depending on the context.

One significant change was made in "Good Night Air." In the original story, characters do not have names. With the exception of one minor character who is mentioned only once (Pablo), the others are referred to as "the man", "his mother" and "his wife." Although this may have been a conscious, literary decision by the author, it was necessary to have names for the three main characters that could be used in the experimental manipulation. People's names are one of the major elements to be manipulated between translation versions (if for no other reason than for the number of times those words are repeated).

Therefore, three names were attributed to the characters and distributed throughout the text: Thomas/Tomás, Mary Ann/Mariana and Esther/Ester. With this change, both texts had the same number of named characters, and those names appeared the same number of times.

3.1.4 Lexical Manipulation

As mentioned before, Pontiero’s and Leonard’s translations were used as source translations. Their texts were manipulated to create a foreignized and a naturalized version of each story. Most changes were made in the course of creating the foreignized version of the translations. All manipulations made in one story had a clear counterpart in the other; that is, if the name of a character or of a food item was manipulated in one story, it was important that the other story had an identical or similar element to be manipulated. That manipulations occurred with similar frequency in both stories was also observed.

Table 2.2 shows the lexical manipulations. In the chart, it is possible to see which terms were manipulated, how they figured on the naturalized and foreignized versions, and how many times they appeared in each text.

Table 2.2
Summary of lexical modifications in “The Beginnings of a Fortune” and “Good Night Air”

	The Beginnings of a Fortune			Good Night Air		
	Foreignized	#	Naturalized	Foreignized	#	Naturalized
Names	Artur	(14)	Arthur	Tomás	(14)	Thomas
	Carlinhos	(9)	Charlie	Mariana	(9)	Mary Ann
	Glorinha	(9)	Gloria	Ester	(9)	Esther
	Antônio	(1)	Tony	Pablo	(1)	Paul
Place	Tijuca	(1)	The neighborhood	Pucusana	(1)	-
Food	maracujá cake	(1)	bread	caldo	(1)	soup
	aipim	(1)	potatoes	dulce de leche	(1)	jello
Cultural products	cruzeiros	(2)	few coppers money	telenovela	(2)	TV show
Terms of endearment	pai	(3)	dad	mama	(9)	mom
	mãe	(3)	mom	mami	(2)	ma
	filho	(3)	son	hijito	(1)	only son
	querido	(1)	son			

Four different texts resulted from the editing and the manipulation process (see Appendix 1).

3.2 Instrument of Survey

3.2.1 Story-related questionnaires

As detailed above, two final versions of two different short stories were used, resulting in four different texts and, consequently, four different questionnaire types.

As each short story portrays different characters (whose names are repeatedly cited in the questionnaires) and each translation version displays those names differently (e.g. Artur or Arthur and Tomás or Thomas), it was necessary to also create versions of the questionnaires for each translation version.

Overall, the questionnaires were designed to assess possible differences in readers' response to the text (as written material) and to the stories (its plot and its characters). For that purpose, subjects were presented with forty statements addressing those matters. Below each statement, subjects were presented with a seven point Likert scale in which they were asked to register whether they (1) definitely agreed; (2) agreed; (3) somewhat agreed; (4) were not sure; (5) somewhat disagreed; (6) disagreed; or (7) definitely disagreed with the statement (the complete questionnaires can be found in Appendix 2).

The statements concerned the following elements:

Foreignness

In order to observe whether readers noticed any cultural or temporal difference between them and the narrated stories, they were presented with four items which highlight these distances (e.g., “The text seems foreign”).

Familiarity

Items in this group were four statements connecting the narrated story directly to the reader (e.g., “This story made me think of people I know”). It was expected that the degree to which readers could relate to the story would reveal whether readers perceived the story as foreign or domestic.

Text

This group included eleven evaluations of the text. These items were designed to assess whether the manipulation affected how readers perceived the written material as a whole. Did they consider it easy, authentic, or engaging, or alternatively, tiresome, absurd, or boring (e.g., “The story was interesting”).

Character

Items in this group were designed to evaluate readers’ reactions to the main character (namely, Artur or Arthur in “The Beginnings of a Fortune” and Tomás or Thomas in “Good Night Air”). Eleven statements about characters’ traits were made (e.g., “Arthur was pitiful”).

Plot

Finally, in this group, items were plot specific statements. Consequently, statements were different for each story. This is the only category in which this

was the case. The goal was to assess whether readers reacted differently to the same events and characters' decisions.

Despite the inherent difference between statements in this category, an effort was made to make them comparable. Out of the ten items in this group, two were statements offering alternate solutions to the plot development which had the potential to seem more reasonable to the target audience (*“should” items*); two other items were statements interpreting detailed information from the plotline, although there is not *necessarily* a right or wrong interpretation for them (*interpretation-oriented items*); the remaining six items were opinions regarding the actions or state of mind of the three different characters (*character 1, character 2 and character 3-oriented items*).

Items were randomly ordered to make their purpose less evident and to minimize the possibility of subjects noticing opposing statements and answering one in relation to the other.

3.2.2. Profile questionnaire

As a final part of the experiment, demographic information was collected. In order to access relevant aspects of subjects' cultural background, open-ended questions regarding (1) subjects' first written and spoken language; (2) languages other than English they might speak; (3) the motives for learning the aforementioned languages; and (4) places abroad they have visited or lived in, were asked.

To assess reading proficiency, questions focused on works of fiction. Subjects were asked (1) the frequency with which they read works of fiction; (2) to list up to five of their favourite novels; and (3) to take an ART test.

The Author Recognition Test used in this experiment was an updated adaptation of Stanovich & West's (1989, p. 431) original test.

Additionally, subjects were asked their gender and if they had any previous knowledge of either one of the texts they had just read.

4. Experimental procedure

At the beginning of the experiment, subjects received a booklet containing the texts, the questionnaires, and written instructions for the tasks they were to perform. Four booklet types were prepared for those sessions, one type for each condition (see Table 2.1). Subjects were also provided with a digital timer in deciminutes positioned in the front centre of the classroom.

All booklets were organized identically regarding the order of the tasks. The first task was to record the time they started reading the first text. Following that, they read Text 1. Immediately after reading the text, participants were once again asked to record the time and then, complete the first questionnaire, related to Text 1. The same steps were followed for Text 2. Finally, subjects answered the profile questionnaire.

The data was collected over three sessions of 17 to 20 subjects each. Subjects were randomly distributed between the four experimental groups according to the booklet they were given.

Questionnaires were filled out by hand. It took participants from 20 to 40 minutes in order to complete them.

5. Subjects

Subjects in this experiment were students taking Introductory Psychology. As part of the requirements for those courses, students must participate in research studies throughout the term as subjects.

A total of 56 subjects took part in this experiment. Condition 1 had fourteen subjects, condition 2 had thirteen, condition 3 had fifteen, and condition 4 had fourteen.

6. Data analysis

The collected data was statistically analyzed through the free software R. All data went through a descriptive statistical analysis and inferential statistical analysis. The data from each category (statements category as seen in “Instruments of survey”) were also subject to a principal components analysis (PCA), in order to aggregate and simplify it.

In this experiment I did not use the null-hypothesis significance testing. Instead, results from linear mixed-effects and linear model (only for the Plot category) analysis were compared in order to determine the likelihood ratio of the data. “The likelihood ratio indicates how likely the data are given the best fit of one model relative to how likely the data are given the best fit of the other model”

(Bortolussi, Dixon, & Sopcak, 2010, p. 308). All models were fit by maximum likelihood and the AIC (Akaike Information Criterion) values were compared.

Chapter III

Results

In this chapter, I will report the results of the analyses. As mentioned before, the responses were collapsed into five categories: Foreignness, Familiarity, Text, Characters, and Plot.

1. Foreignness

The items in this category assessed whether subjects were aware of the disparity between themselves and the text regarding culture or time. Table 3.1 shows the mean scores and standard error for items in this section organized by text and version.

Table 3.1.
Means and standard error (between brackets) for “Foreignness” sorted by text and condition.

	Beginnings Foreignized	Beginnings Naturalized	Goodnight Foreignized	Goodnight Naturalized
The text seems foreign.	2.3 (0.27)	4.4 (0.25)	3.4 (0.31)	4.7 (0.31)
The text seems familiar.	4.8 (0.31)	5.0 (0.27)	4.2 (0.32)	4.3 (0.29)
The text seems outdated.	3.8 (0.30)	3.9 (0.25)	4.0 (0.29)	4.3 (0.28)
The text seems modern.	4.6 (0.27)	4.2 (0.22)	4.1 (0.27)	3.5 (0.29)

In the questionnaires, subjects were asked to rate their reactions to the statements in a scale varying from “definitely agree” (1) to “not sure” (4) to “definitely disagree” (7). Hence, smaller values in the above table correspond to stronger agreement while greater values indicate disagreement.

A principal components analysis was used to aggregate the responses in this category. The first component was considered the most relevant, accounting for 52% of the total variance and with loading factors whose sign corresponded to

the items' positive/negative valences. The loading factors for the first component can be seen in the table below.

Table 3.2
Loading factors from first component for "Foreignness"

	PCI Factors
The text seems foreign.	.549
The text seems familiar.	-.429
The text seems outdated.	.510
The text seems modern.	-.502

The first component, then, was used in a linear mixed model analysis. The base model I used included the fixed effect of text as well as subjects as a random effect. The alternative model added the effect of text version to that.

Regarding this category, it is possible to observe an improvement in the model when incorporating the effect of different versions. The likelihood ratio for the comparison between the fits of these models was 25.01, indicating strong evidence for an effect of text version.

2. Familiarity

Items in this category assessed if subjects could relate to the story at the personal level. Table 3.3 shows the mean scores and standard error organized by text and version.

Table 3.3
Means and standard error (between brackets) for "Familiarity" sorted by text and version.

	Beginnings Foreignized	Beginnings Naturalized	Goodnight Foreignized	Goodnight Naturalized
The story made me think of people I know.	4.8 (0.35)	4.4 (0.31)	4.1 (0.33)	4.3 (0.38)
This story could easily be about a friend or an acquaintance of mine.	4.0 (0.28)	3.9 (0.29)	4.5 (0.33)	4.3 (0.34)
This story could easily be about me or someone in my family.	4.8 (0.33)	4.7 (0.29)	4.5 (0.36)	4.5 (0.35)
I could personally relate to the story.	5.0 (0.32)	4.6 (0.29)	5.0 (0.32)	5.1 (0.31)

The first component was also considered the most relevant, accounting for 67% of the total variance. Table 3.4 shows the loading factors for this component.

