DECONSTRUCTING AND TRANSLATING THE TABOO

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Abstract: Translating literary texts that depict decadent life and exacerbated eroticism means communicating messages to addressees who are likely to respond in a negative way. Therefore, the challenge consists mainly in making the proper choices when translating words or structures that might make people feel embarrassed. The present paper aims at reconstructing the process of translation, but not before considering the linguistic levels (with particular focus on the lexical and semantic ones), in both the source language text and the target language text, with the purpose of investigating into the difficulties of translating Henry Miller's novels.

Keywords: taboo, individual style, naturalistic self-expression, translation, deviation.

It is a real fact that Henry Miller's striking way of rendering real life by means of literature has shocked or displeased the American society and the "literary qualities of his books went generally unrecognized" (Green and Karolides, 2005: 350). His novels have been censored for years in the States, but published in Europe (France) and, after many years, in his country. As the morality standards changed, upon his return to America (California) his literature was reevaluated even if still contested by feminists or other social categories (Green and Karolides, 2005: 350).

At a first reading, all the references the author makes to people and to life in general seem to be related to sex and depravity, but it is the "absurdity of human existence" (Karolides, Bald and Sova eds., 2009: 387) that underlies all the linguistic structures used by the American writer. The reality depicted by the author appears to be exaggerated and this has been considered taboo. *The taboo* is a recurrent element in his texts and therefore became a feature of his individual style. According to some literary critics, he does not simply write about sex and the human flaws or vice, but he criticizes modernity by filling his autobiographical novels with "unabashed enthusiasms, sexual disclosures, aesthetic philosophies, and metaphysical speculations" (Decker, 2006: 4).

When faced with literature that is considered obscene, the translators' most difficult task is making the proper choices for translating words or structures that might make people feel embarrassed. However, in this case, and considering the nowadays loss of inhibition, the translator's role as a mediator should not involve 'trans-forming' or reshaping (domesticating) the text so as to please the audience or the contemporary society. This would mean discarding the author's style or disregarding what makes Miller's texts original. One of the central premises of the present paper is that all the original features (of a literary text) should be preserved because, as Newmark states,

"no one deliberately writes nonsense. There is no such thing as human or non-human nonsense. Everything makes symbolical sense [...] In translation you have to make sense of

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everything (misprints, gibberish), particularly what appears to be nonsense." (Newmark, 1998: 14)

In this respect, the corpus chosen for a further analysis of the translators' attitude towards *the taboo* includes texts as: *Tropic of Cancer*, *Tropic of Capricorn*, *Sexus*, *Plexus*, *Nexus* and *The World of Sex*. A linguistic and stylistic text analysis of samples from the previously mentioned texts is necessary inasmuch as this is a key procedure for establishing how the texts could 'behave' when translated into another language. The concepts employed pertain to the field of linguistic criticism along with translation theory elements. The translators' attitude refers to the way translators treated the texts, whether they domesticated or foreignised them by making them *smoother* or keeping the original features. Nevertheless, at this stage, it should be mentioned in advance that the translator's perspective that is about to be illustrated is the one of foreignising. As it will be noticed, the features of the source texts were kept to a larger extent. Translating the texts under scrutiny here was probably a difficult task for translators like Antoaneta Ralian and Alexandru Vlad, even though they translated these texts after the fall of communism, when Romanian society re-started its *exposure* to the imperialist cultures' vices and to the literature of what communists called the worst enemies of science and culture – the American and British imperialists (Petcu, 1999: 126).

The translation method to be suggested below as a possible solution to the dilemma of translating or not taboo structures (or how to do it when necessary) might be a golden mean to the struggle of finding 'the right words'. Nevertheless, it cannot and should not be used as a prevailing procedure.

The linguistic structures displayed by a text are crucial to the translation process. Miller is said to be the pioneer and the greatest contributor to the "expansion of naturalistic self-expression" (Green and Karolides, 2005: 350). Therefore, a closer look into the peculiarities of Miller's texts will set out that the linguistic choices the translators were supposed to make could be considered real challenges. In Miller's literature, both the signified and the signifier are meant to have a great impact on the reader. Various taboo concepts are expressed by means of controversial linguistic structures. This explains why his works have been censored in America. In this sense, concepts like eroticism, exile, human flaws, expletives (swear words) etc. were taken into account in the present paper, some of them used together with religious concepts. Attention will be paid to the deviant language as far as the lexical and the semantic levels are concerned.

