

Translating Sensations: The Task of Translating Rayuela's Chapter 68 into Chinese

Licoa Campos Adolfo Fabricio
Shanghai International Studies University
(China)

Abstract:

Following Guattari and Deleuze, a literary work is a compound of percepts and affects that the author creates by manipulating language. This manipulation is the style of the author and the essence of any literary work, and perhaps the most complicated aspect to recreate in literary translation. Taking into account that in Rayuela Julio Cortázar came up with a dynamic language that altered the conventions of the reading act to make readers active creators of the text, this paper intends to briefly analyze the Chinese translation of Rayuela's Chapter 68 by Sun Jiameng, aiming to determine whether it keeps the style of Cortázar's original text, which, according to Walter Benjamin and Octavio Paz, is the major goal of literary translation and the task of literary translators.

Keywords: Rayuela, Julio Cortázar, Glíglíco, Literary Translation, Walter Benjamin

Introduction

Throughout history, much has been debated about the challenge of translating literary works, mainly whether to keep the text faithful to the original work in terms of meaning or to focus more on reproducing the same feelings and responses evoked by it, that is, its style. Among the many proposals regarding this dilemma stands out the one Walter Benjamin developed in his essay *The Task of the Translator*, where he defends that the goal of literary translation is to convey the spirit (style) of the original work. Now, taking into account that style is the particular and unique way in which the author

manipulates language in order to awaken sensations and responses in readers and that the intrinsic characteristics of each language directly affect that style, this task would seem unattainable when translating between totally unrelated languages with great linguistic distances. Added to this is the fact that some authors use more transgressive and unconventional language than others. Therefore, it can be argued that the reproduction of the style of a literary work in a text translated into other languages is almost impossible to achieve in its entirety.

With these considerations in mind, this essay aims to analyze the Chinese translation of the text corresponding to chapter 68 of the novel *Rayuela*¹ written by the Argentine writer Julio Cortázar to determine how possible it is to reproduce the style of the original text in the Chinese language. To do so, it will compare the Spanish text with the Chinese translated text, focusing on their sound and musicality, structure and rhythm, and evocative power.

The first section will briefly introduce Julio Cortázar and the particularities of *Rayuela* and chapter 68. Later, it will summarize the concepts of literary translation that frame this work and make a concise comparison of the original and translated texts, according to the previously stated, and then it will finish with the results and conclusions obtained.

Julio Cortázar and *Rayuela*

Julio Cortázar (1914-1984) is one of the big names of the Latin American Boom and one of the most creative writers of 20th-century Latin American literature. For Cortázar, traditional literature was rigid, monotonous, and without freedom, and trying to renew Latin American and World literature, he transformed the literary forms and styles, devising an innovative language that deviated from the prevailing norm. Through his experimentation with language carried out in *Rayuela* ('Hopscotch' in English) – his most acclaimed work – he established a new way of writing literature and new narrative dimensions, changing the manner of perceiving and representing reality. In *Rayuela* Cortázar uses a language that embraces colloquialisms and playing with words intending to “quebrar los hábitos mentales del

¹ *Rayuela* is Julio Cortázar's best-known work and has been translated into many languages, including Mandarin Chinese. The Chinese translation of *Rayuela* (跳房子) was made by Professor Sun Jiameng in 2007.

lector” (break the mental habits of the reader, p. 352) and make readers the protagonists. So, in *Rayuela*, readers make the story by deciding the plot sequence and the meanings based on their imagination and experiences.

Thus *Rayuela* is a game with words, a literary experiment in which the language has no limits and is freely manipulated by the readers.

The “Glíglico” of Chapter 68

Rayuela’s chapter 68 is a text in which the language, at first glance, looks like a bunch of nonsense words that follow the syntax of Spanish but are not completely strange to readers because their roots, endings, sounds, rhythm, and modulations allow the understanding of the scene narrated in it. In this chapter, Cortázar modified the language to create the Glíglico¹, a ‘code’ designed for the intimate communication between the two main characters of the novel, Horacio and la Maga, which, despite being composed primarily of invented words (more than half of the words are not listed in the dictionary of the RAE) any Spanish-speaker can guess or suppose what it tries to say. Closely examined, the Glíglico is a set of neologisms whose roots and endings give them semantic versatility and sound effects, which arise different subjective sensations in readers’ minds. So, its reading requires the active participation of readers by pouring their experiences and imagination into the text to create the scene by replacing Glíglico’s words with sensations.