Table 3.4
Loading factors from first component for “Familiarity”

	PC1 Factors
The story made me think of people I know.	.509
This story could easily be about a friend or an acquaintance of mine.	.461
This story could easily be about me or someone in my family.	.546
I could personally relate to the story.	.479

I used the first component in a linear mixed model analyses. There was no improvement between base model and an alternative model that included the effect of version. The likelihood ratio equaled 0.39, providing evidence that there was no difference between two versions.

A second comparison checking for the effects of different texts did not show an improvement in fits either. In this case, the base model included the effects of version and subjects as variables while the alternative model added the effect of different texts. The likelihood ratio equaled 0.36.

3. Text

The “Text” category included eleven items from the questionnaires. All items were designed in order to evaluate readers’ opinion regarding the text as a written material. Table 3.5 contains mean scores and standard error organized by text and version.

Table 3.5

Means and standard error (between brackets) for “Text” organized by text and version.

	Beginnings Foreignized	Beginnings Naturalized	Goodnight Foreignized	Goodnight Naturalized
The story was tiresome to read.	2.9 (0.30)	2.8 (0.23)	4.6 (0.27)	4.3 (0.37)
The story was boring.	2.8 (0.32)	3.1 (0.28)	4.3 (0.31)	4.3 (0.36)
The story was absurd.	3.8 (0.35)	4.4 (0.21)	5.1 (0.26)	4.8 (0.26)
The story was unusual.	3.4 (0.37)	3.4 (0.29)	4.3 (0.31)	3.8 (0.31)
The story was moving.	5.2 (0.32)	5.5 (0.20)	3.2 (0.24)	4.0 (0.30)
The story was engaging.	4.8 (0.32)	5.0 (0.26)	3.6 (0.31)	3.3 (0.29)
The story was interesting.	4.9 (0.34)	4.9 (0.24)	3.7 (0.30)	3.4 (0.35)
The text was clear.	3.8 (0.38)	4.0 (0.27)	2.2 (0.19)	2.1 (0.21)
The story seemed authentic.	3.4 (0.22)	3.4 (0.20)	2.9 (0.19)	2.8 (0.16)
The story was easy to read.	4.3 (0.35)	3.8 (0.27)	2.7 (0.23)	2.8 (0.30)
I could visualize the story as if I was present.	3.9 (0.33)	3.8 (0.31)	2.6 (0.31)	2.4 (0.23)

The first component from the principal component analysis regarding this data showed a proportion of variance of 52%. The loading factors relating to it can be seen on the table below.

Table 3.6

Loading factors from first component for “Text.”

	PC1 Factors
The story was tiresome to read.	-.359
The story was moving.	-.368
The story was unusual.	-.243
The story was absurd.	-.194
The story was engaging.	.280
The story was boring.	.374
The story was interesting.	.383
The text was clear.	.299
The story seemed authentic.	.124
The story was easy to read.	.300
I could visualize the story as if I was present.	.276

Once again the comparison between fits does not show an improvement between base and alternative models, with likelihood ratio equaling 0.37. Thus, there was no evidence that the response to the text items varied with version.

4. Character:

Items in this category were design to assess subject’s reaction to the main characters of either story. Originally the category counted with eleven items but one had to be dropped due to missing values. Table 3.7 contains the mean scores and standard error for the remaining ten items.

Table 3.7
Means and standard error (between brackets) for “Character” sorted by text and version.

	Beginnings	Beginnings	Goodnight	Goodnight
	Foreignized	Naturalized	Foreignized	Naturalized
[Main character] was pitiful.	3.8 (0.22)	3.5 (0.22)	3.5 (0.25)	3.5 (0.26)
[Main character] was charismatic.	4.1 (0.22)	4.4 (0.27)	5.0 (0.23)	4.8 (0.29)
[Main character] was frivolous.	4.2 (0.18)	3.9 (0.19)	4.6 (0.19)	4.2 (0.20)
[Main character] was a considerate person.	4.1 (0.25)	4.0 (0.25)	2.8 (0.21)	3.0 (0.24)
[Main character] was an unusual person.	3.4 (0.26)	3.9 (0.24)	5.0 (0.20)	4.9 (0.26)
[Main character] was disturbing.	4.8 (0.27)	5.1 (0.26)	5.2 (0.25)	4.4 (0.28)
[Main character] was likeable.	4.3 (0.29)	4.0 (0.28)	3.4 (0.21)	3.7 (0.27)
[Main character] was believable.	3.0 (0.19)	3.3 (0.17)	2.3 (0.15)	2.5 (0.18)
[Main character] was a typical person.	3.2 (0.24)	3.5 (0.21)	3.9 (0.19)	3.5 (0.24)
[Main character] was an immature person.	3.5 (0.22)	3.6 (0.24)	5.2 (0.21)	5.2 (0.21)

After a principal component analysis, the first component seems the most relevant; accounting for 30% of the overall variance. Table 3.8 shows its loading factors.

Table 3.8
Loading factors from first component for “Character”

	PC1 Factors
[Main character] was pitiful.	.112
[Main character] was charismatic.	-.114
[Main character] was frivolous.	.083
[Main character] was a considerate person.	-.413
[Main character] was an unusual person.	.374
[Main character] was disturbing.	.333
[Main character] was likeable.	-.455
[Main character] was believable.	-.312
[Main character] was a typical person.	-.105
[Main character] was an immature person.	.471

Adding the effect of different versions did not improve the model concerning characters. The comparison between fits equaled 0.38.

5. Plot

From all items on the questionnaires, those referring to the plot were the most distinctive. Even though I attempted to keep statements about the plot comparable between stories, they inevitably referred to different story elements. For that reason, the data regarding subjects' reaction to the plot of each story was analyzed separately. This means that a between-subject analysis was necessary since subjects read only one version of each story.

5.1 The Beginnings of a Fortune

Descriptive analyses were carried out for items belonging to each story separately. In the table below mean scores and standard error for answers related to the short story "The Beginnings of a Fortune" are shown.

Table 3.9
Means and standard error (between brackets) for "Plot" – The Beginnings of a Fortune sorted by versions.

	Beginnings Foreignized	Beginnings Naturalized
Arthur has other schoolmates who have part time jobs, as evidenced by his remark about "those young working lads."	3.2 (0.24)	3.3 (0.18)
It seems that Arthur does not receive an allowance and that is why he is out of money.	3.9 (0.32)	3.6 (0.25)
If Arthur wanted money so much the right thing to do would be to get a job.	2.8 (0.26)	2.6 (0.21)
Arthur is a smart teenage boy who is beginning to understand the importance of saving money.	3.8 (0.30)	4.0 (0.31)
Gloria did not exploit Arthur; it is normal for boys to pay on the first date.	2.8 (0.24)	2.8 (0.21)
Arthur was right; it was egoistical of Gloria to expect someone else to pay for her ticket.	4.2 (0.25)	4.3 (0.22)
Arthur's mother should be less protective of him and stop controlling his actions so much.	3.6 (0.27)	3.5 (0.26)
Arthur's parents are unreasonable to not even discuss the matter of money with their son.	3.5 (0.25)	3.6 (0.29)
Arthur is a childish and spoiled teenager for depending so much on his parents.	3.2 (0.21)	3.4 (0.21)

A principal component analysis showed that proportion of variance did not vary greatly among the components. In order to carry on further analysis, however, the first component was considered the most relevant accounting for 19.7% of the total variance. The table below shows its loading factors.

Table 3.10
Loading factors from first component for “Plot” – The Beginnings of a Fortune.

	PC1 Factors
Arthur has other schoolmates who have part time jobs, as evidenced by his remark about “those young working lads.”	-0.23
It seems that Arthur does not receive an allowance and that is why he is out of money.	-0.45
If Arthur wanted money so much the right thing to do would be to get a job.	-0.02
Arthur is a smart teenage boy who is beginning to understand the importance of saving money.	-0.59
Gloria did not exploit Arthur; it is normal for boys to pay on the first date.	-0.05
Arthur was right; it was egoistical of Gloria to expect someone else to pay for her ticket.	0.20
Arthur’s mother should be less protective of him and stop controlling his actions so much.	0.26
Arthur’s parents are unreasonable to not even discuss the matter of money with their son.	0.42
Arthur is a childish and spoiled teenager for depending so much on his parents.	-0.04
Arthur’s parents’ decision to deny him money is completely understandable.	0.28

Considering this was a between subject analysis, linear models were used in order to compare model fits instead of linear mixed model analyses. Similar to the other categories, the base model did not include the effect of version, while the alternative model did. In the case of “The Beginnings of a Fortune,” adding that effect did not improve the model and the likelihood ratio equaled 0.37.

5.2 Good Night Air

The table below shows the results for the descriptive analysis of items related to the short story “Good Night Air.”

Table 3.11

Means and standard error (between brackets) for “Plot” – Good Night Air sorted by versions.

	Goodnight Foreignized	Goodnight Naturalized
Mary Ann is being a good wife and doing her job by taking care of her mother-in-law.	4.2 (0.29)	4.1 (0.26)
Esther keeps a dysfunctional relationship with her son Thomas, a grown man.	3.5 (0.31)	2.7 (0.24)
Thomas is a dutiful son and is doing nothing more than his duty in taking care of his mother.	3.3 (0.25)	3.5 (0.27)
Mary Ann is apathetic and indifferent to her mother-in-law’s distress.	3.1 (0.26)	3.2 (0.27)
Mary Ann should stand up for herself and take control of what happens in her home.	4.0 (0.28)	3.8 (0.24)
Esther’s attitude is understandable since she is an old lady in a painful condition.	2.8 (0.23)	3.2 (0.30)
Considering her condition, it would be better for Esther to be taken care of by professionals in a special care home.	3.3 (0.30)	2.5 (0.24)
Mary Ann probably does not have financial means, otherwise she would not put up with her mother-in-law and husband’s behavior.	4.1 (0.21)	4.5 (0.24)
Thomas is sacrificing his personal life and going out of his way in order to care for his mother.	3.2 (0.29)	3.0 (0.29)
The house where Thomas, Mary Ann and Esther live in is likely Esther’s.	2.6 (0.26)	2.5 (0.25)

The first component from a principal component analysis of the data accounted for 25% of the overall variance. The table below contains the loading factors related to it.

