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TRANSLATION AND DISOBEDIENCE: PASSING A STORY ON IN THREE INTERLINGUAL AND INTERTEXTUAL VERSIONS OF TONI MORRISON'S NOVEL *BELOVED*

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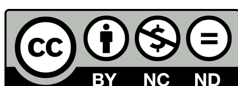

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Abstract: This article compares the source text of Toni Morrison's (1988) novel Beloved with three different target versions of its original: the French, the Spanish and the Brazilian ones. The analysis of these four specific versions concentrates on the speech delivered by Baby Suggs to her former slave listeners, exhorting them to take care of their bodies. The discussion follows the idea that these translated texts disobey Morrison's advice that Beloved's "was not a story to pass on" (MORRISON, 1988, p. 275). As a matter of fact, a translated text is always the affirmation that some story is being "passed on", is being continued in languages others than the original. This interlingual continuation is here associated with Gates's (1988) signifyin(g), a concept stressing the intertextual conversation that is carried out through "repetition and revision, or repetition with a signal of difference" (GATES, 1988, p. xxix). Methodologically, the conversation of the source material with the three target versions involves (1) two translational apposing theories, Landers's (2001) fluency and resistance; (2) two kinds of translating interventions, Baker's (2006) omission and addition; and (3) three translation strategies, Chesterman's (1997) syntactic, semantic and pragmatic. These distinct categories will help the reader grasp translation not only as disobedience to Morrison's recommendation not to pass Beloved's story on, but also as a continuum by means of which a specific source text is rewritten and encounters with its equivalent rewritings in three specific linguistic and cultural target realizations.
Keywords: Beloved; translation; Signifyin(g).

> "Those white things have taken all I had or dreamed," she said, "and broke my heartstrings too. There is no bad luck in the world but whitefolks." (MORRISON, *Beloved*, 1988: 89)

> Translation, with its double allegiance to the foreign text and the domestic culture, is a reminder that no act of interpretation can be definitive for every cultural constituency, that interpretation is always local and contingent. (VENUTI, *The Scandals of Translation*, 1998: 46)

INTRODUCTION

I will ask the help from some translators to disobey Morrison's prescription that *Beloved* is "not a story to pass on" (MORRISON, 1988: 275). The African-American author's interdiction refers to Beloved's tragic life, the young girl who returns from the dead to haunt both her mother and the incipient community of *Bluestone Road*, from which the haunting character is later exorcised by the songs and the prayers of a group of helping and healing women, who come to rescue the community members in general and Sethe Suggs, the girl's mother, in particular, from that outer devastating threat.

Despite the author's appeal to obliviousness, remembering, not forgetting, is what this article is all about. And the translators' disobedience to Morrison's command covers a small part of the novel, namely Baby Suggs's teaching "passed on to" the readers of the novel, in the rendition of four translators of specific languages, French, Spanish and Brazilian-Portuguese. It is assumed that these translators' readers will "pass on" the interdicted message as they deal with the self-invigorating preaching Baby Suggs delivers to her Black audience from *Bluestone Road*. The article focuses on the preacher's four-page speech (86-89) on the black flesh and body. Morrison's novel has received translated versions in Brazil as *Amada* by José Rubens Siqueira, in 2007; in Spain, as *Beloved* by Iris Menéndez, in 1993; and in France, as *Beloved* by Hortense Chabrier and Sylviane Rué, in 1989.

BABY SUGGS'S SERMON: BLACKNESS IN BODY AND FLESH

In Morrison's *Beloved*, the sermon delivered by Baby Suggs to her highly receptive black audience is marked by the black body that has moved from slavery at *Sweet Home* to freedom at *Bluestone Road*. The speech opens with the narrator's emphasis on the preacher's energetic dedication to her race, communal leadership, and healing force, as we are told that she "let her great heart beat" (MORRISON, 1988: 87) in the presence of the black people who have gathered together in the Clearing to listen to her holy words. Morrison's narrator introduces the leading figure of Baby Suggs with eloquent words:

> when warm weather came, Baby Suggs, holy, followed by every black man, woman and child who could make it through, took her great heart to the Clearing – a wide-open place cut deep in the woods nobody knew for what at the end of a path known only to deer and whoever cleared the land in the first place. In the heat of every Saturday afternoon, she sat in the clearing while people waited among the trees. (MORRISON, 1988: 87)

