The Language of Engagement and the Projection of Storyworld Possible Selves in Roberto Bolaño's *The Savage Detectives*

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English version

I think destiny brought me back. This was the fifth session of Álamo's workshop that I'd attended (but it might just as well have been the eighth or the ninth, since lately I've been noticing that time can expand or contract at will), and tension, the alternating current of tragedy, was palpable in the air, although no one could explain why. To begin with, we were all there, all seven apprentice poets who'd originally signed up for the workshop. This hadn't happened at any other session. And we were nervous. Even Álamo wasn't his usual calm self. For a minute I thought something might have happened at the university, that maybe there'd been a campus shooting I hadn't heard about, or a surprise strike, or that the dean had been assassinated, or they'd kidnapped one of the philosophy professors. But nothing like that was true, and there was no reason to be nervous. No objective reason, anyway. But poetry (real poetry) is like that: you can sense it, you can feel it in the air, the way they say certain highly attuned animals (snakes, worms, rats, and some birds) can detect an earthquake. What happened next was a blur, but at the risk of sounding corny, I'd say there was something miraculous about it.

(Bolaño 2007: 3)[1]

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[1]   In the following, all quotations in English without any reference specified are taken from this literary excerpt.

Original version

Creo que fue el destino el que me hizo volver. Era mi quinta sesión en el taller de Álamo (pero bien pudo ser la octava o la novena, últimamente he notado que el tiempo se pliega o se estira a su arbitrio) y la tensión, la corriente alterna de la tragedia se mascaba en el aire sin que nadie acertara a explicar a qué era debido. Para empezar, estábamos todos, los siete aprendices de poetas inscritos inicialmente, algo que no había sucedido en las sesiones precedentes. También: estábamos nerviosos. El mismo Álamo, de común tan tranquilo, no las tenía todas consigo. Por un momento pensé que tal vez había ocurrido algo en la universidad, una balacera en el campus de la que yo no me hubiera enterado, una huelga sorpresa, el asesinato del decano de la facultad, el secuestro de algún profesor de Filosofía o algo por el estilo. Pero nada de esto había sucedido y la verdad era que nadie tenía motivos para estar nervioso. Al menos, objetivamente nadie tenía motivos. Pero la poesía (la verdadera poesía) es así: se deja presentir, se anuncia en el aire, como los terremotos que según dicen presienten algunos animales especialmente aptos para tal propósito. (Estos animales son las serpientes, los gusanos, las ratas y algunos pájaros.) Lo que sucedió a continuación fue atropellado pero dotado de algo que a riesgo de ser cursi me atrevería a llamar maravilloso.

(Bolaño 1998: 7)[2]

1.   Introduction

The present study explores the language of engagement in a short extract from *Los Detectives Salvajes* (Roberto Bolaño, 1998) and its English translation, *The Savage Detectives* (2007) within the framework of storyworld possible selves. Storyworld possible selves theory (Martinez 2014, 2018) holds that narrative engagement is strongly connected to the conceptual integration of two mental spaces: the mental representation built for the narrator or focalising character, and the mental representation that readers entertain about themselves. The resulting emergent structure is called a storyworld possible self, or SPS blend. Verbal narratives contain an assortment of linguistic expressions which require such hybrid mental referents, and it is frequent to find clusters of these expressions, or SPS linguistic anchors, at

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2   In the following, all quotations in Spanish without any reference specified are taken from this literary excerpt.

narrative beginnings. My analysis focuses on the first SPS cluster in Bolaño's novel, both in the Spanish original and its English translation, and discusses its bearing on storyworld possible selves projection and narrative construal.

More specifically, the study explores the light that storyworld possible selves theory can shed on one of the riddles posed to readers, namely, the reason why we should be invited to share narrative perspective with the first person narrator that focalises the first part of the novel, when this character, young apprentice poet and university student Juan García Madero, is then barely mentioned again for the major part of the book, to reappear as first person narrator in a flashback closing section that affords global insight on the story. As noted by the stylistician Michael Toolan (2012: 232), narrative beginnings can be expected to exert a significant influence on storyworld projection. Moreover, according to storyworld possible selves theory, narrative beginnings are used to encourage readers to enter the storyworld in the most appropriate SPS format, that is, through the activation of the part of their self-concept with the highest potential to effectively channel the self-relevance (Kuzmicova/Bálint 2019) and self-transformative (Miall/Kuiken 2002) effects of a particular narrative experience.

The analysis suggests that the main narrative function of this first SPS cluster in the novel is to prompt the activation of readers' past selves as young, restless university students as the part of their self-concept networks with a stronger engagement potential in this specific narrative experience. In other words, this early perspectival alignment seems to invite readers to enter the storyworld through their past young selves, thus enhancing the effects of the frantic, kaleidoscopic search for meaning presented in Part II, and of the final moment of blurry revelation about the nature of life, love, death, aging, happiness, and poetry in Part III.