Table 3.12

Loading factors from first component for “Plot” – Good Night Air

	PC1 Factors
Mary Ann is being a good wife and doing her job by taking care of her mother-in-law.	0.26
Esther keeps a dysfunctional relationship with her son Thomas, a grown man.	0.50
Thomas is a dutiful son and is doing nothing more than his duty in taking care of his mother.	-0.17
Mary Ann is apathetic and indifferent to her mother-in-law’s distress.	-0.30
Mary Ann should stand up for herself and take control of what happens in her home.	0.42
Esther’s attitude is understandable since she is an old lady in a painful condition.	-0.30
Considering her condition, it would be better for Esther to be taken care of by professionals in a special care home.	0.48
Mary Ann probably does not have financial means, otherwise she would not put up with her mother-in-law and husband’s behavior.	0.04
Thomas is sacrificing his personal life and going out of his way in order to care for his mother.	0.21
The house where Thomas, Mary Ann and Esther live in is likely Esther’s.	0.05

In the case of “Good Night Air” the model showed a slight improvement once the effect of different versions was included. The likelihood ratio equaled 1.80.

6. Time

Finally, subjects’ reading times were also analyzed. The table below shows the mean scores and standard error.

Table 3.13
Means and standard error (between brackets) for “Time” sorted by text and version.

	Beginnings Foreignized	Beginnings Naturalized	Goodnight Foreignized	Goodnight Naturalized
Time	10.3 (0.61)	10.5 (0.58)	8.3 (0.47)	7.9 (0.41)

The time data was also subject to linear mixed model analyses and a comparison between fits. Similar to other data in the study, the addition of the effect of different versions to the alternative model did not improve the fit. The likelihood ratio equaled 0.37.

Chapter IV

Discussion

Overall the data collected in this study revealed that, as expected, subjects were aware that the stories came from a different culture when the story included foreign words. However, disconfirming my initial hypothesis, this awareness did not translate into a different attitude towards the text, the plot developments, or the characters.

Foreignness and familiarity

As expected, translation version had an impact on readers' reaction to statements regarding the story's foreignness. It would seem that the use of transference as a foreignizing strategy did influence readers. Foreignized versions (which were permeated with foreign words) were more strongly identified as belonging to a foreign culture.

Also consistent with my expectations, familiarity did not differ substantially between texts. When rating items that stated they could personally relate to the story or that it made them think of people they knew, subjects tended to disagree. The mean of answers oscillated between "not sure" (4) and "somewhat disagree" (5), with the lowest mean being 3.9 and the highest, 5.1.

This result is consistent with the text selection criterion that the plot depicted events that were not the norm in North American culture. Thus, it was expected that most subjects would not be able to personally relate with the stories.

Despite these results corroborating my initial expectations, one possible issue to be investigated further is whether there is a direct relationship between foreignness and familiarity. At the personal level, subjects' sense of familiarity with the stories was not influenced by the translation strategies; they did not relate to the story. At the cultural level, however, translation version significantly affected answers; they were aware of the text's foreignness. One could ask, then, if translation strategies' efficiency in marking or concealing the text's foreignness varies depending on the text itself. For instance, had subjects personally related to a story, would they be less willing to identify it as foreign?

Unlike the expectation regarding foreignness and familiarity, there was no evidence to support the hypothesis that subjects would rate texts differently depending on the version they read or that they would have a different understanding and interpretation of characters and plot events. In those categories, even though the stories proved to be quite different from each other, the use of transference proved to be insufficient to influence readers' reaction to either story.

Text

Venuti (in Munday, 2010, p. 4639) stipulates that domesticating strategies make texts more fluent, while foreignizing strategies make them more estranging. Nevertheless, the recurrent use of transference did not lead the texts to be considered more tiresome, disengaging, difficult or less clear, for instance. Subjects' reading time also seem to corroborate these reports since there was little difference between versions.

The two stories were rated differently on Text items even though version had little effect. “Good Night Air” received high rates for being clear, easy to read, and engaging, while “Beginning of a Fortune” was considered more tiresome, boring, and unusual.

Characters

Considering Venuti’s characterization of the domesticating strategy as a means to reduce the foreign culture and the foreignizing strategy as a chance for readers to experience the foreign culture, I hypothesized that the lexical manipulation would translate into a different attitude from the readers towards the story and its elements (characters and plot devices). I expected that readers would either avoid being judgmental of a culture they did not know or else be more judgmental due to cultural stereotypes. What was observed, however, was that subjects understood characters and interpreted events in texts clearly marked as foreign the same way they did in texts with no lexical marks of foreignness.

Again, ratings did change from one text to another, but not between versions. The main character from “Beginnings of a Fortune” was considered both by readers of the foreignized and naturalized versions as believable, a typical teenager, and immature, while the main character in “Good Night Air” was mainly characterized as believable, considerate, and likeable.

Despite readers having reported not relating to either story, “believable” was the trait that received the highest rates of agreement from all attributes ascribed to the main characters in both texts. This might suggest that, even though

the stories are about an unfamiliar situation, they are not so removed from subjects' reality as to make characters and their actions absurd or unbelievable.

If this assumption is true, another possibility for expanding this study is to evaluate how these reactions would change if the depicted events were even more unfamiliar to readers. As it was, the stories seemed to be unfamiliar enough that readers did not personally relate to it, but also close enough to their reality so that characters' main trait was their believability. Were the stories even more removed from the North American context, would that force subjects to judge stories and story elements differently? And in that case, would domesticating strategies be successful in concealing the foreignness of the text?

Plot

As seen in the previous chapter, subjects' ratings regarding plot events of "Beginnings of a Fortune" did not change significantly from one version to the other. It is interesting, nonetheless, to take a closer look at these ratings.

The items with which subjects agreed more strongly (the ones that show the lowest means) were the ones stating that Arthur should find a job and that it is customary for boys to pay on the first date. Other items with which readers reported agreeing stated that Arthur was a spoiled teenager, that his mother should be less protective of him, that he had friends who worked and that his parents were unreasonable in not discussing money issues with him. Items which left readers unsure were direct opposite to those statements and stated that Arthur understood the importance of saving money, Gloria was egoistical in expecting

someone to pay for her, and Arthur's parents were not justified in not giving him an allowance.

It would seem that readers, whether aware or unaware of the origin of this story, were judging it according to their background. The matter of working during one's teenage years (which actually differs for various reasons between North American and Latin American cultures) and conventions regarding social interactions, such as dating, are culturally determined issues, and it was my expectation that being aware of the cultural otherness of the text readers would be less willing to judge it. Instead, it would seem that readers naturalize plot events as a way to interpret the text regardless of their knowledge of the text's foreignness.

Reactions to the plot of "Good Night Air" were a bit less clear. The likelihood ratio test provided weak evidence that version had an effect on readers' responses. Analyzing the mean score of each item separately, suggested little variation with version.

Those items that showed almost no variation indicated that readers agree that Mary Ann is "indifferent to her mother-in-law's distress" and that they believe she does not have the financial means to leave her family.

Among the items with which readers somewhat agreed are two seemingly contradictory assertions. Readers report agreement with the fact that Thomas' actions are nothing more than his duty as a son. They also seem to agree, though, with the fact that the character is sacrificing his personal life. One way of

interpreting those results is that there is a shared belief among subjects that sacrificing one's personal life sometimes is one's duty as a son.

Some of these reactions were a surprise. Despite not meeting my initial expectation, however, there is no evidence that these responses were not influenced by North American cultural conventions. Whatever the reason for this shared belief, it would seem that foreignizing or domesticating strategies did not have an impact on it, since means varied little.

Two statements show a somewhat greater difference between versions. Readers of the naturalized version agreed slightly more strongly that Thomas and Esther's relationship as son and mother is dysfunctional and that the house where the story is set belongs to Esther. This pattern suggests that readers of the foreignized version refrained from letting their preconceived ideas of family relationships influence their interpretation of plot events. The evidence for that conclusion, however, was weak.

It is necessary to take into consideration not only that the effect of version was relatively small but also that only two statements out of twenty showed this trend.

For these reasons, it is impossible to say that these results validated the hypothesis of this study. They do, however, leave room for further investigation on the subject. For instance, one might wonder whether there are specific aspects of "Good Night Air" that allowed for the translation strategies to influence readers' response. And in that case, what would those aspects be?

From the available data in this study, we can see that subjects did not personally relate to either story. However, looking at the mean scores of other categories it is possible to see that “Good Night Air” was rated as being clearer, easier and more engaging. Also, from answers related to character and plot events evaluation, it seems readers empathized more with characters from “Good Night Air.” It is possible, then, that readers were more engaged with this story than with “The Beginnings of a Fortune.” That leaves room for speculating whether this engagement, alongside translation strategies, played a role in how readers judged or refrained from judging the plot events, for instance.

From the results discussed above it is evident that the use of foreignizing and domesticating strategies at the lexical level are strong enough to raise readers’ awareness to the fact that a story belongs to another culture. Repeatedly transferring terms from the source language, however, in spite of what one might expect, did not make the text more challenging to read or the story less pleasant.

Also contradicting expectations, the results suggested that despite helping readers identify the text as foreign, the translation procedure did not influence readers’ reaction to the story. Their understanding of the characters and, for the most part, reactions to the plot events were virtually the same regardless of whether they read the foreignized or naturalized version.

Finally, I argue that readers tend to naturalize the stories and interpret events and characters’ actions and motives through the lenses of their own cultural background regardless of the translation version they read. That is, they

tend to agree with sentences that conform to the North American cultural conventions and assumptions even when aware of the text's otherness.

There is, however, plenty of room for deepening and advancing this research. As pointed out before, the data from this study create some new questions that can be answered by new empirical observations of readers' response.

Chapter V

Final Considerations

As exposed in the Introduction to this thesis, the study here described was exploratory. My objective was to explore an area within Translation Studies that is often neglected.