The Task of the Literary Translator

According to Guattari and Deleuze, in *What is Philosophy* (1994), every work of art – including literary works – is “a bloc of sensations, that is to say, a compound of percepts and affects” (p. 164). This means that the words of literary texts are the repository of sensations rather than meanings and can stimulate imagination and cause emotions. To create this ‘bloc of sensations’ and prompt readers to the desired emotions, the author must manipulate

¹ The Glíglico is also present in a dialogue between Horacio and La Maga in *Rayuela*’s chapter 20 and chapter 4. In the latter, he tells her that if they start talking in Glíglico “al almacenero y a la portera, se va a armar un lío espantoso” (to the storekeeper and the janitor, it’s gonna be a big mess; my translation), which means that only the two of them understand this peculiar way of speaking.

language in a poetic way. This manipulation is the style of the author, the essence of a literary work, and what must be reproduced in literary translation.

In his essay *The Task of the Translator* (Preface to his translation of Baudelaire's *Parisian Scenes*, 1923), Walter Benjamin holds that any translation that favors the transmission of information and the preservation of meaning of the original text is a bad one since the goal of literary translation is to convey the spirit or style of the original work "on which an echo of the original is awakened in it" (Venuti, 2012, p. 79). This idea is further supported by Berman in *The Age of Translation* (2018), where he asks "why is the essence of translation more satisfactorily illuminated through images than concepts?" (p. 34).

With a similar approach, Octavio Paz believes that literary translation, like writing and reading, tries to recreate the human experience embodied in ideas-sensations (García & Solís, p. 12), producing similar effects as the original and detaching itself from mere linguistic aspects.

Hence, for Paz, a translation is successful only if it replicates those ideas-sensations and the text can be felt rather than deciphered or understood.

In short, according to the ideas above presented, translation must be a process of understanding the original work to engage in a creative process in the target language so that the translated text transmits the sensations capable of inciting readers' feelings. Consequently, the ultimate translator's task is to identify the style of the original text and then try to recreate it in the translated text.

The challenge and the task of translating Rayuela's Chapter 68

Considering the great difficulty of conveying the same sensations elicited when reading original texts in their translated versions and the experimental manipulation of language implemented in *Rayuela*, its translation is a pretty demanding enterprise for any translator into any language. However, *Rayuela* has been translated effectively into several languages, standing out among them the English translation by Gregory Rabassa¹, which due to its

¹ In her article *Gregory Rabassa, el traductor del "Boom,"* Gilda Calleja holds that Rabassa is "perhaps the best known literary translator from Spanish to English" ("quizá el más conocido traductor literario del español al inglés"; Calleja 35). García Márquez declared that Rabassa's English version of *Cien años de soledad* (One Hundred Years of Solitude) surpassed the original.

preservation of the spirit of the original novel, great commercial success, and good critics, was the winner of the 1967 National Book Award for a translated work in the United States (Calleja, 1992, p. 36).

Within Rayuela's chapter 68, the words of the Glíglico are formed by adding roots and endings that, carefully read, hide possible meanings, like jadehollante, clínón, or orgumiothat suggest jadeante(panting), clímax(cli-max), and orgasmo(orgasm) respectively; or paramovía, relamar, incopelusas-that imply mover(to move), lamer(to lick), and vellopubiano(pubic hair). Cortázar's intention when creating the Glíglico was to make readers active participants through their own interpretations since, as Wolfgang Iser theorized in *The Act of Reading* (1980), in the end, readers are the ones who assign a meaning to the text and imagine and feel what they want. Therefore, to translate the Glíglico, it is necessary to remember this.

This is a big challenge for translators, since Rayuela was a novel written by a Latin American writer with a primarily Spanish-speaking audience in mind, who by using the roots and endings of the words, despite not knowing them, can assign meanings to them as verbs, nouns, or adjectives, and together with the known words create the sensations intended by the author. This is why most Spanish-speaking readers can fill in the apparent meaningless spaces of the chapter 68 with sensations. But what about those who do not understand Spanish and have to read translations?

In the original text, the sound, rhythm, and intensity, especially when read aloud, elicit the sensations of an intimate encounter, while the known words (articles, prepositions, nouns, verbs, adverbs, and adjectives) help to form the cognitive frame. That is to say, apart from the Glíglico words and known words, the chapter is composed of sounds and morphological elements that allow its reading despite the lack of meaning, triggering readers' imagination to construct the scene.