Titles are normally the first elements that provide an idea about the lexical and semantic features of the texts. In Charles Grivel's theory on the functions of the titles, included and remodeled by Leo Hoek in his definition (both discussed in Genette's *Paratexts*) it is stated that the title is "a set of linguistic signs" that designate or "indicate the subject matter" of the text and "entice its target public" (Genette, G. 1997: 76). Nevertheless, according to Genette, what is important is not if the title refers to the subject matter or to the form of the text, but if it alludes to the thematic subject or to the text itself, "as a work or as an object" (Genette, G. 1997: 78). Therefore, it is worth considering the linguistic implications of the meanings of the titles. *Sexus* derives from sex and *Plexus* refers to an "interwoven combination of parts or elements in a structure or system" (Merriam- Webster online dictionary). Similarly, Nexus implies the concept of binding (the Latin *nectere*). Differently, as signifiers, the lexical items contained in the

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structures *Tropic of Cancer* and *Tropic of Capricorn* refer to realities that can also be considered (from the semantic point of view) to be related to the concept of exotic, often associated with eroticism and instinct. The more explicit title *The World of Sex* seems to be the *umbrella* under which the previously mentioned titles come under. In fact, this text is an essay by means of which the author explains both his linguistic or stylistic choices and his preference for taboo subjects:

"Does it seem out of the character for the author of Tropic of Cancer to voice such views? Not if one probes beneath the surface! Liberally larded with the sexual as was that work, the concern of its author was not with sex, nor with religion, but with the problem of self-liberation. In Tropic of Capricorn the use of the obscene is more studied and deliberate, perhaps because of a heightened awareness of the exacting demands of the medium. The interlude called "The Land of Fuck" is for me a high water mark in the fusion of symbol, myth and metaphor. Employed as a breakwater, it serves a double purpose. (Just as the clown acts in the circus not only relieve the tension but prepare one for still greater tension)." (Miller, 1957: 18)

It is generally accepted that other genres are characterised by a constant use of linguistic patterns that become stereotypes (the legal, medical, business language), but when translators undertake the task of translating literary texts they are usually aware that "literary language and its translation has a greater license than non-literary language to go beyond normal conventions of style, 'ignoring' the reader" (Newmark, 1998: 103). As far as Miller is concerned, the fact of *ignoring the reader* does not refer to linguistic patterns that are difficult to understand because of their morphological structure. It is neither a matter of syntax – that is not more deviant than that of many classics who used various types of stylistic devices, considered prominent features of their works. In this case, it is more a question of impact of the signifiers (of the words or collocations) chosen by the writer to express taboo concepts or ideas and therefore a matter of form and meaning, of vocabulary and semantics, the main levels tackled in this study.

The first category of taboo concepts that have been identified in the above mentioned corpus is eroticism. This includes lexis referring to sexual intercourse but also to parts of the body that are constantly referred to from the sexual point of view. The multitude of synonyms used by the translators for translating this kind of structures (Antoaneta Ralian – the trilogies and Alexandru Vlad – *The World of Sex*) are faithful renderings of the ones in the source texts. Equivalence at the semantic level is achieved in both the source text and the target text as various structures are recurrent in the corpus, under different forms. By ways of illustration, samples from the texts and the translations are provided below.

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Table 1

Source Text	Target Text
"A valise without straps. A hole without a key. She had a German mouth, French ears, Russian ass. Cunt international." (Miller, 1961: 7) "Her thick bush seemed to be full of electricity " (Miller, 2007: 70) "She was a hysterical, lascivious, puritanical bitch whose crack was hidden beneath a tangled mat of hair..." (Miller, 1957: 57) "I will tear off a few hairs from your cunt**[**...] I will bite into your clitoris" (Miller, 1961: 6) "I had all four fingers up her crotch".(Miller, 2010a: 13) "You want another crack at it, is that it?" (Miller, 2010a: 181) "This is the flush of dawn on the first day of sexual intercourse in the old Hellenistic world..." (Miller, 1993: 176)	"O valiză fără curele. O gaură fără cheie. Avea gură de nemțoaică, urechi de franțuzoaică, cur de rusoaică. Pizda era de talie internațională" (Miller, 2011: 11) "Tufișul ei bogat părea de-a dreptul electrizat" (Miller, 2011: 49) "Era o cățea puritană isterică și lascivă, a cărei crăpătură era ascunsă sub un caier de păr încâlcit." (Miller, 2011: 48) "O să-ți smulg câțiva floci [...] O să-ți mușc clitorisul ..." (Miller, 2011: 9) "Mi-am băgat patru degete în gaura ei" (Miller, 2010b: 14) "Mai vrei puţin la crăptură, da?" (Miller, 2010b:198) "Aceasta e revărsarea zorilor peste prima zi a contactului sexual din vechea lume elenistică". (Miller, 2011: 180)