The results of the experiment corroborated a part of my initial expectations and disconfirmed another. As the data showed, manipulating a text at the lexical level in order to make it more foreignized does raise readers' awareness to the fact that the text belong to a culture that is not their own. However, this awareness does not seem to translate into a different reaction to the text, its characters or its events. I suggest in Chapter IV that readers spontaneously naturalized the story they were reading as a strategy of interpretation. That is, even when they were aware of the text's foreignness, their interpretation remained the same as it would have had they read a naturalized version of the story.

The data also put into question the intuitive assumption of some authors that a foreignized text would be less fluent, hence more laborious for readers. At least at the lexical level, which is the one manipulated in the study, this assumption was shown to be inconsistent with the present findings.

As discussed in Chapter IV, this study has the potential to be expanded. Some new questions were raised, such as a possible connection between readers' ability to relate with the story and their awareness of its foreignness; or the possible connection between version effect and engagement with the story, for instance.

Besides that, this study focused on a very specific condition: the use of transference at the lexical level. As mentioned before, the issue of foreignization and domestication is not limited to the translator's wording choices. This study provided some interesting insight regarding readers' response to translation strategies and even questioned some well-accepted assumptions. However, in order to fully address the issue of readers' reaction to foreignization and domestication many other empirical investigations must be conducted.

I believe I achieved my goal with this study: providing some insight on reader's perception of translated narratives. However, I also believe the empirical approach to readers' response to translation is yet at an embryonic stage. I hope further studies are conducted and that this area can finally evolve and thrive.

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Appendix I

Texts

The Beginnings of a Fortune – *Naturalized version*

It was one of those mornings that seem to be suspended in mid-air... and which come closest to resembling the image we conceive of time.

The veranda was open but the cool air had congealed outside and nothing entered from the garden, as if any influx of air might disturb the harmony. Only some brightly colored flies had penetrated in to the dining room and hovered over the sugar bowl. At this hour, the neighborhood was still coming to life.

'If only I had some money...' thought Arthur, and the desire for getting rich, for possessing things peacefully gave his face a detached and thoughtful expression.

'I'm not a gambler, mom.'

'Don't you start that nonsense about money again,' his mother replied.

In reality he had no wish to start up any pressing discussion that might end up with a solution. A little of the mortification of last night's dinner when allowances had been discussed - his father mingling authority with understanding and his mother mingling understanding with basic principles - a little of last night's mortification demanded, meantime, some further discussion. But it was quite useless to pursue, for its own sake, the urgency of the previous day. Each night, sleep seemed to respond to all his necessities. And in the morning, in contrast to the adults who got up looking sullen and unshaven, each morning he got up looking younger. His hair was untidy, but not in the same way as his father's disheveled appearance which suggested that something had happened to him during the night. His mother, too, came out of her room looking bedraggled and still drowsy, as if the bitterness of sleep had given her some satisfaction. Until they drank their coffee they were all irritated or pensive, even the maid. This was not the moment to ask for things. But Arthur felt a peaceful need to establish his

rights in the morning. Each morning he awakened, it was as if he had to recover the previous day, so completely did sleep sever his bonds each night.

'I neither gamble nor waste money.'

'Arthur!' his mother rebuked him sharply, 'I have quite enough problems of my own!'

'What problems?' he inquired with interest.

His mother looked at him coldly as if he were a stranger.

Yet he was much more of a relation to her than his father, who, in a manner of speaking, had married into the family. She pursed her lips.

'Everybody has their problems, son,' she corrected herself, now entering into a new kind of relationship somewhere between the role of mother and teacher. And from that point onward his mother had taken the day in hand. The feeling of individuality with which he always woke up had now disappeared, and Arthur knew that he could count on her. From the beginning they would always either accept him or reduce him to being himself. When he was a small child they used to play with him, they threw him into the air, smothered him with kisses. Then suddenly they would become 'individuals' - they would put him down and say kindly, but already beyond his reach, 'That's enough now,' and he throbbed with their caresses and all those peals of laughter still in reserve. He would then become cantankerous, and get under their feet, filled with rage which the same instant would turn to delight, sheer delight, if only they would relent.

'Eat up, son,' concluded his mother, and once more Arthur knew that he could count on her. So he immediately became more childish and more difficult.

'I also have my problems but no one cares. When I say that I need money one would think that I were asking for money to drink or gamble.'

'Since when do you admit it could be for drinking or gambling?' asked his father, coming in to the room and making straight for the head of the table. 'Whatever next? Such presumption!'

He had not reckoned on his father's arrival. Bewildered, but accustomed to such moments, he went on.

'But Dad!' his voice became dissonant in a protest that did not quite amount to indignation. To balance the situation, his mother was already won over, tranquilly stirring her coffee, indifferent to the conversation that did not seem to mean anything other than a few more flies to contend with. She waved them from the sugar bowl with a limp hand.

'It is time you were off,' his father interrupted. Arthur turned to his mother. But she was spreading butter on her bread, absorbed and happy. She had escaped again. She would say yes to everything without giving it the slightest importance.

Closing the door, he once again had the impression that they were constantly delivering him to life. That is how the street seemed to receive him. 'When I have a wife and children, I'll ring the bell on this side of the door and pay them visits and everything will be different,' he thought.

Life outside his home was always completely different. Apart from the difference of light - as if only by going out he could really see what the weather was like and what dispositions the circumstances had taken during the night - apart from the difference of light there was the difference of his whole manner of existence. When he was little his mother used to say, 'Away from home he's an angel and at home a devil.'

Even now, going through the little front gate, he had become visibly younger and at the same time less of a child - more sensitive and above all without any matter in hand. But with a docile interest. He was not a person who looked for conversation but if someone asked him as now - 'Tell me, son, where is the church?' - he gently came to life, inclined his long neck, because they were always shorter than he, and would guide them, attracted by their question, as if there was an exchange of friendship in this encounter and an open field for investigation. He stood carefully observing the woman turn the corner in the direction of the church, patiently responsible for the route she followed.

'But money is made for spending and you know on what,' Charlie insisted vehemently.

'I want it for buying things,' he replied somewhat vaguely.

'A little bicycle perhaps?' Charlie smiled offensively, blushing at his own mischief.

Arthur smiled wryly, feeling unhappy.

Seated at his school desk he waited for the teacher to get up. When the latter cleared his throat as a preface to the beginning of the lesson, it was the usual well-known signal for the pupils to sit back, open their eyes attentively, and think about nothing in particular.

'About nothing,' was Arthur's troubled reply to the teacher who questioned him with visible annoyance. 'About nothing' meant vaguely about an earlier conversation, about tentative plans to go to the cinema that evening, about – about money. He needed money. But during class, when he found himself obliged to sit still and free of any responsibility, every desire had relaxation as its basis.

'Didn't it dawn upon you right away that Gloria wanted to be invited to go to the movies?' Charlie asked him, and both of them looked inquisitively in the direction of the girl who was walking away, her satchel under her arm. Thoughtfully, Arthur walked on at his friend's side, observing the stones on the ground.

'If you haven't got enough money for two tickets, I'll loan it to you and you can pay me back later.'

As far as he could see, the moment he had some money he would be obliged to use it for a thousand and one things.

'But afterward I'll have to pay you back and I already owe money to Tony's brother,' he replied evasively.

'So what? Where's the problem?' insisted the other, ever practical and persuasive.

'So what,' he thought with subdued rage, 'so what, well it looks as if the moment somebody has any money, everyone comes on the scene ready to help you spend it, and to show you how to get rid of it.'

'It looks,' he said, trying to not to show his anger, 'it looks as if you only need a few coppers and some woman gets the scent of it and pounces on you.'

The two of them smiled at each other. After this he felt much more relaxed and confident. Above all, he felt less oppressed by circumstances. But soon it was already midday and any desire became more pressing and difficult to bear. All during lunch he savagely thought whether or not he should get into debt, and he felt himself ruined.

'Either he is studying too hard or he doesn't eat enough at breakfast,' his mother complained. 'The fact is that he gets up looking fine but by lunch time he appears with this pale face. Then he starts to look drawn and that's always a bad sign.'

'It's nothing serious; naturally he gets tired as the day goes on,' replied his father cheerfully.

Looking at himself in the mirror in the hall before going out, Arthur recognized that he really had the face of one of those young working lads who always look tired. He smiled without moving his lips, satisfaction showing in the depths of his eyes. But at the theatre entrance he had little choice but to ask Charlie for a loan because Gloria was already there, accompanied by another girl.

'Do you prefer to sit at the front or in the middle?' Gloria asked.

Confronted with this situation, Charlie paid for the friend and Arthur furtively borrowed the money for Gloria's ticket.

'Looks as if the outing is ruined,' he said in passing to Charlie. Immediately afterward he repented having spoken, since his friend had scarcely heard him, taken up as he was with the other girl. There was no need to lower oneself in the eyes of another boy for whom a session at the movies could only be improved by being with a girl.

In fact, the outing was only ruined at the beginning. Soon afterward his body relaxed, he forgot the presence at his side and became absorbed by the film. Only near the middle was he conscious of Gloria and with a sudden start watched her secretly. With some surprise, he realized that she was not really the little gold digger he had imagined her to be. Gloria sat there leaning forward, her mouth attentively open. Relieved, Arthur leaned back again in his seat.

Later, however, he wondered whether he had really been exploited or not. And the anguish was so unbearable that he halted in front of a shop window with an expression of horror. His heart was thumping like a piston. In addition to his frightened face, disembodied in the glass of the window, there were saucepans and kitchen utensils that he looked at with a certain familiarity.

'It looks like I have been exploited,' he resolved, and yet he could not superimpose his anger on Gloria's innocent profile. Gradually the girl's innocence itself became her major crime: so she was exploiting him, she had exploited him and then sat there thoroughly satisfied with herself watching the film? And his eyes filled with tears. 'Ungrateful,' he thought, awkwardly choosing a word of accusation. As the word was a symbol of complaint rather than anger, he became a little confused and his anger abated. It now seemed to him, looking at it objectively and freely, that she should have paid for the film.

But, confronted by his books and notes dosed before him, his face brightened.