In the Clearing, before addressing her invigorating and emancipating message to her audience, Baby Suggs asks the children, women and men who have come to listen to her to participate in the collective celebration. She first says to the children, "let your mothers hear you laugh." Then, she tells the men, "let your wives and your children see you dance"; finally, she invites the women to "cry […], for the living and the dead. Just cry". (MORRISON, 1988: 87-88) The narrator sums up this festival of physical mobility and spiritual enchantment:

> laughing children, dancing men, crying women and then it got mixed up. Women stopped crying and danced; men sat down and cried; children danced, women laughed, children cried until, exhausted and riven, all and each lay about the Clearing damp and gasping for breath. In the silence that followed, Baby Suggs, holy, offered up to them her great heart. (MORRISON, 1988: 88)

As we can notice, the community, in its bodily and soulful enactment of the dance, is the central element in the Clearing, and in Baby Suggs's "great heart", as well. In this celebration, the black body and flesh acquire a unique and emphasized meaning in her sermon.

BLACK *SIGNIFYIN(G)* AND POSTCOLONIAL SIGNIFICATIONS

Here, *Signifyin(g)* is as relevant as blackness too. Gates's (1988) notion of *Signifyin(g)* encompasses two modalities of textual conversation, namely, (1) between Black texts, and (2) between translated Black texts. Firstly, regarding *Signifyin(g)* upon Black texts, one may say that Gates has taken his concept of *Signifyin(g)* from the African American metaphor of the "Signifying Monkey" and literary production to understand how Black texts talk. He defines the term *Signifyin(g)* as a trope marked by "repetition and revision, or repetition with a signal difference." (xxiv) He goes on to write that

> the black tradition is double-voiced. The trope of the Talking Book, of double-voiced texts that talk to other texts, is the unifying metaphor within this book. Signifyin(g) is the figure of the double-voiced, epitomized by Esu's depictions in sculpture as possessing two mouths. There are four sorts of double-voiced textual relations that I wish to define. (GATES, 1988: xxv)

Gates argues that African American literary texts have turned into a talking book that can communicate. They have inherited their talking property from the orisha-god Eshu (Esu), with whom Gates associates the

book that talks. Eshu's talking ability comes from a double-voicedness derived from the orisha's two mouths. Gates sees the four types of *Signifyin(g)* – tropological revision, the speakerly text, talking texts, rewriting the speakerly – as different instantiations of a textual double-voicedness that provides Black literary tradition with its cultural, linguistic, stylistic and discursive peculiarities. *Signifyin(g)*, Gates insists, "this colorful, often amusing trope occurs in black texts as explicit theme, as implicit rhetorical strategy, and as a principle of literary history." (GATES, 1988: 89) From slavery up to today, *Signifyin(g)* is understood as the repetition of a trope "with differences, between two or more texts." (GATES, 1988: xxv) Gates explains that

> Black texts Signify upon other black texts in the tradition by engaging in what Ellison has defined as implicit formal critiques of language use, of rhetorical strategy. Literary Signification, then, is similar to parody and pastiche, wherein parody corresponds to what I am calling motivated Signification while pastiche would correspond roughly to unmotivated Signification. By motivation I do not mean to suggest the lack of intention, for parody and pastiche imply intention, ranging from severe critique to acknowledgment and placement within a literary tradition. (GATES, 1988: xxvii)

Regarding intertextual conversation, *Signifyin(g)* has something to say about translated Black texts. Translation of texts by Black novelists plays the role of *Signifyin(g)* because it symbolizes conversation between two different and autonomous texts: the *source* and the *target*. In this specific study here, translational conversation goes between source *Beloved* and its three target renditions: French *Beloved*, Spanish *Beloved* and Brazilian-Portuguese *Amada*. In practical terms, the comparison of the source text with these three translated versions will help readers grasp both the theoretical and practical peculiarities of such a translational conversation that *Signifyin(g)* implies. (**HERE**)

