

Title	Spain in translation: a study of Spanish fiction in English translation 2000-2015
Authors	McWhinney, Edward
Publication date	2020-04-01
Original Citation	McWhinney, E. 2020. Spain in translation: a study of Spanish fiction in English translation 2000-2015. PhD Thesis, University College Cork.
Type of publication	Doctoral thesis
Rights	© 2020, Edward McWhinney. - https://creativecommons.org/licenses/by-nc-nd/4.0/
Download date	2024-03-29 14:50:54
Item downloaded from	https://hdl.handle.net/10468/10522

Ollscoil na hÉireann, Corcaigh
National University of Ireland, Cork



**Spain in Translation: A Study of Spanish Fiction in
English Translation 2000-2015**

Thesis presented by
Edward Mc Whinney, BA, MA
for the degree of
Doctor of Philosophy

University College Cork
Department of Spanish, Portuguese and Latin
American Studies

Head of Department: Prof. Nuala Finnegan

Supervisor: Dr. Martín Veiga

April 2020

Table of Contents

Abstract.....	iv
Declaration.....	v
Abbreviations.....	vi
Acknowledgements.....	vii
Chapter One – Introduction	1
1.1. General Introduction	1
1.2. Aims and Objectives of the Thesis	3
1.3. Methodology	7
1.3.1. Critical Reception and Paratextual Analysis.....	9
1.3.2. Stylistic Analysis.....	11
1.4. Outline of the Thesis	15
1.5. Conclusion	17
Chapter Two - Data Analysis.....	18
2.1. Introduction.....	18
2.2. Translation Database – Fiction from Spain in English Translation (2000-2015)	18
2.2.1. Authors and Translators	25
2.2.2. Most Active Publishers	29
2.2.3. What is Being Translated.....	36
2.2.4. Spanish Book Market vs. UK Book Market Statistics	40
2.3. Emerging Trends:.....	41
2.3.1. The Emergence of a New Spanish Literary Canon	48
2.3.2. Born Translated.....	54
2.4. Conclusion	64
Chapter Three – Javier Marías: A Case Study on <i>The Man of Feeling</i> (2003) and <i>The Infatuations</i> (2013).....	67
3.1. Introduction.....	67
3.1.1. Motivating Factors	71
3.2. The Voices of Marías: The Style of the Source Text Author	73
3.3. Stylistic Analysis of Target Text	85
3.4. <i>The Man of Feeling</i>	87
3.4.1. Critical Reception	90
3.4.2. Paratextual Analysis of <i>The Man of Feeling</i>	94

3.5. <i>The Infatuations</i>	98
3.5.1. Critical Reception	99
3.5.2. Paratextual Analysis.....	109
3.6. Margaret Jull-Costa's Poetics of Translation.....	112
3.6.1. Jull-Costa's Visibility in <i>An Operatic Affair</i> and <i>A Series of Deadly Infatuations</i>	115
3.7. Conclusion	129
Chapter Four – Juan Goytisolo: A Case Study on <i>State of Siege</i> (2002) and <i>Exiled from Almost Everywhere</i> (2011)	133
4.1. Introduction.....	133
4.2. The Voices of a Voluntary Exile: The Style of the Source Text Author	136
4.3. <i>State of Siege</i>	141
4.3.1. Critical Reception	146
4.3.2. Paratextual Analysis.....	152
4.4. Helen Lane's Poetics of Translation	158
4.4.1. Translating a Labyrinth.....	160
4.5. <i>Exiled from Almost Everywhere</i>	170
4.5.1. Critical Reception	173
4.5.2. Paratextual Analysis.....	176
4.6. Peter Bush's Poetics of Translation	180
4.6.1. Bush's Translation of a Parisian Cyberworld	183
4.7. Conclusion	197
Chapter Five – Javier Cercas: A Case Study of <i>Soldiers of Salamis</i> (2003) and <i>Outlaws</i> (2014)	200
5.1. Introduction.....	200
5.2. A Voice of Historical Memory: The Style of the Source Text Author	202
5.3. <i>Soldiers of Salamis</i>	203
5.3.1. Critical Reception	207
5.3.2. Paratextual Analysis.....	216
5.4. <i>Outlaws</i>	221
5.4.1. Critical Reception	223
5.4.2. Paratextual Analysis.....	232
5.5. Anne McLean's Poetics of Translation.....	234
5.5.1. Translating the Story of 'The Forest Friends'	238
5.5.2. McLean's visibility in <i>Outlaws</i>	252
5.6. Conclusion	265

Conclusion	268
Appendices.....	272
Appendix A – Chapter Two.....	272
Appendix B – Chapter Three	275
Appendix C – Chapter Four.....	280
Appendix D – Chapter Five	285
Appendix E – Translation Database.....	290
Bibliography	312
Primary Sources:.....	312
Secondary Sources:.....	312
Anonymous reviews:	339

Abstract

In this thesis I look at translation of Spanish fiction from the Iberian Peninsula into English in the twenty-first century (focusing on the years 2000–2015). My aim is to investigate the principal trends in the contemporary translation of Spanish fiction into English, exploring how these interact with previous channels of reception, whilst also examining the role and status of translators in the contemporary book market, and translational stylistics. Having established and analysed the principal trends in my database of texts, authors, translators and publishers, I will focus on issues of reception – how Spanish fiction is received in the UK and Irish literary marketplace, drawing on publishers’ paratexts and critical reviews. Analysing the most active authors between 2000–2015 from Spain in English translation I will triangulate the data shown from these diverse sources with stylistic analysis of a sample from each category, to ascertain which translation norms and strategies are prevalent in each group.

Declaration

This is to certify that

- i. the thesis comprises only my original work towards the PhD,
- ii. due acknowledgement has been made in the text to all other material used,
- iii. the thesis has not been submitted for another degree either at University College Cork or elsewhere.

Edward Mc Whinney

April 2020

Abbreviations: *BT – Born Translated*
LAF – Literature Across Frontiers
TD – Translation Database
IT - Index Translationum
BNB - The British National Bibliography

Acknowledgements

Firstly, I would like to express my sincere gratitude to my supervisor Dr. Martín Veiga for his continuous support throughout my academic career, for his patience and immense knowledge. His constant guidance helped me through the research and writing of this thesis. I could not have asked for a better advisor and mentor for my PhD study.

Besides my supervisor, I would like to thank the Head of the Spanish, Portuguese and Latin American Studies department, Prof. Nuala Finnegan and Dr. Helena Buffery for their invaluable assistance throughout my research.

I would like to dedicate this thesis to my parents Ursula and Edward, who supported me throughout and without whom I would not have completed this project; my girlfriend Loretta, whose positivity helped me through the final stages; and to my grandparents Ned, Beth, Frank and Philomena, who have always been there for me.

Chapter One – Introduction

1.1. General Introduction

The goal of this study is to trace and map the translation of peninsular Spanish fiction into English in the twenty-first century, incorporating the years 2000 – 2015, with a focus on how this translated fiction is disseminated and received in the UK and Ireland. As such, the thesis will contribute to extant work on the translation marketplace, in particular to debates around the relative paucity of translations into English when compared with other target languages and cultures. Other important characteristics such as the invisibility or transparency of the translator will be dealt with alongside the preference for domesticating rather than foreignizing translations as observed by Venuti (1998; 2002). Although the primary intention is to map how Spanish fiction is translated into English, the thesis will also respond to shifts in the translation marketplace in the twenty-first century, where there are signs of increasing activity. Therefore, based on an empirical survey of translation statistics in this period, the number of translations, the principal publishing houses, authors and translators were identified. It was elected to triangulate this data with detailed case studies of three authors in translation over this period. Another area in which an empirical study will be conducted involves the role of translator's prefaces from the books on the Translation Database (*TD*). Arguing that their inclusion acts as a tool for intercultural understanding, the corpus of 185 books is examined, selecting relevant case studies, analysing paratextual elements and critical reviews to determine if they discuss the translation or provide information about the source culture. The selected case studies, texts by Javier Marías, Juan Goytisolo and Javier Cercas were chosen because they emerged as the most translated authors over the period, and also offered the opportunity to compare translations from the beginning and end of the period. Furthermore, they

allow scrutiny of the role of a range of different sociological factors that are key in the translation and reception process, including the status of the author in the source culture, the role and status of publishing houses, the role and impact of paratexts and reviews, and, perhaps most importantly, the agency of the translators. Focusing on these authors allows me to look in depth at the impact of translators in mediating a foreign literature and culture, both to explore how their role has changed in the period between 2000 and 2015 and to consider how far these transformations indicate changing attitudes to translation and to Spanish literature in translation. For researchers and students interested in trends in publishing, reliable and detailed book publishing statistics are not easy to find. The fundamental aim, then, is to explore the evolving world of literature in translation into English through a case study of Spanish-language fiction from the Iberian Peninsula, analysing publishing statistics, prevalent authors, translators, genres and themes in translation, the dissemination and reception of these works in the UK and Ireland and the status of the translators over a fifteen-year period 2000 – 2015. In addition, the publishing scene in the US is considered in order to compare and contrast it to the UK and Ireland. There are also instances in which the chosen novels have been published and disseminated by US publishing houses, providing the opportunity to contrast the different editions in the UK. The critical reception of editions published in the US is analysed in Venuti's review of Marías's *The Man of Feeling* (2003) and the reviews of Juan Goytisolo's *State of Siege* (2002).

It has been crucial to look at issues of reception – how translated literature is received in a particular literary system (how Spanish literature is received in the English-speaking world, more specifically in the British literary marketplace, what authors get translated and what authors do not, what policies are expressed by publishers and what reviews say about translation). Taking these factors into account the methodology comprises of a combination of: source and target text

analysis; comparison and discussion of paratextual materials; study of the reception of the novels in translation with particular attention to the visibility of the translator and the translation process for each novel; and an exploration of the stylistics of each translator.

1.2. Aims and Objectives of the Thesis

As already mentioned, the aim of this research is to map the translation of Spanish fiction into English, focusing primarily on the UK and Irish marketplace between 2000 and 2015. (Given the broad spectrum of the thesis, publications in the US must also be taken into account if only to reveal their links with publishing patterns in the UK). The objectives of the thesis are manifold. It will uncover and analyse publishing statistics. It will list and discuss prevalent authors and translators. It will focus on different genres and themes in translation. It will explore the reception process of selected translated works in the UK and Ireland and it will comment on the status of the translators over a fifteen-year period. Regarding the last-mentioned objective, the six case studies in Chapters Three, Four and Five, will explore the backgrounds of the translators. Similar to Saldanha (2005), the work of the translator is analysed as well as what their translation choices and literary strategies can tell us about the translated literature. In these chapters the way in which journalistic attention to Spanish literature has changed since 2000 is assessed.

The methods used to carry out the research include:

1. The creation of an online database (Translation Database – Appendix E) of Spanish fiction translated into English between 2000 and 2015. This has enabled the application of quantitative methods through the collection and analysis of publishing data and statistics. This includes the number of Spanish translations into English by year, what is being

published by genre, who are the most translated authors and so on. It also underpins the case studies chosen for analysis. The data drawn from the database was used to identify case studies through which to explore in more depth the different factors affecting and influencing the translation, dissemination and reception process.

2. Studying the principal norms/strategies underpinning translation. Here I principally rely on translation stylistics and translator's commentaries, as well as interviews with translators and publishers. These methods help to uncover the principal trends in the vision of Spanish fiction, culture and society that is constructed through the corpus of translated texts, while also attending to indicators of prestige, distinction or canonicity.
3. Investigating reception of Spanish novels in the UK and Ireland in the twenty-first century. Here I principally use the Nexis tool and OneSearch to gather a representative sample of reviews. The differences between book reviews in the US is also discussed.
4. Consideration of translators' agency. In line with recent attention to the role of the translator as activist who must promote their own work, and mediate a foreign culture, I have attended closely to the different agents in the translation process Those involved in the translation process.

The aim of the database is for it to serve as an invaluable source for scholars and publishing houses, providing detailed information about each work in translation so that it can be added to and analysed in various ways. To collect data for its creation, key archives were drawn on, such as the *Index Translationum*, the *Three Percent Database – University of Rochester* and *WorldCat*, which was then compared with data drawn from a range of active publishing houses.

Following on from previous studies and surveys conducted by Literature Across Frontiers, a questionnaire was written up and submitted to UK publishers dealing with Spanish novels in translation, including Serpent's Tail, Faber & Faber who decided to remove translators' names from their book covers as did publisher Orion with Carlos Ruiz Zafón's bestseller, *The Shadow of the Wind*. The goal of this was to attempt to gain an insight into the background of translation within the UK publishing scene whilst also seeking answers to the 'Research Questions' central to this thesis. The result was a number of generic responses and links to the publishers FAQs which did not address any more specific queries. Therefore, to gather further information and to shed light on the research questions, it was necessary to study interviews with agents, translators and publishers that are publicly available, referenced throughout the thesis. Rodney Troubridge, fiction buyer for the UK bookstore Waterstone's, 'believes that publishers do not want to acknowledge that books are translated, and they want people to assume that everything's written in English' (2012: 71). It seems that in the present day translators are more visible within published books, but the questionnaire sought publisher's attitudes to translators and paratextual elements during the period of 2000 – 2015; evidently the majority of houses do not want to disclose such facts. Furthermore, it sought to gain further understanding on the process of choosing and financing translations, along with their relationship with translators and funding agencies. It is easier to find this from the translator's side; for instance, Peter Bush has several essays and articles on his translation experience. Undertaking this project, it became clear that there is an essential distinction between publishers in the UK and in the rest of Europe:

in that publishing literature in translation is a specialized activity in English speaking countries, while in the rest of Europe most houses publish books in translation with content drawn predominantly from English speaking territories and with a high proportion of bestsellers. English language publishers by contrast almost exclusively publish books of

high literary quality with a small proportion of thrillers and crime novels, often literary in style. (Büchler 2012: 19)

Furthermore, my research revealed far more of a focus on translation statistics in the US and a relative lack of numbers for the UK and Ireland. The reception of Hispanic literature in US culture has also been investigated more widely, with little or no study on the Spanish novel from the Iberian Peninsula and its reception in the UK and Ireland. In this study the use of a mixed method approach has combined a Quantitative analysis through the Translation Database and statistics to measure, rank and identify patterns of Spanish fiction in translation, alongside the collection of Qualitative data through the study of translation stylistics and paratextual analysis of the case studies to interpret and gain an in-depth insight into translation style, reception and publishing of Spanish fiction. With these aims and objectives in mind the following research questions became central:

- Why are translation figures for Spanish fiction in English translation so low?
- Who are the most active translators of Spanish fiction into English, which are the most active publishing houses and which authors are being translated?
- How do publishers present translations to the Anglophone reader?
- How are Spanish translations reviewed in the UK & Ireland, in comparison to the US?

1.3. Methodology

When beginning this project little or no study on the contemporary Spanish novel from the Iberian Peninsula and its reception in Ireland and the UK had been undertaken. Therefore, I wished to explore how Spanish literature has progressed in the Anglophone world from the classics and Cervantes to the Civil War novel. To investigate why translation figures for Spanish fiction in English translation are so low various studies and resources have been considered, including Pym (1999), Donahaye (2012) and the study of accessible reports made available by Nielsen Book International and the *Federación de Gremios de Editores de España*. I chose this topic as a continuation of my master's degree in which I studied the implications of an oppressive fascist regime on three specific authors in Spain: Rafael Chirbes, Antonio Muñoz Molina and Benjamín Prado. That study focused solely on Spanish literature with no mention of translation. For the purpose of this research topic I go a step further and venture into the translation of Spanish fiction into English. After the preliminary creation of the *TD* a number of avenues could have been chosen but I felt an important route would be to explore the leading translators, authors and publishing houses. Where I have previously studied authors who wrote about the transition period in Spain, I progressed to authors who encompass a wider variety of themes and who display a greater debt to international influences.

Chapter Two provides the contextual framework for the final three chapters as it presents the data behind Spanish fiction in translation from 2000 – 2015 and shows how the case studies came to be chosen and systematically analysed. Trends identified and established in the translation of Spanish fiction into English concern the main publishers, translated authors, subject matter, themes, genres, and translators. The methodology used is founded on the extraction of readily

available data from the *TD* and based on that of Donahaye (2012) who has undertaken similar statistical analysis of publishing data in the UK and Ireland, Heilbron (1999) on the world system of translations, Saldanha (forthcoming) who is investigating the same period 2000 – 2015 in terms of the reception of Brazilian literature in the UK. This project examines the key developments, statistics and cross-national variations of Spanish literature in British, Irish (US in selected cases) and Spanish newspapers during the fifteen-year period.

The chapter also explains how the *TD* was created, what sources were used, how it was organised, and which data was included and omitted for research purposes. How to access the *TD* is also included. Following on from the presentation of the statistics, the focus turns to emerging trends in Spanish fiction and evolution in the publishing canon with the emergence of contemporary writers and genres. In ‘Born Translated’, Walkowitz (2015) investigates the idea that some novels are written for translation, an interesting topic worthy of further study. This led to two novels being carefully selected from the *TD* that could be suited to this theme. They are then examined to discuss how far they confirm Walkowitz’s theory. The ‘Born Translated’ title could also be applied to authors such as Javier Marías (whom I discuss in Chapter Two and Chapter Three) and Orhan Pamuk, of whom readers state:

that his later works solicit translation by emphasizing international lineage, postmodern devices, and “Istanbul cosmopolitanism”, whereas the earlier works engaged more substantially with the Turkish literary tradition and social realism. (Walkowitz 2015: 14)

The novels appearing as the case studies for ‘Born Translated’ are Luisgé Martín’s *The Same City*, originally published in 2013 by Anagrama and translated for Hispabooks by Tomasz Dukanovich in 2015, and Enrique Vila-Matas’s novel *Dublinesque* translated by Anne McLean and Rosalind Harvel for New Directions in 2012. The former was chosen as it is set in various cities in the US

in the aftermath of 9/11 with no association to Spain and easily translatable for an English-speaking audience. The latter includes a character who leaves their Barcelona surroundings to trace the steps of Joyce in the foreign streets of Dublin.

1.3.1. Critical Reception and Paratextual Analysis

Chapters Three, Four and Five are structured similarly in that each author is introduced through their background and writing style. Some of the extensive bibliography available on the three authors has been consulted to inform the analysis in the chapters, through works by Grohmann: 2002: 2008, Pérez-Carbonell (2017), Davis: 2003: 2012, Black (2012), and Trueba (2004) to name but a few. This is followed by an overview of the case study in question before focusing on the critical reception and paratextual analysis of each novel. This method is used to identify how publishers present translations to the Anglophone reader and how Spanish fiction in translation is reviewed, comparing it with the US. Genette (1987) coined the term paratext, which includes the study of not only front and back covers, introductions, prologues or illustrations (peritexts), but also reviews, interviews with the author, and literary criticism (epitexts in Genette's terms). To assess how journalistic attention to Spanish literature in translation has developed since 2000, a content analysis of the chosen case studies focusing on reviews from the UK and Irish newspapers was performed. In order to analyse reviews one can do so synchronically or diachronically. This project undertakes the former, analysing and examining a range of reviews of a single work at a time. Using the Nexis tool and OneSearch, various types of articles were taken into account, including news stories, reviews, background articles, interviews and literary columns. Though blogs are not part of the chosen analysis, Khan's (2007) blog post is included in section **4.3.1.** as

so few reviews exist for *State of Siege* and it provides an in-depth analysis of Goytisolo's novel. This method allowed for a comprehensive collection of reviews from the selected case studies and to illustrate how publishers present translations.

The inclusion of six case studies gives the opportunity to examine a wide range of publishers and variety of editions from both source texts and target texts. This allowed for an examination of the packaging of the text, the appearance or otherwise of the translator's name on the title page and translator prefaces. Focus on such analyses had been much less common in translation studies until more recently, especially when looking at translators' prefaces apart from studies such as Hartama-Heinonen (1995) and Dimitriu (2009). Hartama-Heinonen argues for the prefaces' role as support for evaluating the translation and Dimitriu views them as valuable documents for translation scholars' theoretical research. McRae (2012: 65) sees prefaces serving five functions:

1. Foregrounding differences of cultures and languages.
2. Promoting understanding of the source culture.
3. Promoting understanding of the translator's role and intervention.
4. Helping critics assess the quality of the translation.
5. Being useful as process documentation.

She clearly defines what 'contemporary' covers in her study (books published between 1945 – present), whereas this study focuses on 2000 – 2015. However, she excludes dramatic fiction and poetry, as this study also has, since they pose their own specific translation challenges. She creates a list of 810 books taken from *The Encyclopaedia of Literary Translation into English* (2000), of which '80 per cent had no prefaces whatsoever and 10 per cent had prefaces that did not discuss

the art of translation' (2012: 66). It is explained that the term 'translators' prefaces' includes 'translators' prefaces, introductions, notes, afterwords or any other commentary preceding or following a translation written by the translator. It does not include footnotes or endnotes' (ibid.). Gentzler (2001) suggests that 'many of Venuti's ideas about translator visibility are beginning to be put into practice in the United States'. McRae (2012) refers to Gentzler who contends that publishers are 'experimenting with new forms of presenting translations, including using additional supplementary material such as prefaces, introductions, interviews, footnotes' (68). McRae's findings show that all translation scholars she mentions believe prefaces should accompany translated texts, with the exception of Gregory Rabassa. The function 'of the preface that the scholars cite most is to increase the visibility of translators and their activities' (2012: 69). The publishing history of each novel is explored with its various editions and publishing houses. As with the collection of data for the *TD*, explained in more detail in Chapter Two (2.2), *WorldCat* was used to confirm how many editions existed, where the novel was published and the year of publication. This allowed for a systematic analysis of the paratextual elements, comparing these features where available. For example, *The Infatuations* is published with several editions that include various paratextual features in comparison to *State of Siege* where only one edition exists. The paratextual elements highlighted in each chapter are numbered and included in the Appendices, allowing the reader to compare and contrast the editions discussed.

1.3.2. Stylistic Analysis

My chosen methodology for stylistic analysis combines the work of Saldanha (2005), Malmkjær (2003; 2005), Baker (2000; 2009) and Parks (1998) in order to concentrate on six case studies and

the styles of the different translators. Parks also looks at six translations, with focus on problems of style in translation. Malmkjær uses a parallel corpus of source texts by one author and their translations by one translator whereas Baker includes TTs by two different translators. Therefore, ‘it could be said that Malmkjær is concerned with the style of the text, and Baker with the style of the translators’ (Saldanha 2005: 53), and thus the combination of their methodologies was proposed for this project. The analysis of style in the translations is an effective tool for the interpretation and criticism of literary translations and texts. I note recurring meaningful language patterns in the selected case studies. This is similar to the study of Baker (2000) focusing on translator style rather than Malmkjær (2003) who focuses on the source text. I believe it was important to focus on this area as translation studies have evolved and become more difficult moving from the study of words to the working practices of translators and their ‘habitus’.

After identifying the authors with most titles in translation, Javier Marías, Juan Goytisolo and Javier Cercas were chosen. It was decided to select their earliest and latest novel from the *TD* as case studies for each author. Using this data driven approach, it was possible to gain an insight into the novelistic development of the three authors. This in turn allowed me to study the stylistic traits of the translators of each case study, Margaret Jull-Costa, Helen Lane, Peter Bush and Anne McClean. Saldanha’s (2005) study aims to identify and explore typical stylistic traits in the works of two translators (Peter Bush and Margaret Jull Costa), but she does not categorise the study as corpus-based or corpus-driven, she uses the more general description of data driven. This implies, as stated by Sinclair (cited in Saldanha 2005: 72), ‘that it will be based on actual, authentic instances of language in context, and that it will accept and reflect the evidence’, and she does not put forward any concrete hypotheses to be tested as ‘the hypotheses will emerge from the data’ (ibid.). Munday (2008) in his study of style and ideology in translation adopts an interdisciplinary

approach drawing on translation studies, narratology, translational stylistics, CDA, and corpus-based studies. As is the case with this project, he acknowledges the complexity of the task. Saldanha is a strong believer that translation as a form of literature deserves its own focus, just as Ríos-Font (2004) advocates the same where she examines nineteenth and twentieth century Spanish texts and authors. Whilst Munday focuses on Latin American literature in translation and more than two translators, it is a similar study to that of Saldanha as it is concerned with:

why there is so much variation between translators working in related geographical, historical, and social settings, and [i]t sets out to study and classify these differences in an attempt to identify features of style in translated texts and of the style of specific translators. (2008: 6)

Saldanha chooses Jull-Costa and Bush for a variety of reasons, ‘mainly having to do with the number and wide range of authors they have translated and with the similarities in their cultural and professional backgrounds’ (2005: 66), and the fact that neither has ‘an explicitly endorsed political agenda...’ (2005: 67). *Style and Ideology in Translation* goes through influential Latin American writers and their various translators. In this project Jull-Costa and Bush are the focus of attention in Chapters Three and Four as the translators of Marías and Goytisolo. Baker points out ‘that instead of looking at different translations by the same translator, another productive line of research could be comparing different translations of the same text by two or more translators’ (Saldanha 2005: 24). This was not an option for this study as the majority of the novels appearing on the *TD* have one translation, apart from *In Diamond Square*. Whilst Munday and Saldanha focus on translator style, on linguistic traits (such as range of vocabulary, sentence length, or the frequency of certain conjunctions), it will not be realistic in this study to conduct such a project as the corpus is too large. This study analyses the way translations of the authors are presented to the Anglophone world as translations, looking at certain stylistic traits. Hermans asks ‘can the

translator... disappear without textual trace?... Exactly whose voice comes to us when we read translated discourse?' (Hermans 1996a and in Saldanha 2005: 38). With this in mind the translators' experience is studied, how Jull-Costa, Bush, Lane and McLean undertake the mission of translating acclaimed Spanish authors and if traces of the translator can be located in the Target Texts. I concentrate on character names, place names, vocabulary, slang and cultural references, focusing on lexis. The aim is to shed light on the stylistic features of the translations into English and their translators' styles. Saldanha (2011) states that:

there is no fool proof way of selecting in advance a range of linguistic features that might reflect the translator's style rather than the author's choices or linguistic constraints. The features we choose as researchers will also be determined to some extent by our choice of method.

The rationale for the decisions during the case studies was based on reading the source text alongside the target text and highlighting examples of interesting or challenging translation choices.

Therefore, through a mixed method approach this project uses:

- Quantitative analysis through the *TD* and statistics to measure, rank and identify patterns of Spanish fiction in translation.
- Qualitative data through the study of translation stylistics and paratextual analysis of the case studies to interpret and gain an in-depth insight into translation style, reception and publishing of Spanish fiction.

1.4. Outline of the Thesis

The thesis is structured into five main chapters in which the data and statistics collected is presented in Chapter Two. In addition, the reasoning behind the inclusion of the case studies that follow in Chapters Three to Five is explained and justified. The main analysis is dedicated to the three case studies chapters, covering three key authors, six texts and four acclaimed translators.

Chapter Two – Data Analysis: This chapter presents an empirical analysis of translation statistics allowing for the identification of the main publishing houses, authors, translators and mapping translation of Spanish fiction into English during the period 2000 – 2015. The importance of the *TD* is outlined as well as an explanation on how it came to be formed and where the data was collected from. There is a visual aspect as the most translated authors, most active translators and translation houses are showcased through graphs, followed by profiles of three publishing houses; Hispabooks, Serpent's Tail and Harvill Secker, in which two independent houses and Harvill (bought by Random House 2002) are explored. The notion of Born Translated is investigated further with two case studies from the *TD* (*The Same City* and *Dublinesque*). Finally, the chapter concludes with a section on what type of Spanish fiction is being translated in comparison to other European fiction in translation.

Chapter Three – Javier Marías: A Case Study on *The Man of Feeling* (2003) and *The Infatuations* (2013): This is the first of three chapters in which one of the most active authors in English translation from the *TD* is chosen; Javier Marías is the focus along with the translator of his novels Margaret Jull-Costa. Taking *The Man of Feeling* (2003), the earliest novel to appear on the *TD* and *The Infatuations* (2013), the last to appear, the critical reception of the novels as well as the paratextual elements that accompany them are analysed. The importance of translation in

his career is also discussed. An analysis of Jull-Costa's translations is then provided, highlighting notable translation choices and traces of her visibility in the text such as the use of italics and addition.

Chapter Four – Juan Goytisolo: A Case study on *State of Siege* (2002) and *Exiled from Almost Everywhere* (2012): Following the same model as Chapter Three, the focus switches to Juan Goytisolo. This chapter contrasts with the previous one in that there are two translators involved in the novels *State of Siege* which was translated by Helen Lane and *Exiled from Almost Everywhere* by Peter Bush. This allows the analysis of two different translators' styles and how they deal with the shifting in narrative voices that Goytisolo was renowned for. The critical reviews are scarce, therefore, the implications and possible causes of this along with the publishing of the novels is examined.

Chapter Five - Javier Cercas: A Case Study on *Soldiers of Salamis* (2002) and *Outlaws* (2014): In this chapter the author Javier Cercas is scrutinised through the works *Soldiers of Salamis* and *Outlaws*, both translated by Anne McLean. The two novels contrast in that the former deals with a Civil war tale in Gerona and its surroundings and the latter, though staying in Gerona, deals with the period of transition in Catalonia following Franco's death. Once again, the novels' reception in the Anglophone world with focus on Ireland and the UK is investigated, comparing their reception. *Soldiers of Salamis* is unique in that it is the only case study to be adapted for the screen, however emphasis is on the novel and not the film.

Chapter Six - Conclusion: After an analysis of data and case studies, the thesis is concluded with the findings and more recent statistics following 2015.

1.5. Conclusion

This introductory chapter has sought to outline the background behind the project, as well as focusing on the aims, objectives and the methodology used. The creation of the *TD* was the base on which the project was established and could have allowed for a number of different studies. The decision to focus on the chosen case studies offers a valuable contribution to knowledge. As outlined in the methodology this thesis aims to provide data to identify and explore the principal characteristics and trends in the translation and reception process, along with the work of chosen translators in challenging attitudes to and expectations of translated fiction. Throughout the thesis the infamous 3% statistic is alluded to. As the research will show, recent studies explain that the figures are in fact higher for literature in translation. Anderson (2019) points out how translated literature in the UK grew 5.5% in 2018 and the ‘widely accepted ‘3-percent rule’ of translated literature in English-language markets may be changing, as Nielsen Book reports a rise in translated books in the UK’. The often cited 3% statistic is now outdated as there clearly is a surge in interest in translated fiction. The next chapter will focus on the translation statistics of Spanish fiction into English during the period 2000 to 2015.

Chapter Two - Data Analysis

2.1. Introduction

This chapter addresses in detail the following questions: ‘Who are the most active translators of Spanish fiction into English, which are the most active publishing houses, and which authors are being translated? The later chapters will go into greater depth on how Spanish fiction is translated and received in different cultures. This chapter looks to contextualise the Irish and British publishing scene in regard to Spanish fiction. To summarise, the following may be formulated that can serve as an interpretative framework for the empirical findings:

1. Between 2000 and 2015, 185 novels of fiction from the Iberian Peninsula were translated from Spanish into English
2. The degree of international coverage varies across the UK, and Ireland (The (in)visibility of translator here will be discussed here).

2.2. Translation Database – Fiction from Spain in English Translation (2000-2015)

Model and data:

The primary database consists of contemporary Spanish fiction from the Iberian Peninsula in its first-time translation to English during 2000-2015. This excludes poetry, short stories, memoirs, essays, novellas, young adult and children’s literature as well as theatre. The term contemporary

fiction refers to novels from the twentieth and twenty-first century. However, the secondary database does contain a handful of titles from the nineteenth century which appeared in their first-time English translation (re-translations are not included) in the period. These are colour coded with Yellow.

The primary database lists those novels translated from the Spanish into English, excluding any Basque, Galician or Catalan translations into English, though these are also included in the secondary database. For clarity these are colour coded, Red for Catalan, Green for Galician and Gold for Basque. It must be noted that on some occasion the novel was originally published in Basque, Galician or Catalan. However, the translation into English came from the Spanish edition; this can be confirmed through *World Cat* website under the details of the novel. These are not common but are included on the primary database. In addition, novellas and short stories are colour coded with Blue-Grey. A possible area of debate is the omission of authors on the database with dual nationality. For example, Paco Ignacio Taibo II, although born in Gijón, has resided in Mexico since age nine. His crime fiction is set in Mexico and therefore he is omitted as a Spanish author. The primary and secondary databases can be found online here:

<https://1drv.ms/x/s!AmGGsxINtcijMtuqlRt1HHi1Iizcw>

It must also be pointed out that Joan Sales' Catalan novel *Incerta glòria* (1966), on the secondary database, was translated into the English by David Rosenthal as *Uncertain Glory* (2002). However, this was not made available for commercial sale and therefore Peter Bush's translation is the only one included on the database.

The data are collected from the following sources:

- 1. UNESCO's Website – *The Index Translationum***

UNESCO describes *The Index Translationum*:

as a list of books translated in the world, i.e. an international bibliography of translations. The database contains cumulative bibliographical information on books translated and published in about one hundred of the UNESCO Member States since 1979 and totalling more than 1.7 million entries in all disciplines [including literature].

When using the database, ‘Original Language’ – Spanish, ‘Target Language’ – English, ‘Period from year’ – 2000-2015: (**Fig. 1.0**), was initially searched. This resulted in 4536 records found in the database. Poetry, literature, short stories, novellas and children’s literature from Spain, Central and South America were all included. The genre information is not made available in the database. The Three Percent database comes into effect from 2008, serving as an invaluable tool that is easier to extract publishing information. With the Index Translationum it was decided to go year by year from 2000-2007. This allowed for more reliable data collection. A search for Spanish to English translation, selecting United Kingdom as a country for the year 2000, resulted in 65 records. Searches with the United States selected were also conducted; it does become clear that the majority of Spanish language fiction translated and published there is from outside the Iberian Peninsula. Heilbron (1999: 234) points out that ‘The UNESCO database is often strongly criticized as not very reliable because (a) the definition of a book varies across countries, and (b) the numbers exhibit important fluctuations.’

2. Three Percent Database – A Resource for International Literature at the University of Rochester

‘Three Percent was named after the oft-cited statistic (first established by Bowker) that only 3% of books published in the US are translations. We suspected that 3% number was a little high, but we had no way of confirming our suspicions--there were no real records of the number of translations published from year to year. So, we decided to keep track ourselves. By collecting as many catalogues as we can and asking publishers directly, we've managed to come up with a fairly accurate record of the books published in translation since January 1st, 2008 (**Fig. 1.0**). For the sake of our sanity, we've limited our data gathering to original translations of fiction and poetry published or distributed here in the United States. By "original," we're referring to titles that have never before appeared in English (at least not in the States). So new translations of classic titles aren't included in our database, and neither are reprints of previously published books. Our focus is on identifying how many new books and new voices, are being made available to English-speaking readers.’ (About « Three Percent, 2019)

3. *BNB*

The British National Bibliography was also used to consult Spanish titles that were released in the UK and Ireland. They list the books and new journal titles published or distributed since 1950.

After the initial data collection which contained close to 250 titles, primary database was returned to in order to remove the Galician, Catalan and Basque novels along with short stories, novellas, nineteenth century novels in their first-time translation and move them to a secondary database, with colour coding. In addition, *World Cat* was consulted to cross reference so that the data entry was reliable. The database goes by original author alphabetically, with original title, title in translation, original publishing house and year published, translated publishing house and year

published, translator, genre and sub-genre and ISBN 10. Genres are confirmed through *Amazon*, *The Book Depository*, *Google Books*, *World Cat* and critical reviews. Where an author has more than one novel on the database it is organised by year of first novel publication in the Spanish original. Years of publication and translation were confirmed through the *World Cat* catalogue. This also had to be consulted when there may have been English translations previous to 2000 appearing as re-translations in the Index Translationum; it was not an issue with titles on the Three Percent database as they make clear ‘we’ve limited our data gathering to original translations of fiction and poetry’. It is frequent to see that on the occasion a novel is published in the UK and then the US and vice versa, there are only weeks or months separating them, which has made it more difficult in the collection of data. Again, through *World Cat* it is possible to confirm the original publishing house of the translated text. There is only one instance where the translator is not disclosed for the novel despite examination of publishing information. This is Luis Leante’s *The Red Moon* (2009).

This *TD* shows that between 2000 and 2015, 185 Spanish novels from the Peninsula were published in the UK and Ireland. It includes novels mostly by smaller independent publishers such as Hispabooks (18), New Directions (11), London-based publishers Harvill Secker and Serpent’s Tail (8) and Arcadia Books with 7. Arturo Pérez-Reverte (10), Javier Marías (7) and Enrique Vila-Matas (7) are the most translated authors during the period and are mainly released by US based publishers. Juan Goytisolo, another prominent author with 5 titles, contrasts with the latter, as his titles are published originally both in the UK and US, through Serpent’s Tail and Dalkey Archive Press. Some authors such as Eugenio Fuentes and Javier Cercas do appear in the same publishing houses with Arcadia Books and Bloomsbury. The choice of authors requires justification; all Spanish writers from the twentieth and twenty-first century that had novels published for the first

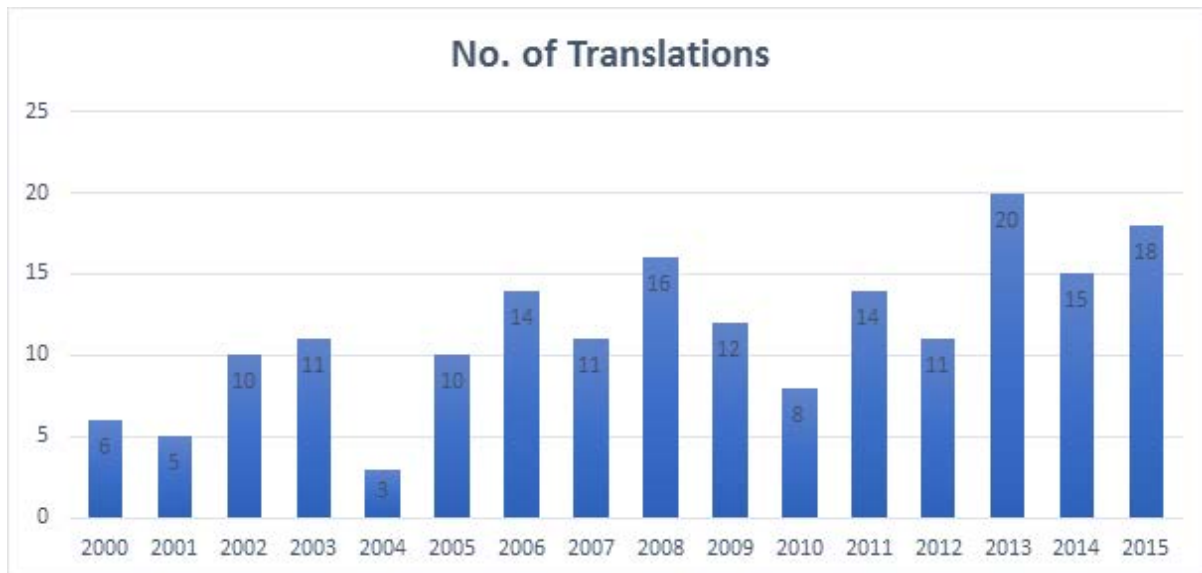
time between 2000 and 2015 are included. A focus on trends in publishing, translators and paratexts are part of the analysis in the case study chapters.

Since 2005, the number of Spanish translations has increased from 10 to 20 in 2013 (its highest). In the years before that the highest was eleven titles appearing in 2003 but then taking a significant drop in 2004 with only three titles, so a significant increase has been seen in recent years. The *TD* shows been more variation of British publishers with the rise of titles. Hispabooks also contributed largely to the figures since 2011 with 18 books since their creation in 2011-2015, and more since released in 2016 and 2017. The statistics do not show a steady rise each year; there seems to be a busy year such as 2008 with 16 titles and then down to 8 in 2010. The findings prove that the last three years of the database have higher numbers.