He no longer heard the doors that banged, the piano of the woman next door, his mother's voice on the telephone. There was a great silence in the room as if in a vault. And the late afternoon gave the impression of morning. He felt remote ... so remote, like a giant who was outside the room; inside there was only his absorbed fingers, which kept on turning a pencil backward and forward. There were moments when he breathed heavily like an old man. The greater part of the time, however, his face barely came to the surface of the air in the room.

'I've finished studying, mom!' he called to his mother, who had questioned about the noise of running water. Carefully washing his feet in the bath, he reflected that Gloria's friend was preferable to Gloria herself. Nor had he made any attempt to observe if Charlie had or had not 'taken advantage' of the other girl. At this idea, he quickly stepped out of the bath and paused in front of the mirror above the wash basin - until the tiled floor chilled his wet feet.

No! He didn't want to explain himself to Charlie and no one would ever tell him how to spend whatever money he happened to have, and Charlie could believe that he spent it on bicycles. And if he did spend it on bicycles - what was

wrong with that? And if he should never, but never wish to spend his money? And suppose he were to get richer and richer? What's wrong with that? Are you looking for a fight? You think that...

'You may be lost in your thoughts,' his mother said, interrupting him, 'but at least eat your dinner and try to make some conversation. '

Then, suddenly restored to the family circle, he protested. 'You always say that one shouldn't talk at the table, mom, and now you want me to talk; you told me not to speak with my mouth full, now...'

'Mind your manners when you are addressing your mother" his father said without severity.

'Dad,' Arthur replied meekly, with furrowed eyebrows, 'Dad, what is a promissory note?'

'It looks like school is not doing you much good,' his father said with quiet satisfaction.

'Eat more potatoes, Arthur,' persuaded his mother, vainly trying to draw the two men to herself.

'A promissory note, son' explained his father, pushing away his plate, 'is the following: let us suppose that you are in debt...'

The Beginnings of a Fortune – *Foreignized version*

It was one of those mornings that seem to be suspended in mid-air... and which come closest to resembling the image we conceive of time.

The veranda was open but the cool air had congealed outside and nothing entered from the garden, as if any influx of air might disturb the harmony. Only some brightly colored flies had penetrated in to the dining room and hovered over the sugar bowl. At this hour, Tijuca was still coming to life.

'If only I had some money...' thought Artur, and the desire for getting rich, for possessing things peacefully gave his face a detached and thoughtful expression.

'I'm not a gambler, *mãe*.'

'Don't you start that nonsense about money again,' his mother replied.

In reality he had no wish to start up any pressing discussion that might end up with a solution. A little of the mortification of last night's dinner when allowances had been discussed - his father mingling authority with understanding and his mother mingling understanding with basic principles - a little of last night's mortification demanded, meantime, some further discussion. But it was quite useless to pursue, for its own sake, the urgency of the previous day. Each night, sleep seemed to respond to all his necessities. And in the morning, in contrast to the adults who got up looking sullen and unshaven, each morning he got up looking younger. His hair was untidy, but not in the same way as his father's disheveled appearance which suggested that something had happened to him during the night. His mother, too, came out of her room looking bedraggled and still drowsy, as if the bitterness of sleep had given her some satisfaction. Until they drank their coffee they were all irritated or pensive, even the maid. This was not the moment to ask for things. But Artur felt a peaceful need to establish his rights in the morning. Each morning he awakened, it was as if he had to recover the previous day, so completely did sleep sever his bonds each night.

'I neither gamble nor waste money.'

'Artur!' his mother rebuked him sharply, 'I have quite enough problems of my own!'

'What problems?' he inquired with interest.

His mother looked at him coldly as if he were a stranger.

Yet he was much more of a relation to her than his father, who, in a manner of speaking, had married into the family. She pursed her lips.

'Everybody has their problems, *filho*,' she corrected herself, now entering into a new kind of relationship somewhere between the role of mother and teacher. And from that point onward his mother had taken the day in hand. The feeling of individuality with which he always woke up had now disappeared, and Artur knew that he could count on her. From the beginning they would always either accept him or reduce him to being himself. When he was a small child they used to play with him, they threw him into the air, smothered him with kisses. Then suddenly they would become 'individuals' - they would put him down and say kindly, but already beyond his reach, 'That's enough now,' and he throbbed with their caresses and all those peals of laughter still in reserve. He would then become cantankerous, and get under their feet, filled with rage which the same instant would turn to delight, sheer delight, if only they would relent.

'Eat up, *filho*,' concluded his mother, and once more Artur knew that he could count on her. So he immediately became more childish and more difficult.

'I also have my problems but no one cares. When I say that I need money one would think that I was asking for money to drink or gamble.'

'Since when do you admit it could be for drinking or gambling?' asked his father, coming in to the room and making straight for the head of the table. 'Whatever next? Such presumption!'

He had not reckoned on his father's arrival. Bewildered, but accustomed to such moments, he went on.

'But *pai*!' his voice became dissonant in a protest that did not quite amount to indignation. To balance the situation, his mother was already won over, tranquilly stirring her coffee, indifferent to the conversation that did not seem to

mean anything other than a few more flies to contend with. She waved them from the sugar bowl with a limp hand.

'It is time you were off,' his father interrupted. Artur turned to his mother. But she was spreading jam on her *maracujá* cake, absorbed and happy. She had escaped again. She would say yes to everything without giving it the slightest importance.

Closing the door, he once again had the impression that they were constantly delivering him to life. That is how the street seemed to receive him. 'When I have a wife and children, I'll ring the bell on this side of the door and pay them visits and everything will be different,' he thought.

Life outside his home was always completely different. Apart from the difference of light - as if only by going out he could really see what the weather was like and what dispositions the circumstances had taken during the night - apart from the difference of light there was the difference of his whole manner of existence. When he was little his mother used to say, 'Away from home he's an angel and at home a devil.'

Even now, going through the little front gate, he had become visibly younger and at the same time less of a child - more sensitive and above all without any matter in hand. But with a docile interest. He was not a person who looked for conversation but if someone asked him as now - 'Tell me, *querido*, where is the church?' - he gently came to life, inclined his long neck, because they were always shorter than he, and would guide them, attracted by their question, as if there was an exchange of friendship in this encounter and an open field for investigation. He stood carefully observing the woman turn the corner in the direction of the church, patiently responsible for the route she followed.

'But money is made for spending and you know on what,' Carlinhos insisted vehemently.

'I want it for buying things,' he replied somewhat vaguely.

'A little bicycle perhaps?' Carlinhos smiled offensively, blushing at his own mischief.

Artur smiled wryly, feeling unhappy.

Seated at his school desk he waited for the teacher to get up. When the latter cleared his throat as a preface to the beginning of the lesson, it was the usual well-known signal for the pupils to sit back, open their eyes attentively, and think about nothing in particular.

'About nothing,' was Artur's troubled reply to the teacher who questioned him with visible annoyance. 'About nothing' meant vaguely about an earlier conversation, about tentative plans to go to the cinema that evening, about – about money. He needed money. But during class, when he found himself obliged to sit still and free of any responsibility, every desire had relaxation as its basis.

'Didn't it dawn upon you right away that Glorinha wanted to be invited to go to the movies?' Carlinhos asked him, and both of them looked inquisitively in the direction of the girl who was walking away, her satchel under her arm. Thoughtfully, Artur walked on at his friend's side, observing the stones on the ground.

'If you haven't got enough money for two tickets, I'll loan it to you and you can pay me back later.'

As far as he could see, the moment he had some money he would be obliged to use it for a thousand and one things.

'But afterward I'll have to pay you back and I already owe money to Antônio's brother,' he replied evasively.

'So what? Where's the problem?' insisted the other, ever practical and persuasive.

'So what,' he thought with subdued rage, 'so what, well it looks as if the moment somebody has any money, everyone comes on the scene ready to help you spend it, and to show you how to get rid of it.'

'It looks,' he said, trying to not to show his anger, 'it looks as if you only need a few *cruzeiros* and some woman gets the scent of it and pounces on you.'

The two of them smiled at each other. After this he felt much more relaxed and confident. Above all, he felt less oppressed by circumstances. But soon it was already midday and any desire became more pressing and difficult to bear. All

during lunch he savagely thought whether or not he should get into debt, and he felt himself ruined.

'Either he is studying too hard or he doesn't eat enough at breakfast,' his mother complained. 'The fact is that he gets up looking fine but by lunch time he appears with this pale face. Then he starts to look drawn and that's always a bad sign.'

'It's nothing serious; naturally he gets tired as the day goes on,' replied his father cheerfully.

Looking at himself in the mirror in the hall before going out, Artur recognized that he really had the face of one of those young working lads who always look tired. He smiled without moving his lips, satisfaction showing in the depths of his eyes. But at the theatre entrance he had little choice but to ask Carlinhos for a loan because Glorinha was already there, accompanied by another girl.

'Do you prefer to sit at the front or in the middle?' Glorinha asked.

Confronted with this situation, Carlinhos paid for the friend and Artur furtively borrowed a few *cruzeiros* for Glorinha's ticket.

'Looks as if the outing is ruined,' he said in passing to Carlinhos. Immediately afterward he repented having spoken, since his friend had scarcely heard him, taken up as he was with the other girl. There was no need to lower oneself in the eyes of another boy for whom a session at the pictures could only be improved by being with a girl.

In fact, the outing was only ruined at the beginning. Soon afterward his body relaxed, he forgot the presence at his side and became absorbed by the film. Only near the middle was he conscious of Glorinha and with a sudden start watched her secretly. With some surprise, he realized that she was not really the little gold digger he had imagined her to be. Glorinha sat there leaning forward, her mouth attentively open. Relieved, Artur leaned back again in his seat.

Later, however, he wondered whether he had really been exploited or not. And the anguish was so unbearable that he halted in front of a shop window with an expression of horror. His heart was thumping like a piston. In addition to his

frightened face, disembodied in the glass of the window, there were saucepans and kitchen utensils that he looked at with a certain familiarity.

'It looks like I have been exploited,' he resolved, and yet he could not superimpose his anger on Glorinha's innocent profile. Gradually the girl's innocence itself became her major crime: so she was exploiting him, she had exploited him and then sat there thoroughly satisfied with herself watching the film? And his eyes filled with tears. '*Ingrata*,' he thought, awkwardly choosing a word of accusation. As the word was a symbol of complaint rather than anger, he became a little confused and his anger abated. It now seemed to him, looking at it objectively and freely, that she should have paid for the film.