FLUENT AND RESISTANT TRANSLATIONAL MOBILITY: BABY SUGGS'S SERMON IN ENGLISH, FRENCH, SPANISH AND BRAZILIAN

French, Spanish and Brazilian translational rewritings of Morrison's *Beloved* remain distinct linguistic and cultural versions of the source text. Dealing with three distinctive translational entities, this trio of translations fits into Peter Newmark's double characterization of translators as "targeteers" or "sourcerers". (LANDERS, 2001: 51) In their own languages, Chabrier & Rué, Menéndez and Siqueira behave as translators who are likely to follow two kinds of translational attitudes: the "targeting" translation, which emphasizes the target text's quest for fluency; the "sourcing" rendition, which focuses on the source text's resistance to be made fluent in the target culture. From Venuti's (1998) perspective, these two specific modalities of rendering a text from one language into another would correspond to the dichotomy involving "domesticating" and "foreignizing" translation. Venuti explains that "translation, like any language use, is a selection accompanied by exclusions, an intervention into the contending languages that constitute any historical conjuncture, and translators will undertake diverse projects, some that require adherence to the major language [*domestication*], others that require minoritizing subversion [*foreignization*]." (VENUTI, 1998: 30)

From Landers's perspective, fluency – or transparency – is seen by some translators as a dream come true while they are translating, a position that mirrors what Schleiermacher (2004) defines as one possible path within translation whereby "the translator leaves the author in peace as much as possible and moves

the reader toward him" (SCHLEIERMACHER [1813] 2004: 49), giving the reader the feeling that he is reading in his own native language. As Landers puts it,

> most translators judge the success of a translation largely on the degree to which it "doesn't read like a translation." The object is to render Language A into Language B in a way that leaves as little evidence as possible of the process. In this view, a reader might be unaware he/she was reading a translation unless alerted to the fact. […] Upon beginning a project, a translator must decide to what point transparency is a desideratum. (LANDERS, 2001: 49)

As for resistance, Landers explains that

> resistance is the concept that a translation should patently demonstrate that it is a translation […]. Translators who follow resistance theory deliberately avoid excluding any elements that betray the "otherness" of the text's origin and may even consciously seek them out. Smoothness and transparency are therefore undesirable and even marks of a colonizing mentality. The reduced readability of the final product is an indication of its fidelity to the source language […]. (LANDERS, 2OO1: 52)

This position reflects Schleiermacher's other possible path translation may take, whereby the translator "leaves the reader in peace as much as possible and moves the writer toward him." (SCHLEIERMACHER, [1813] 2004: 49) Here, the reader of the rendered text is expected to accept the strangeness of the source text.

As partly fluent or resistant translations, the three distinct versions of Baby Suggs's sermon, in French, Spanish and Brazilian, are enactments of disobedience as they defy Morrison's prescription that *Beloved* is the story nobody should pass on. Whether consciously or not, Chabrier & Rué's, Menéndez's and Siqueira's respective decisions in rendering the novel into their native languages have contributed to the creation of a diversified readership of Morrison's novel among those readers who read translated literature in their own languages.

For space limit, I will concentrate on the second and last extracts of the sermon out of the eight chosen, in which *Signifyin(g)* involving translated texts will be dealt with more practically. In few words, one may say that while the adverbial phrases [*here, in this here place*] designates the former slaves, the word [*yonder*] refers to the proprietors of slaves. Additionally, [*here*] is defined as positive, generally associated with love, while [*yonder*] is characterized negatively, commonly aligned with a lack of love, and with hate. In the discussion that follows, these opposing marks will be crucial for the understanding of the aspects that allow the translated versions to signify upon Morrison's *Beloved*, and each target fragment to signify upon one another as well.

In the second excerpt (Excerpt 2), some linguistic elements are indicators of the two separate racialized spheres – slaves' and slave-owners' – that distinguish one side from the other. Besides, distinct translational procedures show opposition between fluency and resistance:

> They don't love your eyes; they'd just as soon pick em out. No more do they love the skin on your back. Yonder they flay it. And O my people they do not love your hands. They only use, tie, bind, chop off and leave empty. Love your hands! Love them. Raise them up and kiss them. (MORRISON, 1988: 88)

> Ils n'aiment pas vos yeux ; ils préféreraient vous les arracher. Pas plus qu'ils n'aiment la peau de votre dos. Là-bas, ils la fouettent. Et, ô mon peuple, ils n'aiment pas vos mains. Ils ne font que s'en servir, les lier, les enchainer, les couper et les laisser vides. Aimez vos mains ! Aimez-les ! Levez-les bien haut e baisez-les. (MORRISON, 1989: 127 [Trans. H. Chabrier & S. Rué])