Thus, in view of what is a literary translation and the translator's task for Walter Benjamin and Octavio Paz, as well as Guattari and Deleuze's conception of the work of art, it can be said that the challenge and the task of translating Rayuela's chapter 68 lie in replicating these sensations that enable readers to fill the space left by the words without clear meaning.

Accordingly, to translate Rayuela's chapter 68, it is necessary to understand and recreate Cortázar's manipulation of language to reproduce the sensations of the original text.

The Task of Translating Rayuela and its Chapter 68 into Chinese

Bearing in mind, as Paul de Man points out in *Conclusions* on Walter Benjamin's 'The Task of the Translator' (2000), "translation is a relation from language to language" (p. 21), to translate Rayuela's chapter 68 into Chinese, it is necessary to point out the enormous differences between Spanish and Chinese since they belong to very distant linguistic families and use writing systems that have nothing in common. First of all, as argued by Lee and Sartori in *La traducción del español al chino* (par. 8), when translating from Spanish to Chinese, the information regarding the tense, person, and mode conveyed by the Spanish verb is lost. Furthermore, in the logographic Chinese writing system, each character represents a morpheme, so, in Chinese, it is impossible to play with the characters and recreate the neologisms and the linguistic features of the Glíglíco as Cortázar did in the original text.

Aware of the Chinese language's lack of the syntactic conventionalisms of Spanish and the impossibility of reproducing the same semantic manipulation of roots and endings of the words that enable the production of sensations in the original text, and to preserve the sound features in his translation, in the Chinese translation, professor Sun Jiameng¹ explains in a note the peculiarity of the text to Chinese readers: "本章几乎全部是用克里语写的, 作者的意在取得音响效果, 在翻译时也只能采取音译的办法" (This chapter is written almost entirely in Glíglíco to achieve a sound effect. Consequently, only phonetic transliteration can be used to translate it, p. 388)². For example, words like "apeltronando" or "tordulaba" that in Spanish suggest verbs and, therefore, actions, are transliterated as "阿佩尔特罗南多" and

¹ Professor Sun Jiameng (孙家孟) (1934-2013) graduated from the Spanish Department of Beijing Foreign Studies University and was part of the first generation of translators from Spanish to Mandarin in China. He was the vice president of the Chinese Association for the Teaching and Research of Spanish and Portuguese, executive director of the Chinese Association for the Study of Spanish and Latin American Literature, and director of the Chinese Association for the Teaching and Research of Foreign Languages, and retired professor of Spanish at the Foreign Languages College of Nanjing University. Professor Sun Jiameng translated into Chinese the novels *La casa verde* (The Green House), *Pantaleón y las visitadoras* (Captain Pantoja and the Special Service), *Conversación en la Catedral* (Conversation in the Cathedral), *¿Quién mató a Palomino Molero?* (Who Killed Palomino Molero) y *El hablador* (The Storyteller) of Peruvian Nobel laureate Mario Vargas Llosa; the emblematic work of the Argentine Julio Cortázar, *Rayuela*; as well as Cervantes's classic, *Don Quixote de la Mancha*.

² My translation.

“托尔杜拉瓦,” which say nothing to Chinese readers. The same happens with “hidromurias” and “incopelusas,” which to Spanish-speaking readers hint the images of “water” and “hair,” as well as “jadehollante” and “arguten-didas” that in the original indicate the adjectives “panting” and “laid,” but in Chinese become “伊德罗穆尼奥斯,” “斯英格佩鲁萨斯,” “哈德奥延特” and “阿尔古登迪达斯” respectively, with no sense at all. Hence, from the semantic point of view, a Chinese translation can’t achieve the same effect on readers.

As discussed above, the challenge of translating Rayuela’s chapter 68 into any language lies in recreating the same sensations and awakening readers’ imagination to fill the space left by the unintelligible neologisms based on their knowledge, worldviews, and experiences. Thereby, the main objective of this article is to determine whether Sun Jiameng’s translation of Rayuela’s chapter 68 into Chinese complies with what should be a proper literary translation, as Walter Benjamin and Octavio Paz conceive it, and reproduces the style of Cortázar’s work in line with Guattari and Deleuze’s conception of the work of art as a blend of percepts and affects that lit readers’ emotions.

