

PALGRAVE STUDIES IN TRANSLATING
AND INTERPRETING

SERIES EDITOR: MARGARET ROGERS

**TRANSLATION,
GLOBALIZATION
AND TRANSLOCATION**

THE CLASSROOM AND BEYOND

EDITED BY CONCEPCIÓN B. GODEV



Concepción B. Godev
Editor

Translation, Globalization and Translocation

The Classroom and Beyond

palgrave
macmillan

Foreword

Borders beckon but borders delimit. Though ideas have always been borderless, their diplomatic immunity depends on how well we play host.

To our ancestors, the world was a mere abstraction, populated at its limits with the unknown, the “Here there be monsters” of the mappa mundi. Now that the world and the heavens have all been named, and nothing human should be alien to us, nonetheless a revolution has to be staged anew each day to overcome humankind’s instinct toward war and isolation. The world’s dimensions have to change in consciousness first, where it gets smaller, flatter, more interconnected.

Interdependence is the watchword for a world beset by obstacles to understanding. We learn our way out of isolation, out of misperception of others, into networks and communities large and small, physical and virtual.

We think of globalization, when we think of it at all, as an invisible hand. We ignore at our peril that we are its agents rather than its servants.

Accordingly, our remit is to teach for a global civic responsibility. This means translation and interpreting must support the human economy, the very *humanness* that theorists have heralded beyond the age of knowledge transfer. To teach language mediation means fostering exchange, but also questioning the terms of that exchange. With increased globalization come the concomitant risks of asymmetries and exploitation.

People, after all, don't only *do* in language, they *are* in language. Language can be weaponized or diplomatized; language can sow the dragon's teeth of discord or salve a war-weary world.

In this volume, editor Concepción Godev gathers voices documenting knowledge in its manifold exchanges, advancing a democratic view of translation as a human activity performed not only by experts but also by learners, and in spaces writ large and small, literary and pragmatic, official and ad hoc.

It is fitting that translocation is the organizing metaphor for the work. To be translocated—as if to illustrate itself, the image has itself been translocated from the sciences—is to enter a matrix of tensions between local and global, new and old, “self” and “other.” Or rather, “selves” and “other selves.”

Language mediation and its products are located and relocated in time zones and times past, in geographies, and in bodies organizational and human—perhaps especially human bodies, where embodied knowledge resides, where body language masters its mother tongue. In fact, the very way translation is conceived in this text returns to the root metaphor of the bodied: *repositioning and rebranding, memory, self-awareness*. Texts are translated, bodies are translated. To be modern is to *be* in translation.

Thus, *Translation, Globalization, and Translocation: The Classroom and Beyond* lays the groundwork for a new technology of the self in which translation *effects* and *affects*, self-knowledge and other-knowledge, comingle, and in which the testimonies of migrations, trans-migrations, are rendered.

Translations and interpretations retain the nostalgia of their origins. Traces of their movements contour their form. That relationship between source and trace is a dialogue, and so too is the translocated text's interaction with its host, the essence of which, as Godev rightly tells us, is dialogic. Our field is a conversation of many fields, but also an ecology. A discipline, like a text, is read through a global negotiation of local meanings, the whole and the parts infusing each other. As Borges describes the book as “the axis of innumerable relationships,” so too are translation studies and the translations we survey an inviting meeting place for possibilities.

Language mediators, the artists of “glocal color,” are engaged in safeguarding as well as transforming. And one cannot apprehend an object without changing it. We are change agents. *We are responsible for our texts, for our utterances*, Andrew Chesterman reminds us. We bear the weight of others’ texts and utterances too, as if keeping vigil over others’ very lives. In collapsing space and time into an immediacy—ironically through mediation—we have raised the ethical imperative toward our fellows, with whom we interact more and more closely, and even toward life itself (witness the advent of *ecotranslation*).

The borderlanders—teachers, interpreters, translators—occupy that place Gloria Anzaldúa aptly called “a narrow strip along a steep edge. A borderland is a vague and undetermined place created by the emotional residue of an unnatural boundary.” At and across the boundary, we’re *translocators*; we’re in the business of boundary-crossings, of meaning-making out of the noisy coming and going of differences.

Let the classroom extend everywhere: in local communities, in global fora, in globalized local communities; in us and in others. We look past any walls the world might care to build; walls are how we make tomorrow’s rubble. Beyond the classroom, it’s *all classroom*, and school is always in session.

Kent, OH, USA

Kelly Washbourne

2

Translation as Glocalized Repositioning and Rebranding: Cormac McCarthy's and the Coen Brothers' *No Country for Old Men* as *No es país para viejos* and *Sin lugar para los débiles*

Michael S. Doyle

Introduction

In today's global market for cultural products, the artistic creations of iconic novelists and film directors, such as Cormac McCarthy and the Coen Brothers, are born glocal. That is, what they produce as a source language text (SLT) or movie (SLM) in one specific locale such as the United States (made in America) is from conception strategized—by authors, agents, publishers, film producers, directors, distributors, publicists, and other supply chain intermediaries—as marketable (i.e., lucrative) in other locales around the globe; in other words, what works and belongs in a particular locale can also be made to work and belong elsewhere. In terms of the original or first language of a novel or film—or in this case, novel *and* film, as the book and the movie of *No Country for Old Men* are now best referenced in the same breath, a common occurrence

M.S. Doyle (✉)

University of North Carolina at Charlotte, Charlotte, NC, USA

© The Author(s) 2018

C.B. Godev (ed.), *Translation, Globalization and Translocation*, Palgrave Studies in Translating and Interpreting, DOI 10.1007/978-3-319-61818-0_2

17

when the printed page enjoys success on the silver screen as well—glocalization as the repositioning and rebranding of a product is achieved via (1) translation of the literary work per se, (2) the subtitling, and (3) the dubbing of the movie, three modes of language-based transfer characterized by localization's shifts across idio-socio-regionalects. In this particular business of cultural transfer, translation and glocalization are interchangeable sides of the same coin, with various forms of translation facilitating the global *qua* transglocal movement of the novel and its movie adaptation.