> No aman vuestros ojos, quisieran

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> arrancároslos. No aman la piel de vuestra espalda. Más allá la despellejan. Y oh, pueblo mío, no aman vuestras manos. Sólo las usan, las atan, las sujetan, las cortan y las dejan vacías. ¡Amad vuestras manos! Amadlas. Levantadlas y besadlas. (MORRISON, 1993: 76 [Trans. I. Menéndez])

> Nem amam seus olhos; são capazes de arrancar fora os seus olhos. Como também não amam a pele de suas costas. Lá eles descem o chicote nela. E, ah, meu povo, eles não amam as suas mãos. Essas que eles só usam, amarram, prendem, cortam fora e deixam vazias. Amem suas mãos! Amem. Levantem e beijem suas mãos. (MORRISON, 2007: 126 [Trans. J. Siqueira])

the macro-opposition between "here" and "yonder", representing the moral distance between the former slaves as the victims and the slave-owners as the oppressors, mirrors the micro-linguistic differences between the source text vis-à-vis the three target texts. Linguistically, fluency and resistance debate over the possessive [*your*]. In this regard, in French, Chabrier & Rué exhibit a solid allegiance to the source, opting for resistance encoded in [*vos; votre*]; Menéndez shows a similar behavior, valuing [*vuestro; vuestras*] in Spanish. Siqueira, on the other hand, follows only one pattern, choosing the fluent [*suas; seus*]. With regard to the anaphoric [*em*], discarding its Black English linguistic and cultural nuances, the French translate it as [*les*], the Spanish, as [*los*]; differently, Siqueira manages to make of it the noun phrase [*os seus olhos*]. As for the verbal phrases, the occurrence of [*they'd just*] is given three distinct fluent versions: the French [*ils préféreraient*], the Spanish [*quisieran*], and the Brazilian [*são capazes*]. The sentence [*no more do they love*] arrives in Spanish in the fluent version of [*no aman*], but resistance rearranges it as [*pas plus qu'ils n'aiment*] in French and as [*como também não amam*] in Brazilian. In addition, the sentence [*they flay*] is treated by the French translators as [*ils la fouettent*], by the Spanish as [*la despellejan*], and by the Brazilian as [*eles descem o chicote nela*]. Here, strategic options indicate that Chabrier & Nué and Siqueira privilege fluent translation while Menéndez takes a resisting path, paralleling the verb [*flay*] and [*despellejar*], both of them meaning [*removing the skin from*]. Additionally, the source sentence [*they only use*] is given a fluent treatment in French as [*ils ne font que s'en servir*] and, in Brazilian, as [*essas que eles só usamt*]. Sin embargo, it receives a resistant treatment in Spanish as [*sólo las usan*].

In this next excerpt (Excerpt 8),

> … and the beat and beating heart, love that too. More than eyes or feet. More than lungs that have yet to draw free air. More than your life-holding womb and your life-giving private parts, hear me now, love your heart. For this is the prize. (MORRISON, 1988: 88-89)

> ... et le coeur qui bat et bat, aimez-le aussi. Davantage que les yeux et les pieds. Plus que les poumons qui doivent continuer à respirer de l'air libre. Plus que votre matrice qui abrite la voie et vos parties privées qui donnent la vie, écoutez-moi bien, aimez votre coeur. Car c'est votre trésor. (MORRISON, 1989 : 128 [Trans. H. Chabrier & S. Rué])

> …y amad también vuestro apaleado y palpitante corazón. Más que los ojos o los pies. Más que los pulmones que nunca han respirado aire libre. Más que vuestro vientre que contiene la vida y más que vuestras partes dadoras de vida, oídme bien, amad vuestro corazón. Porque éste es el precio. (MORRISON, 1993: 77 [Trans. I. Menéndez])