But, confronted by his books and notes dosed before him, his face brightened.

He no longer heard the doors that banged, the piano of the woman next door, his mother's voice on the telephone. There was a great silence in the room as if in a vault. And the late afternoon gave the impression of morning. He felt remote ... so remote, like a giant who was outside the room; inside there was only his absorbed fingers, which kept on turning a pencil backward and forward. There were moments when he breathed heavily like an old man. The greater part of the time, however, his face barely came to the surface of the air in the room.

'I've finished studying, *mãe*!' he called to his mother, who had questioned about the noise of running water. Carefully washing his feet in the bath, he reflected that Glorinha's friend was preferable to Glorinha herself. Nor had he made any attempt to observe if Carlinhos had or had not 'taken advantage' of the other girl. At this idea, he quickly stepped out of the bath and paused in front of the mirror above the wash basin - until the tiled floor chilled his wet feet.

No! He didn't want to explain himself to Carlinhos and no one would ever tell him how to spend whatever money he happened to have, and Carlinhos could believe that he spent it on bicycles. And if he did spend it on bicycles - what was wrong with that? And if he should never, but never wish to spend his money? And suppose he were to get richer and richer? What's wrong with that? Are you looking for a fight? You think that...

'You may be lost in your thoughts,' his mother said, interrupting him, 'but at least eat your dinner and try to make some conversation. '

Then, suddenly restored to the family circle, he protested. 'You always say that one shouldn't talk at the table, *mãe*, and now you want me to talk; you told me not to speak with my mouth full, now...'

'Mind your manners when you are addressing your mother" his father said without severity.

'*Pai*,' Artur replied meekly, with furrowed eyebrows, '*Pai*, what is a promissory note?'

'It looks like school is not doing you much good,' his father said with quiet satisfaction.

'Eat more *aipim*, Artur,' persuaded his mother, vainly trying to draw the two men to herself.

'A promissory note, *filho*' explained his father, pushing away his plate, 'is the following: let us suppose that you are in debt...'

The man opened the door carefully and entered his house. In the darkness, the colored lights projected by the television set danced on the wall of the entryway. His wife, engulfed by the sofa, watching the eight o'clock tv show. With the volume on low, the set was emitting an uneven buzz. Thomas approached with slow steps. He cleared his throat. Mary Ann lifted her head and their lips brushed.

“How are you?” he asked. They both knew an answer wasn't necessary.

“There...” Mary Ann answered distractedly.

“And my mother?”

He didn't expect an answer to this question, either. It was the ritual that permitted him to take those five steps each night toward the door and immerse himself in the darkness of the hallway.

No; Thomas didn't expect an answer. At one time, he had had the hope that a miracle might occur, that his wife might give an answer like, “Esther went out to take a walk,” or, “she's already asleep,” or, “she's eating,” or, why not admit it, she might say with the same indifferent tone, sunk on the sofa with the remote control in hand, “Esther died this afternoon.”

He would have been sad. He would have taken off his glasses to dry his tears. Perhaps Mary Ann would have consoled him with a brotherly caress. But, deep down, he would have been relieved. Thomas had lost all hope a long time ago. His mother's longevity had surpassed all reasonable limits, and he had become accustomed to the idea that time was standing still, that his life had neither past nor a future. It consisted solely of a circular dimension that began and ended in the threshold where, before allowing himself to be enveloped by darkness, he heard Mary Ann repeat “there...”

He moved forward, loosened his tie, and noiselessly approached the beam of light coming from the half-closed door. Lying on the bed, his mother was watching the same tv show as his wife, but with the volume turned up several decibels higher.

“Ma?” Thomas lowered the volume without her noticing. The bronze chandelier brightly illuminated the room. The bedroom was spacious, with a large window facing an overgrown garden. The room was, without a doubt, the best in the house. However, filled as it was with furniture, out of date décor and having little ventilation, there was an oppressive feeling of closeness. At her age, Esther had acquired, among other things, the habit of collecting knickknacks, and she was afraid of air currents. The old woman exhaled a rancid breath that smelled like rotten apples.

She made an attempt to sit up, emitting a groan. Her look of helplessness traversed the room and settled like a lead weight on her son. Thomas approached her, stooped over and dragging his feet. He kissed her on the forehead and formed the same empty and inevitable question.

“How are you?” he asked, since there was no longer any escape. The greeting was the trigger that set the circle into motion, causing it to begin to spin in the same unavoidable direction. The answer changed disguises every night, but it was always the same painful thorn which plunged itself between his kidneys.

“The same... “ Esther said with her weak voice. “How else could a sick old woman like me be... in the way, bored, fed up.”

Thomas pretended not to hear her. He bent over, picked some pieces of toilet paper off the floor, and threw them into the bedpan under the bed.

“You’re late,” the old woman scolded him.

“A lot of work,” he excused himself, mumbling.

He took off his jacket and carefully placed it on the back of a chair. He sighed before asking again.

“Did you eat?”

“It’s disgusting...” she sputtered.

He saw the tray sitting on the dresser with the food intact, and he moved it closer to the bed. He dipped the spoon into the soup and offered it to her, without much hope.

“You have to eat your soup, mom, please.”

Esther pressed her lips together and turned her head away.

“It’ll be cold,” she protested.

Thomas took a sip and confirmed that it was cold.

“She brought it to me early,” she grumbled, and with a contemptuous gesture she nodded towards the door. “Like a baby,” she added with disgust. “I have no appetite at that time of day.”

Thomas removed the tray and placed it back on the dresser.

“And all because she had to see to that man.”

“What man?” he asked, and then realized, too late, he had again fallen into the trap.

“Who do you suppose it was?”

“It was probably Paul, Mom.”

“I don’t know... I don’t think so. Your son hasn’t come around here for a long time. Besides he would have come in to say hello to his grandmother, don’t you think?”

Thomas didn’t respond. With his back to her, he put the medicine bottles and boxes in order on top of the nightstand. The old woman continued talking through her teeth.

“I didn’t recognize his voice. They were talking so softly... or maybe it’s because I’m going deaf.”

For a moment, all that could be heard was a dripping in the bathroom. Immediately, the buzzing of the television resumed.

“Come on, mom, eat something.”

“No, I don’t want to.”

“Even if it’s only jello. I’ll feed it to you.”

Thomas arranged the pillows behind her back and smoothed the yellowed sheets. Then, bending over, he grabbed his mother by the armpits to sit her up.

“Ow, ow,” she complained.

“What happened? Did I hurt you?”

She didn’t answer.

“Where does it hurt?” he insisted, without losing his calm.

“Here,” she said, and pointing to her hip she asked shyly, “Will you rub it with ointment?”

He pulled out the flannel nightgown and the naked body of the woman was revealed. It was slight and pale. Her skin, thin and dry, formed folds over her abdomen, which sank into the protruding bones of her pelvis.

Her breasts hung from each side and could easily have been confused with the folds of skin on her stomach if not for the bluish shadow of the veins and the pinkish aureoles, into which her nipples sank, childlike and withered.

Her sparse white pubic hair showed her pubis, disproportionately meaty, like that of a child. Esther covered herself with the corner of the sheet, in a futile gesture of modesty. But Thomas was used to her nakedness.

“What happened?” he exclaimed when he saw her bruised hip. “Look what you’ve done to yourself!” he reprimanded her. “Why did you get up, Mom?”

She remained silent, sulking, with her eyes fixed on the television. The actress was crying now, with dry eyes and without ruining her makeup.

“Answer me, mom,” he raised his voice, beginning to lose control.

“Don’t make me talk,” she threatened.

Secretly, Thomas was afraid. Did he wish for something terrible to happen? For Mary Ann to go crazy and beat the old woman, or for her to torment her, or torture her like in the movies with Bette Davis or that Crawford woman? He suspected, in spite of the horror, that the world would acquire some coherence, or that his life might take on some kind of meaning.

However, Esther’s accusations always obeyed a silent bitterness whose foundation weakened with time. As the spouse of the only son, Mary Ann attended to her mother-in-law with resignation. Without affection, but also without hatred. He was sure of that.

“Tell me,” he tried to persuade her, recovering his patient tone. “What happened?”

“I wanted to see.”

“What?”

“You don’t believe me, son,” she whined. “You don’t want to see it”. Her voice broke. She was sobbing. The old woman’s crying became confused with the television actress’, and the sobs of the two women, dry and excessive, excised the thorn from between his kidneys.

While Thomas applied the ointment, he could hear Mary Ann closing the door behind her. He thought of her hip, rounded by maturity, but still tempting. Her waist was thin, as was fashionable in the 50s, and her hair was pulled back on the nape of her neck.

With her back turned, always with her back turned. For so many years she had surrounded herself with silence and shadows, living with her back turned towards him. That night, like previous nights, he would enter the bedroom and would watch Mary Ann sleeping. Was she really asleep? Her shape, outlined under the blankets, with her back turned towards him. And although this wasn’t a metaphor and he had almost forgotten her face, she had never complained nor reproached him for anything. Mary Ann had loved him the way he was when they had met many years ago, frugal and weak of character. But even though they had never dreamed of a perfect life, or even a passionate one, they had never imagined that they would turn into the strangers that they were now. He told himself, one more time, that he felt defeated. That in spite of his efforts, he had not managed to achieve the simple goals that he had outlined for his life: to be a good son, a good husband, a good father. He didn’t know for whom, but he felt great rage.

“You never loved her, did you mom?” he heard himself say in sudden attack. His voice sounded like an echo, like the voice of a stranger, and he was aware that his words sounded like reproach. He was immediately sorry, and he cowered as if trying to avoid an invisible blow. It was impossible to call back his words which floated like dust in the air. An icy silence permeated the room and Esther’s eyes were fiercely riveted on his. He lowered his eyes.

“Damn woman,” his mother said slowly and enjoying every syllable. “She stole my son from me, my only son. She stole my grandchild from me.” Thomas continued to look at the floor in silence. “She stole my things from me, my house, and imprisoned me in this room. How can I love her?”