Analysis of the translated text

Under the previously stated, and inspired by the article *Sexo, música y literatura en el capítulo 68 de Rayuela* (1997) by Carmen Fonseca-Mora, where she claims that the Glígligo, due to its sound and rhythmicity, is a musical language intended to stimulate the imagination and participation of readers, the analysis of the translation of Rayuela’s chapter 68 into Chinese will focus on the text’s sound and musicality, structure and rhythm, and evocative power that help readers to recreate the scene.

1. Sound and Musicality

Rayuela’s chapter 68 is written by using words that are unintelligible as a literary device to produce a sound and musical effect that induce sensations and triggers readers’ imagination. Given the differences between the Spanish and Chinese languages, to retain the sound effect, professor Sun Jiameng decided to phonetically transliterate the unintelligible words replacing them with Chinese characters that sound like the syllables that make up these words. Thus we have:

Spanish	Chinese
... amalaba... noema... clémiso... hidromurias... ambonios... sustalos... incopelusas... grimado... envulsionarse... nóvalo... arnillas... espejunaban... apeltronando... reduplimiendo... trimalciato de ergomanina... fífulas de cariaconcia... tordulaba... hurgalios... orfelunios... entreplumaban... ulucordio... encrestoriaba... extrayuxtaba... paramovía... clínón... esterfurosa convulcante... mátricas... jadehollante embocapluvia... orgumio... esproemios... merpasma... sobrehumítica agopausa... Volposados... murelio... balparamar, perlinos... márulos... troc...	... 阿马拉瓦... 诺伊吗... 克雷米所... 伊德罗 穆尼奥斯... 安博尼奥斯... 苏斯塔洛斯... 拉 斯英格佩鲁萨斯... 格里马多... 诺瓦洛... 阿 尔尼亚斯... 塞埃斯佩胡纳万... 阿佩尔特罗 南多... 列杜普里缅多... 埃尔格马尼纳的埃 尔特里马尔西亚托... 卡利亚孔西亚的费鲁 拉斯... 托尔杜拉瓦... 乌尔加里奥斯... 奥尔 费鲁尼奥斯... 思特列普鲁马万... 乌鲁柯尔 迪奥... 思克利斯托里亚瓦... 埃克斯特拉龙 克斯塔瓦... 帕拉莫维亚... 克里农... 马特 里卡斯... 埃斯特尔福罗萨孔布尔坎特... 奥 尔古米奥... 哈德奥延特恩博卡普鲁维亚... 素布列乌米迪卡... 阿柯保 萨... 梅尔帕斯莫... 埃斯普罗埃米奥...
marioplumas... resolveraba... pínice... niolamas... argutendidas... carinias... ordopenaban... gunfias.	沃匀波萨多斯... 佩尔利诺斯... 吗鲁洛斯... 皮尼塞... 阿尔古登迪达斯加萨 斯... 尼奥拉马斯... 卡利尼亚斯... 列素 尔维拉瓦... 奥尔多佩纳万... 贡菲亚

When read aloud, being phonetic transliterations, these incomprehensible words in the Chinese text retain the sound and musicality of the original text.

2. Structure and Rhythm

Rayuela's chapter 68 is divided into two parts, each one beginning with the word 'Apenas,' which indicates that the action starts right at that moment. In Sun Jiameng's translation, the text also begins with the Chinese equivalent of "Apenas": “他刚 –... 就” to keep the structure of the original text and also its sequence of images.

Spanish	Chinese
<u>Apenas él</u> le amalaba el noema, a ella se le agolpaba el clémiso. . . <u>Apenas se</u> entreplumaban, algo como un ulucordio los encrestoriaba. . .	他刚一阿马拉瓦她的诺伊吗，她就收拢 埃尔克雷米所... 二人刚一塞思特列普鲁马万乌，就有一 种仿佛鲁柯尔迪奥似的东西把二人思 克列斯托里亚瓦...

In both paragraphs, the intensity of the action increases as the unintelligible words are added in a rhythmic and increasing manner, especially in the second one, in which the words appear almost in a continuous sequence, thus accelerating the action till reaching its climax announced by the words “Evohé! Evohé!” (哎喔哎！哎喔哎！ in Chinese).