Table 1. Number of translations from Spanish into English per year

Year	00	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15
No. of Translations	6	5	10	11	3	10	14	11	16	12	8	14	11	20	15	18

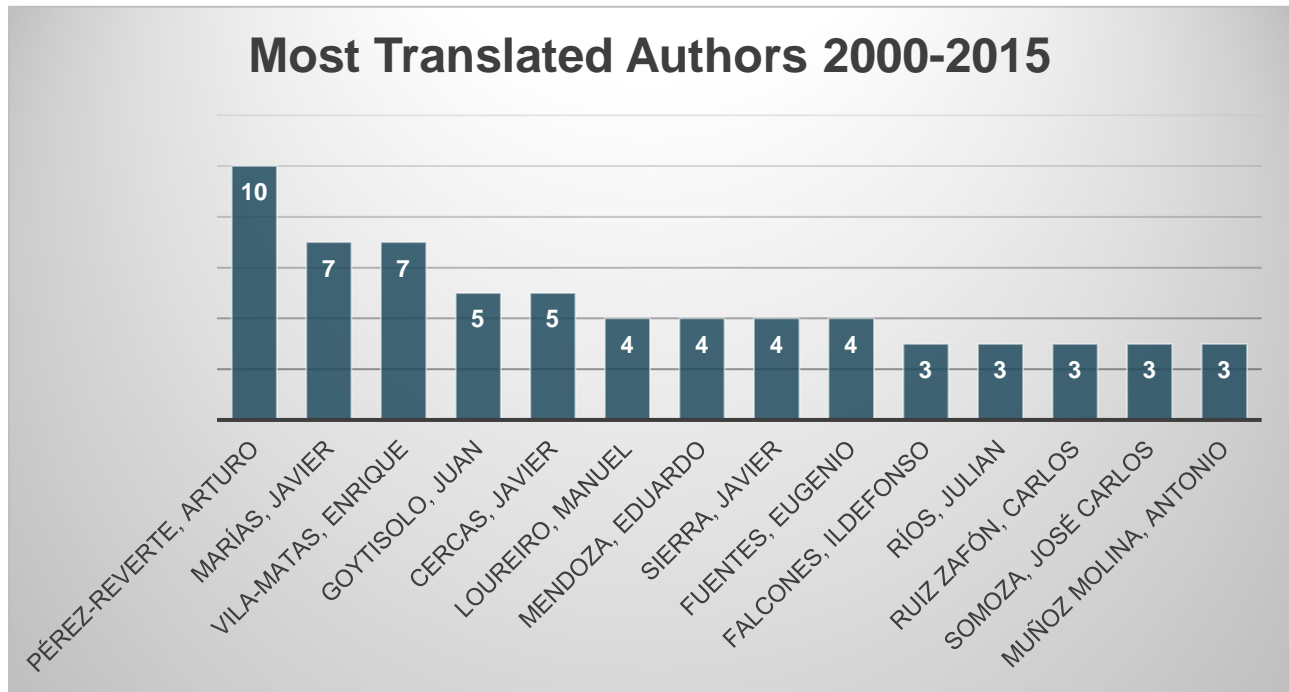
Table 2. Translations from Spanish into English, 2000-2015



As is evident from the graph, 2013 was the most active year in terms of Spanish novels in English translation. This is contributed to with the creation of Hispabooks in that year in which they published six titles compared to Amazon who had three and Dalkey with one. Before this the busiest year was 2008 (16 titles) with a large spread of publishing houses, Arcadia being the most active with three titles. It is hard to identify the reason for the numbers each year, but it is certain that the founding of Hispabooks in 2013 added to the numbers until 2015, adding another six titles in 2014 and 2015 bringing their total to eighteen and making it evident that their strategy was to publish six novels each year in their first three years. In 2016 they released eleven titles and in their final year (2017), five titles were published. There are a number of factors why the Hispabooks strategy failed, evidently entering the competitive publishing market limiting their house to Spanish fiction in English translation and basing themselves in Madrid.

2.2.1. Authors and Translators

Table 3. The Most Translated Authors 2000-2015

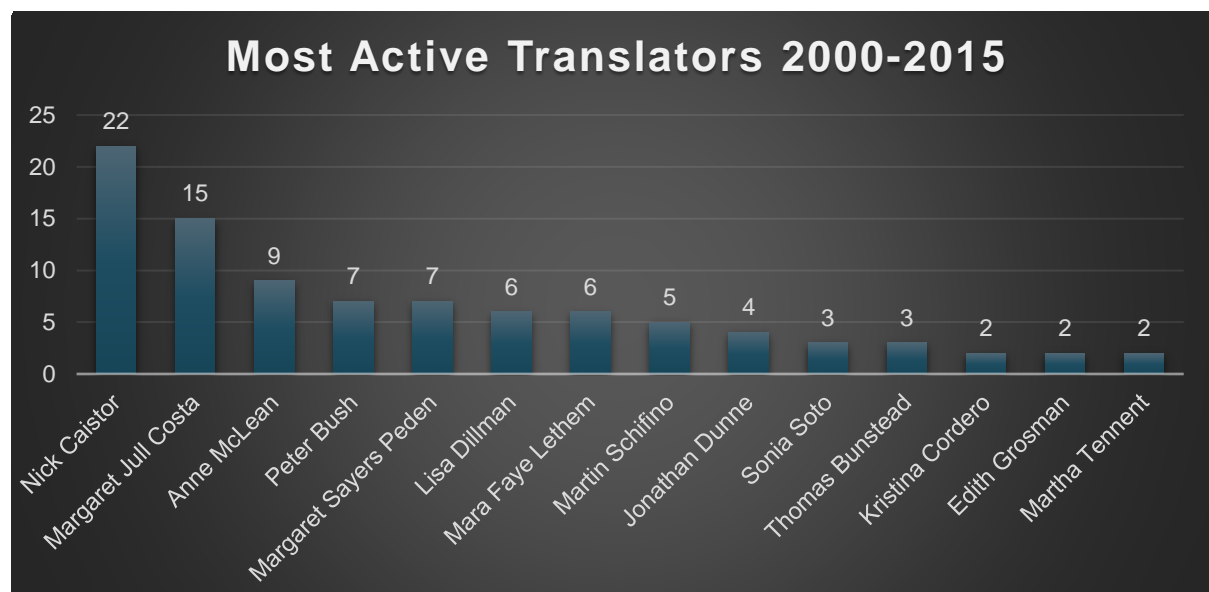


From analysis of the *TD*, it is clear that show that Arturo Pérez-Reverte is the most prominent author with ten titles, mainly as a result of the publication of the Captain Alatriste series (which make up six of the titles) translated by Margaret Sayers Peden and Margaret Jull Costa. The next to appear are Enrique Vila-Matas and Javier Marías, both with seven titles. There is an interesting coincidence between the two authors in that their earliest work on the *TD* were both

from the 1980s¹ and returned to by publishers after gaining international recognition with later works such as *Dublinesque* and *The Infatuations*. In the case of Marías, his novel *The Man of Feeling* (1986) was not translated until 2003 by New Directions when novels such as *Tu rostro mañana* (2002) were translated into English in 2005, also by New Directions. This drew publisher's attention to his works which is what led to *El hombre sentimental* (1986) being translated. Juan Goytisolo and Javier Cercas appear next in numbers from the database with five titles and are the subjects of the case studies in Chapters Four and Five. The novels of Goytisolo appear originally (in the 1990s) with various different publishers, ranging from Alfaguara, Seix Barral to Galaxia Gutenberg and Aleph Editores. The English translations also appear in different houses such as Serpent's Tail, Dalkey Archive Press and City Lights. With Cercas the original Spanish novels also came out with various publishing houses (Tusquets Editores, Sirmio and Mondadori), but the English translations are all with Bloomsbury in the UK and US.

¹ Vila-Matas, E. 1985. *Historia abreviada de la literatura portátil*. Barcelona: Anagrama.

Table 4. The Most Active Translators 2000-2015



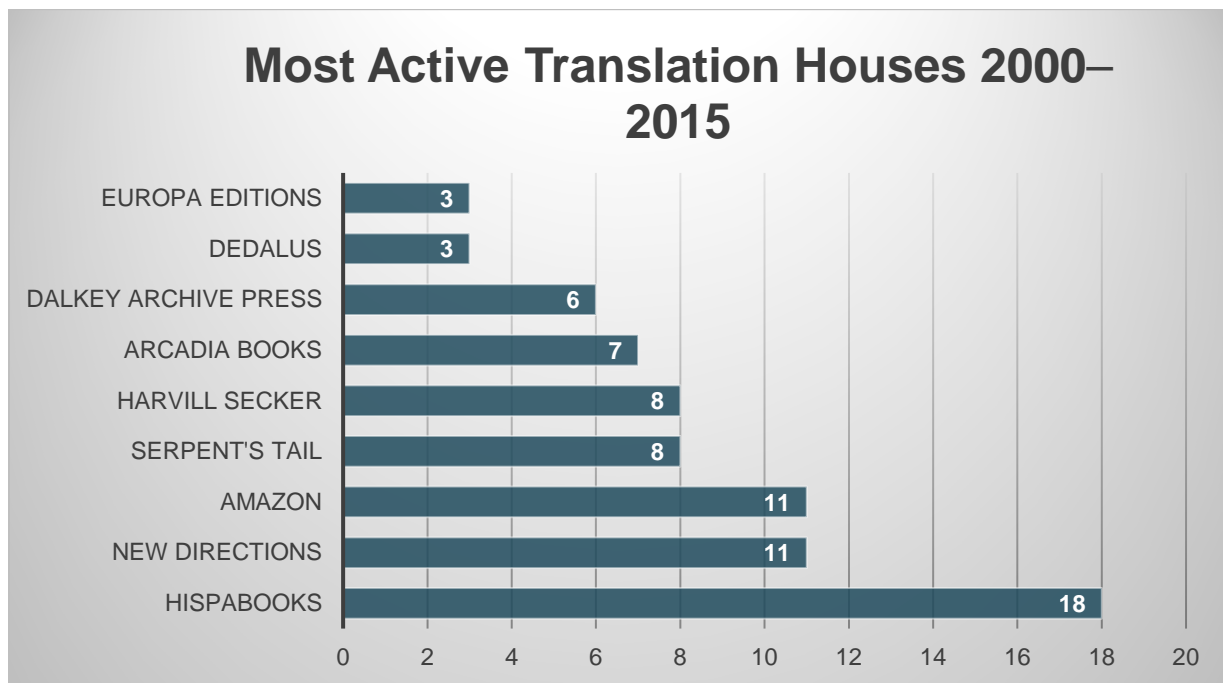
Nick Caistor appears on the *TD* with the most titles during the fifteen period with a total of 22. Also known for his journalism he appears in Chapter Five of this thesis for his review of *Soldiers of Salamis* in *The Guardian* (2003). He has translated over 40 books of fiction from Spanish, Portuguese and French, featuring works from Paulo Coelho, Eduardo Mendoza and Juan Marsé. He has twice won the Valle-Inclán prize for his translations of Alan Pauls' *The Past* (2007) and Eduardo Mendoza's *An Englishman in Madrid* (2013). Mendoza appears with four titles on the *TD* all translated by Caistor, with two novels published by Telegram Books, Harvill Secker and MacLehose Press. Even though there are different houses, they all chose to commission Caistor as the voice of Mendoza in the Anglophone world. He also co-translated two novels during this period with Isabelle Kaufeler (Lorenzo Silva's *The Faint Hearted Bolshevik* in 2013) and Lorenzo García (Pedro Zarraluki's *The History of Silence* in 2014) for Hispabooks. The next three translators

Margaret Jull Costa (15) Anne McLean (9) and Peter Bush (7) are all subjects of further analysis through the case studies in the chapters to follow. Caistor is not looked at as there were a number of factors taken into account when choosing the case studies. The exploration of the contrasting genres that Marías, Goytisolo and Cercas bring to the world of publishing was worth investigating. This was also strengthened by the fact that Jull-Costa, Bush and McLean were the translators of these authors. These translators are chosen and not Caistor as a decision was made to explore the novels of Marías, Goytisolo and Cercas due to their contrasting genres and writing styles: along with the richness of their translations into English and how they were received the Anglophone world.

2.2.2. Most Active Publishers

As already mentioned, translation tends to be a specialist activity in the Irish and British book markets and translation from Spanish is no exception. There is a large variety of publishers on the database from the UK and US with the most active shown below in Table 5. Hispabooks, evidently, were the most active during this period with 18 titles. This is a significant number of titles as they opened in 2013. None of these titles proved to reach the sales figures that they had hoped and to become an established publishing house in the translation market.

Table 5. The Most Active Translation Houses 2000-2015 (UK &US)



In 2013, the Madrid publishers Hispabooks set out a clear aim to publish six works of Spanish fiction to English each year, resulting in eighteen titles. They lead the way by some margin during this period, when only active for three years. It proved to be too ambitious a project, even though they boasted prestigious translators including Nick Caistor, Peter Bush, Jonathan Dunne, Martha Tennent and Margaret Jull-Costa. The novels that were chosen along with their authors were not household names yet in Spain and though sales figures for the publishing house are not attainable it is evident that they did not reach what they had hoped. Houses such as Amazon and New Directions were already big names in the publishing market and had eleven Spanish titles each in fifteen years. Their marketing strategies were well established before the birth of Hispabooks and are publishers that deal with a number of languages into English translation. Serpent's Tail (8) (profiled in the following section **2.2.2.**) and Dalkey Archive Press (6) are two houses known for their choice of top titles in translation and have been successful as independents for some time.

Profiles of publishers

1. Hispabooks

Hispabooks was a Madrid-based publishing house specializing in contemporary Spanish fiction in English-language translation. They listed titles including rising talents and newcomers alongside established authors, many of them winners of the most prestigious Spanish literary awards and translated into many languages, and then for the first time into English. Founded in October 2013 by Managing Director Ana Pérez Galván and Editorial Director, Gregorio Doval, Hispabooks prided themselves on their expertise on the Spanish publishing market, 'a hallmark which enables us to pick first-hand those works of literary fiction which really make a difference and might

resonate with an international readership’ (taken from the now defunct Hispabooks website). In collaboration with the best native English translators they were committed to introducing the work of contemporary Spanish writers to a global audience. They promoted Spain as a country with ‘a diverse and polyphonic cultural heritage, a real cultural melting pot. Its four co-official languages (Castilian, Catalan, Basque and Galician), along with the local tradition of each of its different regions form a rich tapestry with a truly varied literary offer. Hence, their ‘catalogue aimed to represent the whole range of voices in contemporary Spanish writing, the only prerequisite being that they are of unmistakable quality. In brief, it’s all about good books and making them available for the first time to the English-speaking audience.’ (ibid.)

Hispabooks was the only publisher that dealt solely in Spanish literature in English. Since its establishment in 2013 it released 18 translations up to 2015 and 34 novels overall at the time of writing in 2017, making it the most active publisher of Spanish literature into English during this period, followed by New York based *New Directions* as Table four suggests. With the 3% of books published in the UK being translation, Jack Zipes states that such books are ‘products from elites of these countries’ (2009:72). The question was asked, is this being altered with such publishing houses as Hispabooks? Their Autumn-Winter season of 2016 saw two landmark novels for the Madrid based publishers. *Martutene* (2016) is a unique work by Basque writer Ramon Saizabitoria, translated into the English by Aritz Branton and in Pérez Galván’s own words ‘considered by specialists the new canon of Basque literature’ (2016). The novel which deals with the post ETA era in the Basque lands and the challenges of modernising and maintaining Basque identity, won the Basque country’s fiction prize in 2012. This was followed by *The Blue Palace of the Belgian Engineers* (2016) by Fulgencio Argüelles (translated by Frank Wynne) which according to critics, is already a classic of contemporary Spanish fiction. Doval and Pérez Galván’s project was to

change the face of the Spanish novel in translation and challenge stereotypes with the release of such novels. Their aim was clear, stating in an interview for *Entropy* (2016), that it was:

to make ‘available to English language readers those works of Spanish literary fiction that we feel are really worthwhile for some reason – writing style, creativity, their approach or stake on some issue... We don’t care about the author’s relevance, or the sales history in the Spanish edition or about the latest releases, we just care about the book itself. If we have really enjoyed it ourselves and feel it might resonate with other readers as well, we go for it. This way, our catalogue has a nice variety of titles, some of them by renowned, award winning authors here in Spain like Lorenzo Silva or Marcos Giralt Torrente, alongside others who haven’t yet had that recognition’.

Their goals ultimately proved too difficult in an economy of symbolic goods.

For the purpose of this research an interview with Ana Pérez Galván (APG) was conducted in May 2017, which offered the following results: In the first question it was asked how they came to choose the novels they came to publish, to which she responded: ‘We just consider literary fiction titles, and within those, those works which we feel have true literary value, and that would more or less resonate with the target audience’. According to Post (2011) for a translation to be successful it needs to sell about 2,500 copies. With this in mind APG was asked what their average print run for their titles in translation was; she answered 1000 copies. It is hard to see where they would make a profit, especially when non-translations need to sell 15,000 to 20,000 copies to break even, again according to Post. To gain a better and rare insight into what difficulties publishing houses dealing in translation face she was asked, What were the most typical or frequent difficulties with publishing Spanish fiction in translation, the response was, ‘Mainly getting reviews of the books in prominent literary outlets and getting the bookstores to order/stock the books in their stores’. Unfortunately, this was noticeable on the high-street where it was hard to find any trace of Hispabooks in commercial bookstores. After close analysis of the *TD* it was

noticed that Hispabooks had a large pool of translators, both-up-and coming as well as established names in literary translation. This prompted the question, how is the translator selected? to which she stated,

At first, we used to have a look at other similar books that have been translated and see who has done the translation. If, looking further into his/her profile we feel he might be a good match for the book, we get in touch with him. Once we built our pool of 5-6 translators, we work regularly with them.

Then the subject of the translator's visibility in and around their novels was discussed, as this is something later to be explored through the case studies in the project; the query, Has the acknowledgement of translators grown in your publishing house its creation? was posed. She responded that 'We have always credited translators in the same way: including their name on the cover, the credit page and a short bio at the end of the book'. From the study of different publishing houses it was noted that they are not always consistent in including translator notes and the name on the cover, the way Hispabooks set out to be. Finally, the question if they could ensure that the translator is included in the reviews was asked, to which she said 'No, though they are usually included in the technical details of the book'. Since conducting this interview and investigating critical reviews further, it is clear that the publishing house does not control the inclusion of the translator and that it is down to the editor of the newspaper or reviewer themselves. The way Hispabooks promoted their works was deemed to fail. It was clear that they did not know how the UK and US market works, adding to the fact that being based in Madrid did not help their drive to publish translations.

2. Serpent's Tail

Pete Ayrton founded Serpent's Tail in 1986 in order to introduce 'British readers to risk-taking world literature no one else in the UK was publishing. The list quickly established a reputation for fearlessness, and for discovering an eclectic range of ground-breaking fiction and non-fiction, launching the careers of writers such as David Peace, Michel Houellebecq and Colm Tóibín and turning transgressive books such as Catherine Millet's *The Sexual Life of Catherine M* and Lionel Shriver's *We Need To Talk About Kevin* into bestsellers. In 2014, Karen Joy Fowler's *We Are All Completely Beside Ourselves* was shortlisted for the Man Booker Prize. Sarah Perry's *The Essex Serpent* won Book of the Year at the British Book Awards in 2017. After two decades of independence, in 2007 Serpent's Tail joined Profile Books, also independent, where it continues as an imprint that celebrates originality. We publish books that they think matter, whether they are literary novels or crime fiction, works in translation or non-fiction books on contemporary culture and politics'. (About Serpent's Tail - Serpent's Tail Books, 2018).

As Table 4 shows, the London based publishers have published eight titles during the period between 2000 and 2015 and are an influential publishing house when it comes to bringing world literature in translation to the UK. It publishes predominantly fiction from 'hard-boiled noir to gems in translation and left-field cultural reportage' (Tonkin 2011). In 2001, it brought a number of Juan Goytisolo's novels including three of his five novels on the *TD*, translated by Peter Bush for the Anglophone world. Their catalogue also contains the murder mysteries of Pepe Carvalho from author Manuel Vázquez Montalbán with *The Man of My Life* (2004), and *Tattoo* (2008) which consists of Nick Caistor and Paul Hammond as translators along with Bush.

3. Harvill Secker

‘Harvill Secker is described as the home of the best in international literature from around the world, born of two distinguished lists – The Harvill Press and Secker & Warburg – that between them survived Blitz bombings, multiple bankruptcies and an obscenity trial – whilst coolly publishing over 20 Nobel and Booker Prize-winners. Today we publish some of the most exciting writers from across the globe, bringing together works in English and in translation, from Karl Ove Knausgaard and Haruki Murakami to Ruth Ware, J.M. Coetzee and Louis de Bernières, alongside a bestselling crime list whose stars number Jo Nesbo, Henning Mankell and Fred Vargas. We have a passion in finding and championing the great storytellers of the future, building on an iconic roster that includes Raymond Carver, Tennessee Williams, George Orwell, D.H. Lawrence, Mikhail Bulgakov and Franz Kafka’ (Harvill Secker, 2018).

Another London-based publishing house founded in 1910; Harvill Secker has released 11 Spanish fiction novels during the period 2000-2015. This list contains a range of different authors, mostly publishing historical fiction. Their catalogue boasts Eduardo Mendoza’s *A Light Comedy*, translated by Nick Caistor, the Galician author Manuel Rivas and the Basque author Bernardo Atxaga. Also appearing is Peter Bush’s translation of *Desolation Island* (2011) (Adolfo García Ortega’s first novel to be translated into English) and Margaret Jull Costa’s translation of *Out in the Open* (2014) by Jesús Carrasco. It is a publishing house which actively promotes translation which in 2010 launched ‘The Harvill Secker Young Translators’ Prize’. An annual prize that focuses on a different language each year and gives young translators a chance to start their careers.

2.2.3. What is Being Translated

The leading genres on the database are evidently Crime fiction and the Spanish Civil war novel. In Chapter Five, *Soldiers of Salamis* is the first novel of two by Cercas under scrutiny, which deals with a Civil war theme. Previous sales figures from sources such as Nielsen Book Research International showed that Crime/Thriller was a major contributor, with the majority coming from Scandinavia. However, a more recent report (2018) by Andre Breedt and his team at Nielsen ‘discovered that the crime/thriller genre, traditionally seen as a large contributor to the sales of translated fiction, has declined by 19 percent’ (Anderson 2019). In this report showing the ‘Top 20 Translated Fiction Works Sold in 2018’ (**Fig. 1.1.**), ‘the first three positions are from the crime/thriller group, the others from general/literary fiction’ (ibid.). Jo Nesbø leads the chart with Haruki Murakami present on the list also, similar to the ‘Top Five Translated Authors in UK’ of 2013 that is present in section 2.2.4. There is only one Spanish title on this more recent chart at number twenty; *The Labyrinth of the Spirits* (tr. By Lucia Graves) by Carlos Ruiz Zafón which was published by Orion and sold 17,055 copies. When it comes to Spanish authors, Arturo Pérez-Reverte appears on the *TD* with ten books in the Captain Alatriste series: Javier Marías and Enrique Vila-Matas known for his mix of genres like ‘meta-fictions’, both with seven titles.

An interview with APG (Schell 2014), co-founder of Hispabooks, noted that their aim in the long term is to offer:

a more modern, updated version of Spanish literature, as we feel that publishers abroad, when acquiring foreign titles, tend to look for the “local/exotic” taste that their readership is used to, due to a lack of variety from which to choose and which, in a way, results in a vicious circle.

Literary canon is something that varies from age to age and reader; Hispabooks, attempted (but unfortunately failed) to find a gap in the market, bringing us Spanish writers who speak in a cosmopolitan European voice that relates to the global reader. Post uses the example of *The Shadow of the Wind* (2001) as an example of what commercial presses may see as a book with selling power. He notes that publishers in America rushed to find other Spanish novelists writing like Zafón and does not agree with such behaviour seeing it as:

A sort of pigeonholing, this looking to replicate what “worked” leads to the publication of a lot of pale imitations that are generally uninteresting and create the viewpoint that all fiction from country X is all [sic] the same. (36)

The research shows that in the US the big presses decide which books to push, advertising the books they will sell all over the country. It seems that this is how the modern literary canon is being shaped.

A previous survey conducted in 2012 by *Literature Across Frontiers* showed a result that most publishers read the foreign book in the original before choosing a title. Unlike Turkish or Arabic titles (as investigated by *LAF*), publishers have a wide variety of Spanish novels translated into English to choose from. Adalet Ağaoğlu, one of the most significant novelists of Turkey, in an interview dated 2007 stated that ‘a (female) writer’s chances of getting translated and published were higher if she says she talks about the oppressed woman and defends women’s rights’ (Tekgül 2013: 33). Ağaoğlu further stated that ‘There are many reasons for my not getting published,’ and added, ‘an editor from a publishing house in London said, ‘I want to introduce you as the oppressed woman of Islam,’ to which I said “No” (ibid.). Such instances are not apparent in the publication of Spanish fiction in translation in the contemporary book scene. For Turkish novels in translation much has changed since 2002, with events such as the Frankfurt Book Fair promoting the country’s

work, where it was the Guest of Honour in 2008. In 2009, Sökmen, speaking on the state translation, ‘bemoans the impact of commercialisation on publishing, which also influences the type of literature chosen for translation and publication’ (2013: 34). She then states that:

As independent publishing gradually disappears all around the world, editors who assess the books in terms of their literary merit are being replaced by sales departments whose influence in the selection of titles have increased; this is even more so in the Anglo-Saxon world. (ibid.)

Furthermore, she notes the existence of independent publishers who select books ‘on the grounds of their literary merit without paying more attention to how much they would sell...’ (ibid.). This project would argue that independent publishers since the time of Sökmen’s statement in 2009, are emerging and continually publishing foreign fiction. Even though independents may find it hard to survive, such houses as New Directions in New York, who have few employees and depend on diverse funding, strive to bring the Anglophone world hidden gems from across the globe. Bustillos in the New Yorker (2016) speaking about New Directions talks about how such constraints:

have factored deeply into the company’s acquisition strategy. Its employees leverage connections, taste, a worldly sensibility, a capacity for risk, and thrift in order to bring revenues to the company and fine new books to a global readership.

He also points out how editors must take risks on unknown poets and authors and if they are successful, authors stand to make more money when published through an independent house; New Directions provides them with ‘instantaneous status—the heady position of being on a backlist with Nabokov and Borges, and contemporary authors like César Aira and László Krasznahorkai, who were finalists last year [2015] for the Man Booker International Prize—and expert institutional support’ (2016). Another major factor for authors, according to Epler (president

and publisher at New Directions), is how at a big house books ‘get lost in the shuffle’. Through smaller houses the publisher will do everything for the book. Epler guarantees her authors will get a lot of reviews, ‘because I will chew on people until they review it. I’ll just personally *chew* on people’ (Bustillos 2016). This is how staying small keeps on working for New Directions which published its first book in 1936.

Returning to Pérez-Galván’s 2014 interview, she points out that Spain sees around 30% of books in translation each year, mostly from English. Obviously, there is a large contrast in Spanish titles in English. In reality this figure is under 30% as the yearly report from the *Federación de Gremios de Editores de España* shows:

Year	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017
% of titles translated from languages other than Spanish	24,8	22,9	22,1	21,1	22	22	21,2	16,2	16,1	21,1

Gathering such publishing data is a challenge as pointed out in the *International Publishers Association’s* Annual Report 2015-2016. Their ‘contributors collate different kinds of publishing industry data and some carry out their research at different times of the year. Regrettably, this means that, despite our best efforts, there are gaps in some of the tables where the figures were unobtainable’ (IPA 2016 Annual Report). The report also acknowledges that with the emergence of e-books, audio-books and self-publishing, the task of counting new books is much more difficult. It is no longer possible to ‘rely on registered ISBNs as a direct indicator of the number of new titles published, because a single title today generates three or four different ISBNs,

depending on the formats in which it is made available' (ibid.). These are some of the obstacles in researching a Translation Database of new titles released into English from Spanish.

2.2.4. Spanish Book Market vs. UK Book Market Statistics

The *International Publishers Association* released a report in English undertaken by *Federación de Gremios de Editores de España* (FGEE, Spanish publishers association), which shows figures for the domestic publishing market, from March 2013 to May 2014. The main findings in this report outline that turnover was €2.18 billion (a decrease of 11.7% from 2012) and 809 publishing firms were in operation (down 0.9% from 2012) and the average circulation was 3,223 copies per title (-9.0%), compare this with Hispabooks' average print run of 1000 copies. It is highlighted that from 2008 to 2013, turnover fell by 29.8%, the number of copies sold by 34.9% and average circulation by 1,100 copies per title. Although translation does not figure in the report (it is available through FGEE), fiction sales account for 21.5% of the total and a revenue of €469 million (-17.2%) with fiction revenues decreasing by 34.3% from previous five years. With regards to distribution channels the figures look promising for independent publishers in Spain with a turnover of €773.10 million ahead of chain bookstores with €345.58 million. However, both channels turnover had dropped significantly from 2012 by 14.1% for the former and 16.3% for the latter, respectively.

Comparing this to the figures in the UK, the *Publishers Association* also released a report in 2014 which showed the invoiced value of UK publisher sales of physical and digital books fell 2% in 2014 to £3.3bn (€3.62 in current conversion rate) with a 2% decrease in physical book sales and despite a 11% growth in digital sales. Spain's publishing market shows 809 active houses in 2013

whereas the UK has 3,575 with 585 located in London. This report unlike the *Federación de Gremios de Editores de España* does show translation numbers and uses statistics from *LAF* studies. The number of translated titles in the UK and Ireland was at 2,611 in 2012 (19 of those were Spanish) accounting for 3.13% of all British National Bibliography (BNB) records for that year. This saw a decline from 3.19% in 2008. The ‘Sales of Top Five Translated Authors in UK’ is then noted:

Rank	Author	Volume	Value (£)
1	Nesbø, Jo	383,917	2,235,493
2	Jonasson, Jonas	291,109	1,978,665
3	Murakami, Haruki	120,590	1,248,600
4	Piketty, Thomas	39,983	926,222
5	A & D Mizielska	55,858	753,715

Source: Review of the Year: Authors and Genres, 23 January 2015 issue of *The Bookseller*.

2.3. Emerging Trends:

Anjali Enjeti (2016), also a contributor to *Literary Hub* asks a poignant question in an article entitled ‘Do Americans Hate Foreign Fiction’. She refers to the ‘Ferrante fever’ and wonders if translations have finally broken through in the American book market? Figures taken from the Three Percent translation database show that in 2015, 570 translated books were published in the United States which is ‘slightly down from 601 titles in 2014, but higher than the 542 titles published in 2013 and 461 titles published in 2012’ (Enjeti 2016). The findings in this project show

that between 2000-2015, the most Spanish translations into English published between the US, UK and Ireland was in 2013 with 20 titles followed by 2015 with 18 titles. This shows an increase from the year 2000 when only six titles were published. Enjeti believes that the recent figures are encouraging for the translation community, in relation to the US market and if publishers, editors, authors and translators 'have anything to say, it's this: translations make up a crucial component in the American literary canon, and more people need to be reading them' (2016). Long lists from awards such as the Best Translated Book Award (BTBA) in the US and the Man Booker International Prize give readers direction and 'organic plan' according to return to Guillory's theory. A closer study of more formal lists would be useful in defining reader's preferences for contemporary Spanish fiction and which authors may be considered a part of modern canon in translation.

Sales figures may be difficult to publish in this study as Post notes from his research that 'publishers always lie about print runs and sales, so that the numbers you see in print are inflated' (2012:41). Just to break even non-translated books are expected to sell 15-20,000 copies. For a translated novel to be successful it needs around 2,500 copies sold. The print run for a literary translation in the UK or USA rarely exceeds 5,000 copies, according to Venuti. For this reason, many translations into English, and other languages, continue to depend on grants from organizations such as the National Endowment for the Arts in the United States or from sponsorship from the Embassies or other institutions of the source culture. Hispabooks received grants from sources such as the Creative European programme of the European Union and the Extepare institute in the Basque country. Through a closer look at paratextual elements further cultural bodies that assist publishing houses with translations are highlighted.

Since Post's study in 2011 a more recent and positive future for literature in translation has developed. A survey commissioned by the Man Booker International prize has found that fiction in translation accounted for 7% of sales in 2015, and that translated fiction sales almost doubled over the last 15 years. Taking one of Wilczek's factors into account, that is the publisher, most will agree that independent presses have a stronger editorial identity than commercial houses and cultivate a sense of customer loyalty that doesn't exist for the big presses. Fans of 'indie' presses will believe that an 'obscure Finnish author published by Archipelago means something entirely different than one published by Simon and Schuster' (Post 2011: 50). Readers who have an affinity to such independent presses will feel something special whilst holding one of their releases.

As already mentioned, Donahaye (2012), Post (2011) and Wilczek (2012) et al. all believe that it is the publishers who have a large role in the creation of a canon in translation. At the beginning of this project it was questioned whether Hispabooks could get the bestseller that get them financial stability and recognition within the publishing world. In contrast to this, Amazon Crossing is an example of a publishing giant who are promoting translated works, with 11 Spanish titles in English from 2000 to 2015 (Hispabooks had 18 during the same period). Huong Ha (2016) points out how in 2014 Amazon Crossing surpassed all other US imprints and publishers in putting out translated fiction, and last year it published 75 translated books, 50 more than the next biggest publisher, Dalkey Archive (6 titles on the *TD*). Galen Maynard, its associate publisher, says Amazon Crossing aims to publish between 60 and 100 titles annually over the next few years. However, further to Enjeti's article, the publisher focuses on genre fiction such as mystery and romance to suit the American readers market.

After compiling the *TD* another question arose: How do works in translation get promoted and if recent statistics are more encouraging why is this? A vital way that readers find out about books is through book reviews, therefore one of my research questions asks, ‘Which Spanish novels are being critically acclaimed in the UK and Ireland in the 21st century?’ According to Zgadzaj and Roberts (2013):

It still seems that the mainstream media, even those left leaning outlets which pride themselves on cultural diversity and liberal values, are far too conservative to devote column inches to literature and non-fiction in translation.

It is interesting to view the differences between book reviews in the US, Ireland and the UK. Through the case studies, any contrasts/comparisons of critics in these countries writing in various different newspapers and journals. Grossman (2010) is outspoken and the frustration is evident in her words when she points out that:

although translators are writing someone else’s work, there is no shame or subterfuge in this despite the peculiar disparagement and continued undervaluing of what we do by some publishers and many reviewers. (8)

This can be found with the contrast in reviews of Andrés Barba’s *August, October*. Eileen Battersby of the Irish Times makes sure to mention the publisher Hispabooks and the translator Lisa Dillman who she believes translates Barba’s work so ‘sensitively’. Even though US based Kirkus Reviews has Dillman’s name in the heading, the translator is not mentioned once in the short review. Alex McEloy of *Music & Literature* reviews both of Barba’s books in translation and dedicates a space at the end to Dillman. He believes that she does ‘an excellent job rendering Barba’s prose with precision and clarity, even as his long sentences map the minutiae of thought over numerous clauses’ (2015). In Donahaye’s view publishers ‘play the most important role in

raising the profile of translators and translation – and in this apparently small matter, they can make a significant difference’ (2012: 25). Previous reports have shown that the status of translators in the UK is precarious, with reviewers sometimes failing to mention that the book is a translation and not naming the translator. Through the six case studies involved in this project reviews are closely looked at with emphasis on the UK and Ireland but also the US. Like Post, Grossman is also baffled by the low numbers of translation in the UK and US as these:

amazing statistics regarding the embarrassingly low percentage of translations in the English-speaking world represent or express a new kind of iron curtain that we have constructed around ourselves to our detriment and to the detriment of literature in general. (2010: 28)

Though questions will perhaps be left unanswered regarding these numbers, the findings do show more positive numbers for literature in translation. Analyses in this project will help to understand translation numbers between 2000 and 2015 from Spain into the Anglophone world, as well as learning the place of the translator within the publishing sector.

Grossman (2010) sees publishers and reviewers in a negative light, with a ‘jaundiced’ attitude towards them. Evidently, she is speaking of her own experiences in the world of translation, voicing her opinion on the large commercial presses and reviewers who care little about translation. It would not be fair to categorise Transit Books, Hispabooks or New Directions or indeed the reviewer Eileen Battersby, in this negative light, as they actively promote the work of translators. However, Grossman contends that ‘overwhelming numbers’ of reviewers ‘tend not to speak substantively about translation or its practitioners, even when the book they are reviewing is a translated work’ (2010: 30). The issue with translator’s invisibility is raised here as she also highlights the omission of the translator’s name on the front cover. As cited in Munday (2012),

Venuti (1995) observes ‘that most English-language reviews prefer ‘fluent’ translations written in modern, general standard English that is ‘natural’ and ‘idiomatic’ (232). He believes that ‘such a concentration on fluency and the lack of discussion of translation as prime indicators of the relegation of the translator’s role to the point of ‘invisibility’ (233). Venuti’s point seems to be that many ‘reviewers are also not able to compare the ST with the TT and restrict themselves to often critical comments on individual words’ (ibid.). Rainer Schulte, therefore, challenges the function of translation criticism and who should be doing it. As Grossman points out, just as Venuti has, that most reviewers don’t read the Source Text and doubts that ‘they have even read the translation’ (2010: 31). Schulte (n.d.) states that the ‘critic of works in translation should be familiar with the source language, the cultural and aesthetic context of the original work, and the differences of linguistic perceptions that exist between the source language and English’. Translation as a form of art appears in Schulte’s essay, as he believes that ‘the translated word looks awfully calm on the printed page. It does not speak of all the research and thought processes that were necessary to make the translation possible’ (n.d). Yet still today, reviewers fail to acknowledge or give little attention to the translator and instead use predictable expressions to characterise their work: ‘beautifully translated,’ ‘a fine job,’ ‘this apparently ungraceful translation’ (ibid.). In a translation work, what one reads is the translators writing inspired by the original and deserves its own evaluation. Grossman believes it unreasonable, that a reviewer makes ‘one-for-one lexical comparisons’ between the author and translators work but is more concerned of the translator’s invisibility. It is a ‘product of intransigent dilettantism and tenacious amateurism, the menacing two-headed monster that runs rampant through the inhospitable landscape peopled by those who write reviews’ (Grossman 2010: 32). With this apparent disillusionment amongst critics and

translators, it is explored if more promising times have emerged for translation as recent figures are suggesting.

An emerging trend in literary criticism is that of the Podcast. In a world of constant technological advances, it is interesting to see how it may affect literature and its reception.

McAllister (2017) believes that there:

was a time when the print book review was the definitive source on how to think and talk about new books. Even five years ago, the idea of an author going on a podcast to promote his or her book seemed laughable; most people didn't even know what a podcast was, let alone how to download one. In some ways, print is still the dominant form, and every writer still dreams of getting that New York Times review. But with literary podcasts appearing every week, the world of book discussion has been fractured and reshaped. The podcast hasn't killed the book review, but as traditional books reviews have become less dominant, podcasts have filled that void and changed the form.

The idea with the podcast is that it is more accessible to a larger audience, and not just to those who read literary supplements, journals and magazines. In relation to the increasing interest, he argues that 'the shift toward a more personal criticism is the opening to a more inclusive culture of book criticism', with a more intimate and memorable experience for the listener. They are compared to that of a passionate conversation with friends in which you can 'argue that the canonical novel everyone loves is terrible. Or that the small press chapbook you've just finished is one of the most important things you've ever read' (ibid.). Like the idea of informal reading lists readers will always have contrasting views and express their views through the comment section. Podcasts will also allow the reader to become familiar with a writers or translators voice and thus have an enhanced connection with the text.