He didn't speak. He had learned that silence, like time, healed all wounds. After a few moments, he raised his eyes and rested them on the television set while several long and viscous minutes passed. He was anxious to leave so he could go to bed, but he couldn't find the opportune moment. He was so tired. He thought he was nearly as old as his mother when he began to care for her, that he no longer had the strength to continue living. A long time passed before he decided to get up. He pretended to yawn.

"I'm tired," he finally said.

"I need to urinate," the old woman mumbled.

He gave her the bedpan and turned away. Then, he removed it and headed for the bathroom. From there he could hear her speaking to him.

"Don't forget that you're going to prepare my breakfast tomorrow, That woman puts tons of sugar in the coffee..."

"Yes, mom."

"And leave enough time so you can join me."

"Yes, mom."

"Don't forget to put a clean bedpan for me next to the bed."

"Uh-hum," he answered docilely. And without making any noise, he placed the bedpan next to the toilet and washed his hands.

He returned to the bedroom and turned off the light and the television set.

"Make sure the window is closed tight, will you?" Esther said in a weak voice. She had closed her eyes and her grey shone in the dark. "I don't want one of those drafts to kill me."

"Yes, ma," he answered. He approached the bed, and bending over, kissed his mother on the forehead. "Good night, Mom," he said.

Then, before his silhouette moved down the hallway, stooped and dragging its feet, he approached the window and opened it wide.

The man opened the door carefully and entered his house in Pucusana. In the darkness, the colored lights projected by the television set danced on the wall of the entryway. His wife, engulfed by the sofa, watching the eight o'clock *telenovela*. With the volume on low, the set was emitting an uneven buzz. Tomás approached with slow steps. He cleared his throat. Mariana lifted her head and their lips brushed.

“How are you?” he asked. They both knew an answer wasn’t necessary.

“There...” Mariana answered distractedly.

“And my mother?”

He didn’t expect an answer to this question, either. It was the ritual that permitted him to take those five steps each night toward the door and immerse himself in the darkness of the hallway.

No; Tomás didn’t expect an answer. At one time, he had had the hope that a miracle might occur, that his wife might give an answer like, “Ester went out to take a walk,” or, “she’s already asleep,” or, “she’s eating,” or, why not admit it, she might say with the same indifferent tone, sunk on the sofa with the remote control in hand, “Ester died this afternoon.”

He would have been sad. He would have taken off his glasses to dry his tears. Perhaps Mariana would have consoled him with a brotherly caress. But, deep down, he would have been relieved. Tomás had lost all hope a long time ago. His mother’s longevity had surpassed all reasonable limits, and he had become accustomed to the idea that time was standing still, that his life had neither past nor a future. It consisted solely of a circular dimension that began and ended in the threshold where, before allowing himself to be enveloped by darkness, he heard Mariana repeat “there...”

He moved forward, loosened his tie, and noiselessly approached the beam of light coming from the half-closed door. Lying on the bed, his mother was watching the same *telenovela* as his wife, but with the volume turned up several decibels higher.

“*Mami?*” Tomás lowered the volume without her noticing. The bronze chandelier brightly illuminated the room. The bedroom was spacious, with a large window facing an overgrown garden. The room was, without a doubt, the best in the house. However, filled as it was with furniture, out of date décor and having little ventilation, there was an oppressive feeling of closeness. At her age, Ester had acquired, among other things, the habit of collecting knickknacks, and she was afraid of air currents. The old woman exhaled a rancid breath that smelled like rotten apples.

She made an attempt to sit up, emitting a groan. Her look of helplessness traversed the room and settled like a lead weight on her son. Tomás approached her, stooped over and dragging his feet. He kissed her on the forehead and formed the same empty and inevitable question.

“How are you?” he asked, since there was no longer any escape. The greeting was the trigger that set the circle into motion, causing it to begin to spin in the same unavoidable direction. The answer changed disguises every night, but it was always the same painful thorn which plunged itself between his kidneys.

“The same...” Ester said with her weak voice. “How else could a sick old woman like me be... in the way, bored, fed up.”

Tomás pretended not to hear her. He bent over, picked some pieces of toilet paper off the floor, and threw them into the bedpan under the bed.

“You’re late,” the old woman scolded him.

“A lot of work,” he excused himself, mumbling.

He took off his jacket and carefully placed it on the back of a chair. He sighed before asking again.

“Did you eat?”

“It’s disgusting...” she sputtered.

He saw the tray sitting on the dresser with the food intact, and he moved it closer to the bed. He dipped the spoon into the soup and offered it to her, without much hope.

“You have to eat your *caldo*, *mamá*, please.”

Ester pressed her lips together and turned her head away.

“It’ll be cold,” she protested.

Tomás took a sip and confirmed that it was cold.

“She brought it to me early,” she grumbled, and with a contemptuous gesture she nodded towards the door. “Like a baby,” she added with disgust. “I have no appetite at that time of day.”

Tomás removed the tray and placed it back on the dresser.

“And all because she had to see to that man.”

“What man?” he asked, and then realized, too late, he had again fallen into the trap.

“Who do you suppose it was?”

“It was probably Pablo, *mamá*.”

“I don’t know... I don’t think so. Your son hasn’t come around here for a long time. Besides he would have come in to say hello to his grandmother, don’t you think?”

Tomás didn’t respond. With his back to her, he put the medicine bottles and boxes in order on top of the nightstand. The old woman continued talking through her teeth.

“I didn’t recognize his voice. They were talking so softly... or maybe it’s because I’m going deaf.”

For a moment, all that could be heard was a dripping in the bathroom. Immediately, the buzzing of the television resumed.

“Come on, *mamá*, eat something.”

“No, I don’t want to.”

“Even if it’s only *dulce de leche*. I’ll feed it to you.”

Tomás arranged the pillows behind her back and smoothed the yellowed sheets. Then, bending over, he grabbed his mother by the armpits to sit her up.

“Ow, ow,” she complained.

“What happened? Did I hurt you?”

She didn’t answer.

“Where does it hurt?” he insisted, without losing his calm.

“Here,” she said, and pointing to her hip she asked shyly, “Will you rub it with ointment?”

He pulled out the flannel nightgown and the naked body of the woman was revealed. It was slight and pale. Her skin, thin and dry, formed folds over her abdomen, which sank into the protruding bones of her pelvis.

Her breasts hung from each side and could easily have been confused with the folds of skin on her stomach if not for the bluish shadow of the veins and the pinkish aureoles, into which her nipples sank, childlike and withered.

Her sparse white pubic hair showed her pubis, disproportionately meaty, like that of a child. Ester covered herself with the corner of the sheet, in a futile gesture of modesty. But Tomás was used to her nakedness.

“What happened?” he exclaimed when he saw her bruised hip. “Look what you’ve done to yourself!” he reprimanded her. “Why did you get up, *mamá*?”

She remained silent, sulking, with her eyes fixed on the television. The actress was crying now, with dry eyes and without ruining her makeup.

“Answer me, *mamá*,” he raised his voice, beginning to lose control.

“Don’t make me talk,” she threatened.

Secretly, Tomás was afraid. Did he wish for something terrible to happen? For Mariana to go crazy and beat the old woman, or for her to torment her, or torture her like in the movies with Bette Davis or that Crawford woman? He suspected, in spite of the horror, that the world would acquire some coherence, or that his life might take on some kind of meaning.

However, Ester’s accusations always obeyed a silent bitterness whose foundation weakened with time. As the spouse of the only son, Mariana attended to her mother-in-law with resignation. Without affection, but also without hatred. He was sure of that.

“Tell me,” he tried to persuade her, recovering his patient tone. “What happened?”

“I wanted to see.”

“What?”

“You don’t believe me, son,” she whined. “You don’t want to see it”. Her voice broke. She was sobbing. The old woman’s crying became confused with the television actress’, and the sobs of the two women, dry and excessive, excised the thorn from between his kidneys.

While Tomás applied the ointment, he could hear Mariana closing the door behind her. He thought of her hip, rounded by maturity, but still tempting. Her waist was thin, as was fashionable in the 50s, and her hair was pulled back on the nape of her neck.

With her back turned, always with her back turned. For so many years she had surrounded herself with silence and shadows, living with her back turned towards him. That night, like previous nights, he would enter the bedroom and would watch Mariana sleeping. Was she really asleep? Her shape, outlined under the blankets, with her back turned towards him. And although this wasn’t a metaphor and he had almost forgotten her face, she had never complained nor reproached him for anything. Mariana had loved him the way he was when they had met many years ago, frugal and weak of character. But even though they had never dreamed of a perfect life, or even a passionate one, they had never imagined that they would turn into the strangers that they were now. He told himself, one more time, that he felt defeated. That in spite of his efforts, he had not managed to achieve the simple goals that he had outlined for his life: to be a good son, a good husband, a good father. He didn’t know for whom, but he felt great rage.

“You never loved her, did you, *mamá*?” he heard himself say in sudden attack. His voice sounded like an echo, like the voice of a stranger, and he was aware that his words sounded like reproach. He was immediately sorry, and he cowered as if trying to avoid an invisible blow. It was impossible to call back his words which floated like dust in the air. An icy silence permeated the room and Ester’s eyes were fiercely riveted on his. He lowered his eyes.

“*Maldita!*” his mother said slowly and enjoying every syllable. “She stole my only son from me, *mi hijito*. She stole my grandchild from me.” Tomás continued to look at the floor in silence. “She stole my things from me, my house, and imprisoned me in this room. How can I love her?”

He didn't speak. He had learned that silence, like time, healed all wounds. After a few moments, he raised his eyes and rested them on the television set while several long and viscous minutes passed. He was anxious to leave so he could go to bed, but he couldn't find the opportune moment. He was so tired. He thought he was nearly as old as his mother when he began to care for her, that he no longer had the strength to continue living. A long time passed before he decided to get up. He pretended to yawn.

"I'm tired," he finally said.

"I need to urinate," the old woman mumbled.

He gave her the bedpan and turned away. Then, he removed it and headed for the bathroom. From there he could hear her speaking to him.

"Don't forget that you're going to prepare my breakfast tomorrow, That woman puts tons of sugar in the coffee..."

"Yes, *mamá*."

"And leave enough time so you can join me."

"Yes, *mamá*."

"Don't forget to put a clean bedpan for me next to the bed."