Spanish	Chinese
Apenas se <u>entreplumaban</u> , algo como un <u>ulucordio</u> los <u>encrestoriaba</u> , los <u>extrayuxtaba</u> y <u>paramovía</u> , de pronto era el <u>clinón</u> , la <u>esterfurosa convulcante</u> de las <u>mátricas</u> , la <u>jadehollante</u> <u>embocapluvia</u> del <u>orgumio</u> , los <u>esproemios</u> del <u>merpasmo</u> en una <u>sobrehumítica</u> <u>agopausa</u> . ¡Evohé! ¡Evohé!	二人刚一塞思特列普鲁马万，就有一种 仿佛 <u>乌鲁柯尔迪奥</u> 似的东西把二人思 <u>克列斯托里亚瓦</u> ，把二人 <u>埃克斯特拉</u> <u>龙</u> <u>克斯塔瓦</u> ，并且 <u>帕拉莫维亚</u> 。突然出现 了埃尔 <u>克里农</u> ，拉斯 <u>马特里卡斯</u> 的拉 埃 <u>斯特尔福罗萨孔布尔坎特</u> ，出现了 <u>奥</u> <u>尔</u> <u>古米奥</u> 的 <u>哈德奥延特恩博卡普鲁维亚</u> , 在一种 <u>素布列乌米迪卡</u> 中 <u>阿柯保萨</u> 中 感到了 <u>梅尔帕斯莫埃斯普罗埃米奥</u> 。 哎 喔哎！哎喔哎！

The original text is made-up of two groups of words mixed throughout it: words with a clear meaning and words without it, which the readers, if they pay attention, can give meaning to them and fill the empty spaces of the text. Moreover, these words are integrated into the text, forming a structure that follows the syntax of the Spanish language. Similarly, in the Chinese translation, characters with meaning are intermingled with characters that are just phonetic transliterations while keeping the syntactic structure of the Chinese language to help figure up the scene.

3. Evocative effect

Unlike the original text, in which the neologisms are formed by roots and endings suggestive of actions and sensations, neologisms in the Chinese text don't have that effect on readers. To compensate for this lack and awaken the imagination of Chinese readers, apart from respecting the structure of the original text, Sun Jiameng relied exclusively on the sound effect and the musicality of the phonetically transliterated words, as well as the crescendo rhythm of the text in the same fashion as in the original. In that way, the Chinese translation could bring to Chinese readers' minds the following sensations:

Chinese Translation Text	Analysis
他刚一阿马拉瓦她的诺埃马，她就收拢埃尔克雷米索，于是二人陷入了伊德罗穆尼奥斯，陷入了野性的安博尼奥斯，陷入了粗鲁的苏斯塔洛斯。	This sentence seems to imply body contact between the man and the woman. 刚一. . .就. . . may suggest that the man's body movement stimulated the woman. Moreover, the presence of 陷入 (fall into) before the neologisms <u>伊德罗穆尼奥斯</u> , <u>安博尼奥斯</u> , <u>苏斯塔洛斯</u> evokes close body contact and some physical sensations, implying that both characters indulge in sensual pleasure.
每当他企图舔 <u>拉斯英格佩鲁萨斯</u> ，她就哀怨地卷入 <u>格里马多</u> 。	Every time he attempts to lick her <u>拉斯英格佩鲁萨斯</u> (a part of the woman's body), she rolls into <u>格里马多</u> .