> ... e o bater do batente coração, amem também. Mais que olhos e pés. Mais que os pulmões que ainda vão ter de respirar ar livre. Mais que seu útero guardador da vida e suas partes doadoras de vida, me escutem bem, amem seu coração. Porque esse é o prêmio. (MORRISON, 2007: 126 [Trans. J. Siqueira])

the noun phrase [*the beat and the beating heart*] and its redundant syntactic construction is retaken by the three target linguistic maneuvers in peculiar fluent nuances: the French translators brings it as [*le coeur qui bat et bat*]; Spanish Menéndez rewrites it's as [*apaleado y palpitante corazón*]; and Siqueira translates it into the Brazilian option of [*o bater do batente coração*]. As for the expression [*more than*], only the French walks on a fluent route with the word [*advantage*]. The Spanish and the Brazilian decide for resistant nuances through [*mas que*] and [*mais que*], respectively. Regarding the two other occurrences of the expression, even Chabrier & Rué follow the same resistant path of the two other translators and renders [*more than*] as [*plus que*]. The verbal phrase [*that have yet to draw*] is dealt with in the target languages received in fluent manners: in French, it becomes [*qui doivent continuer à respire*]; it is rewritten as [*que nunca han respirado*] in Spanish; in Brazilian it is rendered as [*que ainda vão ter de respirar*]. The translators provide specific translational treatment for the expression [*your life-holding womb*]. While Chabrier & Nué prefer the linguistic structure of [*votre matrice qui abrite la voie*] and Menéndez goes for [*vuestro vientre que contiene la vida*], Siqueira welcomes [*seu útero guardador da vida*], all of them insisting on fluent rendition. In similar ways, the translators evaluate the source noun phrase [*your life-giving private parts*] from a fluent perspective. As a result, the French welcome [*vos parties privées qui donnent la vie*], the Spanish opts for [*vuestras partes dadoras de vida*] and the Brazilian attests [*suas partes doadoras de vida*] as its target equivalent expressions. The time adverb [*now*] travels to the target languages as [*bien*], [bien] and [bem], accepted as mode adverbs. Finally, the noun [*prize*] is brought to the specific target texts suggesting distinct nuances of meaning: under the influence of fluency, it turns out to be [*tresor*] in French, and [*prêmio*] in Brazilian; in Spanish, it becomes [*precio*] and adjusts itself to resistance.

SIGNIFYIN(G) THROUGH FLUENCY AND RESISTANCE

Negritude and Black Nationalism converge racially and ideologically as they reinforce the need to regroup, in a unique and special way, the cultural losses and damages suffered by Black people throughout their history. For its mentors, Negritude was able "to create social and political structures" which are combined with "the history and culture" [and literature as well] of Blacks in the Diaspora, in a manner similar to that prescribed by Cone (2007) for Black Nationalists. Césaire (2004) himself – a major practitioner and theorist of Negritude – clarifies the purpose of the agenda that he led with Senghor and others:

> Negritude, in my view, is not a philosophy. Negritude is not a metaphysics. Negritude is not a pretentious conception of the universe. This is a way of living history in history: the history of a community whose experience is, indeed, unique with its deportations of population, its transfers of men from one continent to the other, distant memories of beliefs, its debris of murdered cultures. (CÉSAIRE, [1955] 2004: 82)

The confluence of Negritude and Black Nationalism is exemplified by Baby Suggs's concerns with the black body and the way it must be loved. It is the preacher's insistence on physical love that allows the three versions of *Beloved* and that of *Amada* to participate in a process of *Signifyin(g)*, as it is understood by Gates. Recapturing the critic's words, *Signifyin(g)* is a trope with a double-voice, by means of which "black texts signify upon other black texts" (GATES, 1988: xxvii), through "repetition and revision, or repetition with a signal of difference." (GATES, 1988: xxiv) In this section, *Signifyin(g)* will help

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us look at the way the source text *Beloved* and the three target texts signify upon each other, thus indicating that translation can be seen as a *Signifyin(g)* process. The idea that a source text repeats itself in the target texts, with revision or difference, relates Chabrier & Nué's, Menéndez's and Siqueira's translations of Morrison's *Beloved*. As it is claimed here, *Signifyin(g)* is aligned with Baker's (2006) concerns about translation, especially the way translators intervene upon source texts and, thus, "strengthen or undermine particular aspects of the narratives they mediate, explicitly or implicitly." (BAKER, 2006: 105) Baker goes on to claim that explicit or implicit interventions on the part of the translators are carried out by means of a strategy she calls *selective appropriation of textual material*, which is "realized in patterns of omission and addition designed to suppress, accentuate or elaborate particular aspects of a narrative encoded in the source text or utterance, or aspects of the larger narrative(s) in which it is embedded." (BAKER, 2006: 114) These "patterns of omission and addition" can occur in translation, according to Chesterman (1997), through three different strategies – syntactic, semantic or pragmatic – thus causing alterations to the structure, the meaning, or the content of the source text, respectively.