2.3.1. The Emergence of a New Spanish Literary Canon

Brown and Johnson's (1995) research led to the investigation of canon in Spanish literature in translation in this project. They produced data from the graduate reading lists of 58 leading PhD granting Spanish faculties in the United States which provided information to characterise the current literary canon for the contemporary Spanish and Spanish American novel. Their central research question was: 'Which novels and authors were represented, and how often did they appear on the lists?' Originally when putting together this research project it was planned to find answers to questions such as Wilczek's (2012), who uses Polish culture as a case study asking, 'What constitutes a canon?' He explains that a 'canon may be defined as a collection of key works of literature; it can refer to philosophical, political, and religious texts that a particular society has come by consensus to regard as foundational' (2012: 1687). He also labels himself neither a believer or nonbeliever when it comes to canon, he calls himself an 'agnostic', 'for even if the canon, or canons, do exist, there is still a tendency to produce lists of bestsellers, must-read books, books that changed the world and so on'. (ibid.) This tendency to produce 'bestsellers' is evident in Post's 2012 study. Alistair Fowler (1979) argues that the official canon 'is institutionalized through education, patronage and journalism' (98). Whilst Wilczek adds that 'it is the translation into world languages that establishes the grounds for an emergence of local values in the classical canon'. There are many factors to account for when studying the emergence of canon and what might make a strong impression on the public at one time may cease at another. Therefore, through the study of critical reviews (as already mentioned) and sales figures it may be possible to track what the public are reading from Spain in translation, which genres sell, and which writers and translators are contributing to a new canon. 'Página Dos' a weekly book programme on La 2 (the second television service of Radiotelevisión Española, Spain's state-owned broadcaster in Spain)

regularly interviews contemporary Spanish and international writers in which they must choose three 'canonised' novels. In May 2018 Lorenzo Silva (who has one novel on the *TD* with *The Faint-Hearted Bolshevik*) appeared on the show and chose Kafka *The Trial*, Proust *In Search of Lost Time*, and Chandler *The Long Goodbye*. The programme promotes a Twitter handle 'canonizados' in which all of the guest writers chosen novels appear. It is interesting to see what contemporary Spanish writers believe make up the canon. They have also created a list of 'canonizados' created by taking data from interviews and viewers through messages and social media. The list does not contain a book from Spain, but three of the five are in translation from English, with the likes of J.R.R Tolkien, Jane Austen and Ken Follett. Brown and Johnson (1995) argue that 'the entrance requirement for the canon of contemporary prose authors is the Nobel Prize for Literature' (1995: 256). This statement may be questionable in the present day after further studies on the topic.

Stuart Davis's (2003) work on canon *Juan Goytisolo and the Institution of the Hispanic Canon* is perhaps more suited to this study, however it does also demonstrate the symbiotic relationship of the academic institution and the writer. He uses metacritical analysis of critic's assumptions and through textual analysis he focuses on Goytisolo's novels. This study of canon may follow that of Davis who asks important questions that are relevant to this research. He queries whether Cervantes, García Lorca, Pérez Galdós and Calderón will even be remembered in 100 years. Returning to the idea of canon in academia, it would mean a total transition, in what students were reading. However, in contrast to this the question arises, how do modern writers make up the new canon if there are according to Ríos Font 'apocalyptic fears that the "opening up" of the canon would do away with Cervantes...' (2004: 13). Davis (2003) points out that the:

canon is very much based in the here and now and is a view of literary tradition from the contemporary perspective. For this reason, it is undeniably unstable and always shifting around more central authors. (7)

Davis also refers to Catherine Nickel's theory that the canon is based loosely upon chaos theory, and how a 'literary text as an entity within a system where contingent elements can affect the text and its canonicity' (2003: 22). So, therefore it is this system made up of:

the publishers, who decide what will be published, the critics who rate the text and possibly sit on literary award panels, and the readers who make the text well known by buying it and discussing it, all have a decisive influence on the progress of a text's life. (ibid.)

According to Wilczek, it takes four elements for a work of literature from outside the English-speaking world to become a part of the canon:

a good translation into English made by an already well-established translator; a well-known publisher, a recommendation from a critic who belongs to influential literary circles; and an enthusiastic review in a major literary journal or magazine'. (2012: 1687)

He also believes that the author of an 'anthology is inevitably at least a canon contributor, and if he has the status of a Harold Bloom, he is a canon creator as well' (2012:1691). If this is the case that would mean Valerie Miles is a canon contributor or creator with *A Thousand Forests in One Acorn: An Anthology of Spanish-Language Fiction*. However, this work, as *Publishers Weekly* review points out, is in her own words, 'less of a definitive canon than an attempt to root out the acorn, [...] the driving obsession of a writer'. The anthology includes 28 fiction writers from South America and Spain.

Returning to Davis's (2003) query whether the big names of Spanish literary canon will even be remembered in 100 years, is it now time for a change in the Spanish context? Is that what Ana

Pérez Galván of Hispabooks dream was and what other emerging independent presses are looking to achieve? In today's publishing climate, books like Stieg Larsson's crime fiction or Murakami's novels are being quickly translated because of the market and their selling power. Another example in the Spanish literary scene is Carlos Ruiz Zafón and his novel *The Shadow of the Wind*, on which Post believes is a 'book with some merit but not really the great "Barcelona novel" that it was portrayed as' (2011: 38). This led, in Post's opinion, to publishers in America rushing to find other Spanish novelists writing just like him and condemns such behaviour as this seeking to replicate work leading to the publication of a lot of 'pale imitations that are generally uninteresting and create the viewpoint that all fiction from country X is all the same' (2011: 36). An article (June 2016) by Alistair Horne in *Publishing Perspectives* outlines the difference between genre priorities in the US and the UK and believes, according to statistics, that for 'the Brits, good literature is murder' (2016). These statistics come from Nielsen Book data and show 'crime leading romance almost four-to-one in the UK in paperback and by a bit more than twice in eBooks and apps' (2016). He believes that books with TV adaptations generate a spike in sales, this could be true of the Vázquez Montalbán novels from my *TD* as four of the Pepe Carvalho novels have been adapted for the screen. It also seems to be the case with *Soldiers of Salamis*, Cercas's Spanish Civil War novel, which was adapted to the screen, and is explored further in Chapter Five. It is evident from analysing the *TD* that crime fiction is a popular genre in Spanish to English translation. It may be similar to that of Italian to English translation and vice versa, Zanettin (2012) as cited in Saldanha and O'Brien (2014) believes that the:

flow of translation into Italian is much more substantial than in other the other direction and is dominated by translations from best-selling authors, popular romance and detective stories, published by a few Italian publishers. In the Italian into English direction, translations are of high-brow fiction published by small specialized publishers. (73)

Publishers such as Open Letter Books and New Directions could be included under this light.

Whilst Cervantes and García Lorca are of course considered to be central to the Hispanic canon they are also considered part of a wider Western canon or tradition. Davis argues that as a part of cultural identification:

our rules of canonical inclusion may preclude the need to be translated into a majority of the languages within that community and to have relevance to that cultural tradition. This is evidenced by the translations of canonical texts into languages foreign to the author and in the marketing techniques which are frequently used to sell that book.’ (2003: 8)

Taking into account the four factors that a translated novel needs in order to enter the canon, Wilczek finds in his study that without these even the greatest masterpieces remain in the unknown. A further research project could replicate this, finding such examples available in the *TD*.

Ríos-Font (2004) looks at *Configuring Modern Literature in Modern Spain* (re-reading nineteenth and twentieth century Spanish texts), using theoretical sources from Stanley Fish, John Guillory, Barbara Hermstein Smith, Pierre Bourdieu, and Itamar Even-Zohar to Michael Foucault and Derrida. Her research, along with Santana (2013), concentrates on certain time periods and the reception of Hispanic literature in different cultures. As this project focuses on a period of 15 years, looking at other researchers who focus on certain time periods, their methods and theories were beneficial. *Forth and Back* (Santana 2013), ‘proceeds by analysing the literary, economic, and socio-political factors that underlay the entrance of US literature in Spain during the 1980’s...’ (5). It is clear that whilst there are several works focusing on Latin American and Spanish culture in the United States, studies are lacking in a British and Irish context. Ríos-Font looks at *Frontier Texts* aiming to ‘bring together questions of theoretical, critical, and historical nature’ (2004: 12). She too looks to the study conducted by Brown and Johnson (1995) and refers to Fish and Guillory

(1993) with regards to the notion of canon creation in communities. The idea of lists of literature that guide readers, according to Guillory, gives us a sense of ‘organic plan, of order, of unity, of achievable mastery. We derive from lists a sense of direction, and especially a sense of community’ (2004: 19). On the idea of lists, Michele Filgate (2016), a contributor to lithub.com, reached out to some of her favourite contemporary writers to compile an informal survey of the most important books of the last twenty years. The results surprised her as ‘there wasn’t a lot of overlap in their respective choices: only 14 titles were chosen by more than one author. The top three titles are *Infinite Jest* by David Foster Wallace, *The Known World* by Edward P. Jones, *The Road* by Cormac McCarthy. Her investigation also concluded that no books by women made it into the top three. However, when speaking about the male dominance of the canon, Post stated on 16th December 2015 that ‘It’s worth noting that all six of these books which truly are among the most talked about translations of 2015, all statistical jokes aside are from independent and non-profit presses, and that four of the six are by women writers’ (Post 2015).

Of the 128 books mentioned in Filgate’s survey, 56 were written by women. There is no place for a book from Spain and therefore none that appear in the *TD*, but Roberto Bolaño and Junot Díaz make the list, with two books each (*2666*, *The Savage Detectives*, *The Brief and Wonderful Life of Oscar Wao*, *Drown*) highlighting their importance to the canon for contemporary American writers. This shows the lack of awareness that exists for translated novels the US, and especially Spanish novels. Only eight novels appear written in a language other than English and it doesn’t even contain the likes of Kraznahorkai, Marías et al. With the power of Web 2.0, anyone reading these articles can leave a comment and voice their opinion, agreeing with the choices or bemoaning the lack of omitted literature. Perhaps it will take some time for these ‘lists’ to include more literature in translation with the apparent rise and growing strength of the translation industry.

With the likes of Cervantes, Lorca and Cela making up the classical Spanish canon, it is argued that it is authors that appear prominently on the *TD*, like Goytisolo, Marías and Cercas that are making up the contemporary Spanish canon.

2.3.2. Born Translated

A notion that has become apparent in the recent study of translation is that of ‘Born Translated’ where Walkowitz (2015) investigates the idea that some novels are written for translation. Paying homage to the past, she believes ‘many novels do not simply appear in translation. They have been written for translation from the start’ (2015: 5). She adapts a phrase for artworks produced for the computer (‘born digital’) and calls them ‘born-translated’. She sees these novels approaching translation ‘as medium and origin rather than as afterthought. Translation is not secondary or incidental in these works. It is a condition of their production’ (ibid). Walkowitz sees the authors as ‘closely tied to the mass market, some to prestige cultures, and others to avant-garde communities. But even those novelists who don’t plan on translation participate in a literary system attuned to multiple formats, media and languages. Born translated novels approach this system opportunistically’ (ibid). One of the authors that appears on the *TD* that may fall under the category is Javier Marías, labelled in his own country in the 1980’s as not being ‘Spanish’ enough and accused of writing as if in translation. In his interview for *The White Review* (2013) and responding to these criticisms, he stated that his ‘first two novels didn’t have anything to do with Spain or Spanish people or political issues, and some people started to say, this is an English writer who translated himself into Spanish’ (2013). This was down to his knowledge of English and the forcing of syntax in his language. He also describes how he was later labelled a writer for women

and received a lot of derogatory comments in his own country facing more resistance than support. As one of the most translated authors from Spanish into English from 2000-2015 with seven titles, he is focused on with *The Man of Feeling* (2003) and *The Infatuations* (2013) in Chapter Three, exploring translation stylistics, translator visibility, critical reviews and paratextual elements of the texts.

Novels from the *TD* that are suited to translation have been investigated with two case studies chosen for further analysis, *Dublinesca* (2010) and *La misma ciudad* (2013) in section **2.3.2.1**. Perhaps writers like Orhan Pamuk could fall into this category, whose readers state that his later works:

solicit translation by emphasizing international lineage, postmodern devices, and “Istanbul cosmopolitanism” whereas the earlier works engaged more substantially with the Turkish literary tradition and social realism (2013:14).

Such features in the two novels that are to follow and how they fit in with the contemporary Spanish literary tradition are explored.

Novels that with the label *TD*, in relation to contemporary novels, are often quickly and widely translated. From the *TD*, it is notable which novels were released in Spanish and shortly after translated into English. One example immediately appears with *Siete cero dos* (Room 702), released in its original and translated English version in 2015. Can this be included as *BT*? With both Spanish and English-speaking characters, the book is based in Valencia, bringing us a typical Spanish city and lifestyle. Though little critical reviews exist for the novel it is clear that readers are made aware that the characters are speaking in their local tongue. With this in mind, perhaps

the book is not eligible to put in the *BT* bracket, as Walkowitz sees *BT* books as blocking readers from being:

native readers, those who assume that the book they are holding was written for them or that the language they are encountering is, in some proprietary or intrinsic way theirs. (2015: 7)

She argues that many contemporary works refuse to match language to geography, they seem to ‘occupy more than one place, to be produced in more than one language, or to address multiple audiences at the same time. They build translation into their form’ (ibid.). The fact that Paloma’s novel was originally released in its original in March 2015 and just a few months later in August 2015, published in English, suggests it may have been written to be translated, but does it have translation in its form? The next section looks at two novels that stood out whilst compiling the *TD*, and which will be argued fit the *BT* characteristics. With these case examples influences of aesthetic and economic considerations are looked at; how they are translated; how they are marketed and consumed in another literary context, comparing the novels with their original.

2.3.2.1. *The Same City and Dublinesque* as Born Translated Novels

La misma ciudad (Luisgé Martín) appeared with Editorial Anagrama in 2013, with the book cover displaying Richard Drew’s famous and striking photo of the ‘Falling Man’ (**Fig. 1.2.**). Although there are no sales figures for the book in either English or Spanish, the Book Depository have a Bestsellers rank of 2,622,693 for the original version *La misma ciudad*. Goodreads gives it 3.25 out of 5 stars from 56 customer reviews, with the majority being in Spanish. These are the only

available numbers regarding the book available, again showing the lack of readily accessible information.

This Hispabooks novel (**Fig. 1.3.**) which was released in 2015, immediately emerges as an option for a *BT* novel. During a press conference in Barcelona in 2013, shortly after its release in Spanish, Martín (2013) asserted that the book, ‘se trata de su mejor novela, que empieza hablando de la crisis de los cuarenta y de la necesidad que tienen los humanos de alcanzar "eso que se llama felicidad"’. Just like Riba in *Dublinesque*, the protagonist here is having a midlife crisis, a universal condition. Moy travels the world trying to find himself whilst Riba goes to Dublin. The paratextual elements confirm its American setting and characters, it is not a typical Spanish novel. Was Martín thinking about a global audience when producing this work or simply intending to use 9/11 as the scene for his Spanish readers? It becomes clear from interviews with Martín (2013) that the inspiration for the book came from an essay written by German authors exploring the personal accounts of those who wandered the streets, not knowing who they were, after the Twin Tower attacks. It may be the case that without Hispabooks choosing this novel for translation we may not have seen this book in English. In an interview with *Asymptote Journal* (2016) soon after its release in translation, Pérez Galván described it as ‘a short, fast-paced novel on mid-life crisis which can resonate with a large audience’. As an established author in Spain with 13 novels, Hispabooks chose this novel, seeing it as a work of quality and value, to promote his career in the translated world. With regards to the translator, Tomasz Dukanovich, there is very little information on his translation background as he is relatively new in the world of literary translation. The translated novel contains an ‘About the Translator’ section that describes him as a ‘self-taught Spanish-English translator who lives in Madrid’.

It begins with the ‘Manhattanite’ Brendan Moy, drunk on nostalgia and alcoholic fumes from the night before, arriving late to work at the Twin Towers just after the first plane hits the North tower. Viewing this as a way to escape his comfortable and monotonous lifestyle, as the world believes him to be dead, he leaves his wife and son in New York to start a new journey. Walkowitz looks at Bolaño’s *The Savage Detectives* (2007), as a novel that:

moves across several continents while placing its action in locations that function at the very smallest scale: the park bench, the lawn, the perambulated street, the hotel room, the mental health clinic, and the bar, to take only a few examples... (2015: 15)

She goes onto to question these locations:

Where is a park bench? Where is a lawn? What language do their denizens speak? Bolaño turns the global novel on its head by replacing the principle of expansion (a larger whole) with the principle of extraction (unclassifiable parts). (ibid.)

Martín’s protagonist travels from continent to continent, from Boston to Bogotá to Madrid, sitting on these ‘park benches’, drinking in these ‘bars’, sleeping in these ‘hotel rooms’, on an existential journey. He creates a character who along the way opts to ‘disfrutar del amor, de una copa de vino, de una ópera, un concierto o un libro’ (2013).

It is interesting to note the mixed reviews it received in Spain, the UK and US. Basantá of *El Cultural* believes that it develops like a psychological and existentialist novel:

nacida de la compleja síntesis de vida y literatura, a partir de una sempiterna encrucijada existencia iluminada por el casi homónimo poema de Cavafis que habla de la imposibilidad de “otras tierras”, en “una ciudad mejor”, porque “Esta ciudad irá donde tú vayas. / Recorrerás las mismas calles siempre. En el mismo / arrabal te harás viejo. Irás encaneciendo / en idéntica casa”. (2013).

Kirkus Reviews in the US sees it as a ‘gracefully composed but emotionally empty reflection on middle-age crazy’ (2015). Though Tomasz Dukanovich is mentioned in the details at the beginning of the books, the review describes Martín’s prose: ‘While Martín’s writing is elegant...’ (ibid.). There is no mention of the translator’s work. Likewise, in the *Publisher’s Weekly Review* (July 13, 2015), the short review (257 words) bears no mention of Dukanovich’s translation. He is simply listed as ‘Product Creator’ next to Martín. In the words of Ben Bollig (*Times Literary Supplement*):

as well as the American setting, the ups and downs of our protagonist recall comparable arcs in the novels of Paul Auster and Philip Roth... The plot is compressed and the prose tight. In his sixth novel, Martín has delivered a clever and pacy modern fable. (2015)

This is just a brief insight into Walkowitz’s idea that could change the way author’s write and readers interpret world or global fiction.

***Dublinesque* (Enrique Vila-Matas, translated by Anne McLean)**

Vila-Matas is not above chewing up bits of the master, from the Dublin landmarks Joyce celebrated, to the various fictional techniques in *Ulysses*, to choice morsels of the work itself. (Manguel 2012)

Originating from Philip Larkin’s poem *Dublinesque*, Vila-Matas changes this in Spanish to *Dublinesca*. The literary greats from Borges, Gracq, Walser and Perec appear on the protagonist’s journey. Inspired by Joyce’s *Ulysses*, a work in itself translated countless times, it seems that this novel has the characteristics pointing towards what Walkowitz would define as Born Translated. The original novel published in 2012 by Seix Barral was presented with a ‘Joycean’ front cover photograph (**Fig. 1.4.**). The English edition published by Harvill Secker in London and New Directions in New York both use a similar image but a different background (**1.5.**). Moving from

Barcelona to the landmarks of Dublin, Rosalind Harvel and Anne McClean brought the book to the Anglophone world in 2012, two years after it originally appeared in Spanish with Seix Barral.

In the *Dublin Review of Books*, Morten Høi Jensen points out that the four novels of Enrique Vila-Matas translated into English ‘all take literature itself as their main subject’ (2012). He explains that:

Bartleby and Co. is a collection of footnotes about writers who prefer not to write; the narrator of Montano is so obsessed with literature that he can’t tell the difference between what’s real and what’s imagined; *Never Any End to Paris* is a kind of mock lecture on literature delivered by a man who wants not only to look like Hemingway but to be Hemingway. (ibid.)

Samuel Riba is a Catalan character, but really, he could be from anywhere. Going through a midlife crisis he relates strongly with Joyce’s Leopold Bloom, ‘a man without qualities’ and ‘the typical modern man’. Like Vila-Matas’s protagonists he suffers from literature sickness or ‘literatosis’ as he likes to call it. Without drink and incidents in his life, it has become mundane. He no longer feels inspired to find and publish a young genius. John Ashbery in his poetry volume entitled *The Wave* wrote that ‘to be a writer and write things, you must have experiences you can write about. Just living won’t do it’ (1984). It seems Riba is experiencing this as a publisher. Similarly, to Martín’s protagonist in *The Same City*, he needs a fresh start to be feel the magic of life and love for work again.

Walkowitz’s book suggests that:

what literature is now has to alter what world literature is now. Once literary works begin in several languages and several places, they no longer conform to the logic of national representation. (2015: 24)

This, as already touched upon, is evident in both novels chosen in this study. Different languages, and different continents are explored, yet such works have a distinctive language in that they are written for a certain type of reader. Walkowitz opines that the notion of novels being ‘intended for a specific group of competent readers has been the reigning intellectual paradigm for at least the past century’ (2015: 26). With this in mind it could be that when Spanish writers such as Vila-Matas and Luisgé Martín write such novels they are for the world reader. They are just waiting for a translator to deliver them.

This is a fairly recent phenomenon and one that deserves its own study. Tim Parks’ collection of essays *Where I’m Reading From* (2015) also delves into this notion. The tone he uses is somewhat sceptical and questions ‘Why is it imperative that we believe in World Literature?’. He believes that European readers have become so accustomed to British and American novels translated into their own languages, that Mullan (2014) points out ‘for many European novelists there must now be an “English skeleton” beneath “the flesh of their vernaculars”. They make their books read as if they were translated from English’. He cites recent Norwegian and Dutch novelists ‘who seem to him to have adopted an unacknowledged lingua franca – writing Dutch or Norwegian sentences that were already formed on the model of English’ (ibid). Such labels have been pinned on Javier Marías also, as examined in the next chapter. Having this translatability is for Parks not just for commercial reasons but, ‘It is also a matter of literary value’. Parks in his book *Translating Style* (1997) dedicates the last chapter:

to the consequences of a situation where writers often work with eventual translation in mind and readers, particularly outside the English-speaking world, read most of their literature in translation.

He imagines that this could quite possibly change the way language is used in literature and the manner in which books are read. In contrast to this Americans and British usually go for what is homegrown. Through the critical and paratextual analyses in the following chapters, this is investigated further. Page-Fort (2018) points out that, ‘Authors like J.K. Rowling and Jojo Moyes top both German and American bestseller lists, but it’s rare for a German author to top charts in the US. Why does this cultural imbalance persist?’ She looks into the possible reasons that markets such as Austria and Germany, who have large publishing industries, are ‘so hungry for voices from beyond their own language’. One of the possible reasons outlined is former foreign policy in both countries; after World War II contemporary writers such as:

Thomas Bernhard and Franz Kafka established a high-minded literary culture with global relevance; everyday readers well understood the grave risks of isolationism and the urgency of exchanging ideas across borders.

What will it take for American, British and Irish readers to take more interest in foreign literature? as ‘German-language readers lead the world in published translations’. Spain, on the other hand, is a different situation, as Hermoso (2011) defines the country as one that:

continues to be "fraternally" divided between advocates of seeking the mortal remains of one of its greatest literary figures – García Lorca, who was assassinated by fascist gunmen in 1936 – and advocates of putting it behind us (among them, the poet's own family).

Though not as flourishing as the publishing sector of Germany, Hermoso alludes to the boom in Spain at a recession ridden time (2011), outlining that the large publishing companies such as Santillana, Planeta and Mondadori no longer dominated the market. It was the independents ‘who manage to keep alive the embers of independence and surprise: Periférica, Libros del Asteroide, Páginas de Espuma, Minúscula and Nórdica...’. Of these houses it is only Páginas de Espuma that

appear on the *TD* with Marcos Giralt Torrente's *El final del amor* (2011). My findings show that Alfaguara (founded by Camilo José Cela in 1964 and based Madrid) are the most prominent house on the database with 29 titles. The novels of Javier Marías and Juan Goytisolo, (the focus in Chapters Three and Four), that appear on the *TD* were originally published with Alfaguara. The closest to them are Editorial Planeta (part of Grupo Planeta) with 21 titles. Based in Barcelona they boast the likes of Carlos Ruiz Zafón and Manuel Vázquez Montalbán. They are followed by Anagrama with 18 titles. This Barcelona based publisher is known for its 'Narrativas hispánicas' with works by important Spanish language writers such as Enrique Vila-Matas and Roberto Bolaño.

Translation prizes give an opportunity to influence how visible books in translation are; these include the prestigious PEN translation prize², the International Dublin Literary Award, the Oxford Weidenfeld Translation Prize and the Premio Valle-Inclán just to name a few. Authors such as Paulo Coelho, Elena Ferrante and Stieg Larsson have been accepted in translation but why not more; it is something that is delved into in more depth with the case studies of Chapters Three, Four and Five.

² PEN was won by Margaret Sayers Peden (2004) for her translation of Antonio Muñoz Molina's *Sepharad*, International Dublin Literary Award was won by Anne McLean (2014) for her translation of Juan Gabriel Vázquez's *The Sound of Things Falling*. The Oxford Weidenfeld Translation was won by Lisa Dillman (2018) for her translation of Andrés Barba's *Such Small Hands*. The Premio Valle-Inclán was won by Margaret Jull-Costa (2017) for her translation of Rafael Chirbes's *On the Edge*.

2.4. Conclusion

In conclusion, this chapter has focused on the statistics involved in the project; the *TD* shows that 185 novels were translated from Spanish to English in the fifteen-year period. The database is male dominated with 24 female authors appearing; this contrasts in terms of translators where nine of the fourteen translators (with over two translations) are female. Nick Caistor (22 titles) was the most active translator during the period of investigation with a wide range of authors, both male and female, and best known for his translations of Eduardo Mendoza (4 titles appear on the *TD*). After this is Margaret Jull-Costa (15) titles, also with a wide range of authors and who is seen as the voice of Javier Marías in the Anglophone world (focused on in Chapter Three). Anne McLean (9) appears with her translations of Enrique Vila-Matas and Javier Cercas (examined in Chapter Five); then Peter Bush (7) with his work on Juan Goytisolo (studied in Chapter Four), Teresa Solana, Núria Amat and Adolfo García Ortega. The data taken from the main agents on the *TD* have been focused in this chapter. After analysis of the figures and statistics it becomes clearer why houses such as Hispabooks were not successful in the market and why other independent publishers such as Serpent's Tail, Harvill Secker and New Directions have been able to release so many titles. In comparison to the likes of Harvill Secker who are well positioned in London and publish international literature from multiple languages, Hispabooks relied on bringing only Spanish fiction into English and were perhaps on the periphery located in Madrid. Not limiting their catalogues to just Spanish titles in English translation, as Table 5 shows, Dalkey Archive Press, Arcadia, Harvill Secker and Serpent's Tail still published 6, 7 and 8 titles from Spain in English translation during the period 2000 to 2015.

This chapter has discussed how the 3% figure for literature in English translation is no longer valid. More recent figures show that this is now closer to 5.5% with Spain seeing 25% of books in translation each year, according to detailed reports released by Gremio de Editores. The leading genres on the database are disclosed as Crime fiction and the Spanish Civil War novel. This is followed by putting the Spanish book market versus the UK book market into context. It is clear that the UK has a large number of publishing houses in comparison to Spain.

As well as analysing the figures from the *TD* the ideas of Born Translated and the emergence of a new Spanish Literary Canon are explored. These are two titles that could be researched in their own projects; however, it was felt that they were important in a project dealing with Spanish fiction in translation. This is due to the fact that critical reviews are an important aspect in the case studies. Through the analysis of such reviews one can track what genres are selling, which authors are popular and what translators are involved in the creation of a new canon. In addition, with authors such as Javier Marías being labelled as writing to be translated, the *TD* was studied further to choose further examples of Spanish writers who could fit this characterisation.

In Chapters Three, Four and Five the paratextual aspects surrounding the books are identified along with translational stylistics and reception of the case studies. The visual aspects include the paratextual elements of the novels by Javier Marías, Juan Goytisolo and Javier Cercas, investigating the different editions of the novels and how they are presented as translations to the public. In these sections why some publishers allow or choose the translator to be visible outside of the text is examined, i.e. on the front cover, back cover, jacket, the title page, through a note on the translator, or translator notes. Writing in *The Guardian* in 2016, Rachel Cooke admits that publishers send her foreign novels every week, which were previously ignored. The likes of

Murakami, Nesbø, Cercas and Marías et al, have been available to the Anglophone reader for some time. Cooke writes that after the Scandinavian crime boom, works such as Karl Ove Knausgaard's *My Struggle* (2009) and Elena Ferrante's *My Brilliant Friend* (2012), 'publishers and booksellers alike are keen to capitalise on our exotic new appetites (to use the phrase "cash in" seems a bit unfair in these slightly rarefied circumstances)'. Grossman's main issue is to whom does translation matter? It becomes clear that vast majority of reviewers are not able to read or fully appreciate the language of the original. Beyond the debate of visibility/invisibility, most reviewers do not discuss the characteristics of translations because they are unable to.

Chapter Three – Javier Marías: A Case Study on *The Man of Feeling* (2003) and *The Infatuations* (2013)

3.1. Introduction

This chapter will examine the translation (Margaret Jull-Costa) of two novels by the Spanish author Javier Marías (Madrid 1951), who has seven works of fiction translated from Spanish into English during the period of 2000–2015. Focus will be put on his first and last novels to be translated from Spanish into English during this period *The Man of Feeling* (2003) and *The Infatuations* (2013), his first novel into English being *All Souls* (1992) and most recent being *Thus Bad Begins* (2016) with *Berta Isla* released in October 2018. Marías is chosen as a case study in this chapter as he is one of the most translated authors of Spanish fiction in the time period of the project, with a total of seven titles. In this study, there will be a description of the style of the translation and the style of the translator. Taking Jull-Costa's first translation of Marías in 2003 and her more recent in 2013, it will be worth noting any changes of translation style that occur over a period of ten years as she undertakes the translation of his work. When producing a working definition of style, Giugliano states it could be a 'combination of recurring meaningful language patterns in written literary texts, regarding as the consequence of choices (either conscious or unconscious) made by the authors of those texts' (2017: 109). In the pages that follow, patterns will be traced relating to the translations of Marías's work.

The first steps on beginning this chapter consisted of choosing two case studies from the *TD*, selecting the earliest publication of Marías and the most recent, with the aim of mapping the novelistic development of the author and the translation style of the translator, making use of both

qualitative and quantitative methods. The next stage involved using tools such as ‘Nexis’ as well as ‘One Search’ to compile the list of critical reviews of the novels and ensure a comprehensive list was created. The second step involved the investigation of reviews in an epitextual analysis with the aim of seeing how visible the translator is in various media sources. After uploading copies of the novels in electronic form, where available, the paratextual elements of the publications are investigated, comparing and contrasting the editions released for the British, Irish and American markets.

In Section **3.1.1**, the beginning includes a short paragraph on the motivating factors for the study to follow. This looks to Gabriela Saldanha’s work in Translation Studies as the main framework. It is explained how the preliminary research surrounding this project relates to that of Saldanha and how the findings from the investigations undertaken will be triangulated. The translators and their work will be investigated through primarily literary features of the case studies, as well as paratextual analysis for a broader view on how the translation is presented to the reader.

Section **3.2.** concentrates on Javier Marías, his novelistic development, and critical reception in both his home country and internationally. Here various critics’ views are drawn on, interviews with the author himself and essays written on him by Marta Pérez-Carbonell and Luis Pegenaute, amongst others. Exploring his rise as a novelist to eventually being labelled a foreign writer in his own country³ is an important aspect of this section. His early influences are looked at, noting the themes he was drawn to for inspiration in his novels after the Franco regime. Subsequently, the

³ Marías refers to this in an interview for *The White Review* (Hazzard 2013): <http://www.thewhitereview.org/feature/interview-with-javier-marias/>

style of the author is discussed, with examples from the two novels included. The style of the author will be explored through the analysis of various critics', including interviews conducted with Marías, offering an insight into the inspiration behind the novel's protagonists.

Section **3.3.** will introduce the notion of stylistic analysis in translated fiction and how this has progressed in recent years. As well as Saldanha (2005; 2011; 2014) a number of translation scholars have brought attention to the need for such studies; including Malmkjær (2003) and Baker (2000).

Beginning with the first case study *The Man of Feeling* in Section **3.4.** the novel and its significance in the corpus is introduced, before analysing the critical reception of the text in Ireland and the UK in **3.4.1.** and then moving on to the paratextual elements of the novel, such as the front cover, back cover, the title page, the visibility of the translator, epilogues and epigraphs in **3.4.2.** This includes a visual aspect of the different editions in the Appendix i.e. paratextual elements comparing and contrasting publishers. It involves the study of the different publishers in the UK and America and how they chose to present the novel to English-language audiences comparing and contrasting this to the originals in Spain.

The following section, **3.5.**, follows the same model as the **3.4.**, this time with focus on *The Infatuations*, including an introduction to the novel with critical and paratextual analyses in **3.5.1** and **3.5.2.**

In section **3.6.** Margaret Jull-Costa as the translator of Marías's novels is concentrated on, followed by further discussion of her visibility in the texts in **3.6.1.** The different circumstances and settings of the two case studies and how she tackled them as a translator are looked at, taking examples directly from the English text and comparing them with the original. This will be

followed by a section on her visibility in the texts, how difficult or easy is to find traces of her, that is where the reader may notice the translator, highlighting noticeable instances. Here, the notion of Jull-Costa as the voice of Mariás is also explored, and how she tackles the challenge of translating the author's style. As source and target texts are compared, a relative match is made between the two; it does not set out to be evaluative. This is the same in Chapters Four and Five. Stylistic features including many different aspects of Jull-Costa's translation are discussed, such as names, place names, certain vocabulary, slang and cultural references. Translation techniques including addition and re-punctuation are also covered. Saldanha (2011) notes how most work in translation studies focuses on the style of translations, rather than the style of translators. She refers to Malmkjær (2003):

who coined the term 'translation stylistics' to refer to the study of "why, given the source text, the translation has been shaped in such a way that it comes to mean what it does. (27)

Boase-Beier similar to Malmkjær focuses on:

the style of the source text as perceived by the translator and how it is conveyed or changed or to what extent it is or can be preserved in translation. (27)

They both see the style of translation as influenced by the subjective interpretation of the translator, however 'the focus remains clearly source-oriented, i.e. on the source text style and its reproduction' (ibid.). Baker (2000) on the other hand adopts a target-oriented approach, focusing on translator style. Saldanha sees the key difference:

between Malmkjær and Boase-Beier on the one hand, and Baker on the other, is that Malmkjær and Boase-Beier see style as a way of responding to the source text, while Baker sees it as stylistic idiosyncrasies that remain consistent across several translations despite differences among their source texts (ibid.).

This study of the style of Jull-Costa, Lane, Bush and McLean, follows Baker in looking at patterns in the translations themselves. In addition, similar to Malmkjær and Boase-Beier it begins by studying the source texts. The study of translator style is undoubtedly more complex than the analysis of style in non-translated texts. Saldanha (2011) alludes to Short (1996:329) who states that ‘in a non-translated text, linguistic choices are both evidence of authorial style and evidence of textual meaning at the same time’ (31). Therefore, it is a harder task, whilst looking at just one author, to view the stylistic development of Jull-Costa’s translation between the two novels. However, the consequences of her translation choices within the texts are looked at in more detail.

3.1.1. Motivating Factors

According to Saldanha (2005: 182), finding ‘stylistic patterns is only worthwhile when they can tell us something about the translators themselves, their cultural and ideological positioning’. Therefore, like Saldanha, the background of the translators are explored. Margaret Jull-Costa in relation to her work on Javier Marías; Helen Lane and Peter Bush with regard to their translations of Juan Goytisolo; and Anne McLean’s translations of Javier Cercas, examined in the chapters that follow. Jull-Costa looks at the background of the translation (ibid) and the socio-economic context in which the translations have been produced. This is important as it allows the research to ‘put forward explanations concerning motivations, but also allows me to triangulate my findings by matching results from the textual study with the translators’ own thoughts on their approach’ (Saldanha 2005: 182). The framework undertaken for a stylistic and translational analysis is quantitative and formalistic. This then is supplemented by a qualitative description of the results. According to Giugliano (2017):

Depending on the point of view adopted, style in translation can be studied by focusing mainly on the linguistic or literary features of the text, or, moving beyond the text, by focusing on the context of the translation as a source of answers regarding the causes of the stylistic phenomena detected in the translation. (110)

At this point it must be made clear that the study is focused primarily on the literary features of the case studies. It will also become evident that it moves beyond the text to study paratextual elements and how this may affect the work as a translation. This is similar to Baker as cited by Saldanha (2000: 258) who points out that:

Identifying linguistic habits and stylistic patterns is not an end in itself: it is only worthwhile if it tells us something about the cultural and ideological positioning of the translator, or of translators in general, or about the cognitive processes and mechanisms that contribute to shaping our translational behaviour.

In this analysis the focus is mainly on linguistic and literary features of the texts. This is briefly mentioned in the introduction and will be focused on in Section 3.5. However, it will be impossible not to include references beyond the text such as direct interviews with the translators or discourse written by the translators themselves on the art of translation. It is also in the extratextual materials the more interesting aspects of style can be read. The results then are triangulated with data from the analysis of meta-textual material such as critical reviews and paratextual elements.

3.2. The Voices of Marías: The Style of the Source Text Author

Often tipped for the Nobel Prize, Javier Marías's works have been translated into 42 languages in 52 countries. An outspoken character on all things literary and political as well as being a novelist,⁴ Javier Marías has according to Oli Hazzard been labelled as a foreign writer by critics in his own country (Hazzard 2013) and an 'Anglophone writer' by *The Guardian's* Josh Lacey (2004). However, it seems that it is in the early works of Marías, that he turned his back on all things Spanish. Up until the 1970's, Spanish novels were deeply rooted in the reality of the Franco regime and, therefore, 'Any novel that could be deemed to promote laughter or escapism could be accused of promoting the regime's interests' (Grohmann 2002: 11). This is the reason Ana María Matute did not publish *Olvidado Rey Gudú* (1996) during the Franco period. Arturo Pérez-Reverte also pointed out that he would never have thought of publishing his series of novels *El capitán Alatriste* (six of which appear on the *TD*) during this period and waited until 1996. Marías and his contemporaries wanted to re-introduce laughter, imagination and escapism in literature; he chose foreign characters and settings to achieve this with his literary models coming from the Anglophone tradition. This explains why he was labelled along with the *novísimos*, a *veneciano*, *escapist* and even *maricón* (Grohmann 2002). Using Western culture was a way of escaping Francoism and social realism in Spain according to Grohmann. Starting his literary career as a translator of English literature, it became a discipline at the heart of his own novelistic work. Wood (2012: 5) believes that 'Marías's prose style and imaginative vocabulary were formed in dialogue with Sterne, Browne, and Nabokov as he rewrote their works in his own language'. New (2016: 137) sees this as offering proof of [George] Steiner's claim that the translator 'enriches his tongue

⁴ Marías writes a weekly column in 'La zona fantasma' for *El País*.

by allowing the source language to penetrate and modify it'. In 1984 Marías spoke at the *New Ibero American Writing Symposium* at the University of Texas. He responded to the disapproving critics who had labelled his work as indebted to foreign models, stating that '[él] había tenido la conciencia de no desear escribir necesariamente sobre España ni necesariamente como un escritor español' (Pegenaute 2012: 93). Drawn to the novel in England, Russia, Germany and France, he outlined how he and his contemporaries were 'literalmente hartos con España' (ibid.). Eade (2013) writing in *The Independent* (a review looked at in further depth in 3.5.1.) outlines how:

Marías published his first novel in Spain in 1971, aged 19. In the next two decades, he published four others, translated several from the English (winning a prize for *Tristram Shandy* – a clear influence) and taught in Spain, the US and at Oxford. Then, with the Oxford-set *All Souls* in 1989, he found his voice as a major novelist. It is the voice of a first-person narrator who observes intently, all the time doubting and speculating. His narrators' elliptical meditations are rich in erudition and shifts of emotion, which can suddenly change pace into tense action scenes. Proust comes to mind as his stylistic forerunner.

Even though his first novel in English translation appeared in 1992, according to Lacey, it was not until he won the IMPAC Dublin literary award for *A Heart So White* (1992) in 1997 that English readers took notice of his work. This also prompted publishers to commission translations of earlier works such as *The Man of Feeling*. In his *Diario de Zurich* (2001), he wrote in a diary entry about the acceptance of the IMPAC award and subsequent travel to Dublin on June 11th, 1997. He writes, perhaps in a paranoid state, how people must find it strange that no woman accompanies him on his travels, but also questions how people would react if he arrived at the awards with three or four women at his side. It is the same cerebral thoughts that we grow accustomed to with characters like María, one of the protagonists in *The Infatuations*.