This study examines what becomes of Cormac McCarthy's novel *No Country for Old Men* and its film adaptation by the Coen Brothers when they are glocalized as *No es país para viejos* and *Sin lugar para los débiles*. It analyzes representative aspects of how these American iconic brands are transformed when they are repositioned and rebranded linguistically and culturally from one cultural market (American English) for other markets (the Spanishes of Spain and Latin America). Cross-linguistic and cross-cultural "repositioning" and "rebranding" bend these two marketing concepts toward translation and are adopted at face value in this study, and in a positive sense, to refer simply to the movement or expansion of a well-known brand into additional market segments. Repositioning and rebranding serve as complementary rubrics to Brisset's (1996) consideration of adaptation as "reterritorialization" and "annexation" (10) and to Santoyo's (1989) definition of adaptation as a "naturalization" (104; see also Baker 1998, 5–8). Translation and adaptation literally reposition¹ and rebrand an American novel and movie from local to global or multi-market products, from a monolingual and monocultural American English cultural consumption paradigm to one that is multilingual and multicultural. Repositioning and rebranding provide a new image, via a different language and culture, in order to make a product more attractive (accessible) and successful (Collins Dictionaries). They change the way that a cultural product is seen and heard by the public, for example, in Spanish versus in English. Transglocal repositioning and rebranding contribute conceptually to understanding the process, product, and reception aesthetics involved in translation, as will be illustrated by the following examples: Spanish language versions of the novel and movie title (and movie subtitle or footer); Spanish language versions of the

beginning of the novel and movie; and the distinctive narrative voice of Sheriff Bell in the novel and its embodiment and renditions in the movie versions in English and Spanish.

The Iconic Brand Status of Cormac McCarthy and the Coen Brothers

Having enjoyed fame as the focus of cult followings in the early stages of their artistic careers, Cormac McCarthy and the Coen Brothers have become major American cultural icons and brands with corresponding bona fides to match. McCarthy has garnered many important awards, among them: a MacArthur (“genius”) Fellowship in 1981; the National Book Award for Fiction and the National Book Critics Circle Award, both in 1992; the Pulitzer Prize for Fiction in 2007; and the PEN/Saul Bellow Award for Achievement in American Fiction in 2009, which “goes to a distinguished living American author of fiction whose body of work in English possesses qualities of excellence, ambition, and scale of achievement over a sustained career which place him or her in the highest rank of American literature.”² In 2012 he made the shortlist for the Nobel Prize in Literature. Highly visible literary critics have long hailed his writing. For example, Cheuse (1992) has published in *USA Today* that McCarthy is “without parallel in American writing today”; Dirda (1992), in *The Washington Post Book World*, that “Like the novelists he admires—Melville, Dostoyevsky, Faulkner—Cormac McCarthy has created an imaginative oeuvre greater and deeper than any single book. Such writers wrestle with the gods themselves”; and Malcolm Jones (1992), in *Newsweek*, that “With each book he expands the territory of American fiction.” The number of scholarly books, articles, dissertations, and theses about McCarthy’s work continues to grow. *The Official Web Site of the Cormac McCarthy Society* serves as a comprehensive, continually updated repository of online assets—Biography, Works, Resources, Journal, Forums, [Amazon.com](#) link—and, of course, the Bookshop with its Shopping Cart and Checkout for the Cormac McCarthy brand, where one can purchase T-shirts and sweatshirts featuring antiheroes such as the terrifying Judge Holden, protagonist of *Blood Meridian* ([cormacmccarthy.com](#)).

For their part, the Coen Brothers, Joel David (1954) and Ethan Jesse (1957), have been nominated for 13 Academy Awards together (Internet Movie Database). *Fargo* (1996) earned seven Academy Award nominations and won two Oscars. Their 2007 movie, *No Country for Old Men*, an adaptation of the 2005 McCarthy novel of the same title, garnered eight Academy Award nominations and brought home four Oscars, including Best Picture, Best Director, and Best Adapted Screenplay, as well as Best Supporting Actor for Javier Bardem in the role of Anton Chigurh. An online search for “Coen Brothers merchandise” reveals immediately that their iconic brand also offers posters, T-shirts, sweatshirts, sweaters, bibs, throw pillows, coffee cups, sandals, bags, and totes (“Coen Brothers Gifts”). Indeed, the iconic McCarthy and Coen Brothers meet as cultural brands explicitly via *No Country for Old Men* merchandise such as “Call It” and “Friendo” T-shirts, baseball caps, tank tops, and hoodies.³ These and similar merchandising by-products are of course available in Spanish and other languages, evidence that the iconic branding—from book to movie to clothing, caps, cups, and the like—enjoys global success, or repositioning and rebranding, beyond American English and United States. Punctuating the confirmed status of McCarthy and the Coen Brothers as artistic icons and brands, both in terms of popular consumer culture *and* serious literature and movie culture, a reader already “knows” what is likely in store when entering into the pages of a McCarthy novel—a grim, violent, harrowing world presented via a signature narrative and punctuation style. The moviegoer similarly anticipates the arresting photography, situational weirdness, a disconcerting feeling, and quirky but captivating humor of a Coen Brothers movie. One learns from such iconic brands what to anticipate, which includes an expectation of the unexpected.⁴

Spanish Language Versions of the Title: Different Translators in the Transglobal Repositioning/Rebranding Process

As befits the telling of a cautionary tale, the title of *No Country* is premonitory, warning readers that the environment they are about to enter through the pages of the novel will lead them to “a true and living prophet

of destruction” named Anton Chigurh, who contemplates the nature of the mayhem he wreaks:

Most people don't believe that there can be such a person. You can see what a problem that must be for them. How to prevail over that which you refuse to acknowledge the existence of. Do you understand? When I came into your life your life was over. (McCarthy 2005, 26)

Chigurh represents “some new kind” that is “coming down the pike” (McCarthy 2005, 3 and 4), a new antagonist that white-haired ways of thinking and law enforcement *modus operandi* are ill-equipped to deal with, much less comprehend. A fictional portrayal of the drug cartel enforcer, the archetypal Chigurh is substantiated by real-world accounts of such hitmen, similar in description to McCarthy's. An example is *El sicario: The Autobiography of a Mexican Assassin*, in which Charles Bowden has written in his Preface that: “I believe he [the *sicario* or hitman] is going to be a part of our future ... he is a pioneer of a new type of person: the human who kills and expects to be killed ... He does not fit our beliefs or ideas. But he exists” (Molloy and Bowden 2011, ix). The *sicario*, whether real or a fictional Chigurh, represents “a new reality” in the face of which “normal questions are absurd” because we have “entered a world of terror” (xiii).