Though opposing one another, fluent and resistant conversation involving the two target *Beloved* and one *Amada* brings innovative dimensions – theoretical and practical – to the appreciation of *Signifyin(g)* as a tool available within Translation Studies. The way Landers explains the two terms, a fluent translation gives the reader a text in which the translator's intervening manipulations of the source text are not easily perceptible. The result of fluency, Landers (2001) clarifies, is that the "reader might be unaware he/she was reading a translation unless alerted to the fact." (LANDERS, 2001: 49) Different from fluent translation, which distances the target text from its source, a resistant target feature gets closer to its generating text. In terms of what *Signifyin(g)* proposes, through resistance translators simply repeat "sourcing" linguistic features in the body of the translated text. Resistant *Signifyin(g)* makes Chabrier & Nue's, Menéndez's and Siqueira's rendered versions similar as much as possible to Morrison's original *Beloved*. Landers explicates that resistance in translation rejects fluency, and "deliberately avoid[s] excluding any elements that betray the 'otherness' of the text's origin." (LANDERS, 2001: 52)

In the French, Spanish and Brazilian rendered versions, **syntactic** interventions working on Morrison's *Beloved* occur on the structural level of the sentence. Chesterman (1997) explains that "syntactic strategies primarily manipulate form" (CHESTERMAN, 1997: 94) and, as a result, they make the target text look different from their source, that is to say, fluent. Syntactic alterations – "omission and addition", in Baker's terminology – make the two target *Beloved*'s and *Amada*'s *signifyin(g)* upon source *Beloved* visible in the way the source sentence [*they only use*] is changed in order to become [*ils ne font que s'en servir*] in French, and [*essas que eles só usam*] in Brazilian (Excerpt 2). In addition, the sentence [*no more do they love*] arrives in Spanish in its fluent syntactic version of [*no amam*] (Excerpt 2). Additionally, the noun phrase [*the beat and the beating heart*] and its redundant syntactic construction is retaken by the three target linguistic maneuvers in peculiar fluent nuances: the French translators rewrite it as [*le coeur qui bat et bat*]; Spanish Menéndez recovers it as [*apaleado y palpitante corazón*]; and Siqueira transports it into the Brazilian rewriting of [o bater do batente coração] (Excerpt 8).

Semantic interventions also take part of

fluent and resistant *Signifyin(g)*. Chesterman describes that "semantic strategies manipulate meaning." (CHESTERMAN, 1997: 101) Semantic decisions help us understand how fluency and resistance work on the level of the meaning of words and, thus, contribute to the realization of *Signfyin(g)*. Initially, through synonymy (defined by Chesterman as near-synonymy in order to avoid repetition), appears in the way the translators deal with the verb [*flay*]. The use of strategic manipulation lead them to assume it as the French [*fouetter*], the Spanish [*despelejar*] and the Brazilian [*descer o chicote*], respectively. As a result, Chabrier & Nué and Siqueira privilege fluency, but Menéndez takes a resisting path with [*despellejar*], thus suggesting the meaning [*removing the skin from*] as it is the case of [*flay*]. (Excerpt 2) Besides, translating interventions upon the noun [*beat*] and the adjective [*beating*] give rewriting special nuances due to synonymous redundancy. Guided by fluency, Chabrier & Nué transport them to French as synonymous with [*qui bat et bat*], while Menéndez transforms them in [*apaleado y palpitante*]; Siqueira takes them as synonymous with the noun phrase [*o bater do batente*]. Finally, the noun [*prize*] is brought to the specific target texts suggesting distinct nuances of meaning: under the influence of fluency, it turns out to be [*tresor*] in French, and [*prêmio*] in Brazilian; in Spanish, its becomes [*precio*] and adjusts itself to resistance. (Excerpt 8).