The main aim of the study is to stylistically explore the language of engagement in this extract in the light of storyworld possible selves theory. Clusters of SPS linguistic anchors, or *SPS nodes*, have been previously discussed and illustrated (Martínez 2018: 83–87), but exclusively in narratives in English. Accordingly, a further aim is to compare the linguistic realisation of the SPS linguistic anchors in the Spanish original with those in its 2007 English translation, thus providing the first contrastive study on the topic. First, a few notes on the plot are presented. These are followed by a brief introduction to storyworld possible selves, with attention to their cognitive linguistic underpinnings in blending theory (Fauconnier/Turner 2002), intersubjective cognitive coordination (Verhagen 2005; 2007), and construal (Langacker 2008). In the

body of the analysis, the SPS linguistic anchors in this particular extract are described and their function in the novel is discussed.

2.   Notes on the novel

Roberto Bolaño (Chile, 1953–Spain, 2003) is considered an heir of Gabriel García Márquez's and Jorge Luis Borges's magical realism in Latin American literature (Pollack 2009), marking the shift to a postmodern concern in the line of Pynchon's and Wallace's. *Los Detectives Salvajes* (1998) received two prestigious awards upon publication — the 16th Herralde Novel Award (1998) and the Rómulo Gallegos Award (1999) — and became a success in the U.S. in its 2007 English translation. The story is a dazzling, quixotic quest in which two young poets, Arturo Belano and Ulises Lima, members of a rebellious poetic movement called 'visceral realism' travel around the world supposedly in search of the movement's founder and icon, the Mexican poet Cesárea Tinarejo. The 641–page–long novel, telling a story that spans twenty years, opens with a 141–page–long Part I which presents the diary entries of a 17-year-old university student and wish-to-be visceral realist poet, young Juan García Madero. These entries display the day-to-day chronicle of the two months (Nov 2nd 1975–Dec 31st 1975) between the day on which Juan was invited to join the visceral realist movement and the day he fled his careless, bohemian student life in Mexico City, to join Belano's and Lima's search of Cesárea Tinarejo.

In the second part of the novel (pp. 147–585) the reader is presented with a postmodernist array of entries, chronologically sequenced from January 1976 to December 1996 — but with the first of them (Amadeo Salvatirerra, January 1976) split up into thirteen parts and interspersed with the others. In these entries, different characters — professors, ex-lovers, real-life literary figures, old school chums, acquaintances — tell what can be envisioned by the reader as an imaginary visitor or interviewer their recollections of having met Arturo Belano or Ulises Lima at different locations (Mexico, Barcelona, Africa) in the course of those twenty years. It is in this puzzle of testimonies, in this Babel of crumpled evidence, where the clues to Belano's and Lima's whereabouts and doings lie for the reader to spot and disentangle. And, as we do so, we may notice that all the characters that are mentioned in the first part, all the visceral realist poets that young Juan García Madero introduces, are in one way or another mentioned in these testimonies. All, except García Madero himself, whom none of those interviewed seems to remember. Finally, the third and

last part (pp. 586–647) presents García Madero's diary entries again, now covering in flashback the period between his flight from Mexico DC on January 1st 1976 — right where Part I stops — to February 15th 1976, the chronological beginning of Part II. This is the time for awareness, when the reader is compellingly and wistfully drawn into dim but inescapable revelations.

The chosen extract occurs very early on in the narrative and anticipates the key moment in which Arturo and Ulises enter young García Madero's life. The reason for its choice is the fact that it contains the first cluster of SPS linguistic anchors in the novel. In other words, this extract is linguistically marked as significant because it is packed with expressions which grammatically invite readers to blend with the focaliser and thus use a storyworld possible self as hybrid mental referent. My study focuses on these linguistic devices and discusses why, from among the many characters with whom the narrative might have prompted early perspectival alignment — for instance, Arturo Belano or Ulises Lima, who feature as main characters in the 438 pages that make up the bulk of the novel — it is Juan García Madero that readers are linguistically encouraged to blend with.

As previously noted, in my analysis I will argue that this particular SPS blend involves the activation of readers' past selves as young restless university students, on the verge of crucial revelations about life, love, and death. Previous research has shown that such SPS clusters are frequently found at narrative beginnings (Martinez 2018: 86), which suggests that they perform the discourse function of activating in readers the self–schema or possible self–desired, undesired, past — most likely to facilitate engagement and the construction of narrative meaning. An initial SPS blend may later shift in varied ways (ibid.: 178), but that initial projection is likely to tinge the whole of the narrative experience (ibid.: 151). The extract is actually packed with what Martinez describes as SPS objectification and subjectification devices — pseudo-deictic *you*, ambiguous inclusive reference, paratactic accumulation, SENSERless transitivity processes, interactional facework — as if linguistically beguiling readers into close perspectival alignment with the novice visceral realist at this crucial turning point in his life.