The title of the novel was rendered by accomplished literary translator Luis Murillo Fort, from Barcelona, Spain, as *No es país para viejos*, published by Random House Mondadori in 2006. It is a straightforward translation into Spanish and can back-translate (BT), in a plain, unadorned, communicative manner,⁵ as “it is not a country for old men” [or also “for old men and women”], close to the original wording in English, which leaves the subject and verb implicit, as in “[this is] no country for old men.” Yet the Spanish version, into which the English original has been repositioned, differs in that by convention the capital letters used in English are converted into lowercase letters after the initial word of the title. This is an indicator of the cultural product repositioning and rebranding that are beginning to take place in the movement from English to Spanish. Further, the translated title adds “es,” a verb and its implied subject, “[it] is,” thereby changing the more allusive, abridged English title

into one that is much more explicit, “this is [isn’t, is not, ain’t] no country for old men.” The added “es” may have been avoided by choosing the word *Ningún* [“No”], which might yield an idiomatically acceptable Spanish title such as “Ningún país para viejos,” with the elided “no es” understood, as in “[no es] ningún país para viejos,” whereas an almost word-for-word “no país para viejos” is never a culturally idiomatic repositioning/rebranding option. Here, in these small differences, we glean the nature of literary translation as an ecology of inexactitude,⁶ whereby the aesthetic reading or movie-going experience re-presented by the novel or movie in translation can never be more than kind-of-the-same as they are for the reader or viewer of the original artistic products—never more than $X \approx Y$, much less $X = Y$ —because, under scrutiny, the new products of literary translation and movie subtitling and dubbing—that is, of cross-linguistic and cross-cultural repositioning and rebranding—reveal themselves as irrefutably different from the original texts that gave them their new life. Translation repositions and rebrands *this* cultural artifact, *No Country for Old Men*, as *that* cultural artifact, *No es país para viejos*, raising fundamental questions such as: What happens in the repositioning and rebranding process of *this* becoming *that*, which clings to but is no longer what *this* was? What does translation, variously created by different translators, do to an SLT, and how and why? What becomes of Cormac McCarthy (*No Country for Old Men*) when he is no longer *this* SLT McCarthy but instead is repositioned and rebranded as *that* target language text (TLT) McCarthy (*No es país para viejos*), in response to linguistic and cultural market segmentation changes in consumer profile? How and why does Murillo Fort’s literary translation of McCarthy differ from the subtitled or dubbed McCarthy, and how and why do the various filmic renditions into Spanish differ from one another, with all such differences mapping the nature and extent of the repositioning and rebranding of the iconic brand?

The title of the Coen Brothers’ movie adaptation is the same as that of the novel *No Country for Old Men*⁷ and remains unchanged for the Spanish version of the same DVD region code #1 film (United States); that is, the English language title is not repositioned into Spanish as is the subsequent Spanish language subtitling of the original Miramax Films and Paramount Vantage release (Coen Brothers [Joel David Coen and Ethan Jesse Coen], 2007 and 2008). The title of the movie released in Spain (DVD region code

#2, Coen Brothers 2007a) is the same as that of Murillo Fort's literary translation, *No es país para viejos*, although a different translator has provided the Spanish subtitling, and yet another has performed the dubbing into Spanish. In these movie versions in Spanish no credit is given to the individual translators, who remain anonymous subtitling and dubbing artists. The movie version for South America, Central America, and Mexico (DVD region code #4, Coen Brothers 2007b) of *No Country* is changed from Spain's *No es país para viejos* to *Sin lugar para los débiles*, which back-translates as "without/no place/room for the weak [weak men, or weak men and women]." This rendition translates away the imagery in the SLT that emphasizes "country" and "old men," wording which foreshadows a specific setting (the hardscrabble landscape of the west Texas–Mexico border) and protagonists (Sheriff Bell and his law enforcement colleagues who are carryovers from a bygone era and ethics), replacing "country" with a more generic "no place" while at the same time substituting the metonymic "weak" for the more vivid first-order image of "old men": old men = unprepared men = incapable men = weak men. "Weak," however, recoups its meaning when it doubles down into the notion that the violent world of Chigurh can only be countered by those equipped (= strong enough) and willing to take him on. Both translated titles work well in terms of the repositioning/rebranding process of moving the English title into Spanish, but in semantically and grammatically distinctive ways. The movie subtitles or DVD jacket footers in Spanish also differ from one another. The text of the original region code #1 version reads as "There are no clean getaways." In region code #2, this is rendered into Spanish as "No existe la huida perfecta" [the perfect getaway does not exist], while in region code #4 it becomes "No hay escapatoria perfecta" [there is no perfect getaway]. "Huida" adds nuance in that it may also mean escape ("escape" or "escapatoria") in the sense of fleeing or running away from something such as a threat.

Denotative and connotative shifts such as those above are to be expected because different translators are involved in a process whereby an SLT—a novel or movie—is repositioned in terms of its original idio-socio-regionalects (the expressive style and diction originally used by individuals from particular social groups in particular regions or socio-geographic settings and communities) into the different idio-socio-regionalect conventions and cultural systems from which each translator works. The signature

idiolectal writing of Cormac McCarthy is transformed by its brand repositioning into the different stylistic signatures of his various translators into Spanish. This repositioning/rebranding of an SLT’s signature features, during which process the emerging TLT “imposes its discursive order” on the original (Lewis 2000, 276), is central to the linguistic and cultural adaptation known as localization in translation. When moving the novel and movie from their American English dialect into Spanish, the process is first one of generic transfer or globalization, whereby English is moved into Spanish. Within this more general globalization process, accommodations are made to audience, such that the transfer is further tailored to the more specific language and cultural expectations and conventions of the new aesthetic receivers, to what is local within the globalization that is taking place, such as the Spanish used in Spain by Catalanian translator Luis Murillo Fort⁸ versus the Spanishes used by the different subtitlers and dubbers from the United States and different parts of Latin America, who in turn are translating into and according to their own particular language usage or signatures. The process of glocalization—from regionalect to sociolect to idiolect to a particular writer—from McCarthy’s American English into the Spanish of Murillo Fort is the following (Fig. 2.1):