The nouns "valise", "hole", "bush", "crack", "crotch", and "it" (in "You want another crack at it") refer to the female genital area and the term *cunt* could infallibly be used. Nevertheless, even if considered vulgar, Miller's literature seems to function as an encyclopaedia or dictionary of words belonging to the semantic fields of genital organs or sex described by means of obscene terms. As can be noticed, a perfect synonymy could not have been normally achieved if the context had lacked. The connotative meanings of "valise" and "bush" make them near-synonyms, but also create a constant that is, in fact, a variable – the same concept that could be extremely irritating if repeatedly used under the same form, on the same page. Therefore, *variation* is the main procedure. Lexical alternatives are welcome in this case because the stylistic effect of the same expression the reader sees on hundreds of pages is diminished if not expressed differently. This synonymic repetition might add slightly different nuances of meaning. It is the phenomenon called *multiaccentuality* of words and this recalls Bakhtin's *multiplicity*. This might be the reason for using synecdoche (in this case, the whole put for a part) – the word "crotch" (known also as groin) that stands for the same sexual organ (i.e. the more explicit and repeatedly used "cunt"). Fowler called this dimension *variation in generality of terms* that is the use of "general terms, or specific terms, in a text, with consequent differences of

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effect" and differences as far as connotation, tone and suggestiveness are concerned. This also creates the impression of certain types of *mind-styles* – the term used to refer to point-of-view (Fowler, 1996: 215).

The lexical level is quite peculiar also because Miller combines pretentious, scientific or formal words ("sexual intercourse" instead of sex) , poetic structures like "the flush of dawn", with slang terms ("another crack", "cunt") that illustrate the efforts to reveal himself and reality in a manner that all types of audience can be familiar with. Consequently, the *foregrounding* effect achieved by the author, does not consist in real *de-automatization*, but in the use of a topic and lexical items that are not perceived as literary by many categories of readers. In this case, the "violation of the scheme" or foregrounding (Mukarovsky, 1964: 21), is just an excessive use of *over-familiar* and *common* lexical items. This technique can be considered linguistic evidence of the author's style. In other words, what is non-casual (for a literary work) is actually expressed by means of the very casual itself. This is what might make readers and critics think that it is deviation from the norm.

Other taboo recurrent concepts are exile, human flaws or vices and racism. Here, like in everything Miller writes, it is interesting to notice what Roger Fowler calls "the atrophy of linguistic techniques from creative illumination to automatic and meaningless pattern" (Fowler, 1996: 70). Though the recurrence of terms referring to the above-mentioned topics might seem automatic and meaningless, the contexts illustrate real facts and quotidian aspects by "filtering memories, dreams and fantasies through an anecdotal matrix" (Decker, 2006: 3). Therefore, the reference to Jews is an aspect of the society Miller was part of and some critics agreed on the fact that reality made him put forth the facts by means of writing. An example can be the resentment towards "the encroaching– largely Jewish – immigrants whose presence prompted his mother to relocate the family" (Decker, 2006: 1). In the following excerpt, emphasis is placed on Jewishness and hate "almost all Montparnasse is Jewish, or half-Jewish, which is worse [...] who hates the Jews more than the Jews?" (Miller, 1961: 3). The linguistic technique is *root repetition* that is the obsessive use of Jewish and Jews in two sentences. A certain type of lexical and semantic symmetry was achieved. The word "Jewish" in the first sentence is used twice, together with the word "worse", and in the second sentence the word "Jews", like "Jewish", occurs twice. The verb "hates" has a negative meaning itself (as a signifier), correlating with the comparative of the adjective bad in the previous sentence.

The translation keeps the same structure "aproape tot Montparnasse-ul e plin de evrei sau pe jumătate evrei, ceea ce e și mai rău. [...] cine-i urăște mai mult pe evrei decat evreul nsuși?" (Miller, 2011: 7), but the Romanian structure that renders "worse" is reinforced by "și" in the comparative structure "și mai rău". The translator also considered necessary to emphasise the negative meanings by *adding* to the comparative structure.