Grohmann (2008) describes the majority of Marías's novels as, 'in effect, stories of a mental disorder experienced by each of the narrators and of the effects of this disturbance on their lives and minds' (65). León (*The Man of Feeling*) is a tormented soul, lonely and constantly travelling. Even though he has a partner (Berta) back in Barcelona waiting for him, he has no lust for her anymore. 'How tiring love is', he states, 'Striving, planning, longing, unable to content oneself with perseverance and immobility. How tiring the real world is, I thought, with its demands to be filled' (71-72). He often finds himself in luxury hotels, always alone, similar to the author's diary entry in *Diario de Zurich*. León, 'likes the fact that impresarios and journalists from all over the globe call me up to engage me or to interview me in my house in Barcelona' (72).

One could say that María Dolz (*The Infatuations*) is a lonely voyeur, spending each morning fixed on the attractive Desvern couple, daydreaming about their lives as husband and wife. It is not until the brutal murder of Miguel that she plucks up the courage to approach Luisa Desvern. Marías's prose and Jull Costa's translation are striking here as the narrator describes the mental state of the widow, a feeling of sorrow we must all go through at some point/s in our lives, that feeling of time standing still, every second being an age whilst our minds are clouded with grief:

How many small eternities will she experience in which she will struggle to make time move on,' I thought, 'if such a thing is possible, which I doubt. You wait for time to pass during the temporary or indefinite absence of the other – of husband, of lover – as well as during an absence which is not yet definitive, but that bears all the marks of being so, as our instinct keeps whispering to us... When you have been abandoned, you can fantasize about a return, you can imagine that the abandoner will suddenly see the light and come back to share your pillow, even if you know he has already replaced you and is involved with another woman, with another story, and that he will only remember you if that new relationship suddenly turns sour, or if you insist and make your presence felt against his will and try to pester him or win him round or force him to feel sorry for you or take your revenge by giving him a sense that he'll never be entirely free of you and that you don't mind that you don't intend to be a slowly fading memory but an immovable shadow that will stalk and haunt him for ever; making life impossible and, ultimately, making him hate you. (2013: 43-44)

Luisa Desvern tells herself she cannot long to be reunited with a dead man ‘unless you have lost your mind’ (ibid.). Is it too much of a coincidence that he names the two main characters ‘Javier’ and ‘María’? Grohmann sees this as a phenomenon that:

invites an allegorical reading, namely that of an anomaly the writer himself is experiencing (during the creative process), because both in the case of the narrators and in that of the author the disorder contributes to a very considerable extent to the creation of the story narrated, to such a degree that one could argue that in Marías’s prose narratives literary creation corresponds to mental disorder. (65)

Steele (2013) in *The Sydney Morning Herald* believes that; ‘In typical Marías style, he slows down the narrative and whole chapters are devoted to thoughts about love, death, the nature of relationships and - most of all – infatuations’. A notable passage emerges as María imagines a hypothetical scenario in which Desverne pleads with his best friend Javier to be there for his wife should he ever die. It is an existential conversation between the two whereby Marías explores the aftermath of relationships and the scars left behind by the deceased, lasting twelve pages of the novel. The passage makes the reader believe that once we are dead, we are the same as those who have never been born, yet we leave remnants and memories for generations to come.

The Infatuations is the first novel where he speaks through a female narrator which he continues in *Berta Isla* (2018). In the 1970s Marías wrote an article under a female alias for the magazine *Vindicación feminista*. According to Ana Mendoza of *ABC* (2011) Marías does not believe that:

literatura escrita por hombres sea diferente de la firmada por mujeres. Unos y otros son similares a la hora de “contar, ver y reflexionar” y por eso no le costó trabajo meterse en la piel de la mujer que protagoniza su última novela, *Los enamoramientos*.

His female narrator in this case came from ‘la misma familia que los narradores masculinos de mis anteriores novelas’ (Mendoza 2011), he explained in his dialogue with the Colombian writer Juan Gabriel Vásquez. According to Eade (2013), Marías expresses left-wing views (implicitly) in his books. As we see in his weekly newspaper column his views have ‘retained certain constants: opposition to ETA and to the increasing power of the state over the private individual, scorn for the Catholic Church in Spain and contempt for George W. Bush, Tony Blair and José María Aznar’ (Wood 2012: 231). In an interview with *El País*’s Maite Rico (2017), Marías was posed the following question: ‘Hace tiempo dijo que asumir la voz femenina le resultaba complicado. ¿Ya está cómodo en este registro?’ To which he replied:

Sí, después de haber escrito *Los enamoramientos* con la voz de una mujer, las partes narrativas de *Berta Isla* no me resultaron tan duras como aquella vez. Ahora lo que me ha resultado un poco más complicado han sido precisamente las partes en tercera persona, porque todas mis novelas habían sido en primera persona desde *El hombre sentimental*, en 1986, y estaba tan desentrenado que llegué a pensar que no sabría contar ya en tercera persona.

Likened by various critics to the ‘Spanish Proust’ (Tóibín 2014, Wroe 2013, Eade 2013), he was accused of writing with the voice of a woman. Marías did not take kindly to this and stated that ‘Yo no creo en ningún caso que se escriba como hombre o como mujer, excepto cuando el escritor se esfuerza en que se le note’ (Mendoza 2013). Since his novel in 1986, *The Man of Feeling*, the decision to write in the first person was made: ‘No hago trampas’, he states in relation to this. Ever since then, ‘no he dejado de buscar maneras de sortear las dificultades que me supone’, Marías assures. There is nothing more unappealing and boring to him than doing what is expected of him as a writer. This is ‘la máxima pérdida de libertad, algo a lo que cada vez estoy menos dispuesto’ (2001: 15). It is perhaps no wonder that he was labelled a foreign writer. In his essay ‘Mi libro

favorito' (1993) he underlines the influence translating *Tristram Shandy*, Joseph Conrad and Sir Thomas Browne had on his own writing. He sought to create a new type of novel in Spain, aspiring to 'escribir "novelas deliberadamente no castizas" asumiendo modelos anglosajones reivindicados abiertamente con el firme propósito de enriquecer y de reorientar la propia cultura' (Logie 2001: 70).

Marías said that in order to find your favourite book you must translate different works of fiction and that 'Asking a writer to choose his favourite books is tempting him either to lie or boast since, if he's really honest (not that there's any reason why he should be, either then or on any other occasion), he would be sure to say that his favourite book is one that he himself has written' (Marías, n.d.). In response to the question he states his fortuity in that he needs not indulge in lies 'or even in excessive vainglory, because I translated Laurence Sterne's *Tristram Shandy*, and so, as well as reading it, I have also written it. It probably is and will be my best book' (ibid.). It is interesting here that Marías with the duty of translating the novel states he has also written it. He has scrutinised every word of the book, every sentence has 'not only passed before my attentive gaze, but through my painstaking intellect, my vigilant ear, my own tongue (by which I mean Spanish, not the moist thing in my mouth), and were finally reordered and set down on paper by my weary, hard-working fingers' (ibid.). Often critics will fail to mention the translator and style as becomes clear in the analysis of reviews. It is even rarer that a translator would be labelled as the writer of the text in question. Saldanha refers to how Parks (1998) looks at problems of style in six translations of English Modernists into Italian. Whilst he refers to the source text by the name of its author, the translation is generally 'the translation' or 'the Italian', and the translator's name is rarely used. Parks sees the author as an individual possessing a unique talent, but the translator is not important 'as an individual, it is only his or her function as reproducer of the

author's creativity that matters' (Saldanha 2010: 33). It is a study on originals and not translation and 'it is so at a great expense for the literary translator's enterprise' (2010: 34). Even though twenty years have passed since this work, *Translating Style*, was published and it may seem the translator's role and visibility have been shed in a new light, the lack of acknowledgement in critical reviews is still prevalent, as will be explored in the following section. Parks' study views translation as reproduction, rather than production, and as derivative rather than creative. Marías would not be in agreement with such views. It is not Laurence Sterne's version of *Tristram Shandy* that is his favourite book, but his own version: 'For I should, in all honesty, say that my favourite book is my *Tristram Shandy*; that is, *Tristram Shandy* in or according to my version, which is necessarily different from Sterne's (although it's also necessarily the same, which is one of the insoluble paradoxes of translation, of all translation, good or bad) ...' (Marías, n.d). Asking Jull-Costa the same question, would result in a different answer. She does not view herself as the author of Marías's novels. Tobar (2013) writing for *The LA Times* highlights a conversation between Gregory Rabassa and Susan Bernofsky, where he sees translation more like theatre than writing:

I think it's like acting. Much closer than to writing. You'll get the old classical translation and of course they were freer, but sometimes you read one version and you wonder if it's the same poem.

He then says:

I think it's acting because ... when you're doing the book, you *are* García Márquez — you are playing him and someone else might play it a little differently, but it's still Hamlet.

It is an interesting insight into the act of translation from a man who Tobar labels the 'Translator's translator' and confirms how different translators view the act they are performing.

Nicholas Wroe (2013) has suggested that few living Spanish writers have sustained such an engagement with the classic (Anglophone) canon. Mentioning his translations of Hardy, Yeats, Conrad, Nabokov, Faulkner and Salinger, Wroe states that ‘As a novelist he has threaded his work with traces of these writers and is explicitly underpinned by an empathy with Shakespeare and Sterne, as well as Cervantes and Proust’. His work is littered with examples of this and interviews conducted with Marías back this up. Whilst speaking with Wroe in 2013 of *The Guardian* in Marías’s book-stacked apartment in Madrid about his view on love and *The Infatuations*, the Spanish author stated:

“Loving and falling in love have a very good reputation,” - he says. “That may be justified sometimes, but sometimes it is the opposite. I have seen very generous, kind and noble people behave very badly because they are in love. Equally there is this idea of destiny. People remember how they met and wondered what would have happened if they hadn’t gone to that bar or that dinner. But we are in fact very limited in our choices of partner by location, class, history and who is willing to accept our advances. How many times are we not the first choice? Or even the second, or the third?”

Selling over 160,000 copies in Spain as *Los enamoramientos*, his novel was awarded the ‘Premio Nacional de las Letras Españolas’, which Marías declined because the €20,000 prize was funded by the state. He was highly criticised by the previous year’s winner Marcos Giralt Torrente who was quoted as follows: ‘With this gesture, Marías devalues one of the few Spanish literary prizes that is not subject to the interests of publishing companies’ (Tremlett 2012). Marías did not want this to be seen as a snub and responded to negative comments by saying: ‘All my life I have managed to avoid state institutions, regardless of which party was in government, and I have turned down all income from the public purse,’ (cited in Tremlett 2012). ‘I don’t want to be seen as an author who is favoured by any particular government’ (ibid.). Tremlett also points out how Marías is not alone in such rejections as:

Santiago Sierra turned down Spain's national art prize in 2010, complaining that he could not take a prize from a socialist government that was fighting wars and giving money to banks while taking it away from the welfare state.

Returning to Marías's voice in *The Infatuations* the comparison with Proust, the novelist himself sees the novel as a way of imparting recognition of things you did not know you knew. He concludes that:

You say "yes". It feels true even though it might be uncomfortable. You find this in Proust, who is one of the cruellest authors in the history of literature. He says terrible things, but in such a way that you know that you have experienced those thoughts too. (Lavery 2013)

This is evident throughout the novel with the murder of Desvern, with the issues of love and struggles of everyday life.

It is worth noting that on a basic level, Marías has made all his narrators in some sense translators, 'whether they happen to teach translation theory or work as interpreters, ghostwriters, or opera singers, each is giving voice to other people's stories' (Mason 2005). Mason believes that a silence lingers behind the 'garrulous presentation of these existential paradoxes' and wonders how after 'such lavish disclosures, why it is that the narrators reveal almost nothing about themselves?' (Mason 2005). Marías is likened by Mason to Montaigne who introduced his essays by alerting the reader that 'I am myself the matter of my book'. The former narrators are 'unembarrassed to reveal their uncertainties; they choose, but endlessly question their choices, and often contradict themselves entirely. These conspicuous reversals, and a related ambivalence about the benefits of storytelling, are central to Marías's work' (Mason 2005). Pérez-Carbonell (2017), Wood (2012) and Pegenaute (2012) have also published on this topic.

Pérez-Carbonell's article (2017) *Compulsive Translators: Are Narrators in Javier Marías's Novels Beguiled by Language?* examines four novels that typify the narrator's engagement with intralingual translation: *Todas las almas* (1989), *Corazón tan blanco* (1992), *Mañana en la batalla piensa en mí* (1994) and *Tu rostro mañana* (2002–2007). It is pointed out that in these novels 'language (both native and foreign) constitutes an important part of the narrators' professions, which generally require their constant engagement with one or more languages...' (339). She too uses Grohmann (2002) as a point of reference, however *The Infatuations* is not examined by him, as it was released in 2013. Pérez-Carbonell, when speaking of intralingual and intersemiotic translation within the novels, states that 'The observant personalities of Marías's narrators turn them into compulsive analysts of other characters' speeches and gestures, as well as their own' (2017: 341). Though not one of the characters studied in her article, María the protagonist in *The Infatuations* has an obsessive nature as she watches the Desverne couple from afar in a voyeuristic manner, trying to imagine what their conversations and lives entail. As Pérez-Carbonell indicates in relation to other characters, this would be an example of the intersemiotic translation on hand 'in which body language and intonation play a role' (341). This is a recurring theme in Marías's novels as the protagonists watch from the outside, almost alien to their community. Similar to *Mañana en la batalla piensa en mí*, *The Infatuations* is the more Spanish text to be studied in this chapter, in that its characters are all Spanish and it is centred around Madrid, and therefore as Pérez-Carbonell points out in relation to *Tomorrow in the Battle Think on Me*, 'the one in which foreign languages have, at least in principle, a less prominent role' (Pérez-Carbonell: 2017 347). María lives in Madrid and has little contact with foreign languages, as she is surrounded by Spanish characters, whereas in *The Man of Feeling*, the 'Lion of Naples' is constantly travelling in his occupation, hearing foreign voices and meeting new people. The protagonist of *Todas las almas*

spends time in Oxford where he experienced a ‘confused identity’, as he lived in ‘a non-Hispanophone country, in close contact with translation and often reflecting upon the meaning of words, his language choice emerges as a contributing factor to his general feelings of confusion’ (Pérez-Carbonell: 2017 343). The protagonists of the two novels in this study do not have such issues, as León, though he is regularly travelling in his work does not suffer from such confusion. He is not ‘perturbed about his own identity and position in his new country’ (ibid.) as is the protagonist in *Todas las almas*. *The Infatuations* does not include references to foreign locations and the characters do not have to worry about such issues of identity in their own city.

In her conclusion, Pérez-Carbonell draws our attention to the fact that Marías has lived abroad, like many of his narrators, and is ‘a learned polyglot’ (349). According to Marías ‘En el otro país sólo te sientes un observador’ (ibid). However, his novels are full of observers and onlookers; Luisa is an observer in her local café and León is a spectator on the train from Paris to Madrid, studying the married couple in his compartment along with their male travelling companion.

Pegenaute (2012), in a more in-depth analysis, also studies the presence of translator protagonists in Marías’s novels. He looks at the beginnings of his career as novelist and translator. Like Grohmann (2002), he points out that the works of Marías and his contemporaries ‘no longer have the kind of Spanishness that characterized the social novelists of the three previous decades’ (2012: 76). As already alluded to earlier in this section, critics in Spain were quick to latch onto his foreignness as a writer. Pegenaute draws the reader’s attention to the fact that:

Marías grew up reading books written in English, spent part of his childhood in the United States, studied a major in English at university, taught for two years in Oxford and set the action of some of his novels in England. Marías’s contact with British and American

culture quite obviously left an important imprint in his writing, which some critics soon attributed to a certain degree of “un-Spanishness” and a considerable degree of snobbery. (76)

Critics in Spain had good reason to accuse his works of sounding like translations, when a type of novel they were not accustomed with began emerging. From the study of the two novels in this chapter and from looking at the development of Marías as a novelist, it can be said that the earlier work *The Man of Feeling* has a more cosmopolitan feel and ‘un-Spanishness’ to it. Though the main characters are without question Spanish (besides Hieronimo Manur, a banker from Flanders), they are not inherently so. León, whose nickname comes from another city, (The Lion of Naples), could be from Italy, Portugal or France; there are no characteristics to cement him as Spanish. A passage in which the reader is given characteristics of a Spanish Natalia Manur, comes with a description by León as he gets to know her more in depth: ‘... her unhurried gestures (as if, when she moved, space became somehow denser and more resistant), her facial expressions that had grown so **un-Spanish** (free of anger and indifference) ...’ (Marías 2003: 57). With this characterisation one is given a clear picture of a Spanish woman who perhaps is losing her identity as she constantly travels with a Belgian husband. The novelistic development of Marías may show that in his more recent novels such as *The Infatuations*, he no longer felt the same need for ‘cosmopolitanism’ or to include ‘un-Spanish’ themes as he did as a younger writer. Though his most recent novel *Berta Isla* is set in Madrid, it travels to Oxford again, where the half-Spanish and half-English protagonist has a gift for languages and accents.

Marías’s style as an author was undoubtedly influenced by his years of work as a translator, and Pegenaute refers to this period as providing the novelist with ‘a genuine strategy for literary apprenticeship’ (2012: 92). He points out that his translations come from the 1974-1986 period,

which were the ‘apprenticeship’ years. This was followed by the publication and success of *Todas las almas* (*All Souls*). Before this he managed to combine translation work with publishing novels such as *El hombre sentimental* (1986).

3.3. Stylistic Analysis of Target Text

Saldanha (2005) alludes to José Saramago’s unusual use of punctuation and its consistency across his work, which ‘has to do with his intention to reproduce speech rhythms. [His] extremely long sentences, his particular use of commas in order to mark conversation turns and scarce use of other punctuation marks such as question marks, dashes, and colons, are certainly deliberate, but also typical of all his works’ (45). The same use of long sentences and punctuation by Saramago is also notable in the works of Mariás. As patterns of linguistic habits are not evident to the reader and maybe beyond the conscious control of the writer, ‘we could hypothesise that they will not be consistently reproduced in translation. It would not be surprising to find the translator’s linguistic habits interacting with those of the author or even taking over in terms of prominence’ (49). This notion is debatable and has been addressed in the field of stylistics (Leech and Short 2012). As pointed out by Saldanha (2005); (a study by Farrington (1996):

concludes that what happens in a translation is that: Another person’s actual utterance is being partly paraphrased ... and the original utterance, in re-presentation, is being ‘filtered through’ someone else’s language habits, and thus subtly and unconsciously altered (formally, not in substance. (49)

At the time of Saldanha’s research, very little had been done in terms of analysis of stylistic habits in translation. Such analysis can reveal something of interest in terms of the translator’s cultural and ideological positioning. Like Malmkjær (2003), this study uses a parallel corpus of source

texts by the same author and their translations by one translator (however my project concentrates on target texts). Baker (2000) uses only target texts by two different translators. Saldanha makes it clear that Malmkjær is concerned with the style of the text, whereas Baker is concerned with the style of the translators; the latter being the focus in this study. Saldanha's argument is that 'the notion of style needs to be reclaimed and applied to the work of translators as literary artists. To this end, we have looked at how style is defined in literary stylistics, and at the essential components of style, before proposing a model where this concept can be applied to the translator's work' (56). Saldanha's 'model of translator's style proposed here is based upon that outlined by Baker (2000) and involves two stages. The first stage involves uncovering stylistic patterns that can be attributed to the translator, and the second one involves exploring the context of production in order to contextualise and interpret the findings' (Saldanha 56). Returning to the idea of parallel corpus:

its usability is greatly enhanced by aligning the source and target texts. The alignment process consists of associating source text units with the corresponding target text units, which allows them to be retrieved together using a parallel concordance. (Saldanha 2005: 65)

Saldanha's stylistic analysis uses quantitative methods in the first stage 'in order to identify the stylistic features to be studied and to test whether they form consistent patterns and can be said to distinguish the work of the two translators' (Saldanha 2005: 74). Then she uses qualitative analysis 'to establish whether the linguistic patterns are indeed foregrounded; in other words, if their prominence is motivated' (ibid). Saldanha chooses Margaret Jull-Costa and Peter Bush due to the number of authors they have translated and the similarities in their cultural and professional backgrounds. In the case of this project the translators have been chosen due to the high number

of translations they published during 2000-2015⁵ and thus is data-driven. In addition to this, Jull-Costa has translated Marías's novels and Bush has translated Goytisolo's novels, two of the most actively translated authors during the same period with seven and eight titles respectively. The approach that is taken in the stylistic analysis has already been explained. It will concentrate on textual and linguistic aspects of Jull-Costa's translation of the two case studies in section **3.6.1**.

In the case of Jull-Costa, the sampling frame was decided by choosing Marías's earliest novel to appear in English translation on the *TD* and the second being the last on the *TD* to appear. The reason for this is to map the novelistic development between the first and last translations of the novelists as well as the translators. This is the same throughout the case studies in Chapter Four and Five also.

3.4. *The Man of Feeling*

A first-person narrative, the novel tells the story of a tenor called León de Nápoles who wakes up one morning having had a dream. In this dream he recalls a series of events which took place four years previously in Madrid. The 1986 novel, which appeared originally as *El hombre sentimental*, is the earliest work in the seven-title backlist that Penguin brought up as a vanguard for *The Infatuations*. Grohmann (2002) points out that it is curious that 'like Benet, [Marías] abhors and is disinterested in the recounting of dreams in novels, and outside them (101). He then raises the question of why the author would include a dream in his narration and one that recounts a series of events which actually happened. The narrator known as 'The Lion of Naples' is likened

⁵ Margaret Jull-Costa published sixteen novels into English and Peter Bush translated nine titles.

stylistically to Proust and later authors such as Thomas Bernhard and W.G. Sebald. The protagonists stream of consciousness are similar to the narrators of Sebald and Proust's works. The story is structured on three temporal planes; the distant relationship with Berta in the past, the meeting with the Manur's in Madrid four years previously and the dream he has just awoken from in the present. Cuñado (2004) believes that moving between:

esos distintos ejes temporales, la narración supone, por un lado, un intento de conservar y crear un sentido de unidad e inmediatez de las experiencias pasadas. Por otro lado, al reflexionar desde el presente sobre los mecanismos del recuerdo y de la escritura, el narrador interpreta y comenta el proceso creativo. Pasado y sueño son textualizados en cuanto leídos, interpretados, reescritos y, además, identificados y tratados como tales. (40)

This is something that must be on the mind of the translator. Marías in the original is transporting the Spanish reader into a novel where 'el sueño funciona como una ficción dentro de la experiencia real, y para el lector, como una ficción dentro de la ficción de la novela' (Cuñado 2004: 40). Jull-Costa must deal with a work that is loosely based on Shakespeare's *Othello*; the relationships between Manur, Natalia, the 'Lion of Naples' and Dato are a mirror of Othello, Desdemona, Cassio and Iago. The theme of love and relationships is apparent throughout, just as in *The Infatuations*. León ultimately acquires the love of Natalia Manur, when she leaves the clutches of Señor Manur, but this too goes stale. One morning, León awakes to find Natalia missing along with her clothes and suitcase gone. He lies in bed thinking to himself:

During the last few weeks or possibly months (time is so slippery when one is constantly on the move and, during the years that we have lived together, my profession has meant that we have travelled the world), she seemed tired of so much toing and froing, and tired too – just a little – of me. She had again developed those dark shadows under her eyes that only accentuate her femininity, and she laughed less than she used to, revealing the beautiful teeth that light up her face, and – an old habit acquired in early youth, or perhaps only in Brussels – she had resumed that furious gnawing of the skin around her nails, so that her two index fingers – especially those, but the others as well – had taken on the ugly

childish, raw appearance they had had during our time in Madrid. (*The Man of Feeling*, 117)

Here we have an example of the long descriptive passages of Marías's protagonists just as the reader has in *The Infatuations*. The reader learns of this affair and consequent relationship through 'memories driven by frustrated desire and shaped according to the fractured logic of dreams' (Venuti 2003). Their relationship turns into what she experienced with her husband Manur, as León's attraction to Natalia is 'basically narcissistic: she reflects his own melancholy' (Venuti 2003). Press (2003) describes the author as 'king of the ramble', whose sentences 'dart off in every direction as if trying to scoop up all of life's intensities in one fell swoop. He leaves readers in the dark in one fell swoop'. This seems to be evident in his earlier works as well as in his later novels, as is explored later in *The Infatuations*. Jull-Costa also brings the reader's attention to the 'gothic heart' of the novel, which Marías claims in the epilogue 'was partly inspired by *Wuthering Heights*' (ibid.). In the same epilogue, Marías describes the novel as a 'love story in which love is neither seen nor experienced but announced and remembered' (*The Man of Feeling*, 136). As the narrator presents the story from the memory of a recent dream it is difficult to separate truth and fiction. Marías states that 'we are witnesses to those fragments of their stories during which – through anticipation or memory – they are obliged to live with love either when they do not yet have it or when they have already lost it' (143). Though the reader does not have such an epilogue accompanying *The Infatuations*, the characters' world may be described similarly.⁶

⁶ María Dolz longs for the love the Desvern couple seem to share as she watches them every morning at the café and Luisa Desvern craves the love she has lost after the murder of her husband.

3.4.1. Critical Reception

Evidently, from the analysis of reviews, *The Infatuations* drew a lot more critical response from the media than *The Man of Feeling*, with only five reviews in the UK and Ireland and six in the US. After the success of *A Heart so White* in translation, more attention was drawn to the other works of Marías such as *The Man of Feeling*. As Grohmann (2002) explores, the author's narrative development between the years of release in their original titles is evident. For many English-speaking readers, *The Man of Feeling* may not have been their first Marías title, but it is clear from reading his works that 'in order to escape Spanish realism and Spanishness, Marías forges a style which progressively develops and matures, and which creates a literature with a life of its own, with a particular ontology, ultimately capable of inventing reality' (Grohmann 2002: 278).

Andrew Crumey (2004) writes a review for *Scotland on Sunday*, which assumes the role of Sunday sister to its daily stablemate *The Scotsman*. Labelling Marías as 'one of Europe's most notable contemporary writers', Crumey immediately draws our attention to *A Heart so White* and *Tomorrow in the Battle Think on Me*, 'both fine works, exemplifying the dense, somewhat abstract quality of Marías's fictional voice'. *The Man of Feeling* 'is a less satisfying illustration'; the fact that it is a translation is noted, however the translator is not named. The review ends abruptly: 'All I can say is that it shows. The book reads as a work in progress...' Crumey is clearly not impressed and does not feel the need to outline Jull-Costa's translation skills. He might have meant that the book is 'a work in progress' in Spanish; implying that the book is careless or just part of the learning trajectory of the writer.

In a much later review, Anthony Cummins (2013) writes a short piece in the Classics corner appearing in *The Guardian*. In a more positive outlook, he subtitles the work 'This 1986 novel of

seduction and passion is a great introduction to Marías, whom many view as a future Nobel laureate', under an image of Javier Marías by photographer Eamonn McCabe in which the writer is smoking a cigarette, once again surrounded by his books in his apartment library. Perhaps due to the forthcoming release of *The Infatuations* in March of that year, this novel received a critical review, nine years after it was first reviewed. As well as giving the reader a taste of the plot, Cummins mentions the publishing background of the novel:

Did Javier Marías arch an eyebrow at the news that Penguin and Random House have merged? In Madrid, perhaps, one has better things to do than follow the ins and outs of British publishing. Still, it's only 18 months since Hamish Hamilton, a Penguin imprint, poached UK rights to his forthcoming novel, *The Infatuations*; he'd previously been a Harvill Secker author (c/o Random House), but when the new book comes out in March, Margaret Jull Costa's exemplary translations will once more be the property of Random's parent firm, Bertelsmann.

Also, notable here is the mention of Jull-Costa. This is a rare yet valuable insight into the British publishing climate at the time.

Another review that appeared in *The Guardian* is that of Zoe Green (2004), using a title with a play on words 'Three for a tenor: An opera singer has a chance meeting, with fatal consequences in Javier Marías's *The Man of Feeling*'. The review is accompanied by the front cover from The Harvill Press 2004 edition, as seen in Appendix. Green describes the novel as evoking 'the grainy, aching state of suspension from reality that occurs after a restless night, balanced, as it is, on the brink between the waking and sleeping worlds'. In a more detailed analysis of the work, she fails to mention the name of the translator but does praise Jull-Costa's work:

The interspersing of reality with dream fragments and the numbed weariness with which the central character relays his tale gives the prose a mesmerising quality. It is an elegant translation whose lingering detail gives it the too-vivid effect of being a dream dreamt shortly before waking.

Also, interestingly noted is the fact that in the details of the book provided at the beginning of the review is the omission of the ‘translated by Margaret Jull Costa’, which will be highlighted in the next review where in contrast it does appear.

Lacey (2004) also writing in *The Guardian*, titles his piece ‘Disharmony - Josh Lacey is captivated by Javier Marías’s Spanish love story, *The Man of Feeling*’. As explored earlier in the chapter, Lacey labels Marías ‘a flatteringly anglophone writer’. He does include Jull-Costa in the book’s details making her visible immediately. The review explains how Marías came to be noticed in the Anglophone world and why this novel came to be published in translation:

English-speaking readers only started to take any notice of Marías when he won the lucrative IMPAC prize with *A Heart So White*, a novel that combines highbrow prose with some neat narrative tricks borrowed from lowbrow thrillers. That success has prompted his publishers to translate one of his earlier, more complex and less commercial novels.

Unlike any other review of the novel, Lacey explores the title. Alluding to the original title *El hombre sentimental*, he believes:

We expect that the sentimentalist in the story will be the opera singer, an artist, a refined man, a rising star in the musical world, regularly gracing magazine covers and record sleeves. But he quickly admits his own inarticulacy and thoughtlessness.

In reference to the title in English, it is ‘Manur, the boorish businessman’ who is really the man of feeling. What makes this novel so special in the reviewer’s eyes is Marías’s style that can often be ‘ponderous and tiresome’, is ‘restricted by length and a neat narrative structure’ here and thus creating a ‘tense’ and ‘mesmerising’ effect. Interestingly, Lacey draws attention to the epilogue that follows the novel. He believes this to be a mistake, where in ‘three irritating pages, he achieves

the improbable feat of making himself sound dull; all the finesse of the fictional narrator is swept aside'. Lacey goes as far as advising the reader to tear out these three pages.

Though not written in an Irish or British media source, it is hard to omit Lawrence Venuti's review of the novel for *The New York Times* (2003). It is without doubt the most in-depth analysis of Jull-Costa's translation. With Venuti being an avid translation activist (with his many works and differing positions regarding translation to the mainstream theorists), Jull-Costa is certainly not invisible to the reader here. Before exploring Jull-Costa's translation, Venuti examines the idea of the novel revealing 'the author's own political unconscious at a decisive moment in recent Spanish history'. The question is raised:

Might the triangle depicted in this very international novel point up -- at a deeper level -- the hopes and fears of Spain in relation to the rest of late-20th-century Europe? Hence a shaky union between Brussels and Madrid is threatened by Catalonia, traditionally known for its superior commercial skills.

He states that the translator here cannot 'recreate the historical context, short of inserting explicit references to events'. Jull-Costa opts out of any translator notes or footnotes, as she sees no need, similar to Bush there are no interruptions to the text. However, according to Venuti, she does capture 'the elevated, slightly precious style that Marías cultivates for León'. He points out that Jull-Costa is visible throughout the text with her choices of translating certain words and expressions, opting for 'repose' for 'descanso' and 'pondering' for 'repasando'. The fact that she also uses a colloquial register at times is illustrated by Venuti, 'for instance, "se abría las venas" (opened his veins) becomes "slashed his wrists" – suggesting a shady undertone to León's elegance'. It is through these factors that Jull-Costa becomes visible, however it may not be obvious to the non-translation expert and many readers will not stop to think at how the translator

made a choice. It is not until one reads an analysis of the translation that the process is brought to one's attention.

The final review by Lorna Scott Fox (2005), in *The London Review of Books* is a double review, where she has chosen to analyse *Your Face Tomorrow: Fever and Spear* and *The Man of Feeling*, both of which she highlights as translated by Jull-Costa. The reviewer's biography states that she has translated the correspondence of Picasso and Gertrude Stein, therefore Fox has a background in translation. One would imagine that those who appreciate the art of translation will include the acknowledgement of the translator within the review. The reviewer in this case mentions Marías's work as the translator of Sterne, yet she does not mention Jull-Costa's work as the translator of Marías.

After analysis of the critical reviews of the book it is clear that the translator's work remains invisible more often than not. With five reviews appearing in UK newspapers and one in Ireland, Jull-Costa is mentioned in three of the five reviews, however, references are only minimal, and any mention of her translator style is a rarity.

3.4.2. Paratextual Analysis of *The Man of Feeling*

In this section front and back covers of *The Man of Feeling* and associated paratexts are explored. The novel was first released in the US (2003) with New York based publishers New Directions and is presented to the public in various editions that will be analysed. The cover photograph shows a pastel painting of a well-dressed couple in a café/restaurant (**Fig. 2.0**) and includes the following blurb from *The New York Times*: 'There is nothing quite like it in fiction today'. The New York

publisher decided to keep the front cover from the 1986 Spanish edition from Alfaguara. It does also notably present the novel on the front cover as a translation with ‘Translated by Margaret Jull Costa’. Appearing with eleven titles on the *TD* they are one of the most active houses between 2000 and 2015 in publishing Spanish translations and often presenting the translator on the front cover. It was also released in Great Britain that same year with London based Harvill Secker using a different cover to the US (**Fig. 2.1.**). Most notable here is the omission of the translator on the front cover; this is a trend with the publisher Harvill Secker, where it seems that UK readers are put off by ‘translated by’ (Jull-Costa alludes to this in **3.6.1.**). They have published Spanish authors such as Eduardo Mendoza, Almudena Solana, Julio Llamazares in English translation to name a few; appearing with eight titles on the *TD* all with their translator’s first presence being on the title page. Their 2003 cover shows a man’s face reflecting on a grey background and is a redesign of the Spanish publishers Debolsillo’s 2006 edition. This is also a common trend from this analysis where UK and US editions present the novels differently. After this there were various new editions of the novel in London, first with Random House (2005) and Vintage Books (2005) with very similar front covers to that of Harvill; again, omitting a ‘translated by’. Later editions by different publishing houses omit this. The original *El hombre sentimental*, released by Anagrama in 1986, won the Premio Herralde de Novela and has since enjoyed a number of editions in Spain with different front covers. New Directions chose to use a similar cover to that of Alfaguara’s 2002 release. The novel next appeared in English for the UK and Irish markets with Harvill Secker (which subsequently merged with Penguin Random House in 2005) in 2004 who omitted Jull-Costa from the front cover. This is the cover used in Lacey’s (2004) review of the book for *The Guardian*. It includes a blurb describing the book as ‘A novel of rare originality... an erotic comedy somewhere between Bergman and Woody Allen’.

A year later in 2005 a reprint by the same publishers saw a similar front cover, this time with a blurb by J.M. Coetzee, evidently a keen admirer of Marías. This was followed by The Penguin Group Great Britain in 2012. A cover photograph by Oberto Gil appeared on this edition and the same blurb by Coetzee was chosen, a strategy employed likely due to the South African's popularity and success in the UK and Ireland. A fan of Coetzee and those unaware of the writings of Marías may be drawn to the novel with this on the front cover (**Fig. 2.3.**). A genre indication could be said to be present with the Penguin logo in the top left-hand corner and 'Modern Classics'. Penguin Classics are viewed by critics to be include in their catalogue important novelists of the Western canon. Genette (1987) states that the 'inside front and back covers, are generally mute...' (25). In this edition it is the case; then on the first title page the reader is presented with a number of blurbs taken from various critics and reviews, some of which are explored the previous section (**Fig. 2.4.**). The next page shows an 'About the Author' section with a short piece on Jull Costa also, the first presence of the translator (**Fig. 2.5.**). Then we see a title page presenting the title of the work and author of the novel, as well as 'Translated by' (**Fig. 2.6.**) After the colophon page a dedication is found, followed by an Epigram by William Hazlitt that reads 'I think myself into love, /And dream myself out of it', fitting for the dream sequence of a love story that is to follow. Although the edition contains no translator notes it does include an epilogue by Marías (1987), explaining the two images from which the novel took its origins (**Fig. 2.7.**). Another strategically important spot is the back cover that contains more laudatory comments from *The New York Times* and *Washington Times*, a headshot of Marías and further works by the author (**2.8.**). As is customary there is mention of the designer of the cover art, the U.K. price, the ISBN and magnetic bar code.

The most recent and final edition published in English was by Vintage International (2014), an imprint of Alfred A. Knopf and currently a subdivision of Random House. What is perhaps striking on the front cover of this version is the choice of Roberto Bolaño, who states Marías is 'By far Spain's best writer today', which would resonate with the American reader, perhaps more than Coetzee. It is also promoted as being written by the 'Internationally Best-Selling Author of *The Infatuations*'. Vintage do not include Jull-Costa's name on the front cover; however, she is visible on the inside cover.

At the beginning of this section, the difference between the first versions of the novel in the US and the UK are highlighted, with the most obvious feature being the cover design but also the lack of reference to the translator in the UK edition. After study of the later editions it is the omission of the translator on the front cover that is noticeable, though Jull-Costa does appear either on the title pages or in the colophon. There are no instances of a translator's notes section or footnotes in any edition, therefore further instances of the translator's presence are to be explored by study of the text in translation and the 'About the translator' section found in the title pages of the Penguin Group (2012) edition. The Vintage Books edition (2014) goes straight from the dedication page to the first chapter, thus discarding an 'About the Author' or 'Translator' section. It is clear, that in the UK and US just as with the critical reception in the previous section that different publishers/editors chose varying methods to present the novel to the Anglophone world, with little advertisement for the translator, especially in the case of Harvill Secker. The implications here for Jull-Costa are that she is only made present for the reader on the title page in small writing whereas New Directions promote her on the front cover and thus publicize her to an American audience. One paratext that is not noted here also with the differing editions is the presence of a 'dust jacket' or 'wrapper'. Genette (1987) labels these as 'if they were constitutively

ephemeral, almost inviting the reader to get rid of them after they have fulfilled their function as poster and possibly protection' (27). Such features with case studies in later chapters are highlighted, as Genette believes publishers use these 'perhaps to keep people from thumbing through the book in the bookstore (a purpose served nowadays by some transparent and generally mute wrappings) ...' (ibid.). He also believes that the paratextual messages that appear on the jacket are easily forgotten after making their impression. It is often that they contain blurbs, a synopsis of the novel and or an 'about the author' and 'translator section'. Anne McLean is promoted as the translator on the back jacket with Bloomsbury's 2014 hardback edition of *Soldiers of Salamis*, studied in Chapter Five. It certainly becomes evident with this case study and those that follow, the way in which the novels are presented often contrast in the UK and US. A likely reason for this is that some covers and styles will resonate more with a British or Irish audience than with an American one, and vice versa. In the case studies that follow further possible reasons for this are investigated.

3.5. The Infatuations

Published by Alfaguara, Madrid in 2011, it then appeared in English (2013) with the publishing house Penguin Books Ltd. in London. It is the most recent novel by Marías translated into English that appears on the *TD*. It tells the story of a lonely voyeur María, watching over the same couple every morning at a Madrid café. The novel has been described by Manguel (2013) as the 'erratic jottings of a distracted dreamer'. María, who works for a Madrid publisher, notices their absence one morning and then discovers the husband Miguel's murder in the newspaper. After befriending the widow Luisa Alday, she meets Díaz-Varela, the best friend of Miguel. She becomes infatuated

by this man and they begin a secret physical relationship. This affair entangles her in the web of the murder. What seems like a random act of violence by a homeless man against a well-respected businessman, turns out to be a dark secret lurking under the surface. It is ‘a pared-back, morally ambiguous study of murder’, according to Annand (2013). Marías is a writer who evidently enjoys writing crime fiction, after translating Nabokov, Sterne and Faulkner. Though the first novel studied in this chapter contains no violence or hint of murder, his trilogy *Your Face Tomorrow* is a spy story, *A Heart So White* is a murder story and then *The Infatuations* is also a murder story entangled with a number of love stories. Colm Tóibín (2014) points out how Marías uses an ‘old fashioned scene’ to hint at a crucial piece of information. That is when Luisa overhears Ruibérriz and Díaz-Varela from the bedroom through the door left slightly ajar. Both Luisa and the reader are surprised at the conversation at this point in which Marías turns the plot on its head as it seems the men instigated Miguel’s bloody murder. The characters of the novel ‘are in a chain of romantic frustration, sleeping with substitutes for the person they really love, sketching relationships they hope to improve later on, if only by disposing of the person they imagine stands in their way’ (Aubyn 2013). Just as *The Man of Feeling* deals with the issue of love and marriage, *The Infatuations* tells the story of characters whose minds are poisoned by it, but this time with the introduction of murder into the equation.