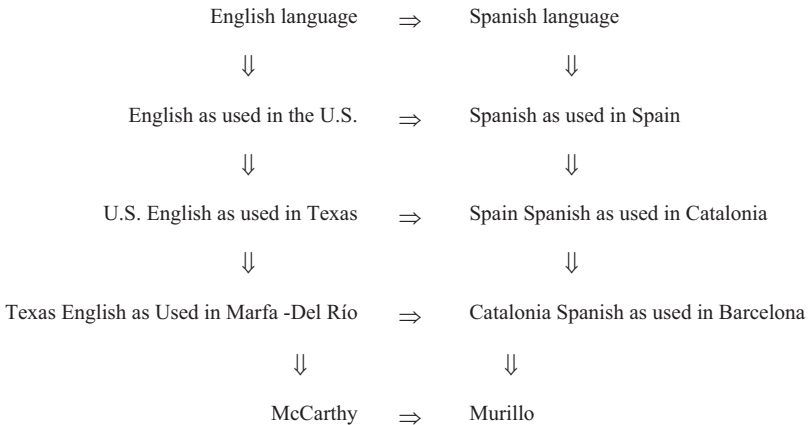


Fig. 2.1 Process of glocalization from McCarthy’s American English into the Spanish of Murillo Fort

In the end, *No Country for Old Men* in Spanish becomes the distinctive products of different translators: one literary translator from Spain; a different translator for the subtitling of the Coen Brothers movie released in the United States; two different translators for the movie adaptation released in Spain, one for the subtitling and another for the dubbing; and two more different translators for the movie released in South and Central America and Mexico, one for the subtitling, another for the dubbing. In total, the repositioning/rebranding movement of the novel and movie from English into Spanish becomes the work and finished products of six different translators, each with a particular idio-socio-regionallect, which accounts for the variance in terms of translation's ecology of a TLT \approx SLT and TLM \approx SLM (target and source language movie). The fuller "truth" of this translation undertaking, if we consider it heuristically as a Benjaminian unleashing of meaning potential bent toward his notion of pure language (Benjamin 2000), can be understood to reside among the six different Spanish versions consolidated. That is, taken together the six repositioning and rebranding glocalizations will yield the most comprehensive approximation to the intentionalities of both meaning and manner of the SLT and SLM in Spanish.

Repositioning/Rebranding a Distinctive Narrative Voice

The novel opens with a male narrative voice (the reader does not yet know that it belongs to Sheriff Bell) musing wistfully in italics:

I sent one boy to the gaschamber at Huntsville. One and only one. I went up there and visited him two or three times. Three times. The last time was the day of his execution. I didnt have to but I did. I sure didnt want to. He'd killed a fourteen year old girl and I can tell you right now I never did have no great desire to visit with him let alone go to his execution but I done it. The papers said it was a crime of passion and he told me there wasnt no passion to it ... he told me that he had been plannin to kill somebody for about as long as he could remember. Said that if they turned him out he'd do it again. Said he knew he was going to hell. Told it to me out of his own mouth. I dont know what to make of that. I surely dont. (3)

This running-commentary-in-italics technique ropes together each of the 13 chapters or divisions in the novel. How, one wonders, did McCarthy imagine or intend for this voice to sound? We cannot know such acoustic specifics, as the narrative lacks any description per se of the actual sound or accent of this (or any other) voice in the novel, leaving readers free to conjecture about sounds and accents via geographical location markers (such as Texas towns named in the novel) and subjective interpretation of the written diction and the classed, masculine inflection. Any sound or accent per se can only be activated, via an intermedial reading, by the reading eye that may or may not draw the reader's ear into an imagined acoustics during the reading process, primed by the orthographic cues that suggest the presence of some kind of idio-socio-regionalelect. How do different readers, including the translator, hear this narrative voice, if at all? Do we really fill in such details when we read "silently," or do we just read past sound, dialect and diction, waiting perhaps for a movie soundtrack to give voice to our silent reading, to move us beyond vague echoes of our own muted voice latent in the reading? How do we listen when we read, what do we listen for, what is it that we hear, might hear, or hope to hear in the graphology? Could we possibly imagine, on our own, the sound of this protagonist's voice to be that of actor Tommy Lee Jones in the opening scene of the movie—plain, flat, weary, husky, older, raspy, gritty, the soft hint of a singsong to it?⁹ Might this very description of the actor's voice ever be fully shared via the ear of another reader or listener, or is such hearing personal and private, always idiosyncratic? Yet, the idio-socio-regionalelect of Tommy Lee Jones is indeed the sound that the Coen Brothers heard, or were listening for, or stumbled across, and appended to the printed word as the novel was repositioned/rebranded into a movie. Indeed, difference is further at work here as the movie opens with the sound of Tommy Lee Jones's voice speaking from page 90 of the novel, rather than from the actual beginning on page 3. Further, could the Coen Brothers, in turn, have ever imagined the distinctive sounds and accents of the dubbings into Spanish? Highly improbable. To say that one has read a novel in translation or seen its movie adaptation in another language is never to say that one has read one and the same novel, or seen one and the same movie, as the original(s).

The Coen Brothers' adaptation has a different beginning, with an early dawn landscape image of a hunter in his mid-20s, a description absent in both the novel and screen play until six pages into each (with no clue provided as to his age): "The antelope were a little under a mile away. The sun was up less than an hour and the shadow of the ridge and the datilla and the rocks fell far out across the floodplain below him" (McCarthy 2005, 8).¹⁰ Any accompanying sound and diction that a reader might only imagine is now pegged to a character's voice in the movie soundtracks. Image and narrative voice occur simultaneously in the movie, folded into one another in the same scene, while they are sequential in the linearly constructed, word-after-word novel. The opening two pages of the novel (pp. 3–4) are Sheriff Bell's monologue, consisting of 533 words in italics. The opening monologue in the movie has 287 words, 246 fewer than the novel, an abridgement cobbled together from three wording chunks selected from the novel in the following order: pages 90 (50 words), 63 (71 words), and 3–4 (166 words). In these opening lines and pages, the adapted screenplay reveals the workings of a substantial re-writing as the novel is repositioned/rebranded intralingually and intersemiotically¹¹ into a movie: omission of words and sentences; changes that amount to reversals of meaning (e.g., from the novel's "My father was not a lawman" to "My grandfather was a lawman. Father too," 90); addition of words and sentences; and modifications (from the opening line of the novel, "I sent one boy to the gaschamber at Huntsville" [3] to "There's this boy I sent to the electric chair here at Huntsville ..."), the latter of which has a more oral ring and informal register to it.