3.   Storyworld possible selves

Storyworld possible selves, or SPSs, are defined as "imagings of the self in storyworlds" (Martinez 2014: 119), and are formally conceived as blends result-

ing from the conceptual integration (Fauconnier/Turner 2002) of two input spaces: the mental representation built by individual readers for the narrator or character that perspectivises a narrative, and the individual reader's self-concept network. These two input spaces are conceptual structures and can thus be isomorphically matched: in cognitive approaches to narrative, characters are defined as "text-based mental models of possible individuals, built up in the mind of the reader in the course of textual processing" (Margolin 2012: 76). The self-concept, on its hand, is similarly conceived as a network of mental representations that we entertain about ourselves (Markus 1977; Markus/Nurius 1986; Dunkel/Kerpelman 2006), and consists of two sets of interrelated structures: self-schemas and possible selves. The former are images of the self built on the basis of social experience, such as the self as a sportive person, a cinema-goer, or a good parent. The latter, possible selves, have not been confirmed by social experience, but powerfully influence motivation, emotion, and behaviour, since they are mental structures that contain information about what individuals "might become, what they would like to become, and what they are afraid of becoming" (Markus/Nurius 1986: 954). In social psychology, possible selves can be of three types: desired, undesired, and past. Desired possible selves are images of the self that we would like to become, such as the loved self or the happy self. Undesired possible selves are images of the self that we fear or would loathe to be, such as the lonely self, or the self in danger or sorrow. Finally, past possible selves are images of the self in the past which still condition behaviour and emotion, such as the good student past self or last summer's happy self.

According to storyworld possible selves theory, when a narrative prompts linking matches between a specific reader's self-concept and this reader's narrator or focalising character construct, relevant features in these two inputs are selectively activated and projected into a new space, the emergent SPS blend. Many of the projected features are quite predictable, as mental representations and schemas are strongly grounded on shared background knowledge and cultural experience. However, others are totally unpredictable and idiosyncratic, depending on individual readers' personal experience and even personality (Holland 1975, 2009). Storyworld possible selves can thus serve to account for both idiosyncratic and culturally predictable narrative meaning construction (Martinez/Herman, 2020).

Moreover, using SPS blends in the study of narrative engagement allows the exploration of emotional responses not just as a result of mimetic, empathic attachment to certain narrative entities, but of what narrative psychol-

ogists call "fresh emotions" (Miall/Kuiken 2001: 224), or emotions which do not mimetically result from sharing fictional entities' feelings, but from personal, idiosyncratic feelings of self-relevance and self-transformation, since, according to self-schema and possible selves theory, approaching a desired possible self produces positive feelings, while negative emotions result from approaching an undesired or feared image of the self (Markus/Nurius 1986; Dunkel/Kerpelman 2006).

Depending on the type of self-concept network activated by a given point in a narrative, five SPS types can be identified (Martínez 2014, 2018: 123–133): (a) self-schema SPSs, resulting from narrative matches between a character construct and a present image of the self, such as the parent self or the war-hater self; (b) desired possible self SPSs, as in the case of the smart self engaged in matches with the narrator or focalising character in thrillers, or the loved self in romantic stories; (c) undesired possible self SPSs, such as the haunted self activated by ghost stories, the grieved self, or the threatened self; (d) past possible self SPSs, resulting from the activation by a narrative of a past image of the self, such as the self as a child; and (e) past storyworld possible selves, or past SPSs, derived from a previous narrative experience.

From among these, it is past possible self SPSs that seem most relevant to the extract in the analysis, as explained above. For Bolaño's adult readers, engaging in an early narrative blend with the 17–year–old naïve, inexperienced apprentice poet Juan García Madero through the activation of their own young student past selves probably requires the temporary abandonment of all we think we know about life, in order to start afresh, as if the most appropriate cognitive mood for an enhanced narrative experience in this novel involved emptying our overloaded minds of useless weight and returning to the unprejudiced curiosity of those awakening days.
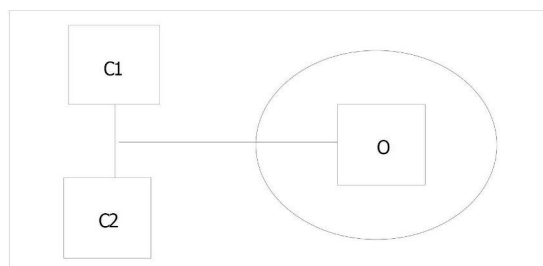
4. Narrative perspectival alignment and intersubjective cognitive coordination

Narrative experiencing requires perspectival alignment and intersubjective cognitive coordination between fictional and real minds (Martinez 2018: 44), so that readers can co-conceptualise the storyworld with the focaliser and engage in joint narrative construal. The cognitive grammarian Ronald W. Langacker (2008: 43) defines *construal* as "our manifest ability to conceive and portray the same situation in alternate ways". As Verhagen (2005: 7) puts it, "the

point of a linguistic utterance, in broad terms, is that the first conceptualiser invites the second to jointly attend to an object of conceptualisation in some specific way, and to update the common ground by doing so", in a process known as intersubjective cognitive coordination (Verhagen 2005; Verhagen 2007; Langacker 2008; Faeyaerts 2013; Zima 2013). This view of linguistic communication has far reaching effects on the study of narrative, since language users — speaker (S) and hearer (H) — are no longer conceived as just addressor and addressee, but also as co-conceptualisers engaged in the collaborative negotiation of meaning through language.

In other words, a basic intersubjective viewing arrangement (Figure 1) involves a construal operation in which the two subjects of conceptualisation, conceptualisers C1 and C2, use language to focus their shared attention on an object of attention O. C1 and C2 exist in the ground of the construal, which contains the features of the context of situation — participants, setting, aims, tenor, social roles, deictic parameters — in which the utterances occur, and which are shared by speaker (C1) and hearer (C2). The coordination relationship between these conceptualisers is represented by a vertical line, while a horizontal line represents the relation of joint attention between the conceptualisers and the object. The outer circle around the object, on its part, marks the *offstage region of attention*, while the square surrounding it indicates the *onstage*, or explicitly mentioned, *region*.