"Uh-hum," he answered docilely. And without making any noise, he placed the bedpan next to the toilet and washed his hands.

He returned to the bedroom and turned off the light and the television set.

"Make sure the window is closed tight, will you?" Ester said in a weak voice. She had closed her eyes and her grey shone in the dark. "I don't want one of those drafts to kill me."

"Yes, *mami*," he answered. He approached the bed, and bending over, kissed his mother on the forehead. "Good night, *mamá*," he said.

Then, before his silhouette moved down the hallway, stooped and dragging its feet, he approached the window and opened it wide.

Appendix 2

Questionnaires

Beginnings of a Fortune - Foreignized version

Consider the following statements and decide to what extent you agree with them:

1. The story was tiresome to read.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

2. The story made me think of people I know.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

3. Artur was pitiful.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

4. Artur has other schoolmates who have part time jobs, as evidenced by his remark about “those young working lads.”

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

5. Artur was charismatic.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

6. The story was moving.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

7. It seems that Artur does not receive an allowance and that is why he is out of money.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

agree		agree		disagree		disagree
8. The story seems foreign.						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree
9. If Artur wanted money so much the right thing to do would be to get a job.						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree
10. The story was unusual.						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree
11. Artur is a smart teenage boy who is beginning to understand the importance of saving money.						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree
12. The story was absurd.						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree
13. Artur was frivolous.						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree
14. The story was engaging.						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree
15. The story seems familiar.						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree
16. Glorinha did not exploit Artur; it is normal for boys to pay on the first date.						
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

17. Artur was a considerate person.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

18. The story was boring.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

19. Artur was an unusual person.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

20. This story could easily be about a friend or an acquaintance of mine.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

21. The story was interesting.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

22. Artur was right; it was egoistical of Glorinha to expect someone else to pay for her ticket.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

23. The story seems outdated.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

24. The text was clear.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

25. Artur was disturbing.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

26. The story seemed authentic.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

27. Artur's mother should be less protective of him and stop controlling his actions so much.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

28. Artur was likeable.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

29. This story could easily be about me or someone in my family.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

30. Artur's parents are unreasonable to not even discuss the matter of money with their son.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

31. Artur was believable.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

32. The story was easy to read.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

33. Artur was a typical teenager.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

34. Artur's parents' decision to deny him money is completely understandable.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

35. I could visualize the story as if I was present.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

36. I could personally relate to the story.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

37. Artur was an immature person.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

38. Artur is a childish and spoiled teenager for depending so much on his parents.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

39. The story seems modern.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

40. Artur was an annoying person.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

Consider the following statements and decide to what extent you agree with them:

1. The story was moving.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

2. The story made me think of people I know.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

3. Tomás was an unusual person.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

4. Mariana is being a good wife and doing her job by taking care of her mother-in-law.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

5. Tomás was charismatic.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

6. The story was unusual.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

7. Ester keeps a dysfunctional relationship with her son Tomás, a grown man.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

8. The story seems foreign.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

9. Tomás is a dutiful son and is doing nothing more than his duty in taking care of his mother.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

10. The story was absurd.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

11. Mariana is apathetic and indifferent to her mother-in-law's distress.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

12. The story was tiresome to read.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

13. Tomás was believable.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

14. I could visualize the story as if I was present.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

15. The story seems familiar.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

16. Mariana should stand up for herself and take control of what happens in her home.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

17. Tomás was frivolous.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

18. The story was easy to read.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

19. Tomás was a considerate person.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

20. This story could easily be about a friend or an acquaintance of mine.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

21. The story seemed authentic.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

22. Ester's attitude is understandable since she is an old lady in a painful condition.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

23. The story seems modern.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

24. The text was clear.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

25. Tomás was an immature person.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

26. The story was engaging.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

27. Considering her condition, it would be better for Ester to be taken care of by professionals in a special care home.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

28. Tomás was likeable.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

29. This story could easily be about me or someone in my family.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

30. Mariana probably does not have financial means, otherwise she would not put up with her mother-in-law and husband's behavior.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

31. Tomás was a typical man.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

32. The story was interesting.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

33. Tomás was pitiful.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

34. Tomás is sacrificing his personal life and going out of his way in order to care for his mother.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

35. The story was boring.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

36. I could personally relate to the story.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

37. Tomás was disturbing.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

38. The house where Tomás, Mariana and Ester live in is likely Ester's.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

39. The story seems outdated.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

40. Tomás was an annoying person.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Definitely agree	Agree	Somewhat agree	Not sure	Somewhat disagree	Disagree	Definitely disagree

Profile

1. Gender:

M F

2. Have you ever read the short story “Good Night Air” prior to participating in this experiment?

Yes No

3. Have you ever read the short story “The Beginnings of a Fortune” prior to participating in this experiment?

Yes No

4. What was your first spoken language?

5. What was your first written language?

6. Please list below languages other than English of which you have **any** knowledge.

(A)

(B)

(C)

I am/was interested in language (A) because

I am/was interested in language (B) because

I am/was interested in language (C) because

7. If you have ever travelled or lived abroad, please list the countries:

8. Please select the option below that best captures how many works of fiction (novels, short stories etc.) you read on average:

- One per term
- Two per term
- Three per term
- Other: _____

9. Please list below up to five of your favorite novels:

(1)	(2)
(3)	(4)
(5)	

10. Which names on this list do you recognize as the names of well-known authors of fiction? For items 1-75, please check the boxes of those you know are authors of fiction.

- | | | | | | |
|------------------------|--------------------------|--------------------------------|--------------------------|-----------------------------|--------------------------|
| 1. Murray Osborne | <input type="checkbox"/> | 2. Vladimir Georgiyevich Titov | <input type="checkbox"/> | 3. Douglas Adams | <input type="checkbox"/> |
| 4. Sylvia Plath | <input type="checkbox"/> | 5. Thomas Mann | <input type="checkbox"/> | 6. Roald Dahl | <input type="checkbox"/> |
| 7. Daniel Defoe | <input type="checkbox"/> | 8. Philip K. Dick | <input type="checkbox"/> | 9. Nathalie Sarraute | <input type="checkbox"/> |
| 10. Marjane Satrapi | <input type="checkbox"/> | 11. Alison Bechdel | <input type="checkbox"/> | 12. Oscar Richardson | <input type="checkbox"/> |
| 13. Tony Morris | <input type="checkbox"/> | 14. Giacomo Pontara | <input type="checkbox"/> | 15. Robert Musil | <input type="checkbox"/> |
| 16. Fyodor Dostoyevsky | <input type="checkbox"/> | 17. Nora Roberts | <input type="checkbox"/> | 18. Patti Griffith | <input type="checkbox"/> |
| 19. Pedro Cordóba | <input type="checkbox"/> | 20. Jeffrey Pollock | <input type="checkbox"/> | 21. Rabindranath Tagore | <input type="checkbox"/> |
| 22. Alice Morrow | <input type="checkbox"/> | 23. Mario Puzo | <input type="checkbox"/> | 24. John Grisham | <input type="checkbox"/> |
| 25. Danielle Steel | <input type="checkbox"/> | 26. Gustav Meyrink | <input type="checkbox"/> | 27. Anton Pavlovich Chekhov | <input type="checkbox"/> |
| 28. Stieg Larsson | <input type="checkbox"/> | 29. Charlotte Brontë | <input type="checkbox"/> | 30. Djuna Barnes | <input type="checkbox"/> |
| 31. Dan Brown | <input type="checkbox"/> | 32. Ian Le-Khac | <input type="checkbox"/> | 33. Slavoj Prtic | <input type="checkbox"/> |
| 34. George Eliot | <input type="checkbox"/> | 35. Lydia Lavine | <input type="checkbox"/> | 36. Terry Pratchett | <input type="checkbox"/> |

- | | | | | | |
|-----------------------|--------------------------|----------------------|--------------------------|----------------------|--------------------------|
| 37. Francois Rabelais | <input type="checkbox"/> | 38. Stephen King | <input type="checkbox"/> | 39. John McCord | <input type="checkbox"/> |
| 40. Melanie Stein | <input type="checkbox"/> | 41. Zara Hossein | <input type="checkbox"/> | 42. Carl Gluck | <input type="checkbox"/> |
| 43. Ernest Hemingway | <input type="checkbox"/> | 44. Ken Follett | <input type="checkbox"/> | 45. Umberto Eco | <input type="checkbox"/> |
| 46. Lucille Rolland | <input type="checkbox"/> | 47. Matt Groening | <input type="checkbox"/> | 48. David Baldacci | <input type="checkbox"/> |
| 49. Paulo Coelho | <input type="checkbox"/> | 50. Roberto Bolano | <input type="checkbox"/> | 51. Aphra Behn | <input type="checkbox"/> |
| 52. August Holmberg | <input type="checkbox"/> | 53. Gunter Grass | <input type="checkbox"/> | 54. Nicholas Sparks | <input type="checkbox"/> |
| 55. Samuel Beckett | <input type="checkbox"/> | 56. John Bunyan | <input type="checkbox"/> | 57. Tamar Hausauer | <input type="checkbox"/> |
| 58. Karen Blixen | <input type="checkbox"/> | 59. Emily Giffin | <input type="checkbox"/> | 60. Isaac Friedmann | <input type="checkbox"/> |
| 61. Jo Nesbo | <input type="checkbox"/> | 62. William Styron | <input type="checkbox"/> | 63. Geoffrey Chaucer | <input type="checkbox"/> |
| 64. Emile Zola | <input type="checkbox"/> | 65. Anna Paola Ricci | <input type="checkbox"/> | 66. Paul J. Zander | <input type="checkbox"/> |
| 67. Cormac McCarthy | <input type="checkbox"/> | 68. Jean-Marie Noel | <input type="checkbox"/> | 69. Roman Jakobinski | <input type="checkbox"/> |
| 70. Henri Pelletier | <input type="checkbox"/> | 71. Alejo Carpentier | <input type="checkbox"/> | 72. Walter Scott | <input type="checkbox"/> |
| 73. J.K. Rowling | <input type="checkbox"/> | 74. Kathryn Stockett | <input type="checkbox"/> | 75. Marguerite Duras | <input type="checkbox"/> |