于是他只得把脸 <u>恩布尔肖纳尔塞</u> 朝向 <u>诺瓦洛</u> 。	So he could only <u>恩布尔肖纳尔塞</u> and put his face towards her <u>诺瓦洛</u> (some part of her body).
他感到 <u>拉斯阿尔尼亚斯</u> 一点一点地 <u>塞埃斯佩胡纳万</u> ，这样，二人就逐渐地 <u>阿佩尔特罗南多</u> ， <u>列杜普里缅甸</u> ，直到他 <u>像埃尔格马尼纳的埃尔特里马尔西亚托</u> 那样躺了下去，一些 <u>卡利亚孔西亚的费鲁拉斯</u> 流了出来。	He feels that <u>拉斯阿尔尼亚斯</u> (perhaps a part of the man's body) does something (<u>塞埃斯佩胡纳万</u>) little by little. Gradually, they <u>阿佩尔特罗南多</u> , <u>列杜普里缅甸</u> engage in an intimate act. <u>像埃尔格马尼纳的埃尔特里马尔西亚托</u> could be a simile to describe the way he lays down, while <u>卡利亚孔西亚的费鲁拉斯</u> could be a kind of fluid released during the sexual act.
然而， <u>这</u> 只不过是个开头，因为她在某一时刻 <u>赛托尔杜拉瓦洛斯乌尔加里奥斯</u> ，任凭他把他的 <u>奥尔费鲁尼奥斯</u> 凑上来。	<u>这 只 不 过 是 个 开 头</u> (This is just the beginning) hints that more exciting and intense things are going to happen. He approaches his <u>奥尔费鲁尼奥斯</u> (a part of his body) towards her.
二人刚一 <u>塞恩特列普鲁马万</u> ，就仿佛有一种仿佛 <u>乌鲁柯尔迪奥</u> 似的东西把二人 <u>恩克列斯托里亚瓦</u> ，把二人 <u>埃</u>	Just when he and she <u>塞恩特列普鲁马万</u> , there seems to be something like <u>乌鲁柯尔迪奥</u> , doing things that perhaps bring
<u>克斯特拉尤克斯塔瓦</u> ，并且 <u>帕拉莫维亚</u> 。	them into some sensations.
突然出现了 <u>埃尔克里农</u> ， <u>拉斯马特里卡斯</u> 的 <u>拉埃斯特尔福罗萨孔布尔坎特</u> ，出现了 <u>奥尔古米奥的哈德奥延特恩博卡普鲁维亚</u> ，在一种 <u>素布列乌米迪卡</u> 中 <u>阿柯保萨</u> 中感到了 <u>梅尔帕斯莫埃斯普罗埃米奥</u> 。哎喔哎！哎喔哎！	Suddenly <u>埃尔克里农</u> ， <u>拉斯马特里卡斯</u> 的 <u>拉埃斯特尔福罗萨孔布尔坎特</u> ；suddenly <u>奥尔古米奥的哈德奥延特恩博卡普鲁维亚</u> , and they were feeling a kind of <u>素布列乌米迪卡</u> ， <u>阿柯保萨</u> and <u>梅尔帕斯莫埃斯普罗埃米奥</u> . Woah! Woah!

Despite the impracticability of recreating the semantic versatility of the neologisms that evoke different sensations and the lack of articles, pronominal verbs, and reflexive pronouns in the Chinese language, the translated text has a similar evocative power to the original text.

Likewise, the combination of intelligible words with nonsense words awakes the imagination to mentally replicate the scene.

Results

After a brief analysis of the Chinese translation of Rayueas's chapter 68 focused on the sonority, musicality, structure, rhythm, and evocative power of the text to determine whether it keeps the style of the original text and, therefore, complies with the precepts of a good literary translation as proposed by Walter Benjamin and Octavio Paz and in compliance with Guattari and Deleuze's conception of the work of art, this paper found that:

By maintaining a similar structure and reproducing the sound of the neologisms of the original text, the Chinese translation creates a similar effect, but the incomprehensible Chinese words (which are only phonetically transliterated) lack the semantic value and the aesthetic sense of the original. Consequently, the Chinese translation demands from readers greater imaginative effort to replace the spaces left by the unintelligible words and thus reproduce the scene in their minds.

In the Chinese translation, the transliterated neologisms alone don't make sense, but when mixed with recognizable characters in a grammatically structured sentence, the understandable parts give a clue about what is happening so that it is possible to imagine the whole scene like in the original. Hence, given the particularities of the original text, in which there is no clear meaning, readers' subjectivity is crucial for the imaginative process.

The impracticability of creating neologisms in the Chinese language prevents replicating completely the style of the original text. However, this does not affect the reproduction of similar sensations and the ability to imagine the scene, although this depends on the experiences and subjectivity of readers. Related to the above, the translator's explanatory note is quite helpful for Chinese readers' appreciation of the "bloc of sensations" induced by the text.

Conclusion

This essay has argued that the challenge of literary translation is to convey the spirit (style) of the original work, that is, the manipulation of language made by the author to produce sensations and responses in readers. Since the intrinsic features of each language directly affect the style, this paper used the Chinese translation of Julio Cortázar's *Rayuela*'s chapter 68 because of its particular usage of language to determine how possible it is to reproduce the style of the original text in the Chinese language, focusing on its sound and musicality, structure and rhythm, and evocative power.