The incapacity to adapt to a constantly changing world, to the modernity that brought technological innovation (but also the tendency for everything to become erratic and unstable) is one of the main concepts expressed through this overt and scandalous language. In *Tropic of Capricorn* Miller admits that his protest against the aforementioned aspects of modern world is more obvious if the strategy has to do with the detail, *the thing* itself. The following extracts are pieces of the confession Miller makes throughout his autobiographical novels. In other words, he explains his amorality and his exaggerations, his obsessions with all that is human and taboo. This enables the translator and, hopefully, the reader to perceive his works as valuable literature

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in which the main strategy is combining "corrupted, fast-paced backgrounds" (as illustrated in the extracts about sex and human flaws) with "sweet moments" (Flaxman, 2000: 69). It is a characteristic of Henry Miller's style (as far as both the linguistic and the literary elements are concerned).

"What strikes me now as the most wonderful proof of my fitness, or unfitness, for the times is the fact that nothing people were writing or talking about had any real interest for me. Only the object haunted me, the separate detached, insignificant thing. It might be a part of the human body or a staircase in a vaudeville house; it might be a smokestack or a button I had found in the gutter. Whatever it was it enabled me to open up, to surrender, to attach my signature. To the life about me, to the people who made up the world I knew, I could not attach my signature. I was as definitely outside their world as a cannibal is outside the bounds of civilized society. I was filled with a perverse love of the thing-in-itself-not a philosophic attachment, but a passionate, desperately passionate hunger, as if in the discarded, worthless thing which everyone ignored there was contained the secret of my own regeneration.

Living in the midst of a world where there was a plethora of the new I attached myself to the old. In every object there was a minute particle which particularly claimed my attention. I had a microscopic eye for the blemish, for the grain of ugliness which to me constituted the sole beauty of the object. Whatever set the object apart, or made it unserviceable, or gave it a date, attracted and endeared it to me. If this was perverse it was also healthy, considering that I was not destined to belong to this world which was springing up about me. Soon I too would become like these objects which I venerated, a thing apart, a non-useful member of society. I was definitely dated […].

Perhaps my speech was somewhat extravagant, though often it happened when I was holding myself in with main force. The turn of a phrase, the choice of an unfortunate adjective, the facility with which the words came to my lips, the allusions to subjects which were taboo - everything conspired to set me off as an outlaw, as an enemy to society. No matter how well things began sooner or later they smelled me out." (Miller, 1993: 51-52)

The same signified, the concept of *already existent*, occurs as different semantic units and grammatical categories, but also in different collocations – "the object", "insignificant thing", "thing-in-itself", "discarded, worthless thing", "the old" or "a thing apart", "definitely dated" along with the idea of *unfitness* ("set me off as an outlaw", the comparison "I was as definitely outside their world as a cannibal is outside the bounds of civilized society") expressed through and together with "perverse love", "passionate, desperately passionate hunger", "attracted and endeared it to me", "if […] perverse it was also healthy", "venerated". As previously mentioned, the constant use of taboo in general and of certain terms for objects or concepts in particular, is both a linguistic and a literary strategy that can also be described as *overlexicalization*. Therefore, translators should keep the linguistic and literary features of these texts for the sake of this particular type of literature, which *defamiliarizes* by excessively using the familiar. As far as stylistics is concerned, repetition has an important role. A chain of main clauses starting with the epistemic modal "might" have similar structures and are meant to provide examples of what Miller's persona considers essential in a modern world characterized by futility and inconstancy. The modal verb suggests the idea of a possibly endless enumeration.

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These linguistic devices contribute to creating a world, a situation and a topic that the author intentionally builds as a copy of a real context, world etc.

The poem-like word order in "To the life about me, to the people who made up the world I knew, I could not attach my signature" is also worthy of note. The unusual order of words aims at emphasizing the indirect object, rather than the subject of the main clause, displaying a more poetic structure. The translation into Romanian has almost the same phonological effect in terms of rhythm, but the word order is rather peculiar in English (that is a subject–verb–object language) whereas in Romanian, where rules are not very strict, the poem-like effect is not that pregnant with expressivity as in the original version.

The difference between the extracts referring to sex in *Tropic of Cancer*, *Rosy Crucifixion* and the above extract from *Tropic of Capricorn* lies in an apparently greater care in choosing and arranging the linguistic units even if they contain taboo structures or overt confessions of using the taboo – "the allusions to subjects which were taboo" (quotation from the extract above).