*Figure 1. Basic intersubjective viewing arrangement*

Adapted from Verhagen 2007: 60; Langacker 2008: 466; Feyaerts 2013: 208.

According to Martínez (2018: 51), narratives similarly require intersubjective cognitive coordination between an intradiegetic perspectiviser, existing within the narrating situation — a narrator and/or focalising character — and

an extradiegetic one. In the case of written narratives, this is a specific reader. These two conceptualisers, C1 and C2, engage in perspectival alignment and intersubjective cognitive coordination through deictic centre shifting and SPS blending, in order to turn their joint attention to an Object, in this case, the onstage part of the storyworld, as shown in Figure 2.

Figure 2. Basic narrative viewing arrangement in SPS theory
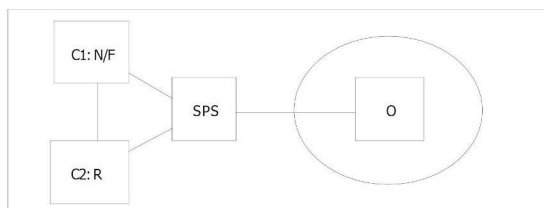
Adapted from Martinez 2018: 50

For instance, in the extract under study, the onstage region is occupied by the explicitly narrated events, such as "[…] we were all there, all seven apprentice poets who'd originally signed up for the workshop", while the offstage region contains the backgrounded part of the storyworld — the fictional participants' private lives before and after the workshop, their previous workshops, the streets of Mexico DC, and so forth — which are not explicitly mentioned, but are however readily available for mental reference.

As pointed out by Martínez (2018: 41–88), narratives contain a number of linguistic expressions, or SPS linguistic anchors, which point to the presence of a hybrid mental referent, inclusive of an intra- and an extradiegetic conceptualiser, in the ground of readers' narrative construal operations. Some of these *SPS linguistic anchors* intervene in SPS *objectification*, a construal operation in which "an element of the ground is brought onstage and linguistically coded" (Feyaerts 2013: 210), while others contribute to SPS *subjectification*, a construal operation in which an element of the ground is moved into peripheral focus or offstage-region through implicit reference. Consider these classic cognitive grammar examples:

a) Vanessa was sitting across the table from Veronica.
b) Vanessa was sitting across the table from me.
c) Vanessa was sitting across the table. (Zima 2013: 146)

Example (a) illustrates a case of *objective construal*, in which the subjects of conceptualisation C1 and C2 are linguistically invisible. Example (b) presents a case of *objectification* of one of the conceptualisers, moved into the onstage region through explicit linguistic encoding ("me"). Example (c) is a case of *subjectification*, in which the subject of conceptualisation is moved into the offstage region by means of linguistically prompted inferential processes, but without explicit verbal encoding. Finally, grounding expressions such as deictic determiners — "my," "the," "here" — situate the two co-conceptualisers, C1 and C2, in the shared common ground of the construal. The rest of my study will focus on the cluster of SPS linguistic anchors in the selected extract from *The Savage Detectives*, with attention to their function as SPS objectification and subjectification devices in narrative construal operations.

5.   SPS objectification, subjectification, and grounding in Bolaño's extract

As mentioned above, SPS objectification (Martinez 2018: 60–69) involves the explicit linguistic mention of this hybrid conceptualiser, and is realised through tokens of opaque inclusive reference such as:

a) doubly-deictic *you* and multiply-deictic *one*, which drag readers into the intradiegetic deictic centre occupied by narrators and character focalisers;
b) pseudo-deictic *one* and you, which express generic shared knowledge; and
c) cindefinite pronouns and noun phrases, such as *anyone.*

In SPS subjectification (ibid.: 69–81) this hybrid conceptualiser is not verbally encoded, but can be inferred from linguistic organisation in constructions which include:

a) SENSERless processes of mental activity — perceptual, emotional, cognitive — expressed through the passive voice, non-finite forms, or nominalisations;

b) cases of narrated perception, in which sensorial perception — sight, hearing, smell, touch, taste — is presented as narration, suggesting a hybrid sensing entitiy; and

c) the presence of interactional facework in focalisers' inner speech and narratorial voice, which prompts the inference of dialogic interaction simultaneously with the monologuing self and with an overhearing reader.

These subjectification devices weaken the semantic presence of the intradiegetic perspectiviser, and create a semantic gap to be occupied by readers in their SPS format. Additionally, SPS nodes usually contain as well cases of paratactic accumulation, or clusters of clauses and phrases in quick juxtaposition, which serve to facilitate the setting up of common ground between the two conceptualisers (ibid.: 81–83), and thus intervene in SPS grounding.