The most startling reversal of meaning in the repositioning/rebranding from novel to movie is that from the outset the movie flips the moral premise and tone of the novel.¹² Toward the end of Sheriff Bell's opening monologue in the novel, he ponders the "true and living prophet of destruction":

I dont want to confront him. I know he's real. I have seen his work. I walked in front of those eyes once. I wont do it again. I wont push my chips forward and stand up and go out to meet him ... I cant say that it's even what you are willin to do. Because I always knew that you had to be willin to die to even do this job. ...I think it is more like what you are

willin to become. And I think a man would have to put his soul at hazard.
And I wont do that. I think now that maybe I never would. (4)

Bell confesses his reluctance to confront an archetypal villain the likes of which he has never before seen. As the foreboding tone of the novel, McCarthy has established a moral premise of law-abiding fear and apprehension in the face of evil and destruction. The Coen Brothers flip this premise from reluctance to a resigned willingness on the part of Bell: “I don’t want to push my chips forward and go out and meet something I don’t understand. A man would have to put his soul at hazard. He’d have to say, ‘*Ok, I’ll be part of this world*’” [emphasis added]. This last sentence creates a completely different premise and tone—now one of duty-bound confrontation, getting in the thick of the fray, and putting one’s soul at hazard in the process. In the novel, Sheriff Bell refuses to add his soul to the chips being pushed forward. The complete reversal of meaning is from “wont” and “never would” to “will” and “be part of.” The cinematic willingness to join in the fray corresponds more fully to the Coen Brothers’ making of a violent action movie that will likely hold a particular appeal for many moviegoers.

Murillo Fort’s interlingual rendering of the same passage into Spanish (2006, 10) provides examples of cross-lingual and cross-cultural repositioning differences of literary translation as an ecology of inexactitude, as underlined in Table 2.1 with bracketed commentary:

There are numerous other differences between Murillo Fort’s Spanish version and McCarthy’s original shown on Table 2.1, such as the intentional misspellings in English (dropped apostrophes and the final letter “g” of “willin”) and syntactic arrangements which are not, and cannot be, reproduced the same way and to similar effect in idiomatic Spanish. English and Spanish regionalects diverge differently from their respective standard languages. The cross-linguistic and cross-cultural repositioning and rebranding taking place in the physical movement from English to Spanish reflect literary translation’s ecology of inexactitude, in which differences between the SLT and TLT should not be taken to mean that a translation is inferior or lacking. As Raffel (1988) aptly described it, they are simply different because the languages and their conventions of usage are different.¹³

Table 2.1 Literary translation as an ecology of inexactitude

Source language text	Target language text and commentary
I dont want to <u>confront</u> him. I know he's real.	No quiero <u>enfrentarme</u> [instead of the more literal <i>confrontarme</i>] a él. Sé que es real.
I have seen his <u>work</u> .	He visto su <u>obra</u> . [It captures the sense of "body of work," versus a more mundane choice of the word <i>trabajo</i> , which nonetheless would also work well as a straightforward indicator of Chigurh's job, his <i>métier</i>].
I <u>walked in front of</u> those eyes once.	Una vez <u>tuve esos ojos delante de mí</u> . [I had those eyes in front of me does not retain the explicit motion of walking, although it may be inferred; the Spanish suggests a more direct and memorable encounter].
I <u>wont do it again</u> . I wont <u>push my chips forward</u> and stand up and go out to meet him...	<u>No pienso arriesgarme a plantarle cara</u> . [The initial short sentence is omitted entirely, as is the gambling image of poker chips indicating a wager, or perhaps even a bet of all in, which would correspond well with the film script, which Murillo Fort had not seen at the time he was working on his translation, and with the fact that Chigurh the enforcer is also a betting man of sorts, although constrained by determinism. A BT would read as follows: I don't plan on risking a confrontation with him/I don't think I'll risk standing up to him].
I cant say that it's <u>even</u> what you are willin to do.	<u>Tampoco</u> puedo decir. [The adverb "even" appears to have been translated away, yet the single word "tampoco" can compensate cleverly and cover all of "I cant say that it's even..."].
Because I always knew that you had to be willin to die to even do this job. ...I think <u>it is more like</u> what <u>you are willin to become</u> .	Porque yo siempre supe que para hacer este trabajo tenías que estar dispuesto a morir ... Creo que <u>se trata más bien de</u> [Very nice idiomatic rendition of "it is more like"] lo que <u>uno está dispuesto a ser</u> ["To become," which could be translated as "hacerse or convertirse en," is modulated to "ser" (to be), which is the result of having become something].
And I think a man <u>would have to</u> put his soul at hazard. And I wont do that. I think now that <u>maybe I never would</u> . (4)	Yo pienso que un hombre <u>pondría</u> [Instead of retaining the original periphrastic verb phrase "tendría que poner/habría de poner"] en peligro su alma [the decision to use the simple conditional tense of "would put his soul at hazard" shifts the meaning from a course of action, "would have to," to its action and outcome]. Y eso no lo voy a hacer. Ahora creo que <u>quizá no lo habría hecho nunca</u> . [The elided "maybe I never would have done that" is restored in the Spanish, which grammatically and idiomatically cannot make the same elision as the English version].

Other translation repositioning/rebranding differences may be illustrated via a contrastive analysis of Murillo Fort's literary translation, the Coen Brothers adaptation, and the movie subtitles and dubbing in the three DVD region codes (Table 2.2). The excerpt in Table 2.2 from the beginning of the novel and the Coen Brothers film, the latter compiled from pages 90 and 4 of the novel, provides highlighted examples of translation's ecology of inexactitude at work throughout novel and movie, with brief commentary in brackets.