Other more suggestive illustrations of the sexual intercourse are the ones rendered by means of comparison and analogy in the aforementioned novel:

"There was no beginning, no personal, individual starting point; we met like experienced swordsmen on the field of honour now crowded with the ghosts of victory and defeat. We were alert and responsible to the least thrust, as only the practiced can be. We came together under cover of dark with our armies and from opposite sides we forced the gates of the citadel. There was no resisting our bloody work; we asked for no quarter and we gave none. We came together swimming in blood, a gory, glaucous reunion in the night with all the stars extinguished save the fixed black star hanging like a scalp above the hole in the ceiling." (Miller, 1993: 241)

The excerpt above can be considered a *tidier and cleaner* way of using the autobiographical mode and the meditative, confessional style (Childs and Fowler, 2006: 21). The meeting between the lovers is not made explicit, but described by comparing it with a fight – "we met like experienced swordsmen on the field of honour". It then proceeds in much as the same vein with an analogy in which the bed is the battlefield and the physical elements of their sexuality are armies that "forced the gates of the citadel". The translator's feeling of relief is a result of the fact that exaggerated reality makes way for a more poetic and expressive description of taboo situations. This relief seems to materialise in more literary words like "înţesat" in "înţesat de fantomele victoriei si înfrângerii" (Miller, 2011: 165).

The semantic level proves to be salient when analysing Miller's texts. In this respect, it is also worth mentioning the fact that the language used includes words that apparently have habitual meanings, but that are coded in order to refer to other concepts. Consequently, we may refer back to the excerpt analysed above that refers to the feminine genital area or to the one about the battlefield as marked by the features [-sexual] or [+sexual]. The tenor (a taboo concept, [+sexual]) was rendered by using a vehicle that has the feature [-sexual].

As regards metaphors and comparisons, the following extracts about God (Table 2), from *Tropic of Capricorn* can add to the series of controversial concepts put together by the author by means of the already mentioned stylistic devices. Joining concepts like sex and religion is against morale and this seems an oxymoron even at the linguistic level. The collocation "God the embryo", with the features [+eternity] and respectively [-eternity], that for any Christian seems

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absurd and heresy, is a very expressive one, but can be accessible to a readership that is familiar with the philosophical (metaphysical) matters. Moreover, the sentence "God is the summation of all the spermatozoa come to full consciousness" can be interpreted according to the readership's knowledge about subjects like religion and philosophy, but also through a good understanding of how the determiners (i.e. "come to full consciousness") function at the semantic level. Impetuous, religious readership's tendency might be to consider signifiers like "spermatozoa" and "God" as linguistically manifested heresy. Nevertheless, the most controversial part of the sentence, the noun phrase "the spermatozoa come to full consciousness" should be seen as an equivalent of the feature [+ omnipotent] or [+omniscient] that define God. Attributing a [+human] feature like "full consciousness" to a term designating primary cells could semantically correspond to "omnipotent and omniscient entity", but the stylistic effect is significantly different when concepts are employed as Miller did. This validates the theory that *the language* is not employed casually and concrete nouns referring to senses (the palpable) are successfully employed along with the abstract ones that refer to philosophical or scientific ideas.

Perceiving these concepts as moral or amoral depends also on the type of readership – versed (to a lower or a higher degree) in literary art, linguistics or philosophy and the ones that simply read the story and take everything for granted without considering *the tenors* and *the vehicles* from all points of view. As Galperin puts it, "the individuality of a writer's style is shown in a peculiar treatment of language means" (Galperin, 1977: 14). After analysing the apparently common language and the way Miller makes use of it, one can draw the conclusion that the value of the chosen excerpt (and of his texts in general) does not only consist in *what* but also in *how* it is expressed. Thus translators, in this case, should not domesticate the text. The individual style of the author ought to be kept in the translation. Instead of trying to conceal what seems Darwinian or possibly heretical, in the translation below, focus was laid on rendering the writer's message as faithfully as possible in keeping with the style of the source text.