Nodes containing several of these SPS subjectification, objectification and grounding devices are frequently found at narrative beginnings, as if to favour the early projection and anchoring of an appropriate SPS, that is, the one with the highest immersive potential (ibid.: 83–87). As Toolan remarks, "[i]t is nearly always rewarding to look carefully at the language of a story's opening — texture and expectations are created there that, in a sense, persist and prevail through the remainder of the narrative" (Toolan 2012: 232). These nodes can also be found at other strategic points in a narrative, where the reader seems to be summoned back into the storyworld just before an eventful account or revelation.

6.   Bolaño's extract: the English version

In the English translation of the novel, the SPS node in the extract contains many of the aforementioned SPS linguistic markers, namely, pseudo-deictic *you*, indefinite pronominal reference, SENSERless transitivity processes, interactional facework, and paratactic accumulation. Regarding SPS objectification, or explicit linguistic reference to a hybrid conceptualising entity, the text contains two instances of pseudo–deictic *you* (example 1) and one case of indefinite pronominal reference (example 2). The emphasis in all these examples is mine:

(1)   But poetry (real poetry) is like that: *you* can sense it, *you* can feel it in the air [...]

(2)   [...] although *no one* could explain why.

The SPS subjectification devices in the extract include three cases of SENSER-less transitivity processes: two nominalisations (examples 3 and 4), and a non-finite verb form of mental state attribution (example 5):

(3)   [...] and *tension* [...] was palpable in the air [...].

(4)   What happened next was *a blur* [...].

(5)   [...] there was no reason *to be nervous*.

Reader SPSs are also subjectified in the frequent cases of interactional face-work in the extract. There is epistemic uncertainty, one of the linguistic real-isations of negative politeness (Brown/Levinson 1987) and separateness face-work (Haugh 2006):

(6)   *I think* destiny brought me back.

(7)   (but *it might just as well* have been the eighth *or* the ninth [...]).

(8)   For a minute *I thought something might have happened* [...].

(9)   [...] that *maybe* there'd been a campus shooting [...].

(10)   No objective reason, *anyway*.

(11)   [...] the way *they say certain* highly attuned animals [...].

(12)   *I'd say* there was *something* miraculous about it.

Additionally, there are also cases of positive politeness, or connectedness face-work, particularly in the form of contracted forms (*I'd* attended, *I've* been noticing, *who'd*, among others), which imply the presence of a hearer with whom distance has to be shortened. This distance shortening is also evidenced in the presence of two proximity deictics on line 1, the deictic verb form "brought me back" and exophoric "This." These proximity deictics explicitly provide the parameters of the deictic centre — personal, temporal, spatial — which readers are invited to share with the narrator-focaliser, thus facilitating perspectival alignment just before the battery of SPS linguistic anchors in the node. Finally, the extract contains one case of paratactic accumulation functioning as an SPS grounding device (example 13 below). As can be observed, the common ground here prompted between the reader and the

current focaliser involves familiarity not only with college life and faculty, but also with the likelihood of such extreme young students' guesses:

(13) For a minute I thought something might have happened at the university, *that maybe there'd been a campus shooting I hadn't heard about, or a surprise strike, or that the dean had been assassinated, or they'd kidnapped one of the philosophy professors.*

To sum up, the first SPS node in the 2007 English translation of Bolaño's novel contains occurrences of most of the SPS linguistic anchors previously observed in fictional prose in English. Let us now see how these linguistic realisations compare with those in the Spanish original.

7.   Bolaño's extract: the original version

In the Spanish text, the extract also contains a variety of SPS objectification, subjectification, and grounding devices. However, their explicit linguistic realisations slightly differ from those in the 2007 English translation, some of them in significant ways. In the first place, the two cases of SPS objectifying pseudo-deictic *you* in the latter (example 1) do not appear in the Spanish original, which at this point presents the SPS subjectifying use of two SENSERless mental processes:[3]

(14) Pero la poesía (la verdadera poesía) es así: *se deja presentir*, *se anuncia* en el aire.
[**it lets itself be felt, it announces itself* in the air]
But poetry (real poetry) is like that: *you can sense it, you can feel it* in the air.

SPS objectification through indefinite pronominal reference also differs in the Spanish original: while the English translation contains just one case ("no one"), there are three cases in the original version. Only the first of these (example 15) is preserved in the English text, where the second (16) and third (17) are rendered in ways that do not involve explicit indefinite SPS reference:

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3   In the following examples, the first segment of text is taken from the Spanish original version of the extract, the next one (marked with the *) is a literal translation, and the last one is taken from the English version of the extract.

(15) [...] sin que *nadie* acertara a explicar a qué era debido.

[*without *anyone* managing to explain what it was due to]

[...] although *no one* could explain why.

(16) [...] *nadie* tenía motivos para estar nervioso.

[*no one* had reasons to be nervous].

[...] there was no reason to be nervous.

(17) Al menos, objetivamente *nadie* tenía motivos.

[*At least, objectively *no one* had reasons to].

No objective reason, anyway.

Regarding SPS subjectification, while the English text contains three instances of SENSERless mental processes (examples 3-5), there are five in the Spanish original, and only two of them — the nominalisation "tensión" and the non-finite form "estar nervioso" — are preserved in English. Additionally, there are three further occurrences of SENSERless mental process in the Spanish text which do not appear in the English translation. Two of them, realised by pseudo-deictic *you* in English (example 1), appear in Spanish as the SENSERless mental processes "se deja presentir" and "se anuncia", respectively (example 14). The third is realised in English by the adjective "palpable", which exists in Spanish with exactly the same form and meaning, and is derived from the Latin verb of perception *palpare* meaning "to touch":

(18) [...] y la tensión, la corriente alterna de la tragedia *se mascaba* en el aire.