Besides **syntactic** and **semantic** *Signifyin(g)* interferences over Morrison's *Beloved* in order to make it the fluent or the resistant text of French Beloved, Spanish Beloved and Brazilian *Amada*, Chabrier & Nué, Menéndez and Siqueira also cope with **pragmatic** interventions in order to characterize how they signify upon the source language. Chesterman (1997) writes that

> pragmatic strategies tend to involve bigger changes from the ST, and typically incorporate syntactic and/or semantic changes as well. If syntactic strategies manipulate form, and semantic strategies manipulate meaning, pragmatic strategies can be said to manipulate the message itself. These strategies are often the result of a translator's global decisions concerning the appropriate way to translate the text as a whole. (CHESTERMAN, 1997: 107)

With regard to how pragmatic interventions and *Signifyin(g)* converge, some of the occurrences are extracted from fragment 8, where the translators provide specific translational treatment and thus alter the message of the source Beloved. Initially, alteration in message happens when the verbal phrase [*that have yet to draw*] is dealt with in the three texts. The French [*qui doivent continuer à respire*], the Spanish [*que nunca han respirado*] and the Brazilian [*que ainda vão ter de respirar*] are realizations of pragmatic translation. Beside pragmatic procedures are visible in relation to the expression [*your life-holding womb*], which Chabrier & Nué change in order to make it [*votre matrice qui abrite la voie*]; Menéndez transforms in [*vuestro vientre que contiene la vida*]; and Siqueira welcomes as [*seu útero guardador da vida*]. In similar ways, the translators evaluate the source noun phrase [*your life-giving private parts*] and rearrange it to become [*vos parties privées qui donnent la vie*] in French, [*vuestras partes dadoras de vida*] in Spanish and [*suas partes doadoras de vida*] in Brazilian. Finally, the noun [*prize*] goes through a process of pragmatic manipulation as well and arrives in French as [*tresor*]; as [*precio*] in Spanish, and as [*prêmio*] in Brazilian. (Excerpt 8).

CONCLUSION

Let me insist on the idea of *Signifyin(g)* once again, by enlarging the scope of textual conversation beyond the contours of Black literature and criticism. Viewed from the

perspective of Gates's *Signifyin(g)*, literary translation allows us to place this analysis in the environment of what Deleuze and Guattari (1986) name "Minor Literature", characterized by four major aspects: linguistic displacement, political connotation, collective configuration and painful vivifications. The French critics add that "we might as well say that minor no longer designates specific literatures but revolutionary conditions for every literature within the heart of what is called great (or established) literature." (DELEUZE & GUATTARI, 1986: 18)

I would like to close this discussion by returning to *Signifyin(g)* in the way Grewal (1998) associates Morrison's novels in general, and *Beloved* in particular, with the four elements pertaining to "Minor Literature". This critic adds

> by endowing pain – itself mute and inchoate and all too personal – with a narrative that is as intelligible as it is social, Morrison makes room for recovery that is at once cognitive and emotional, therapeutic and political. Loss is both historicized and mourned so that it acquires a collective force, and a political understanding [...]. In the novels, the place of the individual is de-isolated, the boundaries of the self shown to be permeated by the collective struggle of historical agents who live the long sentence of history by succumbing to (repeating), contesting, and remaking it. (GREWAL, 1998: 14)

The strength of "remaking" the source text within the linguistic body of the target text is what characterizes the translation of black texts as "Minor Translation". Politically reconceptualized, translational "remaking" is the aspect that invites the reader to relate Deleuze and Guattari's notion of "Minor literature" to Venuti's (1998) concept of *minoritizing translation*, to remake both of them. *Minoritizing translation* signifies upon *Minor Literature* in the way Venuti recaptures the French thinkers' ideas and terminology, claiming that "good translation is minoritizing: it releases the remainder by cultivating a heterogeneous discourse, opening up the standard dialect and literary canons to what is foreign to themselves, to the substandard and the marginal." (VENUTI, 1998: 11) Between fluency and resistance, Landers's preference for the first is confronted by Venuti's choice of the second, understood as foreignization. As for me, I believe that three distinct theories of translation can inhabit the same text; the fluent, the resistant, and the hybrid flow running between the fluent and the resistant, simultaneously. But this remains to be discussed elsewhere.

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