It is interesting to note how the Spanish renditions vary in their use of either the imperfect or the preterit tense, ranging from the descriptive "era" (imperfect "I was") to the over-and-done-with "fui" (preterit "I was") to "me hice" (preterit "I became" [I made myself]). Also, a movie-goer who watches both the subtitled and dubbed versions of the Spanish

Table 2.2 Contrastive analysis of literary translation, movie adaptation, subtitles and dubbing

SLT-N	I was sheriff of this county when I was twenty-five. Hard to believe. <u>My father was not a lawman</u> . Jack was my grandfather. Me and him was sheriff at the same time, him in Plano and me here.
SLT-M	I was sheriff of this county when I was 25 years old [Uses the numeric sign and avoids the "years old" elision in the SLT-N]. Hard to believe. My grandfather was a lawman. <u>Father too</u> [The reversal of meaning discussed earlier]. Me and him was sheriffs [Pluralizes the noun, making the discourse slightly more grammatical] at the same time, him up in Plano and me out here [Addition of "up" and "out" as informal register, and perhaps idio-socio-regional markers].
LT	Yo era <u>sheriff</u> [Foreignizes by not translating the English] de este condado a los veinticinco años. <u>Cuesta de creer</u> . Mi padre no fue <u>agente de la ley</u> [Literally "agent or officer of the law"; a lawman is defined as a law enforcement officer, especially a sheriff, so "agent of the law" works very well here.] <u>Mi abuelo se llamaba</u> Jack [BT: was named or called, makes explicit the elision in the English, "Jack was <i>the name of</i> my grandfather"]. <u>Él y yo</u> fuimos [Translates away the "me and him" ungrammaticality of the protagonist's idio-socio-regional, turning it into the conventionally correct idiomatic Spanish "he and I," which the Spanish language imposes here as it simply cannot be expressed idiomatically as "me and him"] sheriff al mismo tiempo, él en Plano y <u>yo</u> aquí [Same as previous comment] (74).

(continued)

Table 2.2 (continued)

S1	Fui el <u>alguacil</u> [Defined by the Real Academia Española's <i>Diccionario de la lengua española</i> as an "oficial inferior de justicia, que ejecuta las órdenes del tribunal a quien sirve", <i>Diccionario de la lengua Española</i> , 2014] de este condado cuando tenía 25 años. <u>Es difícil</u> [Different from the LT version above] de creer. Mi abuelo fue un <u>agente del orden</u> [Agent of the law, differs from the LT "agente de la ley," although one infers "de la ley" or the elision in "del orden (público)."] Mi padre también. Él y yo fuimos alguaciles al mismo tiempo, él en Plano y yo aquí.
S2	Era sheriff de este condado a los 25 años. <u>Parece mentira</u> [Different felicitous idiomatic wording from all other renditions.] Mi abuelo era agente del orden. Y mi padre. Él y yo fuimos sheriffs al mismo tiempo. Él en Plano y yo aquí.
S4	Yo <u>ya</u> [Adds adverb "already."] era sheriff de este condado, cuando tenía 25 años. Es difícil de creer. Mi abuelo fue sheriff. Mi <u>padre</u> , [Inserts a comma absent in S1] también. Él y yo fuimos sheriffs al mismo tiempo. Él en Plano, yo aquí [Punctuation differs from S1 and S2].
D2	Era <u>sheriff</u> [Same as the LT and S2, consistent usage in the Peninsular renditions] de este condado cuando tenía veinticinco años. <u>Cuesta creerlo</u> [Different felicitous idiomatic wording from all other renditions.] Mi abuelo fue agente de la ley [Same as the LT, again consistent usage in the Spain renditions.] Mi padre también. Mi padre y yo <u>coincidimos durante un tiempo</u> ["Overlapped for a time/while/period," different from LT and S1], él en Plano y yo aquí.
D4	Me hice <u>comisario</u> [Differs from LT, S1 and D2; defined by the <i>Diccionario de la lengua española</i> as a "funcionario cualificado de la Policía criminal," ...] de este condado cuando tenía veinticinco años. <u>Difícil de creer</u> [Slightly different from LT, S1 and D2.] Mi abuelo fue comisario, mi padre también [The listener hears a comma pause rather than a period here.] Él y yo fuimos comisarios al mismo tiempo, él en Plano y yo aquí.

Legend: SLT-N = Original Source Language Text of the Novel (Cormac McCarthy); SLT-M = Original Source Language Text of the Movie (Coen Brothers); LT = Literary translation into Spanish (by translator Luis Murillo Fort); S1 = Spanish subtitles for DVD region code #1—United States movie version (note that there is no dubbing for this version.); S2 = Spanish subtitles for DVD region code #2—Spain movie version; S4 = Spanish subtitles for DVD region code #4—South America, Central America, Mexico movie version; D2 = Dubbing for region code #2—Spain movie version; D4 = Dubbing for region code #4—South America, Central America, Mexico movie version

language releases of regions 2 and 4, simultaneously, is struck by the discrepancies between the spoken and the written word. One does not hear what one is reading and vice versa.

From its very first sound, the voice of actor Tommy Lee Jones, who has broken the silence of the novel, is no longer the same voice at all in the Spanish language dubbings. Dubbing across languages does not and should not assume an exceptionalism that the sound of Jones's voice in the Coen Brothers original movie is a standard which the cinematic repositioning/rebranding must attain, yet it is a significant difference, which makes for a different movie-going experience. The voices in Spanish can be described as deeper in tone, less weary-sounding, and much more standard, the latter most likely a function of the universal conventions of the Spanish language imposing themselves on the linguistically alien ungrammaticality of the English originals. The challenge of trying to account for such idio-socio-regionalect and idiomatic ungrammaticality in translation is to achieve some sort of authentic resonance and reciprocity between the TLT and the SLT, and between the TLM and the SLM, to manage a convincing Steinerian restitution from the latter to the former (Steiner 2000), although dialect cannot be deracinated. Idiomatic Spanish, while certainly allowing for ungrammaticality and colloquialized writing, does not allow for it in the same ways as American English.¹⁴

Conclusion

Just as saying of the original McCarthy novel that “La leí en español” [I read it in Spanish] is never to say that two readers have read the same novel, one in English and the other in Spanish, to say of a movie originally released in American English that “La vi en español” [I saw it in Spanish] does not mean that the movie seen and heard in DVD region code #1 Spanish is the same as the one seen and heard by the viewers of the DVD region 2 Spanish version, nor is it the same as the DVD region 4 Spanish release, which also differs from the DVD region 2 Spanish sound track. The fundamental issue is that of translation as an aesthetic and ecology of inexactitude and accrued differences, which constitute the comfort zone of literary or cinematic translation *qua* re-localization (Doyle 2013).