[*and tension, the alternating current of tragedy, *could be chewed* in the air]

[...] and tension, the alternating current of tragedy, was *palpable* in the air [...].

Despite these different surface realisations, both the Spanish original and the English version resort to the conceptual metaphor TENSION IS AN OBJECT — it can be touched in the original text and chewed in the translation — in the expression of this semantic process of cognition and embodied experientiality without an explicit sensing entity. This suggests that attributive adjectives expressing mental processes deserve further research as potential SPS subjectification devices.

Interactional facework, another SPS subjectification device extensively found in the English text, is also present in the Spanish version. To begin

with, all the expressions of epistemic uncertainty in the translation (examples 6–12) can be found in the Spanish original, with closely matching linguistic realisations:

(19) *Creo que* fue el destino lo que me hizo volver
    [*I think it was destiny that made me come back]
    I think destiny brought me back.
(20) […] (pero *bien pudo* ser la octava *o* la novena […])
    [*[...](but just as well it might be the eighth or the ninth [...])]
    [...](but *it might just as well* have been the eighth *or* the ninth [...])
(21) Por un momento *pensé que tal vez* había ocurrido *algo* [...]
    [*For a moment I thought that maybe something had happened [...]]
    For a minute *I thought something might* have happened [...]
(22) [...] una balacera en el campus de la que yo no me *hubiera* enterado
    [*a shooting in campus of which I had not been aware]
    [...] that *maybe* there'd been a campus shooting I hadn't heard about [...]
(23) *Al menos*, objetivamente nadie tenía motivos.
    [*At least, objectively no one had reasons to]
    No objective reason, *anyway*.
(24) [...] como [...] *según dicen* presienten *ciertos* animales [...]
    [*the way as they say certain [...] animals sense]
    [...] the way *they say certain* highly attuned animals [...]
(25) [...] *algo* que a riesgo de ser cursi *me atrevería a* llama maravilloso.
    [*something that running the risk of being corny I would dare call marvellous]
    [...] *I'd say* there was *something* miraculous about it.

Additionally, in the Spanish text there are several further cases of epistemic uncertainty not rendered in the translation. Consider example (26). Here, the clause "nadie tenía motivos para estar nervioso" [*no none had reasons to be nervous] is hedged by the epistemic marker "la verdad era que" [*the truth was that] in Spanish, while in the English text the unhedged assertion "and there was no reason to be nervous" is preferred:

(26) [...] y *la verdad era que* nadie tenía motivos para estar nervioso.
    [*and *the truth was that* no one had reasons to be nervous.]
    [...] and there was no reason to be nervous.

It is also in this particular clause that the translator chooses to avoid the SPS objectification device "no one" (example 16). The fact that three of the SPS anchoring devices present in this clause in Spanish ("la verdad era que", "nadie", "estar nervioso") have been reduced to just one ("to be nervous") in the English translation may substantially diminish its potential to prompt readers' perspectival alignment with the narrator's and his fellow-students' state of agitation at this particular moment.

The second instance of epistemic uncertainty which is avoided in the English text occurs at the end of the paratactic sequence, which in the Spanish text ends with the hedge "o algo por el estilo" [*or something like that]. In the English translation, however, this hedge is omitted, and the sequence of juxtaposed clauses ends with the last of the narrator's guesses, "or they'd kidnapped one of the philosophy professors." The third epistemic uncertainty marker absent in the English text involves the substitution of the Spanish indefinite determiner "algún" in "el secuestro de *algún* profesor de Filosofía" [*the kidnapping of *some* philosophy professor] by the more determinate "they'd kidnapped *one of the* philosophy professors" in the English translation.

This example also illustrates a further relevant difference between the two texts, now regarding the language of connectedness. While this is barely found in the Spanish original, its presence is overwhelming in the English translation. In fact, in the original version there are only two cases: one of ellipsis (example 27) and one of emphatic repetition (example 28). Ellipsis is a linguistic phenomenon that presupposes shared background knowledge and thus prompts the inference of in-group solidarity and belonging (Brown/Levinson 1987: 111). This is not present when the extract is translated into English. The emphatic repetition is preserved in the English translation, however, although less redundantly:

(27) También: estábamos nerviosos.
      [*Also: we were nervous]
      And we were nervous.

(28) [...] *nadie tenía* motivos para estar nervioso. Al menos, objetivamente nadie tenía motivos
      [*no one had reasons to be nervous. At least, objectively no one had reasons]
      [...] there was *no reason* to be nervous. *No* objective *reason*, anyway.