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Table 2

Source Text	Target Text
"Once this fact is grasped there can be no more despair. At the very bottom of the ladder, chez the spermatozoa, there is the same condition of bliss as at the top, chez God. God is the summation of all the spermatozoa come to full consciousness. Between the bottom and the top there is no stop, no halfway station. The river starts somewhere in the mountains and flows on into the sea. On this river that leads to God the canoe is as serviceable as the dreadnought. From the very start the journey is homeward. Sailing down the river... Slow as the hook-worm, but tiny enough to make every bend. And slippery as an eel withal. What is your name? shouts someone. My name? Why just call me God - God the embryo, I go sailing on. Somebody would like to buy me a hat. What size do you wear, imbecile! he shouts" (Miller, 1993: 186)	"Odată ce acest fapt este perceput, nu mai poate exista disperare. La cea mai de jos treaptă a scării, *chez* spermatozoid, există aceeași condiție de fericire ca și la vârf, *chez* Dumnezeu. Dumnezeu este suma tuturor spermatozoizilor ajunși la deplină conștiință. Între ultima treaptă și vârf nu există nici un stop, nici o escală. Râul izvorăște de undeva din munți și se varsă în mare. Pe acest râu care duce la Dumnezeu, micuța canoe e la fel de utilizabilă ca și un cuirasat. Chiar de la start, călătoria se îndreaptă spre casă. A pluti pe râu…Lent ca un vierme parazit, dar destul de micuț pentru a putea urma orice meandră. Și, pe lângă toate, alunecos ca un țipar. "Care ți-e numele?", strigă cineva. *Numele meu. Spune-mi pur și simplu Dumnezeu—Dumnezeu embrionul*. Plutesc mai departe. Cineva ar vrea sa îmi cumpere o pălărie. "Ce masură ai, imbecilule?, îmi strigă." (Miller, 2011: 190)

The previously analysed excerpts were meant to illustrate the impact of a certain type of literature (of a certain style and register) on readers. According to Hatim and Mason the challenges for nowadays' translators lie in translating "texts that are remarkably creative and which display marked degrees of dynamism (interestingness)" defined as a "motivated removal of communicative stability" (Hatim and Mason, 1997: 111). The fact that Miller was translated into Romanian also reflects the interest readership manifested towards a variety of texts (different from the classical ones) in that particular period, an interest that the publishing house put to good account when they started to publish Miller's works in Romania. Therefore, it is obvious that open-minded audience after the '90s was ready for a *non-familiarised* text.

With regard to a possible translation solution that can 'smooth' the target text to a certain extent, one can consider keeping the linguistic elements (that refer to *realia* considered taboo) in English in the target text. The impact on the reader may be softened through this strategy that might seem inefficient at the linguistic level, but efficient from the pragmatic point of view. In pragmatics, the issues of the fictional discourse are two: the objects (and their status) and the fictional representation and its status. In this sense, pragmaticians reject the existence of language of fiction and claim that the fictional discourse is different from the normal one, not

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through the language it displays but by the way the language is employed (Moeschler and Reboul, 1999: 406). Consequently, it could create the illusion that using foreign lexical elements (but equivalent from the semantic point of view) could diminish the *perlocutionary effects*. For example, in contexts where the genital female organs are brought into discussion repeatedly, the translator might keep the English terms. Words like "cunt", "bitch" or "crack" could seem less obscene to a certain category of readers (the young) due to the frequent exposure to taboo vocabulary in the media and American/English song lyrics or films. Nevertheless, there are also drawbacks of this possible strategy. It could overload the text with foreign words that overlap the ones already employed by the author (usually taken from French – see the excerpt referring to God in Table 2). It could also be an obstacle to readers who do not have good knowledge of the source language.

The deliberate choice of taboo words and structures make Miller's works a permanently controversial corpus. Choosing to analyse his works might seem mindless, but the ratio of taboo concepts to the philosophical (existential) ones and the way these concepts render all that is real is rather balanced and stylistically interesting. Though we witness an exaggerated naturalistic self-expression, it is literature, whether accepted or not. By entering the fictional world we assume the quality of readers and thus of receivers of a written message that displays non-literary features such as colloquial or taboo language. This type of prose seems to breach all the rules of the belles-lettres style, but this *breach* is, despite critics, a type of literature. This might stem from the fact that style is a kind of deviance inasmuch as "in order to compel the language to serve his purpose, the writer draws on its potential resources in a way different from what we see in ordinary speech" (Galperin, 1977: 15). In conclusion, Miller's novels work at their best when translated by taking into consideration all the features that makes them *deviant* to such an extent because "the task of the translator consists in finding that intended effect [Intention] upon the language into which he is translating which produces in it the echo of the original. This is a feature of the translation which differentiates it from the writer's work because the effort of the latter is not directed at the language as such, at its totality, but solely and immediately at specific linguistic contextual aspects" (Benjamin, 1989: 19). Text analysis proves to be an important tool when investigating the author's style, in tracing particular linguistic peculiarities and deliberate deviations at all levels. Becoming familiar with the text from both the literary and the linguistic points of view enabled the translators to translate a message and not just obscene words, to translate *the puzzle*, not only the pieces.

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