In the end, the aesthetic reading or movie-going experience represented by the novel or movie in translation can only be kind-of-the-same, an $X \approx Y$, as it is for the reader or viewer of the source language product, because the literary translation and movie subtitling and dubbing have produced an undeniably different, yet intimately related, product. The differences between the renditions are the measurable catalyzers of globalized repositioning and rebranding of American cultural icons Cormac McCarthy's and the Coen Brothers' *No Country for Old Men* as *No es país para viejos* and *Sin lugar para los débiles*, whereby the literary translator and each DVD region subtitler and dubbing artist put their own stamp of authorship and ownership on the imported work. The repositioning and rebranding of the movie from American English to the Spanishes of Spain and Spanish America take place in different ways, signifying that the new cultural products are the result of adaptation's reterritorialization, annexation, and naturalization processes from one language and culture to another, as well as the result of the globalization process from regionallect to sociolect to idiolect. Translation considered as a globalized repositioning and rebranding helps us to better understand today's marketing of iconic cultural products. The repositioning and rebranding are complete when the consumer of such a cultural product in Spanish asks for Cormac McCarthy as *No es país para viejos* or *Sin lugar para los débiles* instead of as *No Country for Old Men*.

Notes

1. Recalling that the etymology of *translate* is also to move from one place to another, to bring or carry over (*Online Etymology Dictionary*).
2. <http://www.pen.org/press-release/2009/05/04/pen-american-center-announces-2009-literary-award-recipients#sthash.DsrutXrr.dpuf>. Accessed November 11, 2016. For awards, see also the [cormacmccarthy.com](http://www.cormacmccarthy.com): *The Official Web Site of the Cormac McCarthy Society*. <http://www.cormacmccarthy.com/>, <http://www.cormacmccarthy.com/biography/> and <http://www.cormacmccarthy.com/works/>. Accessed November 11, 2016.
3. <http://www.cafepress.com/+no-country-for-old-men+gifts>. Accessed November 11, 2016.

4. King et al. (2009) captures this vividly in her Preface to *No Country for Old Men: From Novel to Film*:

I twice viewed *No Country for Old Men* in the theater, and on both occasions after the final image of Tommy Lee Jones had cut to black, there were audible exclamations from the patrons around me: ‘That’s it?’ ‘What happened?’ This twelfth film by Joel and Ethan Coen evoked the same response that the brothers’ films have been eliciting for over two decades: stunned silence, confusion... (v).

5. For illustrative purposes, all back-translations (BT) in this study will be provided in a literal-like manner, that is, in a near word-for-word, straightforward, unadorned, communicative mode, rather than as a more polished literary rendition.
6. Literary translation as an ecology of inexactitude has been initially developed by Doyle (2013):

The inexactitude of translated literature, in which synonymic texts are always inexact equivalencies and substitutions, is where languages showcase their uniqueness and incompatibilities within translation’s sameness/difference paradigm. In literary translation, this art of inexactitude is the art of the near miss. Literary translation celebrates the near miss that characterizes the difference within cross-linguistic synonymy that paradoxically constitutes getting it just right in translation. This celebration of the near miss as getting it just right is a fundamental difference between literary and nonliterary translation (14–15).

7. The title of a literary work is often translated intralingually for its movie adaptation, for example, Conrad’s novel *Heart of Darkness* (1902) became Francis Ford Coppola’s *Apocalypse Now* (1979) and Homer’s *Odyssey* became the Coen Brothers’ *O’ Brother, Where Art Thou?* (2000).
8. In terms of how his identity inflects his methodology as a translator, he was asked by Doyle (2007a): “When you translate, do you ever imagine that you are the original author, but now writing the novel in Spanish? Or are you always aware that you are distinctly Luis Murillo doing a translation of what somebody else has written?” His answer, “I’m mostly aware of my being that ‘Murillo’ you mention,” suggests that it is his own idio-socio-regiolect at work during his translating process, which will make his products distinctive (9).

9. The adapted screenplay indicates simply that it is “The voice of an old man,” p. 1.
10. The screenplay wording is:

Seen through an extreme telephoto lens. Heat shimmer rises from the desert floor. A pan of the horizon discovers a distant herd of antelope. The animals are grazing. Reverse on a man in blue jeans and cowboy boots sitting on his heels, elbows on knees, peering through a pair of binoculars. A heavy-barreled rifle is slung across his back. This is Moss (6).
11. Two of Jakobson’s (2000) primary modes of translation, along with interlingual translation, “translation proper,” across different languages, such as from English to Spanish (114).
12. This dramatic departure from the SLT contradicts the Coen Brothers answer to the interview question, “How faithful is this adaptation to the novel?” that “...it’s very faithful to the novel (“Coen Brothers on Adapting the Novel *No Country for Old Men*”). They justify their affirmation with several examples. Yet there are clearly instances where creative cinematic license is taken, at times to add a riveting movie-going effect, such as the movie’s addition of the cartel-enforcing attack dogs chasing Llewelyn Moss in the darkness of the riverbed.
13. He explains that “Exact linguistic equivalents are by definition nonexistent” (11) for the following reasons:
 1. No two languages having the same phonology, it is impossible to re-create the sounds of a work composed in one language in another language.
 2. No two languages having the same syntactic structures, it is impossible to re-create the syntax of a work composed in one language in another language.
 3. No two languages having the same vocabulary, it is impossible to re-create the vocabulary of a work composed in one language in another language. (12)
14. See articles on this subject by Doyle (2007a, b, 2008, 2009, 2012, 2013).