But, although these two cases of connectedness redress are either omitted or weakened in English, the language of connectedness plays a crucial role in the English rendering of this SPS node. As noted above, in the English translation there are nine contracted forms, which function as markers of informality and in-group solidarity, as if bringing readers closer to García Madero's age group and to the intimacy of his diary entries. It is true that the Spanish language does not have contracted verbal forms, but the fact is that the Spanish extract displays no further occurrences of connectedness language that might make up for the difference. On the contrary, in the Spanish original there are formal constructions which are substituted by more colloquial alternatives in the English translation. A notable example can be found in the paratactic accumulation which functions as an SPS grounding device in the two texts. Here, the Spanish nominalised processes "el asesinato del decano de la facultad" [*the murder of the college dean] and "el secuestro de algún profesor de Filosofía" [*the kidnapping of one of the philosophy professors] are substituted by English finite verb forms, the former in the passive ("the dean had been assassinated") and the latter as the even less formal "they'd kidnapped one of the philosophy professors." It is also worth noticing that, while "Filosofía" is spelt with an initial capital letter in the Spanish original — not a compulsory choice in Spanish — the name of the discipline is decapitalised in the English text, "philosophy", further diminishing formality.

These significant differences regarding the use of the language of separateness and connectedness in SPS subjectification are definitely audience-oriented, that is, aimed at facilitating SPS blending and intersubjective cognitive coordination in the English-speaking readership that the novel is now intended for. It could be hypothesised that these choices have to do with the translator's perception of a culturally less formal, less stiff attitude towards university life and academia in her English-speaking readers than in the Spanish community — both European and Latin-American Spanish — for which Bolaño wrote. Undoubtedly, the self-schemas and possible selves on which SPS projection relies are mental representations with strong cultural underpinnings, so this is a hypothesis worth considering in further culturally-oriented SPS research. For the time being, let it suffice to underline this remarkable difference, even more so since all the other SPS objectification, subjectification, and grounding devices in this SPS node are realised in roughly the same ways in the two versions of the extract.

Furthermore, the early explicit deictic orientation which in English involves the use of the deictic verb form "brought...back" and exophoric "This"

to index spatial deixis, and of the pronouns "I" and "me" for personal deixis, is similarly provided in the Spanish original by the deictic verb "volver" and by the use of first person object pronoun "me" and first person possessive determiner "mi":

(29) Creo que fue el destino el que *me hizo volver*. Era *mi* quinta sesión en el taller de Álamo [...].

   I think destiny *brought me back*. *This* was the fifth session of Alamo's work-shop that *I*'d attended [...].

As the Spanish language allows the unmarked omission of syntactic subjects, these differences should not have a substantial effect on the identification of the intradiegetic deictic centre into which readers should desirably shift in order to share vantage point with young Juan García Madero minutes before the event that would so drastically change his life.

8.   Discussion

As shown in Table 1, although some of the low-level linguistic choices in the English rendering of the story slightly differ from the Spanish original, the two texts display a similar presence of SPS objectification, subjectification, and grounding devices (32 in the English translation versus 31 in the Spanish original). This suggests that both have a similar linguistic potential to prompt readers' perspectival alignment and intersubjective cognitive coordination with the narrator. But, despite these similarities, the analysis reveals a few significant differences. The first involves the use of pseudo-deictic *you*, an SPS objectification device, in two cases which in the Spanish original are expressed by SENSERless mental processes, markers of SPS subjectification (example 14). Objectification, it should be remembered, moves an entity in the ground of a construal into the onstage focus of attention shared by the co-conceptualisers. This difference is functionally compensated, however, by a higher presence of indefinite pronominal reference, another SPS objectification device, in the Spanish text (examples 15-17) in the form of the negative pronoun "nadie" [*no one], which balances the number of SPS objectification devices in the two texts to five instances each.

Table 1: SPS objectification, subjectification, and grounding devices in The Savage Detectives and Los Detectives Salvajes.

	English version	**Original version**
SPS Objectification	TOTAL: 3	TOTAL: 3
	Pseudo-deictic *you*: N=2	Pseudo-deictic *you*: N=0
	Indefinite pronominal reference: N=1 *no one*	Indefinite pronominal reference: N=3 *nadie, nadie, nadie*
SPS Subjectification	TOTAL: 28	TOTAL: 27
	SENSERless transitivity process: N=4 *tension, was palpable, blur, to be nervous*	SENSERless transitivity process: N=6 *tensión, se mascaba, estar nervioso, se deja presentir, se anuncia*
	Facework: separateness (epistemic uncertainty): N=13 *I think, it might, just as well, o, I thought, something, might have happened, maybe, anyway, they say, certain, I'd say, something.*	Facework: separateness (epistemic uncertainty): N=18 *Creo que, pudo, bien, o, pensé que, algo, tal vez, hubiera, el secuestro (nominalisation), some, Filosofía (capitals), o algo por el estilo, la verdad era que, al menos, según dicen, algunos, me atrevería a, algo.*
	Facework: connectedness: N=11 Contracted forms: 9 *I'd, I've, who'd, hadn't, wasn't, there'd, hadn't, they'd, I'd.* Ellipsis: 1 *No objective reason* Repetition: 1 *no reason/no objective reason*	Facework: connectedness: N=3 Contracted forms: 0 Ellipsis: 2 *También: ; No objective reason* Repetition: 1 *nadie tenía motivos/nadie tenía motivos*
SPS Grounding	Paratactic accumulation: N=1 *(For a minute I thought something might have happened at the university, that maybe there'd been a campus shooting I hadn't heard about, or a surprise strike, or that the dean had been assassinated, or they'd kidnapped one of the philosophy professors).*	Paratactic accumulation: N=1 *(Por un momento pensé que tal vez había ocurrido algo en la universidad, una balacera en el campus de la que yo no me hubiera enterado, una huelga sorpresa, el asesinato del decano de la facultad, el secuestro de algún profesor de Filosofía o algo por el estilo).*
TOTAL	32	31