3.5.1. Critical Reception

After its appearance in English translation (2013) as *The Infatuations*, it was subsequently shortlisted for the 2014 National Book Critics Circle Award in the US. In ‘Reviewing Translations:

Barcelona, London and Paris' (n.d.), Peter Bush looks at the reviewing of books in translation in London, Barcelona and Paris over a three-month period. He poses the following question:

Isn't it strange how translation never seems to be a problem when it comes to translation of English-language authors from English into whichever world language? Do we resign ourselves to the fact of life of a form of cultural and economic imperialism, to the essential ethnocentrism of the Anglo-Saxon world? (30)

In this case with Marías, there is no shortage of translations of his novels, or media coverage. *The Infatuations* was very well received in Ireland and the UK, with many instances of newspaper and journal reviews evident in the data collection. In total it has been reviewed in 25 highbrow sources, that is to say, personal blogs, vlogs and public reader reviews have not been included. Such sources are not entirely omitted in this study, as is evident with Goytisolo's *State of Siege*. Blogs and reader reviews are key to the marketing strategies for publishing houses and could be studied in their own light. The sources included are as pointed out by Bush, ones that: 'one would imagine to be sympathetic to the reviewing of translations, given their reputations and traditions as channels of liberal, humanistic thought' (31). It is not all laudatory towards Marías. Kevin Power of the Irish newspaper *The Sunday Business Post* entitles his review of the novel as 'Marías loses the plot in wordy twists and turns' (2013). He sees Marías's prose as convoluted and creates a kind of 'digressive richness', with the belief that it could have been a great novel but is full of 'dull, windy prose' (ibid.). The author of the review suggests a comparison with W.G. Sebald's words, whom he labelled his 'twin writer': 'I am greatly impressed by the quality of Marías's writing... he uses language like an anatomist uses the scalpel to cut away the layers of the flesh in order to lay bare the innermost secrets of that strangest of species, the human being'.

Jeremy Garber (n.d.), in his detailed review of the novel for *Three Per Cent* at the University of Rochester, poses interesting questions, such as the following:

Is the author manipulating us? Are we willing participants? Are we rendered prostrate simply because the story evokes the universal feeling of unrequited desire and heartbreak? What about the abhorrent murder? Is all grief transmutable and therefore inexorable? Are we failing to see beyond all that is shown?'.

Garber also describes Marías's tenth novel in English translation as 'achingly beautiful and seemingly effortless' (ibid.) He includes, similarly to Power (2013), various striking quotes from the novel, all in Jull-Costa's English translation. However, he does not mention her work or the quality of her translation.

Annand (2013) in *The Telegraph* does not mention the translator. As the list of reviews shows, the review titles vary with some critics choosing to solely use the title, author and translator of the novel, whereas others prefer a descriptive synopsis of the work. Describing the literary world of 2013, which may not be too dissimilar to the current, he states that 'writers of crime fiction find themselves in the middle of an arms race'. Speaking of Marías's 'epic meditations' and page long character ramblings, he describes them as 'Kundera-like mini-essays [that] impact on the verisimilitude of the narrative, but this matters not for they are beautifully written, and impish in their moral ambiguity'. Where is the mention of Jull-Costa here and her work in bringing these passages to the English reader? At the very end of this short review we are presented with the translator's name along with the author and publishing house.

In his review for *The Independent*, Eade (2013) displays the title, author and translator in bold as the title of the review. Immediately we know the novel is a translation and who was

commissioned to translate it. At first glance it may seem that Eade is not too keen on Marías's writing. In the first paragraph he states that:

Marías does lots of things novelists aren't meant to do. He tells, not shows. His sentences are long and flowery, with sub-clauses hanging off sub-clauses like chains of tropical flowers. There is little action. He's prone to lengthy philosophical detours.

Towards the end of the review he speaks more positively about 'Marías's fine translator' as we do 'not notice her presence: when the translator vanishes, it means the translation's good'. This is a rare occasion where the translator is mentioned in the review and commended for their fine work.

A review in *The Irish Times* by Anne Haverty (2013) is an uncommon change in this period from Eileen Battersby, whose usual duty it is to review translated literature for the newspaper. Again, we see no mention of the translator in the review title: '*The Infatuations*, by Javier Marías. An intriguing murder mystery brings a Joycean sense of new possibilities'. She compares the author to Henry James as his 'extended, many-claused sentences equally have a Jamesian quality'. Unlike Battersby, Eade or Manguel, does not comment on Jull Costa's translation. Not even in the book details that are included in the review do we see a mention. The translator is completely invisible in this case.

A much more in-depth review by Hoi Jensen (2013) of musicandliterature.org does include the translator. Jensen speaks of the uniqueness of Marías's plots not only in *The Infatuations* but also in his earlier works. Seemingly a fan of the author, Jensen describes his characters as follows 'their looping thoughts and reflections, expressed in Marías's long sentences with their deferrals and digressions, equivocations and inquiries, constitute the real drama of this preternaturally gifted writer's urgent fiction'. This reviewer delves deep into the plot and narrative describing the

author's prose as curling 'toward and then away from certainties with snakelike dexterity. His sentences, long and complex, are syntactically suspenseful; their meaning is deferred and complicated by the accumulation of clauses that qualify or contradict their predecessors'. Hoi Jensen then speaks of how the English reader should be indebted to Jull-Costa for 'her sublime rendering of his worldview'. Reviews celebrating the translator's work are few and far between, and here Hoi Jensen explains how she is:

a serial translator of Marías's fiction, Jull Costa must surely rank first and foremost among contemporary translators. As with W. G. Sebald, one is rarely conscious of reading a translation—such is the uncanny ability of Jull Costa to inhabit and transmit the author's voice and style.

There is yet another reference to Sebald here which also appear in the marketing material of both *The Man of Feeling* and *The Infatuations*, as is discovered through the paratextual analysis of the novels. The review concludes with reference to the progression of Marías as a writer, outlined in this chapter. Jensen identifies how:

The Infatuations had expanded thematically and stylistically on the bold fictional project that began with the 1986 novella *The Man of Feeling*, but despite this continuity Marías continues to surprise and unsettle. Like his sentences, it is a project with no end in sight.

As explored in this chapter there is no doubt that Marías's writing journey has progressed since his first novel.

The next review is by Lee Langley for *The Spectator* (2013), a weekly British magazine covering politics, culture, and current affairs. A simple title is chosen for the piece '*The Infatuations*, by Javier Marías – review'. There is no mention of Jull-Costa from start to finish, however, translation does become a topic in the review: there is reference to Marías as a translator.

Langley mentions that ‘he has translated Shakespeare, Nabokov and Faulkner, and his past includes a spell at Oxford, lecturing on translation, an experience which inspired his novel *All Souls*. He followed it with *A Heart so White*, which won the 1992 Dublin IMPAC prize’. It is another positive review of the novel and Marías in which ‘along the way we get his immaculate prose and his sardonic view of the implacable nature of time — what Larkin called the long perspectives open at each instant of our lives’. Though the translator is again invisible in this text, if the reader looks hard enough, they will see that the book falls under the category of translated books on the magazine’s website.

A review for *The Sunday Times* culture section by Adam Lively (2013), once again holds no mention of the translator. The title chosen is ‘Mystery man; Murder, detection and obsession are the mainsprings of this sophisticated novel from a Spanish master’. From the beginning, Lively hails Marías as a master of fiction with an ‘absorbing and unnerving new novel by the man hailed by Roberto Bolaño as “by far Spain’s best writer today”’. Similarly, to Langley, the only mention of translation is a reference to Marías as a translator: ‘for in addition to his career as a novelist, Marías is a noted translator of English fiction: he has rendered everyone from Laurence Sterne to Robert Louis Stevenson into Spanish - and also spent a couple of years in the 1980s teaching at Oxford University’. His ‘discursive’ and ‘cerebral’ style is compared to Milan Kundera and José Saramago (the latter being another of Jull-Costa’s translated writers). Reading this review, one is not given any indication that it is a translated work; even the website omits any tags related to ‘translated fiction’.

Manguel (2013) writes a review for *The Guardian* entitled ‘The Infatuations by Javier Marías – review: Is there such a thing as chance, asks Javier Marías’s masterly new novel’. A colourful

sketch by Clifford Harper/Agraphia.co.uk accompanies the review, showing a couple in a coffee shop (**Fig. 2.9.**), most likely a depiction of Desvern and his wife Luisa. Rather than just go straight into the plot of the book like reviews often do, Manguel begins with an existential introduction, similar to the novel's narrator:

The strict sequence of events that makes up our lives seems to us, as it takes place, haphazard. A chance encounter, a sudden death, love at first sight, an overheard conversation, all belong, we imagine, not to a tightly plotted thriller but to the erratic jottings of a distracted dreamer.

He believes that 'as Javier Marías shows in this masterly novel, chance is nothing but the result of our own negligent reading'. It is a refreshing review where Manguel considers the translation of the title 'Infatuations' as the only possibility for 'enamoramientos'. Here the reader receives an explanation on how:

Margaret Jull-Costa, with her habitual skill, has rendered Marías's precise, somewhat laconic Spanish into graceful and equally laconic English, but the title necessarily defeats her. "Enamoramiento" is the act of falling in love, briefly but not less passionately; "infatuation" (the dictionary tells us) is to become inspired with intense fondness, admiration, even folly; unfortunately, in the English term, love is absent.

The comparisons to Macbeth, Balzac and Dumas are discussed in the review as 'central to Marías's novel is Balzac's colonel, a man supposed dead who returns among the living, much like the dead Desvern returns to haunt the minds of the survivors'. The review concludes suddenly with a quote from the novel's protagonists, Díaz Varela in conversation with Dolz, but the reader is given no details about the publication of the book.

Allan Massie (2013) writes a review of the novel for the Scottish daily newspaper *The Scotsman* using the title 'Book: The Infatuations by Javier Marías'. He does not hesitate to delve

straight into the plot of the novel; at this point one does not have any indication that it is a translation. Another fan of the Spanish author, he sees Marías:

as a remarkable novelist. You have to read him slowly, thinking about what he is saying, especially when his narrators go off on a tangent which may last for many pages. *The Infatuations* is, like all his books, very literary.

The idea that Marías's novels are 'voyages of discovery' once again is brought up here; 'for himself first then for the reader. He finds out what he is writing about by writing it'. We are then given, in the closing lines, the confirmation that it is a translation. Praising the translation, it 'seems exemplary. By that, I mean that it reads naturally as English, yet retains a certain Spanish flavour'. Massie concludes the review with high praise for Jull-Costa's work.

McCrum (2013) writing for *The Observer* under the title 'The Infatuations by Javier Marías – review Javier Marías's haunting murder mystery, embracing all the big questions about life, love and death, is an instant Spanish classic', uses an atmospheric photo of a café by Daniel H Bailey/Getty Images. The review starts out with praise for Marías, who is a 'characteristically European version of the literary man'. The reader learns of the author as a distinguished translator who writes a column for *El País* and runs a publishing house 'whose lyrical, conversational, and even errant, style has sponsored widespread literary admiration'. McCrum likens Marías's play with perception, memory and guilt to a toreador while 'with every flourish of his literary cape, the enthralled reader is never allowed to forget that, in the end, the author will make a killing'. Following an insight into the author and plot the review concludes with a brief mention of the novel as a translation but Jull-Costa is invisible. It is evident that 'with this exemplary translation, Penguin adds a European master to its distinguished list of contemporary international fiction'. It

also becomes clear that such great works in Spanish do not come along too often and even less those that find their way into the ‘hearts’ of the British reading public.

In another review to appear in *The Scotsman*, Hannah McGill (2013) writes about the novel accompanied by a headshot of Marías, surrounded by books, in his Madrid apartment. The subtitle reads: ‘The author of this compelling crime thriller leads a life as surprising as any plot twist or turn’. Describing the novel as ‘a mature, thoughtful take on potboilerish content’, Balzac and Dumas are again referred to. Yet, unlike her colleague Massie, there is no sign of Jull-Costa or translation. It is an in-depth review of both the novel and author, even pointing out that Marías runs his own press called Reino de Redonda ‘in tribute to his further surprising sideline: being king of the Caribbean micro-nation of Redonda’. All that is missing from this review is the inclusion of the translator. In line with what we saw previously, it is evident that this is a common occurrence in *The Scotsman*.

Of the thirteen reviews appearing in British and Irish sources only five mention the translator. After the analysis of various different sources of reviews and reviewers a trend becomes evident. Most Irish sources omit any trace of the translator, as will be seen in Chapter Five with reviews of *Soldiers of Salamis*. There are many possible factors for this, but it seems that the editors of Irish newspapers do not want to present the novels as translations. However, Eileen Battersby of *The Irish Times* reviews many titles in translation and always dedicates lines to the work of translators. Some reviewers such as Eade appear in different sources and do not always speak of the translation. Writing for *The Independent*, Eade does in this case write about Jull-Costa’s work. However, when writing for *The Socialist Review* he does not mention the translator of *Soldiers of Salamis* Anne McLean. This shows that it can be down to the editor of the review, word counts

and so on that may result in the translator being omitted. The study does show that the English translation is well received in Ireland and the UK as well as the US, but it is the consideration of it as a translation that seems to be missing in many instances. Newspapers and review journals are constantly reconsidering the way in which they approach book coverage. A well-known reviewer of books, Michael Orthofer of the *Complete Literary Review* recently tweeted (December 2018), ‘Wonder how this is going over with the translation-publishing crowd’ followed by a piece from Sam Eichner (2018) in the *Columbia Journalism Review*:

Some books, such as reissues, translations, anthologies, or visual books don’t make sense to review, but are still worth covering somehow, Paul says. Thus, the *Times* has also been reconsidering the way it approaches book coverage, whether through newsy recommendations, Instagram, its podcast, or more essays that integrate books into their culture-at-large.

These are the words of Pamela Paul editor of the *Book Review* for *The Times*. She also states that whereas in the past when a book came into the *Book Review*, they would ask the question, ‘Does this book deserve to be reviewed? Should we review this’, this has changed to asking ‘Does this book merit coverage? And if so, what does that look like? In the US, since the beginning of 2017, *The New York Times* has expanded ‘its already robust book coverage’ (ibid.), which includes translated literature. Eichner explains how:

mainstream book coverage is coming down from its historically lofty perch to join the rest of arts coverage, catering less to the intelligentsia and more to the casual reader, who may not be interested in literary fiction or nonfiction.

With such a variety to watch and listen to in the modern world this analysis shows that editors are wary that their readers would be put off by translated novels. Therefore, when they do choose to

review a Spanish novel in English translation, they choose to give the translator little or no exposure.

3.5.2. Paratextual Analysis

As in the case of the previous study of *The Man of Feeling*, Marías's 2013 novel in English translation appears in many editions both in the UK and US, firstly with Hamish Hamilton (2013), an imprint of Penguin, in the UK and then with Alfred A. Knopf (2013) in New York. Echoing the title of the book, the cover illustration of the 2013 Penguin Books edition is that of an 'infatuated couple' (**Fig. 2.9.**). This is also the front cover of the original in Spanish from 2011 with Alfaguara. In this study it is often seen that the translation has a different front cover, as one notices with the American publishers in this case. The absence of the translator's name is noticeable here, whilst it does contain a blurb from *The Independent* lauding the work; 'Sentence by glorious sentence, is there a better novelist alive in Europe now than Javier Marías?'. The original hardback edition (**Fig. 2.10.**) contains blurbs on the front jacket and an image of the author on the back jacket along with a synopsis of the novel. As in the case study of the previous section, it was subsequently published in the US by Knopf Publishing Group later in 2013 and uses a different cover illustration (**Fig. 2.11.**). The translator's name is also missing here as the book's genre is disclosed and is promoted as an International Best Seller. The original hardback edition, like the Penguin, uses blurbs on the front jacket, along with the synopsis.

Vintage International, also in the US, published another edition in 2014 and chose a different cover illustration (**Fig. 2.12.**), once again omitting the translator and using a blurb from the *New York Times Book Review*: 'Masterly...Insightful, witty, sometimes startling, sometimes hilarious,

and always intelligent'. They, too, like Knopf promote it as an International Best Seller, yet there is no mention of the genre. Unlike other case studies in this project, an invaluable insight is gained in this edition of the novel as the designer of the cover Isabel Urbina Peña (n.d.) states that she took 'themes that run through the book and combined them with the book's setting'. Urbina Peña then explains that:

A lot of the book happens in a coffee shop but it's also about the fact that appearances can be deceiving, and they are always more than what you perceive of them, more than just the top layer. The image seemed to work as a great rhetorical figure to capture the idea of something simple and intriguing: the backbone of the story capture in a melting cup.

It is also explained that Marías was involved with the cover and gave his 'thumbs up' to the idea. At the time of the articles release the designer was waiting on his approval for the paperback cover for the novel *Thus Bad Begins*. In the same piece she describes how: 'Book covers tend to be a shorter turn around and typeface design takes a lot of work, patience and looking closely, from the details in the letterforms to the system as whole.' It is an invaluable insight into the cover design of this edition as such commentary is a rarity amongst publishing houses. Evidently, the designers are credited for legal reasons, usually on the back cover, but discussion of the design process is disclosed. Penguin Random House offer a 'Look Inside' section of the Vintage International publishing series on their website. The title pages offer praise for Marías (**Fig. 2.13.**) from UK and US based sources. Then a page dedicated to the author is presented (**Fig. 2.14.**), but no space for Jull-Costa is provided. She does appear again somewhat hidden in the colophon page.

Margaret Jull-Costa's presence is firstly noticed on the inside cover of the Penguin Books version with a short bio of Marías and her. This is a characteristic of Penguin Books as it is also noted with *The Man of Feeling* (Penguin Classics 2012). In the title page a 'Translated By' section

follows (**Fig. 2.15.**). In this instance she is not given a chance for a Translator's Afterword, footnotes or translator notes. This may be a recurring theme with Jull-Costa. In the Knopf Publishing edition, Jull-Costa first becomes visible on the colophon page. The text in this edition is followed by 'A Note About the Author' on page 340 (**Fig. 2.16.**). In this edition it is worth noting that 'the publishers decided to include a "Reading Group Guide" where the reader is given the title, the author and also 'translated from the Spanish by Margaret Jull Costa', beginning on page 342 (**Fig. 2.17.**).

Once again, evident in this analysis, is the difference in presentation between publishing houses especially comparing UK and US editions. Along with using a different front cover the Alfred A. Knopf (2013) edition states that the book is 'A Novel' and promotes it as an international best seller, which is not mentioned in the Penguin Books (2013) edition. Furthermore, this American version does not mention Jull-Costa until the colophon page⁷ as seen in the Appendix, where a lot of information is disclosed; whereas in the British edition she does appear in the title pages with a bio and 'translated by'. In the previous case study, it may seem that US publishers such as New Directions afford more visibility in their presentation of Jull-Costa but here I note the opposite as Penguin Books promote a bio for her. In the Knopf edition she is concealed in the colophon and though there is a 'A Note about the Author', none exists for the translator. This too is the case with the later Vintage Publishing edition, where a note about the author is included; however, the only translator presence outside of the main text is found in the colophon page within the book's details. In *The Man of Feeling* published by New Directions, Jull-Costa receives a lot of exposure, with her name on the front cover. In contrast to any other edition studied in this

⁷ This is unusual as the translator often appears on the title page along with the author.

chapter or the following chapters, the cover design for Vintage Publishing is discussed with direct words from the designer. Whilst it was a difficult task to obtain copies of all the editions from the various publishing houses, some do offer the option to ‘Look inside’ the books, such as the Penguin Random House website. This allowed the presentation of title pages, colophon, epilogue and dedication pages between houses to be compared and contrasted. On this occasion it is the British publisher that gives Jull-Costa more visibility as the US editions do not include her on the front or back cover, the jacket or title pages.

3.6. Margaret Jull-Costa’s Poetics of Translation

Margaret Jull-Costa OBE (1949) is a widely acknowledged translator of Portuguese and Spanish literature.⁸ She has been the translator of six novels by Javier Marías into English appearing on the *TD* along with Esther Allen, who has also translated two of his novels for the American market (*Dark Back of Time*, 2001 and *Bad Nature*, 1999). The American critic Wendy Lesser points out how:

a Margaret Jull Costa translation of Javier Marías sounds slightly but noticeably different from an Esther Allen translation of Javier Marías. He is recognizably the same author in both cases: witty, self-aware, elaborately eloquent, fascinated by sex and violence, immersed in movies and television, drawn to Anglo-American culture, but with a saving distance that makes him seem totally unlike anything we could have produced. (The Mysteries of Translation, 2002)

⁸ Jull-Costa has translated the Galician author Manuel Rivas’s novel *Butterfly’s Tongue* (2000), from the Spanish edition. In addition, she has translated six novels from the Basque author Bernardo Atxaga, also from their Spanish editions.

Lesser argues that Allen's Marías is not quite Jull-Costa's Marías. It is something to do with Allen's 'receptive American ear' and Costa's 'uncanny ability to locate an Anglo-Saxon equivalent for Latinate terms' (ibid.). The English reader, according to Høi Jensen (2013) is forever indebted to Jull Costa 'for her sublime rendering of his [Marías] worldview'. She brings us the long, complex sentences with an accumulation of clauses that qualify or contradict their predecessors...' (ibid.). Translating the likes of José Saramago, Eça de Queiroz and Arturo Pérez-Reverte, to name a few, has brought her such great critical acclaim and success. Sam Gordon (*The White Review* 2011) believes it is down to 'meticulous close reading, constant consultation and tireless revision all channelled through a mind ever alert to the nuances of meaning and tone absorbed through reading and being in different cultures.' One would believe that Marías, with a rich history in translation himself, should be supportive. With regards to the relationship that is established between author and translator, Jull-Costa states that:

Javier Marías is extremely helpful. I try not to bother him too much, because he has many translators, fifty or so, but he does know English very well, and of course he himself has translated too, so he understands the kind of things that I am asking about. (Gordon 2011)

He also does not interfere or comment on her final version, 'because, he says, it's my decision, my version' (Jull-Costa, n.d.). Jull-Costa did not have the luxury of working closely with José Saramago, who died in 2010, however she was able to liaise with his wife Pilar. Marías, cited in Wroe 2013, when speaking about his own experiences as a translator, stated that some writers helped the translator by being stylistically contagious:

There is a pace and a rhythm of prose that, if the translator catches it, you can surf the wave of cadence. I certainly felt it with Conrad and in a way with Sir Thomas Browne. But it is not essential to good writing. It was not there with Yeats's prose, or Isak Dinesen's or Thomas Hardy's. I like to think that my prose has some cadence that can contaminate, in the good sense, and help a translator.

Therefore, he always wants to help the translator to avoid such personal experiences as he was not able to ask Conrad ‘what the hell he meant’ (Marías, in Wroe 2013).

Jull-Costa believes that her voice is ‘the voice’ of Marías for the English reader as the translator of his work for over twenty-five years, beginning in 1991, with the publication of *All Souls*. As well as Esther Allen, Nick Caistor translated an excerpt from a Marías novel at an event with Jull-Costa. Evidently, their pieces contrasted greatly. However, she pointed out that translating his work for so long she is very alert to the kind of language that Marías is using and he is ‘essentially telling you what words you should be using in English. So, you’re not searching for a voice, because it’s there’ (Gordon 2011). Dealing with the task of tackling the length of Marías’s sentences, she mentions that reading aloud her translation is essential, in order to hear repetitions and ‘faulty cadences’ as they have to be ‘as fluent and meaningful in English as they are in the original’ (Gordon 2011). When asked about ‘foreignisation’ and ‘domestication’ in her texts, she believes that it is inevitable a translator moves back and forth between them. As the translator she wants to have the text pass through her own imagination and have a life of its own. Saldanha (2005: 36) refers to Said (1979) who identifies that a translation’s ‘meaning will be necessarily different from that of its source text, because they are both embedded in different circumstances and have different histories; and both author and translator are important factors in the creation of meaning in one case and another’. The miracle of a good translation is not to be invisible, ‘but to be as seductively fresh and original as the original’ (Saldanha 2005: 36). Jull Costa is drawn to the work of Marías, Pessoa, Saramago and Atxaga with their superb grasp of language. It makes her try to write at their level and she can trust what they are doing. Translating each author brings its own difficulties and the recurring theme with Marías, as well as Saramago,

is the length of sentences, ‘but English is such a flexible language that it’s really just a question of patiently piecing all those clauses together to make a seamless utterance. Henry James could do it, and Scott Moncrieff managed when he translated Proust, so why shouldn’t I?!’ (Jull-Costa, n.d.). The next section will investigate Jull Costa’s visibility within the two texts beginning with *The Man of Feeling*. The idea put forward by Marías that ‘cadence can contaminate’ must be explored further and in the next section how Jull Costa tackles the pros of Marías is explored. The many different aspects of Jull-Costa’s translation (names, place names and certain vocabulary, slang, cultural references) have been identified as well as translation techniques including addition, re-punctuation and the use of italics for terms foreign to the English reader.

3.6.1. Jull-Costa’s Visibility in *An Operatic Affair* and *A Series of Deadly Infatuations*

There is no metatextual data for *The Infatuations* or indeed *The Man of Feeling* (see Venuti’s review in *The New York Times*) to highlight Jull-Costa’s subjective involvement in the text. This invisibility, according to Venuti (1995), is the choice of certain publishers, reviewers and readers within the Anglo-American tradition. Hermans (1996a) claims that a:

translator’s voice is overtly present when it disrupts the text such as a paratextual note,⁹ but it may also ‘remain entirely hidden behind that of the Narrator, rendering it impossible to detect in the translated text. (Saldanha 2005: 38)

⁹ This is not the case with the two case studies in the chapter.

Jull-Costa does not see the need for explanatory discourse to interrupt the text, whereby elsewhere we often see footnotes explaining translator choices. She is of the opinion that ‘often the mark of a good translation is when a reader does not even realise that he is, or she is reading a translation’ (Saldanha 2005: 193). This may seem paradoxical as she also bemoans the lack of publishers in the UK who acknowledge the text as a translation and believes these houses (as cited in Saldanha 2005, 191) play down the fact that the book is a translation ‘so as not to put off the fearful, parochial British public’. Jull-Costa is of the opinion that translators reveal themselves through their own translations, which is investigated in this section. When translating she wanted her work ‘to have a life of its own while still remaining true to the original’.

Depending on the translator, publisher or editor of the novel, the reader may sometimes come across the translation of place names and characters in a domesticating process. Often one will see that the Spanish original names will be kept, as they are considered important aspects of the novel. For Jull-Costa it is not redundant to foreignise the character names, street names and so on, which will be investigated further. When giving her own opinion (as cited in Saldanha 2005, 190) on foreignisation and domestication, she stated that the former ‘is too often an excuse for poorly edited and possibly over-literal translations’. However, she is also not fond of domestication as:

That makes the translator sound like some kind of horsebreaker or lion tamer, cracking the whip and forcing the other language to submit to English sounds and forms and culture, producing a kind of tame, emasculated English in the process. (Saldanha 2005: 190)

It is important to note that the lack of introductions and footnotes in the translations of Jull-Costa and Bush (in Chapter Four) do not necessarily indicate desire to remain invisible, rather:

it stems from their belief that translations should be assessed and enjoyed on the same terms as any other piece of literary writing in the target language, and not as a special form of writing that needs to be explained and justified. (191)

The translation of place names does not pose as many problems as that of personal names. We see character names left in their original in *The Infatuations* (Miguel, María, Luisa, Beatriz, Díaz-Varela), whereas some translators on rare occasions would prefer to foreignise these. The settings in both novels are Spain, though *The Man of Feeling* travels through Europe from Paris to Madrid. The character names are not altered here either; for example, León, Berta, Manur, Dato and Natalia. Even secondary characters who do not appear in the novel such as León's godfather 'Señor Casadáliga' are in no way altered by Jull-Costa. Unlike *The Infatuations*, place names do not play such a prominent role, though locations such as the 'Teatro de la Zarzuela' (68) are not domesticated for the English reader's sake. Additionally, products such as 'Lagarto' soap (69) and Licor toothpaste (69) are not domesticated to brands the English reader may be more familiar with.

With *The Infatuations* centred around Madrid place names are frequently used, such as the area 'Altos del Hipódromo', the local school 'Colegio Estilo' (*The Infatuations*, 18), and the street 'Calle Oquendo' (*The Infatuations*, 18), are just a few instances of Jull-Costa leaving the original names untouched. This does not necessarily confirm the text as a translation, as it could just as easily be an English writer in a foreign country, Spain in this case. It is therefore harder to find traces of the translator in the text. This stylistic choice is one of foreignisation. In relation to the term, Saldanha points out that Van Leuven-Zwart (1989):

argues that frequent and consistent stylistic shifts affecting culture-specific elements can affect the ideational function of the translation by creating an exotic image of the fictional world at the story level. (2005: 43)

Saldanha takes the example of Bernstein translating García Márquez, where the Spanish word ‘plaza’ is kept in the target text. She argues ‘that in this case the fictional world remains the same, even though there is a change in the point of view, whereby the fictional world is presented as more distant to the reader of the translation than to the reader of the source text’ (ibid.). Locations such as the ‘Prado’ and ‘the Plaza Mayor’ (*The Man of Feeling*: 33) in Madrid are also left untouched or without the use of addition to explain their significance, taking the reader to an iconic Spanish national art museum and a major public square in the capital.

A number of references to *The Three Musketeers* appear later in the novel; this in turn brings the issue of character names in translation. In this case English readers will be familiar with Alexandre Dumas’s novel and character names such as D’Artagnan, Athos and Aramis. Where Marías writes ‘Condesa de la Fère’ (210), Jull Costa translates this to ‘Countess de la Fère’ (224). Her other titles ‘Charlotte’, ‘Lady Clarick’, and ‘Lady de Winter’ are the same in the original and English translation, however her title ‘Baronesa de Sheffield’ is translated to ‘Baroness of Sheffield’.

An instance where the translator’s foreignisation stands out comes towards the end of *The Infatuations*. María is still sceptical about her ex-lover’s story and Miguel’s illness. She thinks about tracking down ‘Dr. Vidal Secanell’, whom ‘with a surname like that there would be no problem finding him’ (299). Keeping with the foreignisation of place names throughout the novel, Jull-Costa continues here:

Indeed, I learned from the Internet that he worked for an odd-sounding organization called the Anglo-American Medical Unit, based in **Calle Conde de Aranda, in the Salamanca district of Madrid...** (ibid.).

This is translated from:

Incluso descubrí en Internet que trabajaba en un sitio llamado Unidad Médica Angloamericana, un nombre curioso, con sede en **la calle Conde de Aranda, en el barrio de Salamanca...** (279).

Evidently, the sentence structure is altered slightly in order to flow naturally for the English reader. Notable here also is the addition, in the English translation of ‘of Madrid’. For Spanish readers, it is known that the ‘barrio de Salamanca’ is in Madrid but perhaps not so clear for English readers.

An example of Jull-Costa’s British-English translation comes during an encounter between Ruibérriz and María. Whilst they are talking ‘he let out a guffaw’ (312), translated from ‘Y soltó una carcajada’ (290). It may be argued that ‘guffaw’ is a British term for laughing out loud and thus the translator here is domesticating the rendezvous. Unlike McLean in *Outlaws*, Jull-Costa is consistent in her use of British English when translating such terms. In the next chapter McLean’s use of both British and American terms when translating Cercas is highlighted and discussed.

One such example where Jull-Costa may well have had a tough translation choice appears when María (in *The Infatuations*), whilst lying in bed, finds herself listening to a conversation between Díaz-Varela and an unknown visitor who knocks on the door. As they speak, Díaz-Varela warns him ‘Keep your voice down. Like I said, I’m not alone. I’ve got a **bird** with me, she’s sleeping now, but you wouldn’t want her to wake up and hear us’ (Marías 158). The translation of ‘bird’ is striking here, and Jull-Costa’s intervention is evident. The original reads ‘Una **tía**, ahora está dormida, no querrás que se despierte y nos oiga’ (Marías 149). Like the original, Jull-Costa chooses to use a colloquial translation which seems to domesticate the characters to the English reader. This is a good example of the translator’s mark and imprint of her own subjectivity. Here

it is clear that she wants the reader to hear the original writer as it is her job to convey such ‘quirks’ so that they look like ‘quirks rather than clumsy literal translations or some kind of half-fledged language...’ (Saldanha 2005: 194).

Another interesting translation choice by Jull-Costa appears in the same scene when the visitor rants about Díaz-Varela having his mobile switched off: ‘That’s why I’ve had to come **traipsing** all the way over here’ (Marías 158). In the original it is implied that he is like an idiot for coming all the way over: ‘Me he tenido que venir hasta aquí como **un idiota**’ (Marías 149). Jull-Costa chooses the verb ‘traipsing’ to imply he is headless for calling over. Also notable in the next chapter is Jull-Costa’s translation choice in the following piece with the description of Díaz-Varela’s visitor:

who had a resonant voice and very clear, correct diction, not one of those **cold Madrid accents** – people say that we **madrileños** separate and emphasize every syllable, and yet I’ve never heard anyone from my city speak like that... (Marías 163).

The original reads:

cuya voz era sonora y su dicción correcta y muy clara, no llegaba a tener **un acento madrileño de chiste** – se supone que separamos y remarcamos mucho cada sílaba, sin embargo, nunca he oído a nadie de mi ciudad hablar así... (Marías 153)

What is striking here is the translation of ‘acento de chiste’ as ‘one of those cold Madrid accents’. The implications here are very different. Marías writes that Ruibérriz has a joke Madrid accent whereas Jull Costa translates this with the character having ‘a cold’ Madrid accent. Additionally, what stands out is the use of ‘madrileño’, Jull-Costa keeps the original term but changes its position in the text. In the same chapter and secret conversation overheard by María, the ‘visitor’ speaks of a crazy man: ‘They’re not going to believe him, I mean the man’s a **nutter**’ (164-165). Díaz-Varela

responds, ‘He may be a **nutter**, but he’s saying that someone persuaded him...’ (165). In the original text the ‘madman’ is described as ‘un chalado’ and then by Díaz-Varela as ‘un chiflado’. Whilst Marías chooses to have his characters use two different adjectives, Jull-Costa is loyal to one. The visitor whom we come to know as Ruibérriz also describes this man as a nutcase: ‘Like lots of other **nutcases**’ (167), whereas in the original Marías uses the term ‘pirados’. Then, when the same character speaks of his fright at ‘the man in the leather coat’, he states: ‘To be honest, it did **freak** me out a bit’ (168). The original reads ‘Ya, sí, cuando lo he sabido me he **acojonado** un poco’ (157). Jull-Costa chooses the phrase ‘freak out’ rather than the direct translation of ‘scared’. This choice of ‘freak out’ adds a more conversational tone to the dialogue. In this case the more colloquial conversation that the two characters are engaged in made Jull-Costa’s choice make sense. These are only a number of examples of translation style taken from this encounter.

Shortly after this episode takes place, María finds herself comparing her relationship with Díaz-Varela and Leopoldo. With the latter it was she who decided when they met, in the original text she believes him imagining her world as ‘**una vorágine difícil de soportar**, tan pocas veces ponía mi tiempo a su disposición, tan atareada, me mostraba ante él’ (202). Jull-Costa translates this ‘vorágine’ as ‘maelstrom’ for the English reader; ‘he must have imagined my small, unhurried world as **being a barely sustainable maelstrom**, so rarely did I make time for him, so burdened with work did I seem’ (216). Rather than a literal translation of ‘a vortex difficult to bear’, Jull-Costa chooses this version for the English reader.

Lane, Bush and McLean, similar to Jull-Costa here face the translation of ‘block’, ‘district’, ‘neighbourhood’ and so on, Jull-Costa chooses to translate ‘vueltas por **las cercanías**’ (205), as ‘to take several turns around the **block**’ (219).

Another striking translation choice appears when María, deep in thought about her relationship with Díaz-Varela, explains a quote from *The Three Musketeers* that her father knew by heart in French. She also explains that her father ‘like Díaz-Varela he had studied at a French lycée, San Luis de los Franceses’ (219). This appears in the original as ‘había estudiado en un colegio francés, San Luis de los Franceses’ (206). She does choose to foreignise the school’s title, yet she decides to describe it using the French term ‘lycée’. This is the first of many allusions to *The Three Musketeers* in the novel, as the themes of murder, love and jealousy are central in Marías’s novel. María describes Athos telling D’Artagnan of his marriage to a sixteen-year-old girl; Jull-Costa chooses to keep the original words of Athos and describe her as ‘belle comme les amours’ (220). However, this appears differently in Marías’s original as he writes: ‘se habría casado, a sus veinticinco años, con una inocente y embriagadora chiquilla de dieciséis, ‘bella como los amores’, o ‘como los amoríos’, o ‘como los enamoramientos’ (206). The translator in this case does not see the need for three different descriptions for the passage taken from Dumas’s novel. This is an instance where translation is thematised; Marías offers three possible versions of the same sentence, as if he is undecided about which is the most accurate. The narrator is like a translator here, considering the different translation options. Instead of replicating the word play, Jull-Costa opts for giving the original French words.

When describing the life of ‘Anne de Breuil’, María sees her as ‘possibly the most evil, venomous, ruthless female character in the history of literature, and, as such, has since been imitated ad nauseam’ (224-225). This is translated from ‘en el personaje femenino más malvado, venenoso e inmisericorde de la historia de la literatura, imitado luego hasta la saciedad’ (211). Jull-Costa chooses to use the Latin term ‘ad nauseam’ to outline how the characteristics of Anne de

Breuil has been overused in literature. This is a common stylistic choice in English translation, examples of which appear in the case studies with Bush and McLean also.

Similarly, with the use of non-English expressions when Díaz-Varela explains to María the dangers of hiring hitmen from Eastern Europe or South America he uses the expression ‘sotto voce’ (227), where someone would make a remark in a quietened tone. Jull-Costa chooses to keep this expression in the translated version as it is also a term familiar to the English reader. However, just a few pages later on the same topic, María questions how Javier (Díaz-Varela) knows all this:

How does Javier know all this? I wondered as I listened to him. And I recalled the one real conversation I’d had with Luisa, when she appeared to be **au fait** with these practices too... (242-243).

In the Spanish this appears as:

Cómo sabrá Javier todo esto, me pregunté mientras lo escuchaba. Y me acordé de mi única verdadera conversación con Luisa, también ella estaba **algo enterada** de estas prácticas... (227)

On this occasion Jull-Costa wishes to use a French expression to suggest that Luisa is familiar with the practices of hitmen. Lane and Bush too use French expressions, perhaps suitably with Parisian themes in Goytisolo’s novels.

Later in the novel when María and Díaz-Varela’s relationship has come to an end, he calls her to his apartment to explain what she overheard between Ruibérriz and himself. He also needs to make it clear that Luisa is the only woman for him and that their short fling was only an infatuation. This is an interesting section as Jull-Costa chooses to add text to her translation. Díaz-Varela states:

For me that's the only way of understanding a particular term that everyone here bandies about quite happily, but which clearly can't be quite that straightforward because it doesn't exist in many languages, only in Italian and Spanish, as far as I know, but then again, I don't know that many languages. Perhaps in German too, although I can't be sure: **el enamoramiento** —the state of falling or being in love, or perhaps infatuation. I'm referring to the noun, the concept; the adjective, the condition, are admittedly more familiar, at least in French, though not in English, but there are words that approximate that meaning ... (256-257)

Marías writes:

Para mí es el único modo de reconocer ese término que todo el mundo emplea con desenvoltura pero que no debería ser tan fácil puesto que no lo conocen muchas lenguas, sólo el italiano además de la nuestra, que yo sepa, claro está que yo sé pocas... Tal vez el alemán, la verdad es que lo ignoro: **el enamoramiento**. El sustantivo, el concepto; el adjetivo, el estado, eso sí es más conocido, por lo menos el francés lo tiene y el inglés no, pero se esfuerza y se acerca... (240)

What is noticeable here is the addition of 'the state of falling or being in love, or perhaps infatuation' after 'el enamoramiento'. She sees fit to keep the original language and define it in English within the text, a moment in which the translator is very much visible. This is another common stylistic trait amongst translators into English. There are a few instances in *Outlaws* where McLean adds her own words to the text for the reader's clarity.