The inquiry has shown that, regardless of the differences between the two languages and the particularities and difficulties of translating the original text, it can be said that although Sun Jiameng's rendition is unfaithful in the sense that it can't reproduce the neologisms of the original text, it conveys its sounds, rhythm, and intensity, thus replicating the sensations based on the relationship between intelligible and unintelligible words and the way they activate readers' imagination, just like the original text does. Therefore, Sun Jiameng's managed to maintain most of Cortázar's style so to allow readers experience the sensations as they were reading in Spanish, while shaping the text according to the characteristics of the Chinese language in a process equivalent to the creative one.

These findings suggest that, even among languages such disparate as Mandarin Chinese and Spanish, it is possible to achieve an acceptable degree of reproduction of the artistic quality and style of the original text while remaining faithful to it. Thus, this paper can contribute to the field of literary translation, especially from Spanish to Chinese.

Finally, as a recommendation, it would be interesting if Chinese scholars make a similar study of this translation to see the results from the perspective of Chinese speakers and better understand the translation process into the Chinese language.

References:

- Baidu, Baike. (2023). [Baidu Encyclopedia]. (n.d.). Sun, Jiameng.
<https://baike.baidu.com/item/%E5%AD%A9%E5%AE%B6%E5%AD%9F/11064437?fr=aladdi> n. Accessed on Jan. 17,
- Beja, F. B. (2011). Octavio Paz y la poesía china: Las trampas de la traducción. *Estudios de Asia y Africa*, 46(2 (145)), 269–286.
<http://www.jstor.org/stable/23043357>
- Benjamin, W. (2012). The translator's task. In V. Lawrence (Ed.), *The Translation Studies Reader* (pp. 75-83). Routledge.
<https://doi.org/10.4324/9780429280641>
- Berman, A. (2018). *The Age of Translation: A Commentary on Walter Benjamin's 'The Task of the Translator'* (C. Wright, Trans.; 1st ed.). Routledge. (Original work published 2008). <https://doi.org/10.4324/9781315714936>
- Calleja, G. (1992). Gregory Rabassa, el Traductor del “Boom”. *Livius*, 1, 35-42.
<https://buleria.unileon.es/bitstream/handle/10612/6321/Gregory%20Rabassa.pdf?sequence=1>.
- Cortázar, J. (n.d.). *Rayuela*. E-book ed. <https://www.academia.edu/37355049/Rayuela>
- Cortázar, J. (2007). 跳房子 [Tiaofangzi] (Jiameng, S. Trans.). Chongqing Publishing House. (Original work published 1943)
- Deleuze, G. & Guattari, F. (1994). *What is Philosophy* (H. Tomlinson & G. Burchell, Trans.). Columbia University Press. (Original work published 1991)
- De Man, P. (2000). “Conclusions” on Walter Benjamin’s “The Task of the Translator” Messenger Lecture, Cornell University, March 4, 1983. *Yale French Studies*, 97, 10–35. <https://doi.org/10.2307/2903212>
- Fonseca-Mora, C. (1997). Sexo, música y literatura en el capítulo 68 de *Rayuela*: Estudio psicolingüístico del lenguaje glíglico. In Gómez, L. M, Zambrano, P. L. & Alonso G., L. (Eds.), *El sexo en la literatura* (225-230).
https://www.researchgate.net/publication/303310651_Sexo_musica_y_literatura_en_el_capitulo_68_de_Rayuela_Estudio_psicolingustico_del_lenguaje_giglico
- García-Ávila, C. & Solís-Carrillo, L. (2014). Octavio Paz: traducción y relaciones literarias. *La Colmena*, 83, 9-18.
http://web.uaemex.mx/plin/colmena/Colmena_83/docs/traduccion_Paz.pdf
- Iser, W. (1980). *The Act of Reading*. The Johns Hopkins University Press
- Lee, O. & Sartori, M. F. (n. d.). La traducción del español al chino: un acto de interpretación reconstructiva. Instituto Cervantes Centro Virtual, *Actas JITC*. https://cvc.cervantes.es/lengua/actas_jitc/07_sartori.htm. Accessed 15 Jan. 2023
- Paz, O. (1971). *Traducción: literatura y literalidad*. Tusquets.
http://www.occt.ox.ac.uk/sites/default/files/paz_literatura_y_literalidad.pdf. Accessed on Jan. 17, 2023.