However, the kind of mental activity which each of these objectifying devices prompts readers to share with the narrator may still entail substantial differences in narrative construal, since in the Spanish text the inclusive indefinite pronoun "nadie" invites readers to share the state of "not-knowing" with the group of young students at Alamo's workshop ("sin que *nadie acertara a explicar* a qué era debido" [*without *anyone managing to explain* what it was due to]; "la verdad era que *nadie tenía motivos* para estar nervioso" [*the truth was that *no one had reasons* to be nervous]; "objetivamente *nadie tenía motivos*" [*objectively *no one had reasons* to]), while the two instances of pseudo-deictic *you* in the English version objectify the reader's SPS in the act of "sensing" and "feeling." This apparently minor difference may have significant effects on readers' engagement with the novel, since true visceral realist poets — Arturo Belano, Ulises Lima, Juan García Madero himself — seem to be constantly engaged in not-knowing, as if this were a crucial condition for group belonging in this radically subversive poetic movement. And it is as a novice member of this avant-garde community, it must be remembered, that the reader is expected to enter the storyworld by SPS blending with Juan. Consequently, having one's SPS as a "not-knowing" individual objectified may contribute to ensuring early perspectival alignment with the narrator via this key feature of his visceral realist's identity. However, the fact that the translator's choices in the English text objectify readers' SPSs into sharing the sensing and feeling abilities of "certain highly attuned animals" may also indirectly contribute to the emergence of another crucial feature of visceral realists, namely, their reliance on the senses rather than on reason. In other words, the SPS node in this extract, both in Spanish and in English, seems to perform similar communicative functions despite its surface differences regarding SPS objectification: on one hand, to prompt the activation of readers' young university student past selves, with all their features of naïve early explorations of adulthood; on the other, to bring into the onstage region of attention readers' SPSs in cognitive processes of a) "feeling" and "sensing" in the English translation, and b) "not knowing" in the Spanish original. These cues, together with the massive presence of SPS subjectification through epistemic uncertainty in the two texts, provide crucial roadmap indications for readers to navigate the rest of this complex and often disorienting novel.

Another significant difference between the two versions affects the presence of the language of connectedness, another SPS subjectification device. This is overwhelmingly higher in the English translation, with twelve occurrences: nine contracted verbal forms, one case of ellipsis, one of emphatic

repetition, and a finite verbal form instead of a Spanish nominalisation. In the Spanish original, however, there are just three instances of connectedness: two of ellipsis and one of emphatic repetition. In the analysis it has been argued that this difference may be explained by reference to the communities of readers to which the two texts are, respectively, addressed. Connectedness and in-group membership must certainly be concerns in poetic circles in the Spanish communities of readers — Latin American and Iberian Spanish — targeted by Bolaño, but the SPS blending processes with García Madero and his young visceral realist comrades prompted by the Spanish original include a certain interactional formality which is substituted in the English translation by closer comradeship and informality. This suggests that, among the aspects of narrative construal that an SPS analysis can reveal, is the nature of the communities of readers targeted by a given piece of fictional prose and its effects on even minor linguistic choices.

9.   Conclusion

Chilean writer Roberto Bolaño's awarded novel *Los Detectives Salvajes* (1998) became a success in the US in its 2007 English translation *The Savage Detectives*. The present study has looked into the translator's linguistic choices regarding the objectification, subjectification, and grounding of storyworld possible selves (SPSs) in the first SPS node — cluster of SPS linguistic anchors — in the novel, since the presence of SPS nodes at narrative beginnings functions as a powerful prompt for the projection by readers of the most appropriate storyworld possible self, that is, the one with the highest immersive potential.

The analysis shows that most of the SPS anchors found in Bolaño's original — indefinite pronominal reference, SENSERless transitivity processes, interactional facework, paratactic accumulation — are also present in its English translation, thus facilitating readers' blending with the first person narrator, 17-year-old Juan García Madero, at this crucial point in his life. This SPS blend involves the activation in readers of their young, inexperienced student past selves as the most appropriate image of the self through which to enter the narrative experience prompted by the novel.

A few significant differences, however, can be observed across the two versions, particularly regarding the expression of epistemic uncertainty and interactional connectedness. In the analysis, these have been connected both to narrative development and to the nature of the different communities of read-

ers respectively targeted by the original novel in Spanish and by its English translation. Further research might use longer samples, even whole novels, in order to test this claim. The role of adjectives derived from verbs of cognition as SPS subjectification devices also seems to deserve further attention. And, although generalisations have to be taken with care, the findings broadly suggest that the model of storyworld possible selves can enhance stylistic research into narrative engagement and its associated linguistic features within cognitive linguistics and cognitive narratology paradigms.

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