Jull-Costa's translation style is again noticeable just as Díaz-Varela explains the story behind Miguel's sickness and subsequent death/murder. He points out that 'Meses antes de su muerte, Miguel sentía cierto **cansancio** general no muy significativo...' (261), which Jull-Costa translates as 'Months before his death, Miguel experienced a general feeling of **lassitude**...' (280). She slightly alters the sentence and translates 'cansancio' as 'lassitude', feeling this reads better in English. Another occasion worth noting appears towards the end of this meeting, as María is getting impatient and wants proceedings brought to a close: 'This particular story would have

continued anyway, I simply **chivvied** it along a little, eager for it to be over as soon as possible...’ (285). This is translated from ‘Este habría continuado de todas formas, solamente **lo agilicé** un poco...’ (265). In this case the verb ‘chivvy’ is used for ‘agilizar’, to expedite the encounter. This gives another very British tone to the English text which is consistent throughout the novel.

In another existential sequence of the novel it seems Díaz-Varela is trying to justify Miguel’s death more for himself than for María:

We don’t object to our date of birth, so why object to our date of death, which is just as much a matter of chance. Even violent deaths, even suicides, depend on chance. And since we were all once **denizens of the void or enjoying a state of non-existence**, what is so strange or terrible about returning to that state... (286)

The phrases ‘denizens of the void’ and ‘state of non-existence’ are highlighted here as they are curious translation choices from the original which read.

Hasta las violentas, hasta los suicidios, son debidos a un azar. Y si ya se estuvo **en la nada**, o **en la no existencia**, no es tan extraño ni grave regresar a ella... (267)

This is a clear example of the translator’s departure from the original. It could be said that it is of Marías’s ‘cadence of contamination’. Jull-Costa’s translation here has gone for a powerful image and description for the ‘Hereafter’, ‘limbo’ or ‘the place of no existence’. This ‘void’, ‘limbo’ and ‘Hereafter’ takes up a central role in the following chapter through Bush’s translation of Goytisolo’s *Exiled from Almost Everywhere*, in which the protagonist exists in a cyberworld stuck in the ‘Hereafter/Thereafter’.

A striking translation choice and another example of addition emerges when María finds herself dinner with Ruibérriz. She notes his striking smile as ‘he never entirely stopped smiling, he doubtless considered his dazzling **Vittorio Gassman**—like teeth to be another of his assets...’

(316). In the original this is referred to as ‘su relampagueante dentadura a lo Gassman...’ (293). Jull-Costa feels the need to include the Italian actor’s first name as the English reader may not be as familiar with him as the Spanish audience. If translator notes were included in the novel this is one that would be present.

Then Jull-Costa is faced with the slang term ‘un polvo’ (293), which she translates to the British slang ‘mid-shag’ (317). This is followed by difficult translation choices with Ruibérriz’s use of slang terms ‘mogollón’ and ‘un flash’, appearing as ‘knockout’ and ‘mind blower’ (ibid.). Such examples always pose interesting and challenging translation choices for the translator as there are a number of ways in which they could be brought to the English reader.

It is interesting to note in *The Man of Feeling*, Jull-Costa choosing to use León’s name in both the Spanish and English. In the original text it is simply ‘Yo soy el León de Nápoles y todavía llevo el triunfo pintado en el rostro’ (Marías 109), whereas the English translation reads; ‘I am León de Nápoles, the Lion of Naples, and my face is still flushed with triumph’ (Marías 104). The translator chooses to use both the original and direct translation to emphasise his label to the English reader.

An early example in the same novel that Jull-Costa meets with difficult translation choices is a very descriptive passage by Marías:

—Yo no quiero morir como un imbécil —le he dicho poco tiempo después a esta mujer en una habitación de hotel estrecha y oscura y de una sordidez que entonces no supe advertir, con las paredes desnudas y las colchas grises o quizá luctuosas o simplemente pasadas por alto tiradas por el suelo de moqueta limpia pero ennegrecida y en el que no había espacio ni para caminar, con dos maletas a medio deshacer ocupando el espacio por el que se hubiera podido caminar hasta un cuarto de baño tan vacío y tan blanco que dos cepillos de dientes —granate y verde— colocados en un mismo vaso cuyo celofán desapareció sin que supiéramos en qué momento ni quién lo había hecho desaparecer atraían la vista como a la mano la atrae el puñal o al hierro el imán... (16-17)

This was translated as:

“I don’t want to die like a fool,” I said to this woman soon afterwards, in a hotel room that was dark, cramped and of a squalor, I did not at the time notice, with bare walls and bedspreads that were grey or possibly just forlorn or simply forgotten in a heap on the floor, fitted with a clean but discoloured carpet, and on which there was barely space enough to walk, with two half-unpacked suitcases taking up the space between bed and bathroom, so empty and so white that two toothbrushes – dark red and green – placed in one glass, whose cellophane wrapping had disappeared though we never knew precisely when or who had made it disappear, drew the gaze the way a hand is drawn to a dagger or iron to a magnet... (9)

This is an example of Mariás taking sentences for a stroll, as put by Tóibín (2014), and of Jull-Costa choosing how to structure and translate such descriptive passages without breaking the flow of the novel. Her changes affect mostly the punctuation of the excerpt, which she re-punctuates for the sake of clarity. Similar passages appear in the work of Cercas, most notably in *Soldiers of Salamis*, where the translator faces descriptive language and imagery which must be re-punctuated for the English reader. It is no easy task to transfer the emotion of the writer and his protagonist from the Spanish in this case.

With regards translator style, Anderman (2007), citing Farrell, points out that:

Alexander Pope, in his introduction to his English version of the *Iliad*, expatiated on the need to respect not only substance but also style, noting the poem’s “graceful and dignified simplicity as well as (its) bold and sordid one,” and concluding that, since Homer was closer in spirit to Biblical writing, “his style must of course bear a greater resemblance to the sacred books than that of any other writer”. (57)

On that same note Giugliano (2017) states:

that translating poetry eventually means translating from a language that is twice foreign (because it belongs to another culture and because it is poetic) into one's own poetic language, "language foreign by a further degree (or foreign language tout court)." (113)

Even though Jull-Costa is not translating poetry, her translator style is admired by critics, tackling the prose of Marías, who is often poetic in style evident in the two novels in this chapter. As one will see in the forthcoming section, Marías as the translator saw himself also as a re-writer or 'second creator' of the translations he took on. Farrell (2007) is completely against such a notion. He is of the opinion that the:

novelist, playwright or poet is "onlie begetter" and as such is responsible for the whole range of creativity required to produce an imaginative work of fiction. It is the writer who chooses the narrative voice, who establishes the scale of values underlying the fiction, who elaborates its elusive vision, who determines the pace of action, the unfolding revelations, the maintenance or relief of suspense, the direction of the plot, the vivacity of individual scenes and encounters, the tone of the dialogue, the felt life of the emotions depicted, the depth of the characterisation, the rhythm of the prose, the quality of the descriptive passages, the credibility of the created complex and indeed all the multiple factors that constitute creativity. (58)

It is the job of the translator to work on only the language, but this is a task 'concerning not only individual words or passages, as has been known since Cicero, but also the delicate entity known as style' (ibid.).

It is perhaps no surprise then that Jull-Costa has become 'the voice' of Marías for the Anglophone world as literary translation is such a difficult world to break into and she has mastered the translation of his sentence lengths and cadence. It is easier for publishers to entrust their books to seasoned translators; Why would they take a risk on a lesser known one? Translator Daniel Hahn works actively to promote translation and has recently set up the Translation prize with the Society of Authors and support from the British Council. Its aim is to highlight the work of

translators new to the profession along with the publishers who work with them. It is unlikely that we will see an emerging translator commissioned to translate Javier Marías. It would be hard to see how anyone will compete with Jull-Costa's experience with Marías's 'own distinctive style – the long, digressive, almost musical sentences that loop around observation, reflection and supposition – took many years to achieve...' (Wroe, 2013). Her opinions on translation choices do not change in this period though it is evident that the author's style changes and matures between novels. As *El hombre sentimental* was published in 1986 and *The Infatuations* in 2013, it is a long period in the novelistic development for the author.

As already outlined, the first novel that appears on the *TD* by Marías is *The Man of Feeling*; He had written four novels prior to this but it was not until that novel that his distinctive style came to fruition. He believes that in the present day we might not have seen this novel published as the:

impatience of the publishing world today might mean that I wouldn't have been given a chance to get that far. So many worthwhile writers must have been lost because of this impatience. The change has been brutal. (Wroe 2013)

author. The last two sections have begun the study of the principal strategies with translators and in critical reviews. It is clear that with the amount of attention given to Marías, especially with *The Infatuations*, that reviewers and publishers alike see his success in Spain as making up the new Spanish canon.

3.7. Conclusion

In this chapter some of Margaret Jull-Costa's stylistic traits in both novels have been analysed such as her redundancy of foreignizing character names, street names and various locations. The

lack of translator notes included by Jull-Costa have been identified, which makes Jull-Costa's practice similar to that of Bush. This comes from her desire for the reader to enjoy literary works in translation just like any other form of literature. The use of addition by Jull-Costa is outlined, this becomes a common trait across the translations examined. These include instances where the translator feels that they need to add to the text for clarity; where in the source text Díaz-Varela talks about 'el enamoramiento', Jull-Costa keeps the original term but explains in her own words that it is 'the state of falling in love, or perhaps infatuation'. Leaving the original term and adding her own text keeps the feel of Spanishness in the novel for the English reader. Addition is also apparent with the translation of 'a lo Gassman'; the translator opts to use his full name for clarity, 'Vittorio Gassman'.¹⁰ She also uses this trait in *The Man of Feeling* with such examples as when the protagonist declares that, 'I am the León de Nápoles, the Lion of Naples...' which is simply, 'Yo soy el León de Nápoles'.

Examples where the translator would have faced difficult translation choices are noted and how she expertly converts this into English is looked at; a number of interesting conversations between the characters where the dialogue is translated into British English are highlighted. The scene in *The Infatuations* when María overhears Díaz-Varela and Ruibérriz is significant not only for the novel's plot but also contains interesting translation choices. Colloquial forms of address such as 'tía' are domesticated to the British slang 'bird'. Another example of this being when Ruibérriz leaves out a 'guffaw', rather than a burst of laughter or a loud laugh. An American/Canadian translator such as McLean may translate this differently. There are similar examples of this observed with Bush and McLean in the following chapters. It is discovered that

¹⁰ Italian theatre, film actor and director known as 'Il Mattatore' (1922-2000).

place names do not pose much of an issue for the translator in each novel, more so in *The Man of Feeling* as it is not centred around Madrid. In keeping place names such as the highlighted examples in *The Infatuations* ('Altos del Hipódromo'; 'Colegio Estilo'; 'Calle Oquendo') the Anglophone reader is transported to a world further away than that of the reader of the source text. There is also the issue of translating slang terms for Jull-Costa within *The Infatuations*. Expressions such as 'un chalado' and 'un chiflado' are translated to 'nutcase' so determining that she is loyal to one. She chooses to translate 'un polvo' as 'mid-shag' also adding to the number of British English examples in the translation. She does not however, have to deal with as much slang/derogatory language as McLean in Cercas's novels.

The paratextual elements of both case studies have been investigated, that is, the printed cover, the inside front and back covers, the back cover, the jacket and its appendages in a number of editions of *The Man of Feeling* and *The Infatuations*. Genette (1987) believes that:

In the early days of the printed book, the title page was the preeminent place of the publisher's paratext. The printed cover came to repeat the title page or relieve it of some of its functions. Today the jacket, the band, and the slipcase, if any, are doing the same thing for the cover; and this is the sign of expansion – some will say an inflation – of at least the opportunities (that is, of the possible supports) for a paratext'. (31-32)

Evidently, from investigating the numerous publications of the same novels by different houses it is clear that the presentation to the public varies quite a lot, from the images used on the front and back covers to the way the novel is presented as a translation. The implications for the translator Jull-Costa are that she is more often than not hidden within the title pages, appearing in only one edition on the front cover (New Directions 2003). In Penguin's 2012 edition she does appear twice in the title pages, firstly with a short bio after the 'About the author' section and then after the author and title of the novel (**Fig. 2.5.** and **Fig. 2.6.**). Therefore, the trend that is apparent is that

publishing houses prefer to keep the ‘translated by’ visible in the title pages of their novels. This is a tendency that becomes discernible not just with the houses studied in this chapter but also those that are explored in Chapters Four and Five.

Also examined is the reception that the novels received in the Anglophone world with emphasis on Ireland and the UK. The first stage involved accessing the various publications of the novels in English, comparing and contrasting the editions; my conclusions found that with these case studies it was not possible to compare translations as only Jull Costa’s versions have been published. Analyses show that *The Infatuations* gained a lot more critical reception than that of *The Man of Feeling*. The reasoning behind this could be due to the fact that the former was a more recent work that was translated only two years after its original release, whereas the latter was originally published in 1986 and did not appear in English until 2003. It could also be argued that at the time of publishing *Los enamoramientos* in 2011, Marías was a much more developed writer and drew more critical attention from the Anglophone world by the time *The Infatuations* was released. There are many factors that are discussed in the conclusion of each paratextual analysis and one that may be overlooked is the fact that the reviewer does not have a background in translation and is therefore not in a position to judge the translators work and include it in their review.

After these two case studies and investigations into the author Javier Marías and his English translator Margaret Jull-Costa, Juan Goytisolo is the focus of study in Chapter Four, with his novel *State of Siege* (2002), translated by Helen Lane and *Exiled from Almost Everywhere* (2011), translated by Peter Bush. The methodology that follows is similar in that one author is examined with two case studies, however it differs in that two translators are the subject of scrutiny.

Chapter Four – Juan Goytisolo: A Case Study on *State of Siege* (2002) and *Exiled from Almost Everywhere* (2011)

4.1. Introduction

This chapter will look at the author Juan Goytisolo (Barcelona 1931-2017), who appears prominently in the *TD* with five works of fiction. Following the same methodology as the previous chapter, the first and last novels translated from the Spanish into English in those fifteen years (*State of Siege* (2002) and *Exiled from Almost Everywhere* (2011)) are the focus of attention. Goytisolo's first novel to be translated into English was *The Young Assassins* (1959) and the most recent being *Exiled from Almost Everywhere*. One of the key elements to note is the fact that all these novels were published originally in the US, something that is explored later in the chapter. Once again, taking the model of the previous chapter, Goytisolo has been chosen as a case study due to the number of his titles that have been translated during the time period studied in this project. Some of the extensive bibliography on Goytisolo has been consulted and will inform the analysis carried out in this chapter, including works by Davis (2003; 2012), Black (2012), De Menezes (2006), Schwartz (1975).

Rather than just analysing one translator in this chapter, it will be necessary to study both Helen Lane and Peter Bush. Lane translated one of Goytisolo's novels in the *TD* and Bush translated three. In this case it will be possible to compare and contrast both translators' visibility/invisibility in Goytisolo's work and their styles of translation, as well as the aspects of convergence in their positions, and their views concerning domestication and foreignisation.

Instances when the translators have chosen to shift the tone and how they interact with the convoluted prose of the author are noted

Bush came to translation in the 1980s after publishing a critical edition of *Campos de Níjar* (2011) and then translating Goytisolo's autobiography *Coto vedado* for Quartet Books in London. Helen Lane, who passed away in 2004, was known for her translations of French, Spanish, Portuguese and Italian fiction, with authors such as Juan Carlos Onetti (also translated by Bush), Jorge Amado and Mario Vargas Llosa, to name but a few. Taking Lane's translation of *State of Siege*, published in 2002, not long before her death, and Bush's *Exiled from Almost Everywhere* in 2011, the translators' backgrounds and the two different translation styles are examined. The analysis is both metacritical in its examination of critics' assumptions, and also textual through its focus on Goytisolo's novels. As many scholars and critical studies mainly seek to determine the meaning of the texts themselves, this project also looks at what accompanies the texts, that is, the paratextual elements as seen with the novels of Marías in Chapter Three. Previous studies have concentrated on the *Álvaro Mendiola* trilogy and up until the novel *Makbara* (1980), whereas this study focuses on a more detailed analysis of the two novels published post-*Makbara*. It will also be necessary to return to the earlier novels to shed light on how Goytisolo's writing has developed, but the focus is on the translated texts into English.

The chapter is centred on a close reading of two of Goytisolo's works and their critical reception in Ireland and the UK. As in the last chapter the principal norms and strategies used in the translation of the two novels will be studied, as well as their reception. Beginning in Section 4.2., the author of the novels Juan Goytisolo will be introduced, with discussion of his background and style as a writer. Then the first case study of *State of Siege* is discussed with a brief overview

of the novel, followed by the critical reception in the Anglophone world and the implications for the translator. In section **4.3.2.**, the focus is on different paratextual elements of the novel. After this insight into the novel the translator Helen Lane is investigated, along with her poetics of translation in **4.4.** and her visibility in the text in **4.4.1.**, where her translation of *State of Siege* is analysed. This section will look at examples of place names in translation, character names, and the presence of the translator within the novel. Instances of translation dilemmas or notable translation choices are highlighted. These include the use of italics, foreignising certain terms and Lane's handling of Goytisolo's challenging prose. The use of italics and the function they serve is looked at; (this becomes a common feature across the translations studied in this project, which Bush and McLean use) often used in instances where the translator keeps a term from the source text untranslated but highlights it in italics.

In Section **4.5.** the focus is switched to the second case study, *Exiled from Almost Everywhere*. The same process of analysing critical reviews will follow in **4.5.1.** and paratextual analysis in **4.5.2.** Then in section **4.6.**, the translator Peter Bush is studied with his translation of *Exiled from Almost Everywhere*. This section begins with the task Bush faced translating the curious chapter titles written by Goytisolo. This analysis also draws attention to something not encountered in other case studies; that is, the fact that the chapters do not seem to correspond between the Spanish original and English translation, and two chapters from the original are omitted from the English. Speaking with Peter Bush directly clarified these details and are discussed further in **4.6.1.** Following the same model as the previous chapter, the translation choices and style of Bush are explored, in the same section.

4.2. The Voices of a Voluntary Exile: The Style of the Source Text Author

Juan Goytisolo, born in Barcelona (1931), is considered one of the most important contemporary Spanish authors. Labelled in 2000 by Maya Jaggi (*The Guardian*) as ‘Spain’s greatest living author’, he passed away in June 2017. Growing up in Barcelona to an upper middle class family, he self-exiled to Paris in 1956. On his travels between Europe and his adopted Morocco, he met with various similar expatriates as they discussed and wrote about the issues in their respective countries. After the autumn of 1956, Goytisolo would never spend more than two weeks consecutively in Spain. Speaking with Antonio Lucas of *El Mundo* in Marrakech in 2015, paraphrasing Carlos Fuentes he stated: ‘¿Español? Soy de nacionalidad cervantina’ (Lucas: 2015). A few days after this interview (23 April 2015) he would receive the Premio Cervantes, but as Lucas points out, this meant little in Jemaa el-Fnaa where Goytisolo had been living for the past 30 years.

Amongst his friends and admirers were Mexican author Carlos Fuentes and Peruvian Mario Vargas Llosa. According to Jaggi (2000) Fuentes likened Goytisolo ‘to the Irishmen Swift and Joyce: “exiles condemned to live with the language of their oppressions, digest it, expel it, trample on it, and then resign themselves...”. As featured in Grimes (2017), of *The New York Times Books Review*, Fuentes would go on to say that *Reivindicación del conde don Julián* (1970) was a ‘landmark novel of Spanish literature’ and ‘the most terrible attack against the oppressive forces of a nation that I have ever read’.

There are many books and journal articles on Goytisolo, by Black (2001; 2007), Davis (2006; 2009; 2010 etc.). Davis labels the Spanish writer as a ‘self-marginalised figure in the literary world, openly scornful of literary prizes and the establishment, yet his is perhaps one of the most studied

and critically acclaimed of contemporary writers' (2012: 2). One may say in this sense he was similar to Javier Marías, whose work has also received extensive international critical attention.

Schwartz, compares his work to that of Delibes, Cela and Azorín, stating that after:

Camilo José Cela, who continues to be the leading Spanish fictionalist in Spain; Ramón Sender, perhaps the greatest of all living Spanish novelists, residing in New Mexico; and Juan Antonio Zunzunegui, a representative of an older type of writing who continues to win prizes, Goytisolo is the most important novelist of the day ('The Novels' 1964: 308).

This indicates changes in Goytisolo's work over time. He was educated during the difficult period of the immediate post war, like authors such as Ana María Matute, Juan Marsé and Rafael Sánchez Ferlosio. These authors, along with Goytisolo, would form a group that was critical of the Establishment using their literary output to express their disgust at how their country was run.

It was when he moved to France in the 1950s and took up a role at the Gallimard publishing house in Paris that he built up relationships with various non-Spanish writers. Davis (2012: 8) notes how the French translation of *Juegos de manos* (1954) was better received than the original in Spain. Evidently affected by the Franco regime, Goytisolo's reception abroad was better than in Spain due to his outspoken views and attacks on his home country, similar to other exiled writers of the time. It is, therefore, interesting to note how his literary style could only be produced in exile and through publication abroad. His career was also assisted by his connections in Barcelona and left-wing leanings. As his novelistic development spans a long duration 'it is inevitable that his works relate to different historical periods and different ways of reading' (2012: 35). Whilst Davis looks to reveal 'disparate trends of criticism' and various intellectual thought around Goytisolo and his work, this chapter focuses on two novels post-1975, namely *El sitio de los sitios* published originally in 1995 and *El exiliado de aquí y allá* in 2008. Black (2012) in his study looks to the

period after the Mendiola trilogy which he terms ‘post-*Señas*’: ‘The novels that appeared then moved away from realism, a representationalist aesthetic, toward a more self-conscious mode...’ (2012: 7). From *Señas de identidad* onwards, Goytisolo ‘ceases to attempt to engage directly with the world and turns his attention to the linguistic structures of that world, the varieties of discourse that pattern everyday life’ (2012: 8), which will become evident later in the chapter after closer reading of the case studies. With *Exiled from Almost Everywhere*, the reader will witness the process of naturalisation first hand; ‘by which is meant the way a reader reduces a text’s initial strangeness, renders it intelligible. As Jonathan Culler points out, this is usually done by restoring literature to a communicative function’ (2012: 10). The ‘strange’, the ‘formal’, the ‘fictional’ must be ‘naturalised’ to try and make sense of the novel. Helen Lane as with Peter Bush would have faced this process when translating the work of Goytisolo which is looked at in more detail in **4.4.1.** and **4.6.1.**

It is clear through his own non-fiction writings and interviews that Goytisolo was primarily committed to literature with the ultimate aim of social improvement and this remains in his in his later writing. In the same year that *El sitio de los sitios* was published in Spain (1995), Goytisolo asked a question in a book of essays entitled *El bosque de las letras* (1995) that was troubling him as a writer:

¿Cómo compaginar, en efecto, la voluntad de defensa de causas cívicas y valores universalmente válidos amenazados por la barbarie, con una escritura personal de acceso difícil e incomprensible para muchos lectores? (Goytisolo 1995: 9)

Black points out how ‘the key to understanding the novels of the later period is to see how they try to reconcile their self-consciously literary status with the urge for social transformation’ (2012: 17).

Michael Orthofer (n.d.) of *The Complete Review* gives an alternative insight into the writing of Goytisolo. He includes a Pros and Cons section for the author which reads as follows:

Pros:

- Unpredictable and experimental (in the best sense)
- Some of the writing is superb
- Very varied output
- A man -- and author -- with firmly held convictions, and without any fear of expressing them

Cons:

- Limited availability of books in translation
- Varied English translations (by at least seven different translators)
- Sexual and political fixations -- and explicit manner in which these are addressed -- can be off-putting
- Experimental approaches of later fiction not to everyone's taste
- Various works -- but especially the essays and newspaper pieces -- are often a bit simplistic and blunt

Notable here in the 'Cons' is the limited availability of books in translation and the fact that his novels are translated by various translators. This can due to a number of factors; with Goytisolo's first novel appearing on the *TD* in English translation in 2002, and the translator Helen Lane's passing in 2004 meant this would have been one of her late works. This allowed for different translators emerging to translate the author's work. In addition to this, the novel was first published in the US with City Lights Books and therefore an American translator was commissioned. Lane had been the translator for his novels *Count Julian* (1970), *Juan the Landless* (1977), *Makbara* (1980) and *Landscapes After the Battle* (1987). With his first novel appearing in 1954 (*Juegos de mano*) released in English as *The Young Assassins* (1959) and his last in 2008 (*El exiliado de aquí y allá*) appearing as *Exiled from Almost Everywhere* (2008), there is a long time period involved with many different publishing houses and thus various translators commissioned in the UK and

US. It is also often the case that a translator and author will build a working rapport and work together on many titles such as Jull-Costa with Marías and McLean with Cercas. It can also end negatively where translator and author do not get along and refuse to work together, as was the case with W.G. Sebald and Michael Hulse, who after the release of *Vertigo* (1999), agreed not to work together anymore. Hulse had heard the German author criticising his work publicly, after which he informed Sebald's publisher (Harvill) that he would not translate the author's next work. This was not the case with Goytisolo and Bush who had a very close working relationship and Bush translated four out of the five Goytisolo novels on the *TD*. There is also the situation in which the author has died, and it is not possible to collaborate as seen with Jull-Costa in the previous chapter who worked with José Saramago's wife after his death. Bush has also translated various works where the author is no longer living such as Pedro de Alarcón and Fernando de Rojas. Natasha Wimmer spoke to Adam Vitcavage (2019) about the task of translating Roberto Bolaño who died in 2003. When asked what it was like to translate the work of a deceased author she replied:

It really isn't much different from translating anyone else, except that I have to make more independent choices about what an enigmatic word or sentence might mean. In the case of Bolaño, I've been translating him for so long that I feel at home with his rhythms.

The issues translators face do not stop here; a conflict can also arise with the publisher or editor. Edith Grossman refused point blank an invitation to lead a workshop at Peter Bush's BCLT Literary Translation Summer School; 'Why? Because of the way that publisher had edited her American English translations, again, of leading Latin-American writers' (Bush 2012: 122). This shows the 'the level of emotional and intellectual commitment by translators to their work' (ibid.).

In Bush's case he has translated over sixty works and only ever experienced two serious conflicts over a translation with a publisher.

A closer look at Lane's and Bush's respective translations of Goytisolo is focused on in Sections **4.4.1** and **4.6.1**. Additionally, we will witness his experimental approach to fiction in the second case study appearing in this chapter with *Exiled from Almost Everywhere*.

This section has looked into Goytisolo's background and novelistic development; however, these aspects are explored further in sections **4.3.1** and **4.5.1** through the analysis of reviews.

4.3. *State of Siege*

Published originally in Spain by Alfaguara in 1995, this novel first appeared in English with City Lights Books in 2002. It is the earliest novel by Goytisolo to appear in the *TD*. Unlike his earlier novels such as *Marks of Identity* (1969) originally published in Spain in 1966 and translated by Gregory Rabassa, *State of Siege* is not a damning critique of Francoist Spain, it is set in war-torn Sarajevo. Davis (2012) points out how:

Cross-cultural trajectories and a play on multiple identities are common in Goytisolo's post *Makbara* novels, although the concern is less with spaces internal to Spain, and more on infiltrations of the Arabic world, sexual identity and *desdoblamiento* of the individual. (29)

It is clear that his novels of the 1990s and 2000s did not receive as much attention and were not as widely read, however 'its place within his oeuvre and how it is read as such, reveals much of the conceptualisation and modes of mapping a literary writer' (Davis 2012: 29).

When studying the literary trajectory of Goytisolo, Inger Enkvist, as cited by Davis (2012), views three stages: pre-1966; 1966-1975, and post-1975. Evidently, this chapter focuses on the novels post 1975 and Davis points out that like most readers:

critics come to the later works after the Mendiola trilogy and correspondingly are led into comparisons across the Goytisolo oeuvre, perhaps reading similar themes in new contexts, or re-reading earlier novels. (30-31)

The novels studied in this chapter are post-*Señas* and therefore, according to Black (2001) form part of a period when:

He abandons the classic role of the intellectual, characterized, one might say, by a sense of belonging to and forming an integral part of society, while at the same time maintaining a critical eye on its injustices and defects, and espouses a concept of the intellectual as a *marginado*, an individualist, an anarchic rebel and non-conformist, opposed to everything that is represented by established society and championing the cause of all those groups which are denied a place in that society. This intellectual stance becomes translated into an aesthetic posture of total subversion of all that constitutes conventional society. (Black 2001: 3)

Black's aim is to 'trace the manner in which Goytisolo's novels from *Señas de identidad* onwards attempt to translate social concern into aesthetic practice' (4), whilst this study focuses on an analysis of the translation style of his novels, the critical reception of the English translations and his novelistic development post-1975. Interestingly, Black concentrates on the role of the reader in activating Goytisolo's radical aesthetic. He sees Goytisolo's thinking in novels such as *State of Siege* to be:

dictated by an unflagging utopian vision. His novels aspire to be radical not only in their ceaseless critique of all oppressive features of modern society and their attempts to posit new modes of perception, but also in their aim to rework in a radical way the very premises of the novel. (5-6)

These ‘oppressive features of modern society’ are no more evident than in this novel set in two cities at their knees. Black alludes to this work as a prime example of Goytisolo’s fictional production that is ‘characterized by more personal and specifically literary concerns...’ (17). He then goes on to say that it is a novel in which ‘the obsession with, on the one hand, the power of literature and, on the other, its limitations is given explicit expression’ (ibid.).

The novel examined in this section begins with an unnamed traveller who arrives in a hotel room at the height of the siege of Sarajevo. From his room he examines a woman braving the snow-filled, deserted streets. Davis (2003) refers to Manuel Hierro (1996-1997) who draws parallels between the woman on the street being watched by snipers and Goytisolo’s own mother, ‘drawing on the small details such as her clothes and bag, between this woman, who we learn is eventually shot and killed, and Goytisolo’s own mother, whose death in a bombing raid on Barcelona during the Spanish Civil War is recounted in *Coto vedado*’ (Davis 2003: 120-121). Like so many of Goytisolo’s novels, the story struggles for control between various narrators. It is important to note that the ‘web of texts revolves around the disappearance of the traveller who is the first (seemingly) authoritative narrator of the novel, and whose identity must be sought through the texts that he has left behind’ (Davis 2003: 121). The fact that the initials ‘J.G.’ are on the writings found in the dead traveller’s room no doubt make the reader believe the character’s movements are autobiographical but do not completely match Juan Goytisolo. Davis draws our attention to the notion of the ‘unreliable narrator’ which appears often in his novels:

both novels [*Las semanas del jardín*] are characterised by multiple, unreliable narrators, and are texts made up from a multitude of texts, not so much a case of ‘cervantear sin que uno lo sepa’, but a self-conscious echo of Don Quixote’. (148)

Such narrators are evident in both case studies that are the focus of investigation in this chapter.

In 1993 Goytisolo's *Cuaderno de Sarajevo* was published, a harrowing journalistic piece which recounted the barbaric war in Sarajevo led by Radovan Karadžić and backed in Belgrade by Slobodan Milošević. Goytisolo lived through this for a brief time and his journalism was partisan (according to Rieff 1995), like most Western journalists reporting on it. It undoubtedly had a profound effect on Goytisolo's writing and inspired *State of Siege*, where the savagery in Sarajevo is also brought to the streets of Paris. He was not a professional journalist nor a war correspondent; however, he did turn his attention to troubled areas such as Algeria, Palestine, Chechnya and the 1991 Gulf War. Armada (1993) writing in *El País* explains how Goytisolo told his friend Susan Sontag that he needed to go to Bosnia to see for his own eyes what was happening and to find 'en Sarajevo la respuesta a algunas preguntas que le atenazaban'.

De Menezes (2006), in a study of *Cuaderno de Sarajevo*, dedicates a section to 'Attachment and Detachment: The *Cuaderno de Sarajevo* and *El sitio de los sitios*'. She points out that as a journalist and writer of fiction, Goytisolo

seeks to take a moral stand in a world where such a stance, in practical political terms, comes up against the indifference of the man in the street, and, in philosophical terms, confronts the issue of perspective in postmodernist theory. (227)

De Menezes also makes us aware of Goytisolo's deconstruction of war with his final image of the city:

Nadie puede salir indemne de un descenso al infierno de Sarajevo. La tragedia de la ciudad se convierte al corazón, y tal vez al cuerpo entero de quien la presencia, en una bomba presta a estallar en las zonas de seguridad moral de los directa o indirectamente culpables, allí donde pueda causar mayor daño. (Menezes 2006: 227)

Just as the *Cuaderno* is intended to wound its reader, Goytisolo brought the pain of war closer to home by turning Paris into a no-go zone in *State of Siege*. Far from the idyllic tourist attraction with which the city is sometimes associated. De Menezes believes that in the novel, Goytisolo is ‘liberated by fictional form’ (2006: 227) in a stream-of-consciousness approach. Eberstadt (2006) in *The New York Times* points out how the ‘innermost circle of the novel is a parable in which Goytisolo inflicts on his own Paris arrondissement the fate of Sarajevo’.

Black (2012) sees Goytisolo in this novel aiming ‘to challenge history through the powers of fiction’ (231). It is also pointed out in Black’s footnotes that from *Makbara* onwards:

Goytisolo’s play with the narrative levels is so fluctuating and unstable as to keep the reader in a permanent state of questioning. *El sitio de los sitios* is a good example of the constant creation and subversion of fictional levels. (235)

Davis (2003) points out how the name ‘Juan Goytisolo’ is frequently written into Goytisolo’s novels of the 1980s and 1990s, presenting the reader with ‘a hermeneutical problem of determining who is the controlling narrator in these playful narratives’ (6). This does happen with *State of Siege* as the initials ‘J.G.’ are used presenting the author as a character within the narrative. During the investigation into who in fact ‘J.G.’ might be, one of the narrators queries ‘What was a man like him, who had nothing whatsoever to do with the conflict, doing here in this human trap, jam-packed with so many suffering souls?’ (Davis 2003: 84-85). This seems like a question Goytisolo would have asked himself when reporting on the Bosnian war.

4.3.1. Critical Reception

As Davis (2012) points out in his study of Goytisolo, and is also relevant to other works on critical reception, ‘critics’ viewpoints, (including this study), are always marked by the habitus of the critic, over which they have no control and little consciousness, as well as by the current wider episteme’ (3). Davis draws on the work of Enkvist, Black, Schwartz and Izquierdo, who ‘all speak from differing institutions, indeed nationalities, and each seek their own agendas in this long and varied career’ (33).

There exist few critical reviews of the novel, much less than in the Marías case studies of the previous chapter or in the case of Cercas in the next chapter. My analysis has found seven reviews, six from the US and one in the UK. Therefore, as only one review appears in the UK, reviews from the US have been analysed in this case with an exploration as to why in fact it is has been reviewed so few times.

Writing for *The New York Times Magazine*, Fernanda Eberstadt (2006) explains why she believes that Goytisolo is unknown in the United States, which may also be the case in the UK and Ireland: ‘This oversight may be explained in part by the difficulty of his fiction. He has continued to write in a densely allusive, high Modernist style, which makes few concessions to the reader’. She also dedicates a small section to the novel stating it is ‘perhaps his greatest as well as his strangest work’. She sees the book as being ‘constructed in concentric circles, mimicking the siege of the city’. This short review is found in an article which delves deep into the life of Goytisolo and does not mention the role of translation. Eberstadt spends time with the author in Marrakesh, in Café France and walking through the surrounding streets of Jemaa el Fna, observing how he interacts with the local characters. It is also pointed out how Goytisolo lost the love of his life in

Monique Lange, the year after *State of Siege* was published, which led to him fleeing Paris to Marrakesh with his adopted Moroccan family to the house he bought more than a decade before.

Though blogs are not part of the critical reviews analysed in this project, Khan (2007) has been included as it is an extensive review and few reviews of the novel exist. Khan does include a mention of Lane's fine work. The reviewer in this case believes it is one of the easier works by Goytisolo to read. Khan points out, as any reader of Goytisolo will notice, how 'he writes with many voices, in many ways'. With Helen Lane's 'masterpieces' of translation there is no need for him to read the originals. Whilst describing the general plot of the novel he also draws the reader's attention to 'J.G.' and its link to the author. He also sees the author's descriptions of Paris as prophetic 'considering the events of recent civil unrest in Paris...'. The thought of a district in Paris under siege is not inconceivable as is the case in the novel. In November 2015 various Paris districts did come under siege cafés, restaurants, St. Denis and the Bataclan theatre came under siege from Islamist terrorists. Evidently in a blog post the reviewer has free rein and can give personal insights into the events of the novel. After a number of what Khan believes to be important quotes from the novel, he closes by stating: 'In writing this novel, Goytisolo's lyricism and imagination deconstruct mythical overtures and stances and exposes the cruelties that are too obvious'. The author in this case is successful in bringing an awful series of events to a beautiful and lyrical piece of work.

The Complete Review's (n.d.) critical discussion of the text introduces Goytisolo's novel as his Sarajevo-novel that accompanies the essay collection *Landscapes of War* (2000). The review almost immediately mentions that it appeared in English in 2002 and that readers may by then

have forgotten about what happened in the Yugoslavia of the 1990s. The reviewer goes into detail about the novel's themes as well as Goytisolo's style:

As he has in his fiction for over a decade now, Goytisolo again mixes realistic description with more fanciful literary approaches. The book begins simply enough: a man is in his hotel room in war-torn Sarajevo, looking down upon the infamous Sniper Alley. Six pages into the book then there is an explosion.

The reviewer brings to our attention the fact that the dead man with the initials J.G. has a biography much like the author's own, as already explored in the previous section. It is a detailed and comprehensive review, describing how some chapters offer dream narratives whilst others are siege scenes. It also mentions the Appendix of the novel which contains a series of poems, of which a number appear in the text also. The review closes with the following comment:

There are bits that are too rough and too simple, but the overall effect is still an impressive one. *State of Siege* tries to expand on what fiction can do, yet always remains a very readable work.

The reviewer views it as yet another impressive Goytisolo novel and an important document of the events in Sarajevo. However, the review fails to acknowledge the work of Lane in bringing the novel to the English reader. The translator is again invisible here.

Charles Wilson (2002) writes a review for *The New York Times* which features the title of the novel, the author, publishing house and the recommended retail price, but no mention of the translator. However, Lane's work is referred to as the review begins with the following statement: 'Juan Goytisolo's labyrinthine novel originally published in Spanish in 1995 and now ably translated by Helen Lane...'. The use of 'labyrinthine' appears frequently when critics describe the work. Also, Wilson draws on the dead man resembling Goytisolo. The reviewer in this case

states that ‘Each time we suspect the visitor’s true identity, the story cracks open like a Russian doll’. Additionally, as mentioned in the previous section, the location of Paris under siege is examined, an apparent effort to jostle the Western reader’s conscience as ‘the author suddenly relocates the siege to a fashionable section of Paris...’. It is a concise review in which the most important aspects of Goytisolo’s novels are outlined. The translator is made visible here and commended for ‘ably’ translating the novel, which is more than can be said for the other reviews.

In the only existing review of the novel in Ireland and the UK, Gerry Feehily spoke with Goytisolo for *The Independent* in 2003. Like Eberstadt in 2006, Feehily found himself in Marrakesh at the Café de France. He too wanders around the streets of the city, taking in Goytisolo’s movements with the locals and learning about his upbringing during the Spanish Civil War. After an in-depth view of the author’s personal background, Feehily moves onto the novel. This comes after its release by Serpent’s Tail in the UK in September 2003, a few months after its initial release in the US. Similarly, to Wilson, the reviewer also mentions Lane as the translator along with the publishing house and respective retail price. What makes this review different is that in this case Feehily had the chance to speak directly with Goytisolo about his experiences in Bosnia and inspiration for the novel. He quotes him as saying that on his second visit to Sarajevo the:

city was emptied of journalists, and still the Serb extremists kept up the slaughter from their artillery batteries, their snipers picking people off. Meanwhile, two hours away in Paris, life went on, oblivious.