References

- Baker, Mona, ed. 1998. *Routledge Encyclopedia of Translation Studies*, 5–8. London and New York: Routledge.

- Benjamin, Walter. (1923) 2000. The Task of the Translator. In *The Translation Studies Reader*, ed. Lawrence Venuti, 15–25. London: Routledge.
- Brisset, Annie. 1996. *A Sociocritique of Translation. Theatre and Alterity in Quebec 1968–1988*. Translated by Rosalind Gill and Roger Gannon. Toronto: University of Toronto Press.
- Cheuse, Alan. 1992. Bookjacket and Inside Flap of *Blood Meridian or the Evening Redness in the West*. *USA Today*. New York: Vintage Books.
- Coen Brothers (Joel David Coen and Ethan Jesse Coen). 2007 and 2008. Directors of *No Country for Old Men* DVD and Miramax Films and Paramount Vantage.
- . 2007a. *No es país para viejos*. DVD region code #2 release in Spanish of *No Country for Old Men*.
- . 2007b. *Sin lugar para los débiles*. DVD region code #4 release in Spanish of *No Country for Old Men*.
- Coen Brothers Gifts. *Cafe Press*. Accessed October 23, 2016. <http://www.cafe-press.com/+coen-brothers+gifts>
- Coen Brothers on Adapting the Novel *No Country for Old Men*. October 7, 2007. Interview. *IFC News*. Accessed October 23, 2016. <https://www.youtube.com/watch?v=pAbyC7UFIIE>
- Collins Dictionaries. <http://www.collinsdictionary.com/dictionary/english/rebranding>
- cormacmccarthy.com: The Official Web Site of the Cormac McCarthy Society*. Accessed October 23, 2016. <http://www.cormacmccarthy.com/>, <http://www.cormacmccarthy.com/biography/> and <http://www.cormacmccarthy.com/works/>
- Diccionario de la lengua española*. 2014. *Real Academia Española*. 23rd ed. Accessed September 1, 2016. <http://www.rae.es/recursos/diccionarios/drae>
- Dirda, Michael. 1992. *The Washington Post Book World*. Bookjacket and Inside Flap of *Blood Meridian or the Evening Redness in the West*. New York: Vintage Books.
- Doyle, Michael Scott. 2007a. An Interview with Luis Murillo Fort: A Translator's Translator in Barcelona. *Translation Review* 73: 3–13.
- . 2007b. 'A Whole New Style Seemed to Be Seeking Expression Here': Cormac McCarthy's *Outer Dark* in Spanish. *Translation Review* 72: 9–25.
- . 2008. Five Translators Translating: Reading *Blood Meridian* from English into English, Spanish into English, and English into Spanish. *Translation Review* 74: 35–66.

- . 2009. Enter the Monster: *Meridiano de sangre* y *No es país para viejos* de Cormac McCarthy y el traductor Luis Murillo Fort. In *Héroes, mitos y monstruos en la literatura española contemporánea*, ed. Fidel López Criado, 355–362. Santiago de Compostela: Andavira Editora.
- . 2012. A Translation Biopsy of Cormac McCarthy's *The Sunset Limited* in Spanish: Shadowing the Re-Creative Process. *Sendebarr* 23: 79–109.
- . 2013. A Translation Autopsy of Cormac McCarthy's *The Sunset Limited* in Spanish: Literary and Film Coda. *Translation Review* 86 (1): 12–48.
- Internet Movie Database (IMDb). Accessed November 11, 2016. http://www.imdb.com/help/show_leaf?about
- Jakobson, Roman. (1959) 2000. On Linguistic Aspects of Translation. In *The Translation Studies Reader*, ed. Lawrence Venuti, 113–118. London: Routledge.
- Jones, Malcolm. 1992. Bookjacket and Inside Flap of *Blood Meridian or the Evening Redness in the West*. *Newsweek*. New York: Vintage Books.
- King, Lynnea Chapman, Rick Wallach, and Jim Welsh, eds. 2009. *No Country for Old Men: From Novel to Film*. Lanham: Scarecrow Press.
- Lewis, Philip E. (1985) 2000. The Measure of Translation Effects. In *The Translation Studies Reader*, ed. Lawrence Venuti, 264–283. London: Routledge.
- McCarthy, Cormac. 2005. *No Country for Old Men*. New York: Alfred A. Knopf.
- Molloy, Molly and Charles Bowden, eds. 2011. *El sicario: The Autobiography of a Mexican Assassin*. Trans. Charles Bowden. New York: Nation Books.
- Murillo Fort, Luis, trans. 2006. *No es país para viejos*. By Cormac McCarthy. Barcelona: Random House Mondadori.
- No Country for Old Men Gifts. *Café Press*. Accessed October 23, 2016. <http://www.cafepress.com/+no-country-for-old-men+gifts>
- No Country for Old Men: Adapted Screenplay by Joel Coen and Ethan Coen. Based on the Novel by Cormac McCarthy*. Accessed October 23, 2016. [http://raindance.org/site/picture/upload/image/scripts/No_Country%20_\(Shooting\).pdf](http://raindance.org/site/picture/upload/image/scripts/No_Country%20_(Shooting).pdf)
- Online Etymology Dictionary*. Accessed September 7, 2016. <http://www.etymonline.com/index.php?term=translate>
- PEN American Center Announces 2009 Literary Award Recipients. Accessed August 5, 2016. <http://www.pen.org/press-release/2009/05/04/pen-american-center-announces-2009-literary-award-recipients#sthash.DsrutXrr.dpuf>

- Raffel, Burton. 1988. *The Art of Translating Poetry*. University Park and London: Pennsylvania State University Press.
- Santoyo, J.C. 1989. Traducciones y adaptaciones teatrales: Ensayo de una tipología. *Cuadernos de teatro clásico* 4: 96–107.
- Steiner, George. (1975) 2000. The Hermeneutic Motion. In *The Translation Studies Reader*, ed. Lawrence Venuti, 186–191. London: Routledge.

Michael Scott Doyle (Ph.D., University of Virginia) is a professor of Spanish, Translation Studies, and Business Spanish at the University of North Carolina at Charlotte, United States. He has published extensively on translation studies, particularly theory, method, evaluation, and literary translation criticism.