It is through the truth of fiction that Goytisolo chose to oppose Western agencies after seeing the behaviour of the United Nations in Bosnia. From this interview/review we learn that the author

wanted to put the reader ‘under siege’. He tells Feehily that the situation for the citizens in Sarajevo was surreal:

The notion there could be this medieval slaughter in their streets, that their libraries could be destroyed by Serbs claiming that a Muslim identity did not exist, was so unthinkable they thought they were going mad. To convey this enormity, I put the reader under siege.

Once again ‘labyrinth’ is used to illustrate the novel, this time ‘in the spirit of Cervantes and Potocki [author of *The Saragossa Manuscript*]’. Then after another detailed version of the novel’s events Lane’s work is mentioned:

With several narrators, several registers - ranging from the commander’s officialese to Goytisolo’s own vivid, fevered prose (powerfully captured by Helen Lane) - *State of Siege* is unified by a devastating image at its outset and close.

This review seems to be a rarity as it includes an intimate insight from the author into the events of the novel, acknowledgement of the translator and a thorough analysis of the plot by the reviewer.

Megan McDowell (2003) published a short review of the book in the *Review of Contemporary Fiction*, a tri-quarterly journal published by Dalkey Archive Press. The title simply includes the novel’s title, the translator, the year and publisher in the US, page count and price. It is a descriptive flowing text that gives the reader a taste of what the novel contains, without giving too much away.

The themes of Goytisolo’s novelistic career are mentioned:

His career has moved in an ever-widening circle of cultural excavation and exploration of literary form, becoming more enmeshed in his recurrent themes of exile, war, and Spain’s suppressed Moorish cultural history.

Though Lane is included in the review title, she does not appear again in the text of the review.

No mention of her work is made, to either praise or analyse it.

Similarly, Sennett (2002) writing in *The Booklist*, fails to speak of Lane's work but does include her name in the book details at the beginning of the review. Describing it as a combination of a 'Borgesian spirit of play with the lyrically righteous anger at oppression perfected by Eduardo Galeano', Sennett draws the reader's attention to the fact that the novel 'displays all the earmarks of magic realism', one factor the other reviews fail to mention. He also alludes to the fact that some readers may be put off by the twists and turns but those who last until the end:

will find the tale most effective in underscoring the tragic absurdity of sieges whose victims can only guess at the rationale of their persecutors, and of international 'peace keeping' forces that help maintain the bloody status quo by treating the hunters and the hunted equally.

Whilst there may only be a few reviews for this novel, even fewer appear for the case study in section **4.5.1**.

In considering the question of why Goytisolo is reviewed so little, especially in comparison to Marías in the previous chapter and Cercas in the following, we might return to the first review included. Eberstadt (2006) alludes to the fact that his writing is difficult, describing it as allusive with a high Modernist style. This too has implications for the translator, as the fewer reviews there are the less chance Lane has of being credited for her work. Khan's (2007) blog review is included here as laudatory words were used for the translator's work and an insight into the novel was given. In contrast to the other reviews, as a blogger Khan would not have an editor to answer to or have the pressure of a word count. Of the seven reviews included in this section two fail to mention the work as a translation and only two (Wilson 2002; Khan 2007) acknowledge the translator's work. The remaining reviews make Lane visible in the book's details. As aforementioned, Feehily does include Lane in the book details but fails to mention her work in the piece, whereas Eade (2013)

writing about *The Infatuations* does commend Jull-Costa's translation. This could suggest that when writing for this source it is up to the reviewer to include the translator's work within the review and not the editor.

4.3.2. Paratextual Analysis

In the past few years, the analysis of paratextual elements has become much more prevalent in Translation Studies, especially in Descriptive Translation Studies. Studies such as *Translators' Prefaces A Key to the Translation* (Hartama-Heinonen 1995) and Dimitriu (2009). Hartama-Heinonen (1995) argues for the prefaces' role as support for evaluating the translation and Dimitriu views them as valuable documents for translation scholars' theoretical research. Ellen McRae (2012) presents an empirical study in which she shows that:

particular uses of the preface are subordinate to three other functions: (1) foregrounding differences of cultures and languages, (2) promoting understanding of the source culture and (3) promoting understanding of the translator's role and intervention (2012: 65).

McRae clearly defines what 'contemporary' covers in her study (books published between 1945 – present), whereas this study focuses on 2000 – 2015. However, she excludes dramatic fiction and poetry, as this study also has, since they pose their own specific translation challenges. She creates a list of 810 books taken from *The Encyclopaedia of Literary Translation into English* (2000), of which '80 per cent had no prefaces whatsoever and 10 per cent had prefaces that did not discuss the art of translation' (2012: 66). It is explained that the term 'translators' prefaces' includes 'translators' prefaces, introductions, notes, afterwords or any other commentary preceding or following a translation written by the translator. It does not include footnotes or endnotes' (McRae

2012: 66). The two case studies in this chapter do not include such accompaniments. Nonetheless, other aspects of the translator's presence within the novels are looked at. The preface is an important tool in increasing the visibility of the translator and their activity. Bush, as will be studied in Section 4.6 of this chapter, as a firm proponent of the visibility of the translator, 'approves of the preface, along with the footnote and the translator's name on the jacket, as a way to help establish the translation as a translation...' (McRae 2006: 12). However, it is worth noting that in the second case study of this chapter, translated by Bush and published by Dalkey Archive Press, there exists no translator preface. Four examples of novels in English translation have been discussed so far in this study with minimal examples of translator's prefaces. McRae is of the belief that when 'publishers do translate foreign works, they often try to downplay the foreignness' (17). Going on the data presented in this project it is hard to argue with this, though there do exist some publishing houses such as Hispabooks whose aim was to promote foreign fiction and translation in English. On the other hand, in Spain prefaces are also rather (or very) uncommon, so the absence of prefaces cannot really be used to support the idea that UK/US publishers/readers do not really value translation.

In contrast to the novels of Marías in the previous chapter, *State of Siege* is not republished in many editions. It was first released in San Francisco with City Lights Books in 2002 and then a UK edition published by Serpent's Tail in London, 2003.

Lane, in her translation of *State of Siege* does not contribute to her visibility. The publisher City Lights Books does not include any translator prefaces. Translation scholars must look to the translation directly for any instances of her visibility. However, her name is included on the front cover (**Fig. 3.0**) as well as the title page (**Fig. 3.1**). McRae alludes to Weschler (1998) who argues

‘that not all publishers would approve of and probably never ask for such a preface, but believes that most small and university presses, as well as some of the more thoughtful editors at larger houses, would allow it and often even welcome it’ (2006: 14). City Lights Books in San Francisco include the translator’s name on the cover and are not worried about readers being put off, whereas publishers such as Faber, Orion and the Canadian House of Anansi Press purposefully removed this as readers might dismiss a book with ‘translated by’ on the front cover. This was also apparent in the previous chapter with Marías’s novels published with Penguin Books, Harvill and Vintage International. City Lights Books, founded in 1955, have almost 200 books in print, according to their website. They also advertise that they publish cutting-edge fiction, poetry, memoirs, literary translations and books on vital social and political issues’. *State of Siege* is the only Goytisolo novel published in this house and was more than likely chosen due to its social and political themes, dealing with the war in Bosnia. The publishers appear four times on the *TD*, including this case study, with the other three novels being by female authors. Analysing the front covers of Núria Amat’s *Queen Cocaine* (2005), Carmen Martín Gaité’s *The Back Room* (2000) and Belén Gopegui’s *The Scale of Maps* (2011),¹¹ both Amat and Gopegui’s novels have ‘Translated By’ on the front cover. Though Martín Gaité’s book does not include the translator on the cover it does state that it was the ‘Winner of Spain’s National Prize for Literature’, thus openly confirming it is a translation. Also, as the novel was released in 2000, the earliest of the City Lights Books to appear in the *TD*, it could be that the publishers changed their presentation and marketing strategy after this to include ‘Translated By’. Without the accompaniment of the translator preface it is more difficult to establish whether Lane wished to deliver a literal or essential translation of the

¹¹ Translated by Peter Bush; Translated by Helen Lane; Translated by Mark Schafer

source text. It is perhaps easier for the translation scholar to confirm this with Jull-Costa, as more personal interviews were conducted. Carol Maier, a close friend of Lane, made it clear that her ‘written words about translation were few, but her words in translation are innumerable’ (n.d.).

The cover photograph shows a burning building relevant to a city under siege. This is the destruction of Sarajevo’s national library and is mentioned by the review in *The Complete Review*. No blurbs are included, as is sometimes the case with modern publishing, just the author’s name, title and translator; there is no indication of genre either. On opening the book and viewing the title pages, Lane is again visible along with the author and novel title. This edition, as well as the Anagrama (1995) original, includes an epigraph in dedication to the people of Sarajevo and to Susan Sontag who Goytisolo states brought him to the city (**Fig. 3.2.**). This is then followed by a Luis Cernuda poem (**Fig. 3.3.**). Davis (2006) points out how this epigraph:

addresses the multiplicity of voices present in the I that speaks: ‘Hablan en el poeta voces varias: / Escuchemos su coro concertado, / Adonde la creída dominante / Es tan sólo una voz entre las otras. / LUIS CERNUDA.’ Goytisolo’s interest in Cernuda, as another iconic writer of heterodoxy and transgression, is documented in his own essays and critical work. (148)

After the novel’s conclusion, the reader is presented with an Appendix of poems named ‘The Sotadic Zone’ (**Fig. 3.4.**). In the original Anagrama edition, the ‘Zona Sotádica’ is preceded by ‘Nota del autor’ which explains the author’s two visits to Sarajevo ‘durante los peores días del cerco’. Goytisolo writes at the time that the horror and indignation still affect him to this day. It is a short note but powerful nonetheless, and it is not clear why the English reader is denied this. The ‘Sotadic Zone’ is then followed by another series of poems entitled ‘Astrolabe’. The back cover of the City Lights edition includes a short synopsis of the novel along with blurbs from *Le Nouvelle Observateur*, *Le Monde*, *L’Express*, and *Lire* (**Fig. 3.5.**).

In a later edition with Serpent's Tail in 2003, a different front cover is chosen (**Fig. 3.6.**), as is also seen with the other two case studies discussed so far. The London-based publisher is one of the most active houses on the *TD* with eight titles. These include Goytisolo's *The Garden of Secrets* (2000), *A Cock-eyed Comedy* (2002), *Blind Rider* (2005), Rafael Reig's *Blood on the Saddle* (2005) and *A Pretty Face* (2007); and the crime novels of Manuel Vázquez Montalbán *Tattoo* (2008), *The Buenos Aires Quintet* (2003), and *The Man of My Life* (2005). Inspecting these covers confirms that they do not appear with the translator on the cover. Unlike independents in the US, Serpent's Tail do not wish to promote these novels as translations. Though founded in 1986 'to introduce British readers to risk-taking world literature no one else in the UK was publishing', it is on the one hand surprising that they do not wish to promote their translators on the front cover, but on the other they hope not to put British readers off by the 'Translated By'. Whilst they choose not to display the translator on the cover, they do include a blurb from the *Bloomsbury Review*. Lane is visible in the copyright or colophon page in the details section. However, she may be discovered before this from the reader's browsing of the back cover. Along with the synopsis of the novel, praise for Goytisolo from Vargas Llosa, *The Guardian* and *The Observer*, 'Translated by Helen Lane' appears in the bottom left hand corner just above the ISBN (**Fig. 3.7.**).

The original released by Anagrama in Madrid (1995) elected to have just as sinister a cover (**Fig. 3.8.**) with a heavily armed soldier. A later release by Seix Barral in Barcelona (2002) was also different and uses a photo from inside a shell of a building looking out onto the street (**Fig. 3.9.**). Therefore, in the four different editions between Spanish and English, the publishers have all gone for very different front covers. Each publisher emphasises a war-torn scene which takes place in the novel. The implications for Helen Lane are that she appears in different parts of the British and American editions and thus gains more or less exposure. It becomes clear that Serpent's

Tail with their World Literature Series as advertised on their website are very keen to promote foreign fiction in translation but do not want to put emphasis on the translator. Their front covers have the same pattern of book title, author, international prize winner or shortlist and sometimes a blurb from a well-known critic. City Lights on the other hand include the translator on the cover for three of the four Spanish titles on the *TD*.

Analysing the presentation of independent presses front covers once again shows that they are the most likely to promote the translator, although this is not the case with Serpent's Tail, who place them on the back cover. Similar to New Directions, in the previous chapter, City Lights also include a 'Translated By' and thus immediately make their translators visible to the reader. Page-Fort (2018) writing for *Literary Hub* alludes to Chad Post's *Three Percent Database* (see Chapter One), which reports 'only 633 newly translated works of fiction and poetry published in English in the US in 2016'. As an editor focused on international literature, she often asks such questions, receiving various answers which are also relevant to the British and Irish publishing scene. Answers such as, 'Americans are not interested in other cultures; that we have plenty of great books in English to keep busy', or 'publishers in the US resist works in translation because it takes time, money and connections far more complex than publishing local writers...'. These are just some of the reasons that are highlighted throughout the different case studies in this project. It is true that money plays a large factor especially for small independent presses like City Lights in this section. It is often apparent, however not in this case study, on the copyright page that the publisher has received funding from a cultural body in the UK, US or Spain.

4.4. Helen Lane's Poetics of Translation

Helen Lane (1921 – August 29, 2004) began her translation career in the 1940s for the government in Los Angeles. It was not until 1970 that she became a freelance translator and subsequently won the highly prestigious PEN translation prize in 1975 and 1985, for Goytisolo's *Count Julian* (1974) and Mario Vargas Llosa's *The War of the End of the World* (1984). Lane, who has a long list of authors on her resume, translated six works of fiction by Goytisolo¹² as well as literary essays, but only one of these appear on the *TD*. Ronald Christ (1980) stated: 'If, as Alfred Knopf has dubbed him, Gregory Rabassa is the Pope of Translators, then Helen R. Lane is the Empress...' Christ's article, which appeared in the *Translation Review* for UT Dallas in 1980, quoted her as having over 60 collected works from four different languages. One of her last translations before her death was Goytisolo's *State of Siege*. Similar to Bush, whose work is explored in the next section, Lane also translated a work by Juan Carlos Onetti, *Let the Wind Speak* (1979).

Lane studied Romance languages and literatures in UCLA and the Sorbonne, whilst also learning to command seven different languages. Writing after her death, Christ (n.d.) stated:

Though petite, Helen Lane was mighty and sometimes called the queen of translators, leading Margaret Sayers Peden, known to all as Petch, into fondly dubbing her "Queenie." Helen was also an intensely attracting person, like some babies and certain animals, and with age her small stature grew enhanced by the disproportionate size of her head, leading me to dub her "Panda".

He goes on to say that her greatest satisfaction came from 'difficult texts', so then it is no wonder she took on the task of bringing Goytisolo to the English reader, a task that will be studied with

¹² Lane's translations include *Juan the Landless* (1977, Viking Press), *Landscapes after the Battle* (1987, Seaver Books), *Virtues of the solitary bird* (1988, Serpent's Tail), *Count Julian* (1974, Viking Press), *Makbara* (1981, Seaver Books) and *State of Siege* (2002, City Lights Books).

her translation of *State of Siege*. Another friendship that blossomed thanks to translation was that with Mario Satz, the Argentine writer. Lane translated his book *Sol* (1976) (*Sun*, 1979) and in Satz's novel *El criador de luciérnagas* (2010), 'he includes a tribute that immortalizes her ingeniously and insightfully' (Maier 2013).

In his interview with her, Christ poses various different questions regarding translation and her opinions on literary criticism. When asked how she thinks she has been 'served by [her] critics', she told him:

Of my sixty-some published translations, the most balanced, most constructive, and most sensitive review I have garnered was of *The Three Marias* by Gregory Rabassa, discussing as only a *translator* probably could, all the myriad problems I had been faced with in bringing over into English not just one authorial "voice" but three quite distinct ones, and in suggesting in English some of the qualities of the Portuguese lyric tradition that lay behind the book's poems even though a number of them were, frankly, less than first-rate in the original. I could also mention a precious paragraph by V.S. Pritchett on my rendering of Juan Goytisolo's very Spanish rhetoric in English. But otherwise my scrapbook of critical comments on my work consists largely of a collection of the portmanteau adjectives I have mentioned.

The mention of Rabassa as the most 'constructive' and 'sensitive' reviewer may come as no surprise, as he is himself known as a legendary translator. It is quite common for reviewers to have little knowledge of fiction in translation, but one would expect a translator and a translation scholar's review of a novel to dedicate words to the work as a translation. However, As we shall see subsequently, Nick Caistor a well-known British translator and reviewer for *The Guardian* fails to mention the work of Anne McLean in translating *Soldiers of Salamis*.

Bush (2012) when writing about the relationship between translators and publishers indicates it is ultimately the publisher who has the final word; 'Accept the edit, or your translation will never be published. Clearly, contractually publishers have the last word' (122). Bush recounts a visit to

Lane in Albuquerque where, ‘she told me that she was on the point of taking her publisher to court for changes they had introduced into a translation she had done of work by a leading Latin-American novelist’. (ibid.) Bush recounts a visit to Lane in Albuquerque where, ‘she told me that she was on the point of taking her publisher to court for changes they had introduced into a translation she had done of work by a leading Latin-American novelist’ (ibid.). However, in most cases it becomes clear that editors and publishers are more powerful than translators. Translators often have to adapt their style to the company’s guidelines and their work is usually manipulated by an editor. Authors and translators are part of a much wider system with its own rules and interests. Editors, publishers and literary agents also determine the style and purpose of the translation

4.4.1. Translating a Labyrinth

In this section Lane’s presence within the novel *State of Siege* is explored. Examples of situations in which she faced translation dilemmas or difficult choices are taken, and if her approach was very literal. Examples in which Lane captures the essence of Goytisolo’s prose and conveys it to her audience, are chosen for this study. The first translation issue looked at is the translation of the novel’s title, something that may seem straightforward but causes dilemmas even before the text has been tackled. The text and Lane’s presence in the novel is then analysed, explaining how she chooses to domesticate and foreignize certain terms where she sees fit as well as her use of italics for foreign terms.

Next, how she deals with Goytisolo's style and descriptive language is investigated as well as the challenge she faces in bringing this into English. A number of examples comparing the translation to the source text are highlighted. At the same time, the choice of curious chapter titles and noticeable instances where she would have experienced difficult translation choices in Goytisolo's work is looked at. Similarly to Bush in *Exiled from Almost Everywhere*, Lane faces peculiar nicknames, chapter titles and events in dreamlike sequences, where the reader often gets lost in Goytisolo's literary games.

The publisher City Lights Books does include the translator's name on the front cover of the novel *State of Siege* (explored in more detail in section 4.3.2). Just as Jull-Costa, in the previous chapter, did not see the need for explanatory discourse to interrupt the text, Lane also chooses (or in most cases the publishing house chose) not to use footnotes explaining translation choices or foreign expressions unfamiliar to the reader. Hence, an analysis of prefaces is not possible here and it proves more difficult to understand the translator's role and intervention in the text. This is not unusual in translated novels. As seen previously, McRae's study (2006) used a corpus of 810 books translated into English from 29 different languages and of these '80% had no prefaces whatsoever and 10% had prefaces that did not discuss the act of translation. Only the remaining 10%, or 84 books, included prefaces that did discuss translation' (20). She also mentions how translations are unique in that the translator can show their gratitude to the author. Though interviews between Goytisolo and Bush do exist (examined in section 4.6.), unfortunately no such instances exist between Lane and the same author.

A potential challenge that may appear for a translator is the shifting of style within the same text. The shift in style that Lane has to deal with in Goytisolo's book is the change in narrative

voices. Maier (2013) in her interview for *Words without Borders*, a close friend and admirer of Lane, as already aforementioned, pointed out the challenges that translators such as Lane faced.

She offered the following general comments:

- (1) The translator informs herself thoroughly about (a) the readings and experiences that formed the author and the author's particular use of Spanish; (b) the "alien" context in which she wrote the work being translated; and (c) the most innovative and challenging features of that work.
- (2) Without either hiding the fact of translation or making the reading difficult in a way unrepresentative of the work being translated, the translator strives to prompt a reading informed by (a), (b), and (c) above.
- (3) With the goal of the reading described in (2) and taking into account the expectations and backgrounds of her reader, the translator selects from a wide range of possible strategies.
- (4) The requirement above—I want to stress this—does not mean translating for, much less pandering to, a particular reader (or publisher). Even if a translator expects no reader other than herself, she works with attention to reception.
- (5) The translator not only accepts but affirms difference(s) between informed reading as experienced by translators and readers of translations.

By the time Lane had translated *State of Siege* she had been well informed of Goytisolo's use of Spanish. She translated six titles of his before this. Thus, Lane at the time of translating this novel would have been very familiar with Goytisolo also. In his novels come various challenging features of his work. These include difficult passages and syntactic structures that Lane masterfully converts into English. Bush also accomplishes this after her. Goytisolo has been defined as a difficult writer to read in Spanish so Lane would have faced the challenge of translating an already demanding work and make it readable in English as explored in more detail in this section. In her interview with Christ (1980) she challenges the notion of the inferior status of the translator; she believes the translator is a co-creator and that the author and translator can only gain by co-operation, if possible.

The first translation dilemma in this novel emerges with the title in its original *Sitio de los sitios* which Lane chooses to translate as *State of Siege*. This evidently reads better than a direct translation such as *Site of Siege*, *Place of the Siege* or *Siege of all Sieges*. The title Lane chooses is powerful and evokes a location or locations under threat, without even reading the first line. It is often something that is overlooked, but the translation of the novel title can be more problematic than it seems and an important aspect of the novel's appearance and marketing.

In *State of Siege* Lane must tackle short chapters with many voices, in a novel where Goytisolo plays various literary games such as the use of the initials J.G, as discussed previously, whereas Jull-Costa prefers, in some instances, to domesticate place and personal names, Lane here also chooses to keep the original forms. This becomes evident thirty pages into the novel in 'Report by the Major (II)'. During the investigation for the missing cadaver and the mysterious works of 'J.G.', the major explains to the functionary from the Presidential Ministry of the Interior that the initials do not help in solving the puzzle as:

In our country, I told him, they belong to as many people as there are birds in the sky and fish in the sea: if one were to compile a list of all the **José Gonzálezes** in the land they alone would constitute a city the size of **La Coruña** (30).

These are some early examples where Lane chooses to keep the names of people and places in their original forms. However, this is not the case throughout the whole novel as will appear evident in this analysis.

In the following chapter there are a few interesting translation choices worth noting. Now situated in Paris, the place names switch to French in the English version. The chapter 'The Defecator' opens with a skinny kid sitting on a curb by the 'monumental gate' of 'Louis Le Grand'.

However, in the original Spanish version this appears as ‘Ludovico Magno’ (75). Lane has chosen to translate the name from the Spanish in this instance, for the English reader, as the original would likely not resonate with her audience. In the same sentence, reference to Alexandre Dumas’s work *La Dame aux Camélias* is made. This appears in Spanish as *La Dama de las Camelias*, which once again the English reader would not be familiar with. Just a few lines down and again another interesting translation choice appears: Lane’s work reads ‘had they taken refuge in a safe place or fallen into the meshes of a **police dragnet**?’ (34). Goytisolo’s reads: ‘habían puesto sus personas a salvo o caído en las mallas de una redada de **la gendarmería**’. Why has Lane not chosen to translate this to ‘gendarmerie’, as the French police are referred to? It is likely that she chose this for her American readership. It is an example where the translator’s presence is evident; perhaps she feels that ‘gendarmerie’ may not work as well with her Anglophone audience. But elsewhere she compensates by using French as seen in the next example.

The next paragraph of the same chapter begins with ‘The *quartier* teeming with foreigners’ (34). The use of French here could be a case of compensation. Goytisolo did not choose a French term when referring to the neighbourhood: ‘El barrio hervía de extranjeros’ (77). Though Lane does use italics to suggest a foreign term with other examples appearing throughout the novel. By using ‘quartier’ it seems Lane wants to place the reader in Paris; perhaps using ‘neighbourhood’ or ‘block’ or ‘district’ would have seemed too close to the English readers’ home. This is a clear example of the translator’s presence and visibility in the text. Nonetheless, when translating ‘barrio’ during the novel’s location in Sarajevo she chooses to use ‘district’: ‘The **district** was under siege, she sobbed’ (45). While the author continues to use ‘barrio’ throughout this chapter, the translator then chooses to use neighbourhood (53): ‘He had gotten together with other former colleagues and sympathizers in the **neighbourhood**...’, which is translated from ‘Se había puesto

de acuerdo con otros colegas y simpatizantes del *barrio...*' (128). Returning to the use of italics in the novel a notable example appears in the third chapter 'First Dream' (20) 'Primer Sueño' (37), when reference to 'alhama' is made: '...al pie de una escalera conocida: la que bajabas en tus visitas regualares al *alhama...*' (37), translated to '...at the foot of a familiar staircase: the one that you descended in your regular visits to the *hamam...*' (20). The use of italics is highlighted, for 'hamam' and the translation from 'alhama' deriving from Arabic, which can also signify bathroom. Shortly after this another reference is made to 'hamam' but also includes another interesting translation choice by Lane. Goytisolo writes 'No fue en el *alhama*! La escena se sitúa *en los lavabos* de Barbés!' (43). Lane converts this to 'It wasn't in the *hamam*. The scene took place *in the pissoir* on Barbés!' (22). Again, 'hamam' in italics is noted but also the translation of 'en los lavabos' to 'in the pissoir', which derives from French in relation to a public urinal. Though she does not use italics for this expression it is similar to 'quartier' with the use of a French term. In the same scene the city of Sarajevo is described: 'The fog lying over the besieged city blurs the contours of things' (23). But what is noticeable about this extract is the use of italics for 'ergastulum':

The piano, the notes of the piano resound in your head. Where are you really? With your eye glued to the hole in the window overlooking Sniper Alley or to the keyhole of an *ergastulum* in the kingdom of subtle bodies? (ibid.)

This reads in the Spanish as:

El piano, las notas del piano retumban en tu cabeza. Dónele te hallas en realidad? Con el ojo pegado al agujero de la ventana en la Avenida de los Francotiradores o al cerradura de la *ergástula* en el reino de la sutileza. (46-47)

Just as Goytisolo is challenging his readers with such terms and imagery, Lane is challenging her audience with her translation and use of italics. Terms such as ‘pissoir’ and ‘ergastulum’ are likely to test the reader with the latter referring to a Roman prison that held slaves.

Another instance in which Lane must foreignise Goytisolo’s sentence appears with: ‘Ahora había ceñido su frente con una banda roja y parecía capitanear **la taifa de los rebeldes**’ (ibid.). Her translation reads: ‘he now had a red band around his forehead and appeared to be the leader of the gang of rebels’ (34). It is necessary to foreignise ‘the gang of rebels’ as ‘la taifa’¹³ would not resonate with most English readers. She does not choose to keep the original term and add her own words for explanation as McLean does with the novels of Cercas and Jull-Costa with Marías. It is just one of many Arabic terms that the translator faces, however it is completely omitted in this example; italics are used on other occasions, such as ‘hammam’ and ‘alhama’ and other examples that are to follow.

An intriguing translation choice appears a few paragraphs later in the same chapter during the description of the beggars that streamed along the Rue du Faubourg Saint Denis: ‘they had stowed their pitiful belongings in plastic shopping bags from the **Gap**, Marks and Spencer, and the Galeries Lafayette’ (35). In the Spanish original, the shop ‘Gap’ appears as ‘El Corte Inglés’, a large department store located across Spain. Lane favours to domesticate this electing to use a familiar American brand.

Goytisolo is well known for his long sentences, delirious fragments and poetic descriptions. There exist countless examples of this in *State of Siege*, sentences that challenge Lane to deconstruct and deliver to the English reader without affecting Goytisolo’s language. One early

¹³ Was an independent Muslim-ruled principality in the Iberian peninsula

example of this in the same chapter ‘Report by the Major (II)’ is the description of ‘J.G’ and his work:

A mere glance at the poems of the enigmatic ‘J.G’ clearly reveals that we are dealing with an invert. The verses, of whose possible aesthetic value I make no judgement, consist of a series of images and acts that, under cover of a cunning and sibylline language, constitute a shameless apology for vice. The abominable love, the love against nature, is presented, and worse still exalted, in a crude and explicit manner. (32)

The original reads:

Un simple repaso de los poemas del enigmático J.G. revela con claridad que se trata de un invertido. Los versos, sobre cuyo posible valor estético no me pronuncio, reproducen una serie de imágenes y actos que, con el disfraz de un lenguaje sibilino y artero, constituyen una descartada apología del vicio. El amor nefando o contra natura es expuesto y, peor aún, enhestado de manera cruda y explícita. (71)

Passages such as this show the power of Lane’s masterful translation.

In the early lines of chapter ‘Report by the Major (III), Lane must tackle yet another one of Goytisolo’s countless descriptive passages. He writes (in relation to Sarajevo):

Los habitantes permanecían agazapados en sus casas y sólo divisé a lo largo de la avenida a media docena de siluetas desvalidas y enfermas. El tableteo de una ametralladora quebraba de vez en cuando la fragilidad del silencio con su alborotadora crepitación. (98)

Lane translates this as:

The city’s inhabitants remained huddled in their houses and along the entire avenue I saw only half a dozen feeble, miserably ill silhouettes. Every so often the rattle of machine gun fire broke the fragile silence with its earsplitting clatter. (42)

Here the translator is posed with various translation choices of a descriptive nature, opting against translating the passage word for word and being careful not to interfere with the language of the

author. Once again Lane's translation respects the punctuation and, therefore, keeps the syntactic structure pretty much the same as in the original.

The next chapter the reader encounters in Lane's words is 'District under Siege', that appears in the original as 'Distrito sitiado'. Much like with the title of the novel, Lane chooses not to use a direct translation here: 'Besieged district'. The narrator of the novel then refers to the appearance of 'our hero'. He is referred to as 'Nuestro **encogido** héroe' (128) and '...nuestro **mezquino** héroe' (132). Rather than directly translating the adjectives into English, Lane chooses 'Our puny hero' (53) and '...our petty hero...' (54). It is a trend that is evident throughout the case studies in this project; translators opting for adjectives that read better in English rather than a literal translation from the Spanish.

A passage that may have given the translator some thought appears in this chapter also, when the Parisian locals argue in favour of an ethnic cleansing of the neighbourhoods:

From now on it is just the **jus sanguinis** that will apply! The ex-policeman curtly interrupted her. There will be no naturalization documents worth the paper they're written on! **A thick-lipped nigger** with all his papers in order will still be a thick-lipped nigger. Do I make myself clear or don't I! (54)

In the original this passage appears as:

En adelante regirá el **ius sanguinis**!, le cortó con sequedad el ex policía. No hay nacionalizaciones que valgan! Un negro bembudo con toda la documentación en regla no deja de ser **un negro bembudo**, me explico o no me explico. (130)

In Lane's version, again the reader sees italics used for the Latin term 'jus sanguinis' (right of blood) in reference here to the Nazi model. She also encounters a colloquial term that is not common in everyday Spanish ('negro bembudo'), which she translates as 'thick lipped nigger'.

This same narrator describes his grim reality ‘zigzagging like a hare’ to avoid being shot walking through the city. Lane does not need to alter much in the translation of his description as he makes it back to his ‘miserable lair’ (translated from ‘guarida miserable’), to a building ‘charred on the outside, in whose insides the victims of the reign of terror, its sorely tried guinea pigs, had taken shelter’ (85). In the Spanish this reads as ‘un inmueble exterior calcinado, en cuyas entrañas se cobijan las víctimas del terror, sus atribulados conejillos de Indias’ (210).

A few pages on and again the reader encounters italics for the words ‘silsila’¹⁴ and ‘baraka’¹⁵ (90), without any translator notes, though it should be obvious to the reader that they are Arabic terms.

In Section III, ‘The Meeting of the Polyglots’, translated from ‘La tertulia políglota’, Lane is tasked with yet another problematic translation choice. When some sort of normality seems to be creeping back into Paris after the siege, various characters meet, including historians, majors and doctors in the defunct library. They invent different nicknames, for those who played a part in the foregone events. Lane chooses the following translations:

‘Slobo Globo’ – ‘Slobe Globe’

‘Milo Venusevic’ – ‘Milo Venusevice’

‘Elvenus Milo-Chetnik’ – ‘Elvenus Milo-Chechnik’

‘El Bardotirador’ – ‘The Bardobomber’

‘El Kara de Palo’ – ‘Kara’s Schtick’

‘Shakesnipear’ – ‘Shakesnipear’ (no change)

‘El limpia étnico’ – Does not appear in English translation

‘El lord de los lores’ – ‘De Lors be praised’

¹⁴ An Arabic word meaning chain, link or connection in various senses of lineage.

¹⁵ An Arabic term meaning a spiritual presence and revelation that flows through those close to God.

‘Smile made in Japón’ – ‘Smile made in Japon’
‘Minus Major’ – ‘Minus Major’ (no change)
‘Mittel-Rang’ – ‘Mutter Rand’
‘Le général Morcillón’ – ‘General Morpheon’
‘Peter Peter-Cheap’ – ‘Peter Peter-Cheap’ (no change)

With these nicknames there are three instances where there has been no change from the original and one that has been omitted completely. Without a translator preface or notes it is not clear exactly why Lane made some of the selections she did; however, they are perhaps self-explanatory as they are converted to expressions or nicknames that the Anglophone world would recognise. In addition, without much discourse from Lane about her own translation style or views on translation, it is more challenging to analyse her work. This contrasts in the next section with Peter Bush, who is an active and vocal translator.

From analysis of Lane’s translation, her dealing with Goytisolo’s short chapters and contrasting voices and how she transmits this to an English reader has been looked at. It is clear that she does not foreignise the place names or characters that are already in a foreign setting to the Anglophone audience. Her choice not to use addition in her translation is mentioned unlike, say, Jull-Costa, McLean and Bush where a number of examples of addition of explanatory material are highlighted. Instead she opts for the use of italics and foreignising terms.

4.5. Exiled from Almost Everywhere

Published in its original by Galaxia Gutenberg in, 2008, *Exiled from Almost Everywhere* then appeared in English with Dalkey Archive Press in 2011. As in the previous chapter, the second

case study is the latest novel to appear in English translation by the author in question, Goytisolo. It is novel that tells the story of the Monster of Le Sentier (the area of Paris in which Goytisolo found exile), who is the ‘victim of a terrorist attack and finds himself in an afterlife that is a cross between a video arcade and an internet café the size of an Olympic stadium’ (Manguel 2011). With the same character that was born in *Marks of Identity*, appearing in *Makbara*, *Count Julian* and occupying a central space in *Landscapes After the Battle*, here is a man identified as the Monster of Le Sentier. Peinado (2009) alludes to the fact that the novel is like an extension of the author’s now distant work:

El exiliado de aquí y allá se ofrece al lector desde su mismo subtítulo (La vida póstuma del Monstruo del Sentier) como una prolongación de una obra ya lejana, *Paisajes después de la batalla* (1982) ...

Peinado goes on to state how *Makbara* was a clear turning point in the novelistic development of Goytisolo that started with *Señas de identidad* and ended with his last work of fiction *Exiled from Almost Everywhere*.

This monster inhabits a cyberspace after his death ‘en un mundo de fronteras borrosas, atravesado por mensajes y representado por ese ciberespacio que se ha convertido en el ámbito esencial de las relaciones humanas’ (Senabre 2008). Multiple characters and terrorist organisations appear and reappear throughout the novel embedded in short chapters. In a interview with Nuria Azancot, Goytisolo was posed the question: ‘¿Qué tienen que ver Goytisolo, el terrorismo, la credulidad y la literatura?’, to which he responded: ‘Quizá la conciencia de que desde el 11-S vivimos atrapados entre el consumo y el terror, y que el terror se ha convertido en una mercancía muy rentable’ (n.d.). In a similar way to what happened in *State of Siege* Goytisolo appears from behind the character. Mention of ‘Talibans’ and ‘etarras’ appear throughout the novel in the

‘Hereafter/Thereafter’, very much like our own world, which is filled with a constant terrorist threat. In the *New York Times* it is pointed out how:

Mr. Goytisolo did not mellow with age. In his last novel, a biting Swiftian satire published in 2008, he sent his narrator, blown up by a terrorist bomb, into a cyberkinetic afterlife, where he scrutinizes human folly back on Earth through computer monitors. The title was epitaph-worthy: “Exiled from Almost Everywhere.” (Grimes 2017)

It is a posthumous work (in that the protagonist is speaking from the afterlife) of a suicide bomber that gathers the adventures and visions of a dead man, a man who in *Landscapes After the Battle* wanders the streets of the Sentier district in Paris and who ends with a bomb exploding from within his gabardine. Then in *Exiled from Almost Everywhere* he is resurrected in cyberspace through a virtual presence. Before his complete integration into the Hereafter, the reader witnesses:

el merodeo de su mirada alucinada y vitriólica, para ofrecer los lances más o menos sórdidos y provocadores de un individuo amoral, irracional y violento en lucha encarnizada con un mundo que se le parece demasiado. (Peinado 2009)

Peinado also draws our attention to the links in the novel between this and Goytisolo’s other works. Once again, the reader occupies a world in which the characters are under constant threat in a peculiar existence, albeit in a cyber world. An apocalyptic reality lies at the heart of the story just as it is present in *Landscapes After the Battle*. However, in this novel, which was to be Goytisolo’s last, the surroundings of the Monster have changed:

no queda ni rastro del espacio de la urbe moderna, aquel París de principios de los años ochenta que se debatía entre el desconcierto de la nueva sociedad multicultural y las consignas del consumismo. (Peinado 2009)

The protagonist substitutes his geographical area for a virtual one. Such post-apocalyptic ideas feature in the earlier novels but are presented in a more radical fashion in this last work. The

occurrences of the novel will be further explored through the translation analysis, as by analysing Bush's translation it will also disclose the events in the novel in **4.6.1**.

4.5.1. Critical Reception

There exist only three reviews for the novel, one in the UK and two in the US. Unlike the previous chapter, where the later Marías novel *The Infatuations* gained more critical attention, in this case it is the earlier work that does so. This could be explained by the fact that Goytisolo's novels were translated into English almost in sequence, shortly after their publication in Spanish. In the case of Marías, his early novel *El hombre sentimental* (1986) was not translated into English until 2003 after developing as a novelist and making a name for himself in the Anglophone world. He gained international fame with novels such as *Your Face Tomorrow* (2005) and *The Infatuations* (2013) thus alerting publishers who then went back to the earlier work *The Man of Feeling* to commission its translation.

Alberto Manguel, writing for *The Guardian* (2011), also appeared in the previous chapter for his 2013 review of *The Infatuations*; his piece on this novel is entitled 'Exiled from Almost Everywhere by Juan Goytisolo – review'. Describing the novel in the header as 'This Spanish romp in cyberspace is both profound and serious', it is accompanied by another illustration by Clifford Harper. Our attention is drawn to the fact that the novel gathers its inspiration from the sixteenth century novel *La lozana andaluza* (*The Lusty Andalusian Woman*) 'to create a series of fiercely satirical novels that echo Delicado's unforgiving wit and vigour'. Manguel gives a detailed description once again of the novel's plot which includes the Monster of Le Sentier, 'a Parisian pervert with a talent for social criticism, featured in previous novels by Goytisolo...'. The

cyberspace that the protagonist inhabits is Goytisolo's version of Wonderland, according to Manguel, 'where sanity consists in the recognition that everyone (including oneself) is in some profound way inescapably mad'. Once again alluding to Delicado's erotic sixteenth century underworld, Manguel believes it is a blend with that of the underworld of 'Alice's mad creatures'. Just as *State of Siege* is set in a world where nothing is what it seems, a 'nightmarish but coherent universe' is created. The reviewer in this case believes it is the best work of Goytisolo's later period. He touches on the novelistic development of the author who in his 20s wrote realist novels about the regime in Spain and who, when in exile, 'later began to develop a freer, less traditional, more ironic and humorous voice'. Up until now there is no mention of the novel as a translation; however, then Manguel points out that the novel is 'beautifully translated into English by Peter Bush. (Even Bush's title is a clever rendering of the original Spanish, literally *The Exile From Here and There*)'. Manguel warns the reader that it is a novel which demands close attention (again similar to *State of Siege*) in a story where 'magically, reader, writer and murky protagonist coalesce', another common trait of Goytisolo in his more recent works.

A review in *Publishers Weekly* (2011) immediately alerts the reader that it is a translation from the Spanish into English by Peter Bush. It shows the front cover of the Dalkey Archive Press edition and its \$13.95 price in the US. It introduces Goytisolo as the author of *The Young Assassins* and is not as laudatory about the novel as Manguel in *The Guardian*. The reviewer here states that the author 'misfires in this frustrating intellectual exercise, a circuitous journey into the virtual military industrial complex'. The 'Hereafter' is mentioned as a place in which the Monster of Le Sentier finds himself after the cyber-attack. In a concise review the novel is described as one in which the action occurs in 'brief bursts of shifting stream-of-consciousness'. Unlike Manguel, the

reviewer in this case does not see the world of the novel as a ‘coherent universe’ but rather as one in which:

Goytisolo’s frenetic and paranoid effort is full of frantic action but is so unfortunately light on things that appeal to most readers—logic, coherence, characters you might care about—that the whole project reeks of self-indulgence.

This review, in which the translator is visible but whose work is not mentioned, shows a somewhat negative view of Goytisolo’s novel.

Returning to the *Complete Review*, they give the novel a grade of B. They also provide the original title and the fact that it is a translation by Peter Bush. The reviewer’s assessment is that ‘Goytisolo revisits old themes and characters in light of more modern times and technology’. Before beginning the in-depth review, a summary of Manguel’s review is given, along with reviews by Ricardo Senabre of *El cultural* and Álvaro Cortina from *El Mundo*. M.A. Orthofer, founder of the *Complete Review*, writes the review himself. The novel is introduced as a ‘sequel of sorts’ to that of *Landscapes after the Battle*, as it revisits characters and themes from the much earlier work. Orthofer describes it as a work where ‘Babelic confusion has taken hold -- but modern technology compounds the confusion’. In his words the recurring character Monster of Le Sentier has died by a terrorist suicide bombing, through short chapters ‘his sharply refracted -- through cyberspace and, it often seems, fun-house mirrors -- vision of the contemporary world, [is one] one of perversions both sexual and, especially, political’. It is not a straightforward narrative put forward by Goytisolo; it is a novel with ‘sketches of a violent and perverted world’, whilst the author ‘explodes the traditional novel’. Orthofer provides us with one of the most in-depth reviews of this novel; however, no time is taken to talk of Bush’s achievement in bringing the difficult novel to the English reader, he remains invisible.

As very little critical reception exists on this novel the implications for Bush mean that he does not gain much exposure for bringing the novel to the Anglophone world, though at the time of its release he was already a well-known translator in the British and American publishing scene. The two reviews in the US do note the novel as a translation but omit any mention of the translator's work. It is only the British review by Manguel that affords praise for Bush's translation. This is an important commentary in which the novelistic development of Goytisolo is discussed along with Bush's translation of the novel title, a rarity amongst other articles analysed. Perhaps if critics read Bush's view on analysing translation where he states, 'We translate to be read, not to be analysed or theorised. Literary translation is, after all, a branch of literature, not an extension of literary theory or criticism' (2012:120), further examples like this commentary would exist.

4.5.2. Paratextual Analysis

Exiled from Almost Everywhere was first released in English by Dalkey Archive Press in the US in 2011. Dalkey is mentioned in Chapter Two, as one of the most active houses on the *TD* with five titles. Based in Illinois in the US they also have offices in Dublin and London. They are known for their publication of lesser known, avant-garde works, and their name derives from Flann O'Brien's novel *The Dalkey Archive* (1964). Along with Goytisolo's novel they appear on the *TD* with Camilo José Cela's *Christ versus Arizona* (2007), Eduardo Lago's *Call Me Brooklyn* (2013), A.G. Porta's *The No World Concerto* (2012), and Julián Ríos's *The House of Ulysses* (2010) and *Procession of Shadows* (2011). Their front covers do not consistently present information. With Cela's novel Martin Sokolinsky is found on the title page; Ernesto Mestre Reed does appear on the front of Lago's novel as do Darren Koolman and Rhett McNeil on the front of Porta's book.

Though not consistent, the translators often appear on the front cover as Dalkey are known advocates of literature in translation, involved in a joint venture with English PEN, the Free Word Centre and the Arts Council of England known as the Global Translation Initiative (GTI)¹⁶, as advertised on their website. Bush (2012) gives an interesting insight into how they came to publish the retranslations of Goytisolo's trilogy that marked his 'break with linear narrative and critical realism, and his launch into more adventurous, modernist fiction...' (121). He spoke with Chad Post who was working with Dalkey before venturing to set up his translation press in Rochester and writes that they only succeeded in securing rights to translations of the first two novels in the trilogy, so Bush 'was thwarted in that regard and left with the challenge of *Juan the Landless*, which the author had revised by cutting over forty per cent of the text' (ibid.). This was a common trait with Goytisolo, as Bush (2019) told explained in a personal correspondence:

If you compare my translation of *Juan sin Tierra* to Helen's, you'll find that it's almost half the size, because Juan decided to axe swaths of pages when he was preparing that volume of his *Obras completas*, and when Dalkey decided to re-issue the trilogy, Juan insisted on a new translation of his new text, hence my re-translation.

It is also interesting to note how Bush felt about this, as he believed:

even though a cut-and-paste job on Helen Lane's translation would have been feasible, if inappropriate, because her brilliant translation worked with the meandering, expansive nature of the first original; Goytisolo's surgery had thrown the remains into completely different relief. (2012: 121)

¹⁶ The Initiative was born out of a conference at the British Council in February 2008, where it was found that the crisis facing literary and cultural translation into the English language is in fact a shared problem of all the English-speaking countries. The translation crisis is a global crisis, and yet efforts to advocate for greater support for the translation community have up to now been contained mostly within each national community, with the result that the primary international relevance of the issue has not yet been fully established. (Dalkey Press Archive)

There exists only one print book publication of *Exiled from Almost Everywhere* and it has not yet been published in the UK. The same can be said for the original Spanish edition, therefore a comparison of editions is not possible. The front cover used by Dalkey is not at first decipherable by the reader (**Fig. 3.10.**). Of all the front covers studied in this project it is the hardest to make out on first glance. It could be a bird's eye view overlooking the layout of a Paris district; is it an artist's impression of cyberspace that the protagonist inhabits or just a chosen artwork by those in charge at Dalkey? Getting an answer from the publisher/s proved to be impossible as many are not willing to disclose information about their publishing methods. The copyright page does disclose that it is a design and composition by Danielle Dutton and illustration by Nicholas Motte. The most striking aspect about the cover for the translation scholar is the omission of Peter Bush's name, or the 'Translated By'. Another important feature on the cover is the inclusion of 'A Novel by Juan Goytisolo'. This is a common characteristic of books of fiction in the US. Eliza Brooke (2019) points this out, reminding that 'When a book crosses the Atlantic from the United Kingdom, "A Novel," is often added to its cover'. She uses the example of Sally Rooney's novel *Normal People* (2018), originally published in the UK with Faber & Faber, which does not include 'A Novel', whereas the US edition does. Along with Dalkey's *Exiled from Almost Everywhere*, 'A Novel' is also included in Knopf's edition of *The Infatuations* (2013) discussed in the last chapter. Brooke explores the origin of this feature and how it goes back as far as the seventeenth century, quoting Stephen Moore who says, 'The term "novel" was a way to distinguish these more down-to-earth stories from the fanciful "romances" that came before'.

On the inside cover the reader is presented with a list of 'Other Novels by Juan Goytisolo in English Translation', including *State of Siege* (**Fig. 3.11.**), a feature that is not found with any other publisher of translations studied in this project. This is followed on the next page with the full title

of the novel 'Exiled from Almost Everywhere (The posthumous life of the Monster of Le Sentier)', the author Juan Goytisolo and 'Translated by Peter Bush' (**Fig. 3.12.**). The copyright page gives the reader further details about the book; this includes the original title in Spanish and its publication in Barcelona by Galaxia Gutenberg in 2008. It is also noted how the book was funded partially by the University of Illinois at Urbana-Champaign and by a grant from the Illinois Arts Council. Furthermore, the work was published thanks to a subsidy from the Directorate General of Books, Archives and Libraries of the Spanish Ministry of Culture. An epigraph by Karl Kraus is then presented: 'If only my style captures the whispers of the moment' (**Fig. 3.13.**). This sets the tone for the novel as Kraus was a well-known satirist. An epilogue is found at the novel's conclusion, that reads as follows; 'For Abdul-Haq, who came unsolicited into the world and left it equally unaware' (**Fig. 3.14.**). On reading Goytisolo's history this dedication seems to be for a Moroccan lover he once lived with in Marrakech. Dalkey Archive then include an author and translator's note, which mentions Bush's translation of ten novels by the Spanish writer (**Fig. 3.15.**). The final pages include a longlist of selected Dalkey Archive Paperbacks, including novels by Carlos Fuentes, a peer and admirer of Goytisolo.

The back cover of this edition is headlined by a blurb by Fuentes, once again lauding his colleague and friend as 'Undoubtedly the greatest living Spanish novelist'. A synopsis of the novel is then followed by highlighting once again Peter Bush as the translator for the Spanish Literature Series in Dalkey Archive Press (**Fig. 3.16.**). In this case study, unlike the examples that came before, it is not possible to compare and contrast editions as it is the only published release. The fact that the novel is a translation is very clear, even without the translator on the front cover. Features such as other novels in English translation by the author, the note on Bush and 'Translated By' on the back cover confirm this.

Although there are not as many editions of this novel to explore, the use of ‘A Novel’ on front covers has been investigated. Piehl tells Brook (2019) that at the 2018 Boston Book Festival ‘35 of the 50 featured works that would be classified as a novel had this reading line’. Of these works it was the romance novels and thrillers that did not contain this on the reading line of the cover. Like the words ‘Translated By’ its use is not evident on the covers of British based publishers that have been examined. Perhaps UK houses see this as a:

pretentious flourish a way for authors to nominate themselves to the company of the 19th-century masters who regularly published new work with this semi-redundant act of genre specification. (Brook 2019)

This is how Chris Lehmann’s *Washington Post* review of Stephen Glass’s *The Fabulist: A Novel* (2003), begins, as alluded to by Brooke. The inclusion of ‘A Novel’ can be used by designers and marketers for a variation of reasons and is rarely discussed. It can either go unnoticed or draw a reader’s attention to a book of real literary worth. With Dalkey’s front cover they have used a different font colour as shown in the Appendix. It stands out in red font underneath the title and is unmissable. Knopf also use this in the reading line but is perhaps not as striking, as it blends in with the rest of the front cover.

4.6. Peter Bush’s Poetics of Translation

Peter R. Bush, born in Spalding, Lincolnshire, in 1946 is a translator from Catalan, French, Spanish and Portuguese to English. Amongst the authors he has translated are Josep Pla, Mercè Rodoreda, Joan Sales, his wife Teresa Solana, Juan Carlos Onetti and Juan Goytisolo. Unlike Lane, there are many interviews with Bush, as well as his own writing on translation with a long list of translation

awards to show for his work. His translations of Josep Pla's *The Gray Notebook* (2013) and *Uncertain Glory* (2014) by Joan Sales received excellent reviews in both the UK and US. Jaggi (2014) makes Bush very visible in her review of *Uncertain Glory* for *The Guardian*. Alan Riding (2014) also speaks of Bush's excellent English translation in *The New York Times* in his review of *The Gray Notebook*.

Translating for over 30 years and former Director of the British Centre for Literary Translation at the University of East Anglia, he now lives in the UK with his wife and daughter. He is well known for his translations of Goytisolo (12 novels in total), with whom he had a close personal relationship. Speaking with Eade in 2013 about the flurry of Catalan literature translated into English and the challenge of translating authors with such contrasting styles, he stated:

The art of translation is to recreate the original style of a writer. There are different challenges. Juan Goytisolo, for example, reads a great deal of mediaeval Spanish literature and that is reflected in his writing. I think my own background in reading that same literature means I am better prepared for the challenge of interpreting him.

After Goytisolo's death in 2017, Bush wrote a tribute to him in *The Times Literary Supplement*. He compares the shift in register between *Count Julian* (1970, translated by Helen Lane) and *Quarantine* (1994) translated by Bush. The latter was influenced by the first Gulf War:

this text combined a meditation on Ibn Arabi (the thirteenth-century Sufi thinker and poet) and Dante, conversations with a recently deceased American friend, and harrowing descriptions of war from Iraq to the Spanish Civil War when his mother was killed by a Nationalist bombing raid on Barcelona.

In contrast Lane had to deal with a text that was bitter:

a savagely lyrical attack on the myths of Spanish nationalism, the Catholic Church and imperialism in the guise of slavery in Cuba, with no conventional punctuation, calling for “readers to be re-readers”.

Perhaps no translator can give us a better insight into the work of Goytisolo, as he spent three publishing tours with the author as well as working on *Rear Window* in the 1990s. Bush believes that the Spanish author found a new freedom as well as a new approach to writing whilst exiled in Paris. According to Bush, ‘In Spanish, there’s a word, ninguneado, that describes someone who’s been ‘disappeared.’ That was Juan’ (Eberstadt: 2006). His work was different to the linear narratives of his earlier novels. In an interview with Bush for Artforum International (2002) Goytisolo told him that during his time in Paris he was thrown into a ‘quest for a subjective authenticity in my life’ and how this began in his writing with *Marks of Identity*. Towards the end of the same interview the two discuss how *State of Siege* came to be written, as explored in Section 3. The novel, Goytisolo states, was a work in which the reader was meant to feel desperate: ‘I felt that I had to besiege readers as the Sarajevans were being besieged’. He also points out that it is not a political work but a ‘Cervantes-like territory of doubt and uncertainty’.

The author’s death came as a shock to Bush, as he writes in his tribute to him, even though he knew of his illness. He states in the *TLS* that:

He constantly challenged me as his translator to extend my own horizons into the past and the present, as he did with all readers. I would one day be consulting about a word he had used that he would tell me came in some medieval clerical rant, and then, on another, be translating pages faxed to me from Sarajevo where he had gone at the invitation of Susan Sontag to write about the siege.

It was in Paris that they both met and Bush's career as a literary translator took off. Goytisolo fully supported him when Bush proposed to translate his novel *Forbidden Territory* (1988) and their relationship continued from there.

4.6.1. Bush's Translation of a Parisian Cyberworld

Returning to the infamous 'three percent' and the horizon for literature in translation, Bush has for a long time noted the unreceptiveness of the Anglo-Saxon literary market to translations. He has described it as a marketplace of good taste where the subjective and the awkward, the radical and the foreign are silenced by the pulsating, finely tuned antennae of our well-bred and in-bred normalizers' (1999: 177). Saldanha (2005) investigated Bush's views on foreignisation versus domestication and found that he did not support Venuti's call for foreignising translations. As was mentioned in the previous chapter, the lack of footnotes and introductions was not a choice by Bush to remain invisible as the translator, but to allow the reader to enjoy the translation as any other piece of work in the target language and not as a special form of writing. When it comes to the book reviewing process in the UK, he notes (as cited in Roman 1999, 177) 'translation is usually invisible, only allowed visibility to be shot down'. The translator's subjectivity is another theme that Bush often speaks about in his writing about translation. It is inevitable that translators will react differently to different words, Bush states (as cited in Saldanha 2005, 191) that 'words evoke memories and emotions, words and language from an autobiographical repertoire that is unique'.

Bush is of the belief that ‘visible’ and invisible are ‘not very helpful’ when applied to translator’s work. In a personal communication with Saldanha he points out that these terms come from:

an American academic tradition in which the majority of translations are published by university presses and have introductions and footnotes by the translator, making the translator very visible; but this is because the market for translations in the United States is by and large the University course market. (193)

For Bush the need for the target text to read as an original is not his main priority, also discussed with Saldanha.

This section begins by looking at the translation of the chapter titles, where it is noticed that a number are translated literally but there are also examples that are domesticated. Then the distinctive traits of his translation style are explored with examples of domestication in character dialogue.

What is initially striking in the analysis of Peter Bush’s translation of *Exiled from Almost Everywhere* is the task of translating the chapter titles. There are various interesting examples where Bush would have faced translation dilemmas or challenging choices when tackling them, beginning with the very first chapter ‘En el Más Acá’, which is translated to ‘In the Hereafter’. Immediately the ‘Hereafter’ is introduced to the reader and examining the first page one learns that ‘The Forza Italia Patriot’ is banished to the ‘Hereafter’ (3) or ‘al Más Acá’ (9), as Goytisolo writes. Three short chapters later, the reader is then introduced to the ‘Nostalgia del Más Allá’ (15), which understandably is translated as ‘Nostalgia for the Thereafter’ (9). The chapters that follow are all closely translated from the original until we encounter an instance of domestication in the chapter ‘¡Descubierto!’ (47), which Bush translates as ‘Gotcha!’ (38), a colloquial version

of ‘Got you’ rather than the literal translation of ‘Discovered!’ or ‘Found out!’. This style of domestication is evident throughout Bush’s translations, of which will be explored with further examples. After the chapter ‘Nostalgia for the Therafter’, the chapters between the source text and target text do not correspond. Asking Bush about this he clarified that:

Juan asked me to leave two chapters out – ‘El turismo os hará libres’ and ‘Golf Resort’. He thought that made the book tighter. He often made changes after the first edition was published in Spanish. For example, there are a number of changes in the English translation of *Carajicomedia* to what appeared in the first Spanish edition, because Juan decided certain things could be improved.

This is an interesting insight; information that is gained without any translator or publisher notes. It also shows how important direct contact with a writer or translator is, along with studying the translator’s ideas through various essays and publications separate to the novel.

Once again, the original and translated version do not correspond after the chapter ‘Aviso para los malpensados’ (49); ‘A warning for those who jump to conclusions’ (40) is followed by ‘Golf Resort’ (51) in Spanish and ‘Elective Affinities’ (42) in English. Unlike the last example, ‘The Eros Bomb’, which does appear in both versions, it is ‘Golf Resort’ that does not exist in Bush’s translation, as he confirmed with me.

Bush is faced with a translation dilemma with the chapter ‘Pornocracia’ (65), which he translates as ‘Stellar Porn’ (52) rather than a literal translation ‘Pornocracy’. The translator believes this reads better for the English audience. This is followed shortly after by the chapter title ‘Por ahí no van los tiros’ (75), Bush chooses to translate this as ‘No, you’re on the wrong track’ (62); this is obviously a set phrase and does not translate literally. The curious chapter titles do not end there, which must have given Bush some interesting translation choices. On page 81 of

the original, the reader comes across the chapter ‘Tú siempre en medio, como los jueves’ (literally, ‘You always in the middle, like Thursdays’), translated as ‘You’re always piggy in the middle’ (68). Here he translates a Spanish phrase so that it resonates with English speaking readers using a familiar expression.

Another example of Bush’s domestication of chapter titles comes with ‘No te fíes, colega’ (98), translated as ‘Keep an eye out, buddy’ (84). ‘Colega’, which is literally meant as colleague, is also used in Spain as a slang term for ‘buddy’, ‘pal’ or ‘brother’. This is also evident within the novel’s text as explored later in this section. Then comes the chapter ‘Entre listos anda el juego’ (105), translated to ‘The ball is in the court of the smartasses’ (90), which is altered by Bush for the English reader. The challenge of chapter titles is something that is not as prominent with the other case studies but a notable feature of Goytisolo’s work.

In chapter seven ‘Now you just can’t refuse the best bargains’ (12), the opening line describes ‘The Monster of Le Sentier’ being driven mad by people on his screen. Goytisolo writes: ‘Los **internautas** que se asomaban a la pantalla le abrumaban, como sin duda le abrumas tú...’ (18). Whereas Goytisolo describes them simply as ‘internauts’ or internet users, Bush calls them the following: ‘The **internet weirdos** popping up on his screen were driving him crazy, as no doubt you are too...’ (12). The translator’s presence is visible here as perhaps he chooses to incorporate ‘weirdos’ to emphasise the whole peculiarity of the situation.

Then, in the chapter ‘Eros bomb’ (14) or ‘La bomba de Eros’ (29), which comes later in the Spanish original as already mentioned, Bush chooses to translate ‘entrepierna’ as ‘groin’. The original reads: ‘Una magnamidad de la Providencia, le deparó como un destino un barracón de bigardos que se atusaban los bigotes y se rascaban **la entrepierna**’ (30). Bush translates this as:

‘Providence, ever magnanimous, landed him in a barracks full of idlers twirling their moustaches and scratching their **groins**’ (15). He evidently believes that this works better rather than translating it to ‘crotch’. It could be that he wanted to avoid alliteration with scratching.

In chapter nine, ‘Spam’ (19) or ‘Correos Basura’ (25), the reader learns of the protagonist’s musical talents and here Bush faces some challenging translation decisions. Goytisolo’s character’s love of classical ballet and figure skating stemmed from when he was three and ‘By four, he was rehearsing his choreography of *Swan Lake*’ (19). This is translated from ‘*El lago de los cisnes*’ (25), it is an understandable translation as leaving it in Spanish would not make sense to the English reader and *Swan Lake* is a world-renowned piece of art. What follows this is more striking in the translation process: ‘Soon afterward he won over the viewers in a TV competition with **fandangos** and **soleares** that became a worldwide hit bringing him international recognition.’ (19), translated from ‘Poco después conquistó los favores del público en un concurso televisivo con unos **fandangos** y **soleares** que dieron la vuelta al mundo y le granjearon un reconocimiento internacional’ (25). Noted here is ‘fandangos’ and ‘soleares’ in their original, which adds to the foreignisation of the text with ‘fandango’ being a well-known Spanish dance and ‘soleares’ being associated with Flamenco. Though there are instances of Bush domesticating characters’ dialogue, he does not domesticate the terms in this example. In the next sentence ‘*The Little Prince*’ is mentioned; in Goytisolo’s original he wrote this as ‘*Le petit prince*’ but in this instance Bush sees the need to domesticate the title, as it is very widely known.

As noted in Lane’s translation of the previous section, she translated Goytisolo’s ‘barrio’ as both ‘quartier’ and ‘neighbourhood’. Bush, in chapter twenty-three ‘Intercultural dialogue’ (47), ‘El diálogo intercultural’ (59) comes across the same ‘barrio’ and chooses to keep it in the English

translation. The scene, as in Lane's case in *State of Siege* is Paris: 'Nuestro héroe consulta diversas exégesis bíblicas y el repertorio de un almacén de cedés del **barrio** por el que merodeaba en vida...' (59), translated to 'Our hero consults various Biblical exegeses and the stocks of a CD store in the **barrio** he roamed when alive...' (47).

A trait of Bush's translation style is his use of colloquial or domesticated versions of character dialogue. One such example comes at the opening of the chapter twenty-four, 'Human Rights' (50) '¡Derechos humanos!' (63). It opens in the original as:

¡Me lo va a decir a **ustedé**! ¡Como si no los conociera yo bien! Con la sonrisa del amigo en los labios y, a la que te descuidas, puñalá traperá! (63).

There are a number of things to note in Bush's translation:

No need to tell me **buddy**! As if I didn't know them **like the back of my hand**! All friendly smiles and the second you're not watching, **a knife in yer back**!

Firstly, the translation of 'buddy' in the translated text where Goytisolo uses the colloquial form of *usted* is noticeable; Bush uses American English. Then he introduces the English expression to know something 'like the back of my hand'. Finally, the most intriguing aspect of this sentence's translation is the 'knife in yer back', which foreignises the dialogue to an English setting. It is a more British English expression and thus there is both British and American English in the same sentence. Two sentences later the Spanish reader comes across the derogatory term '¡puras bestias!', which the English reader sees as 'the motherfuckers!'. This no doubt would have given Bush a translation dilemma, as he sees fit to use this strong insult rather than 'pure beasts!'. Another occasion when the translator faces a derogatory term comes in the chapter 'From the Republic to the Bastille' (70) 'De la República a la Bastilla' (83), explaining further details of

Alice's long-term strategy 'on securing resources and partners in the big charity business' (70). She refers to the recruitment from the ranks of the Pro-Peace and Tolerance Association thousands of altruistic, solidarity militants ("idiot assholes," she calls them)' (ibid.). These 'idiot assholes' appear in the Spanish as 'tontos del culo' (83).

Further instances when Bush needs to domesticate and foreignise the text in order to serve the English reader comes in chapter thirty-three: 'You're always piggy in the middle' (68); 'Tú siempre en medio, como los jueves' (81). Firstly, there is a reference to the Gods 'Changó and Yemayá'¹⁷ (68), that Bush keeps in their original. The former refers to the God of Thunder and Lightning and the latter is the Goddess of the Ocean and it is likely that Spanish readers would be more familiar with these. Then comes an example of domestication in the text. A mention of the police is made but in slang terms, Goytisolo writes 'Advirtió también la presencia de la bofia, de pasmas disfrazados de don nadie...' (81), translated to 'He also noted the presence of the pigs, of cops disguised as Tom, Dick, or Harry...' (69). Bush faces a number of colloquial terms here, firstly 'la bofia', a slang term for 'the filth' in Spain that appears as 'pigs' in this case and then 'de pasmas', another slang term for 'the cops' or 'the pigs'. Then comes the translation of 'don nadie' which refers to a nobody in Spain and Bush aptly translates to 'Tom, Dick, or Harry', an English phrase used to describe a set of nobodies or persons of no note.

In chapter 'Questions, Questions, and yet more Questions' (21); 'Preguntas, preguntas y más preguntas' (27), there arise further interesting examples of translation choices. In one of many of

¹⁷ In Yoruba religion, Changó is the most feared God in Santería, an Afro-American religion. Yemaya, also from the Yoruba religion is a major water deity.

Goytisolo's thought provoking, richly descriptive sentences Bush must have spent time on, the protagonist is asked:

had he seen the apple tree into whose tasty fruit Adam sunk his teeth when prompted by his spare rib? **fucked gratis virgins with snowy white breasts and tumbling black tresses?**... (21)

In the original it appears as:

¿había visto el manzano en cuya sabrosa fruta hincó el diente Adán a instancias de su costilla?; **¿follado gratis con vírgenes de pechos blanquísimos y de negra y abundante cabellera?**... (27)

This highlighted sentence could be translated in various ways. It is a challenging passage that needs an experienced translator such as Bush to bring to the Anglophone world in such a way that it reads naturally. Shortly after this, again he becomes visible in Goytisolo's text: 'Other messages simply set out the fantasies of his correspondents in the Thereafter (theirs, not his), copied from Las Vegas, **Benidorm's Terra Mítica**, or Disneyland...' (21), translated from 'Otros correos se limitaban, por último, a exponer las fantasías de sus corresponsales en el Más Allá -no el suyo, el de ellos-, calcadas de Las Vegas, **Terra Mítica** o Disneylandia...' (27). Notice here the addition of 'Benidorm's Terra Mítica' in Bush's translation, as the English reader may not be familiar with the Benidorm based theme park, another example of addition in a translated text (an instance where Bush adds Benidorm to contextualise the location for the reader). Yet he does not domesticate it by translating it with a UK based theme park, for example. Saldanha (2005) makes it clear through her correspondence with Bush that he does think of the potential readership:

Bush (2002) tries to recreate the process of decision-making in the translation of a novel by Goytisolo, and one of the questions that comes up in that process is: "Can the translator

assume readers of Juan Goytisolo or readers at large will know something about Spain and bullfighting?” (ibid: 26)

She also points out how it is his wish to challenge his readers, unlike Jull-Costa, who sees it as her challenge ‘to make them stop thinking that translations are not worth reading, that they are not, somehow, the real tiling’ (Saldanha’s personal communication).

In Chapter eleven of Bush’s translation ‘Total Harassment’ (23) [‘Acoso total’ (32)], he faces another example of Goytisolo’s trademark prose. The author writes ‘Como un elefante **en un burladero** asediado por el ruido y furia del tráfico, su existencia terrestre había discurrido en un ámbito de amenaza y temor’ (32). This is translated as ‘Like an elephant on **a road island** besieged by the sound and fury of the traffic, his existence on Earth had unravelled in an atmosphere of fear and threats’ (23). It is perhaps a fairly literal translation, yet Bush’s translation style ensures this peculiar sentence flows for the English reader. Bush avoids including the reference to bullfighting in ‘burladero’ by translating it as ‘road island’. It is a sentence that could have caused Bush some translation headaches.

The next example chosen appears in chapter thirteen ‘Hard times’ (27) ‘Tiempos difíciles’ (36) and the opening sequence which Bush alters. Goytisolo writes:

Las pasmosas innovaciones llevadas a cabo en el campo de la genética, ¿por qué no hallarían aplicación en el de la novela? Los genes determinantes de las identidades estáticas y los personajes de una pieza que poblaban el mundo de tu niñez no se corresponden ya con los descubrimientos de la ciencia. (36)

What is noticeable in the English translation is that Bush re-arranges the sentence:

Why couldn’t the astonishing innovations at work in the field of genetics be applied to the novel? The genes determining the static identities and solid characters that peopled the world of your childhood no longer parallel the discoveries made by science. (27)

Even though it is only minimal, the intervention of the translator is evident as he begins the sentence with the ‘Why’, which reads better for the English audience. Another interesting sequence that would have challenged Bush occurs in the same chapter with the description of the Monster’s morning routine:

Diariamente, al despertarse - ¡estos ritos y costumbres perduran en el empíreo nebuloso en el que se halla! -, se contempla en el espejo y prepara su atrezo. El birrete y la barba; el **carmin**, **rimel** y peluca de «Alicia»; la gabardina y **las gafas ahumadas** del sospechoso por antonomasia. (37)

This appears in English as:

When he wakes up, he looks at himself in the mirror and prepares his disguise for the day—these rites and customs survive into the Empyrean mists where he’s been relocated! Beard and biretta; **rouge**, **eyeliner**, and wig for his “Alice”; gabardine and **tinted specs** for the exemplary suspect. (28)

Once again, the sentence is restructured, and Bush is faced with some translation choices such as ‘el empíreo nebuloso’ to ‘Empyrean mists’, ‘carmin’ to ‘rouge’, but most notably ‘las gafas ahumadas’ is translated to ‘tinted specs’. He has opted for the informal version of ‘tinted glasses’ as is a trait of Bush in his translation style. The use of ‘gafas’ in the original is also arguable informal, so Bush uses similar register in his translation. This description of the ‘Monster’ appears again in the later chapter (18) ‘Gotcha’ (38); ‘¡Descubierto! (47). However, this time, just as Goytisolo describes him in his ‘gabardina y sus gafas ahumadas’ (48), Bush chooses to translate it as ‘complete with gabardine and tinted glasses’ (39) rather than ‘specs’. This has been noted previously with Jull-Costa and Lane where the translator has chosen different variations of the

same word in the original. Also, notable here is perhaps Bush's choice of register and its lack of consistency, choosing 'specs' and 'glasses' for 'gafas' in the original.

Chapter twenty-one 'More email' (44) 'Más correos' (56) sees Bush translate the word 'desconcertada' as 'haywire'. Instead of using the adjective 'puzzled' or 'perplexed', Bush chooses 'haywire' for the description of the protagonist's frame of mind. The following chapter contains another interesting translation choice during the description of 'Alice' or 'Alicia' which has been foreignised. She winks at the Monster online and encourages him to 'come onto **the dais** and participate in the colloquium advertised on the Internet' (48). Goytisolo originally writes this as 'le invita con un guiño a subir **al estrado** y a participar en el coloquio anunciado vía internet' (60). Rather than translate 'al estrado' as 'to the stand', Bush uses the term 'dais' coming from the Anglo-French 'deis' meaning 'table' or 'platform'.

Perhaps like Lane who translates 'barrio' as 'quartier' in a Parisian scene, Bush too chooses a French term when describing the Monster of Le Sentier in chapter twenty-seven 'Promises of Salvation' (56) 'Promesas salvíficas' (69). Goytisolo writes: 'En sus raros instantes de lucidez, **el difunto rompesuelas del Sentier** contempla con creciente ansiedad a «Alicia»' (70). In Bush's translation this appears as 'In one of his rare moments of lucidity, **the deceased flâneur of Le Sentier** gazes at "Alice" and becomes increasingly anxious' (57). He uses the French term that is defined as a man who saunters around observing society, particularly apt in this situation.

A translation predicament that often arises is that of how to translate culture-specific food and this is found at the end of chapter thirty-one 'Of Gourmets and Fundamentalists' (64) 'De integristas y gastrónomos' (77). A famous 'Cordon Bleu', which Bush translates from the 'famoso

chef de cuisine' (78), produces a menu which is emailed to the Monsignor's inbox. This is presented in the Spanish as:

Entrada: ensalada romana.

Primer plato: camerlengo al horno de fumata blanca.

Segundo: filet de Saint-Pierre a la sauce cardinale.

Postres: tocinito de cielo y licor benedictino.

This appears in the English version as:

Entrée: a Roman salad.

First course: Camerlengo with a *parfum* of white smoke.

Second course: St Peter's steak (rare) in purple sauce.

Desserts: Nun's finger dipped in Benedictine.

Goytisolo is obviously playing with irony and religious references; Bush has made some very noticeable and necessary alterations in his translations of these. The initial being with the first course. Instead of mentioning that the Camerlengo is 'oven cooked' or 'done in the oven' it appears as '*parfum*' that sounds better with the menu of a 'Cordon Bleu'. In the second course he chooses to translate the French saint name of Saint-Pierre¹⁸ to St. Peter adding that it is cooked 'rare'. Instead of keeping 'a la sauce cardinale' he changes it for the English reader to 'purple sauce' likely in reference to the colour of Catholic cardinals cassocks. It is perhaps the dessert that is the most intriguing translation on the menu: 'tocinito de cielo y licor benedictino' which in Spain is a dessert made with eggs yolks and sugar; this appears as 'Nun's finger dipped in Benedictine', which Bush may feel would make more sense to his audience or perhaps to challenge them. This

¹⁸ Saint Pierre is the French term for John Dory

menu is written up to no avail for the Monster, whilst Alice licks her lips and the Monsignor laughs ‘with the would-be innocence of a little boy. Only the deceased abstains: the dead don’t eat’ (65).

A different type of dilemma appears in the following chapter ‘What’s a Monsignor like you doing in a book like this?’ (66) ¿Qué hace un Monseñor como tú en un libro como este? (79). The chapter describes the Monsignor and Alice’s search for the necessary beings ‘to secure the continuation of the species!’ (67). These beings include ‘soldiers and **caudillos**, fertile women and legions of little angels...’ (ibid.), translated from ‘militares y **caudillos**, mujeres fértiles, legiones de angelitos que aseguren la continuidad de la especie!’ (80). It is striking here that Bush has chosen to keep ‘caudillos’ rather than ‘leaders’ or ‘commanders’. The term ‘Caudillo’ became synonymous with General Franco, who took the title as his own during his reign in Spain. The Monsignor is lauded by the press and is compared to Mother Teresa: ‘He gives interviews to CNN, Vogue, and Paris Match’ (67), translated from ‘Concede entrevistas a CNN, *Vogue* y *Paris Match*’ (80). Unlike Lane in *State of Siege*, who changes ‘El Corte Ingles’ to ‘GAP’, Bush does not need to domesticate these brands as they are internationally known. Another example of a brand name appears in chapter thirty-five ‘Mission Assigned’ (73) ‘Orden de misión’ (86). The Monster has an explosives belt delivered to his apartment in ‘the Thereafter’. He then buys a hunting jacket, a peaked cap and Bermuda shorts, then: ‘Protected by his flashy, brand-new clothes, smile courtesy of **L’Oréal**, our budding human bomb walks the streets without arousing suspicions’ (74), appearing in the original as ‘Protegido por la flamante candidez de sus prendas, con la sonrisa diseñada por **L’Oréal**...’ (87). Once more, there is no need to foreignise this brand name as it is world renowned.

This section has investigated instances of foreignisation versus domestication in Bush's translation, following strategies that Venuti (1995/1998) outlines. Saldanha (2005) believes, claiming that a translator is foreignizing or domesticating certain terms or the novel as a whole can cause an issue. She quotes Tymoczko (2000: 36) who states that: 'Venuti does not provide a tight definition of the concepts nor any indication of what the necessary and sufficient conditions for a translation are to be domesticating or foreignising' (2005). She goes on to say that this

is even more problematic if we take into account that many of the foreignising strategies that Venuti proposes, such as the use of archaisms or of registers that will clash with their context, are not foreignising in themselves, at least not in the sense of reminding the readers of the foreignness of the text. (Saldanha 2005: 199)

Bush explains that in order to translate Goytisolo's *Carajicomedia* (2000) he 'draws on the St James Bible and Shakespeare to produce archaic English' (2005: 200), as the text contains passages set in the sixteenth and seventeenth centuries. The setting in question here is a cyberworld in which Bush has chosen to use slang terms in his translation. Venuti also proposes that another foreignising approach is in the choice of texts to be translated: 'whether they challenge the contemporary canon of foreign literature in the target language' (ibid.). If that is the case, then translating Goytisolo's work might be regarded as taking a foreignising approach. Nonetheless, Saldanha refers to Jull-Costa and her translation of Saramago's work, an author who challenges critics with his prose however, 'Even if literary critics struggle with his prose, Saramago is a Nobel Prize winner and the only Portuguese writer "who enjoys any major success today" in English translation (Harland 2001: 442). The issue with domestication and a flowing text makes the translator invisible, one of Venuti's (1995) main arguments; Bush is certainly not invisible.

When asked by Saldanha (2005) about the source language words in the translation, Bush asked in return:

how does one determine what the readers' reactions are like? The tendency is to avoid referring the reader to a dictionary, but "why not? Some readers like to look up things in the dictionary and find out what the meaning of the foreign word is. (196)

He then refers to being in favour of 'preserving the multilingual nature of the text' (ibid.), and he believes readers of Goytisolo in the United States or the UK will be able to derive the meaning from the context.¹⁹ With *A Cock-Eyed Comedy* (2002) Bush points out that there was a copy editor who italicised source language words that he kept in his translation. He then states, 'that italics make a word stand out as being foreign, and therefore they appear as exotic, but in certain contexts, in multilingual societies, they are not foreign or exotic' (197). He makes it clear that he does not like the use of italics in his translations: 'I try and bring in the emphasis using other forms of emphasis' (ibid.). This contrasts with the case studies of Jull-Costa published with Penguin and McLean published by Bloomsbury, where the original text is often left in its original state and highlighted with the use of italics or with the use of addition also seen with Jull-Costa.

4.7. Conclusion

Once again in this chapter, much like in Chapter Three, the translator's style and reception of *State of Siege* and *Exiled from Almost Everywhere* in English translation, with a similar structure and methodology, is explored. However, in this chapter two translators are present and investigated.

¹⁹ In relation to the use of Catalan and French in Juan Goytisolo's biography, also translated by Bush.

With the analysis of two different translators their work on two very contrasting texts is examined; That the first deals with themes of war and despair, the second looks at the strange dealings of a deceased suicide bomber in a cyberworld. Both Lane and Bush must tackle the linguistic games of Goytisolo. Parks (2007) states that:

Such is Joyce's reputation for avant-garde writing that foreign readers expect the linguistic games to be so many as to be impossible to translate, the translator thus being relieved of any responsibility for having failed to re-create the complexity of the original and the critic reduced merely to remarking on this fact'. (68)

With the two translators in question in this chapter being among the most highly respected in their field they strove to bring the most accurate versions of Goytisolo's prose to the Anglophone world. As there is unlikely to be further translations of the novels it would be impossible to compare versions. Parks' remark regarding critics is very relevant and could explain the lack of translator visibility in critical reviews, not just in this chapter but in chapters Three and Five also; perhaps critics do not feel in a position to judge a translators work when in fact it is not their position to, or they do not have the confidence to do so.

As mentioned earlier, Bush has written extensively on the art of translation and issues that arise with publishers and editors. In the previous section various stylistic features of his translation are looked at, one of these being the domestication or the use of British slang for Goytisolo's characters. Writing in Dalkey's edition of *Quarantine* in the *TLS*, he states that:

The editor claimed I was making Goytisolo more difficult than he was in the original and that by using words such as 'knacker's yard' and 'gentles' (being UK English or even, according to the Oxford English Dictionary, archaic UK English), my translation would not be understood by 'the man in the street'. (2012:122)

If indeed he was not to use such terms or slang, one could argue it would make the translation sound or read robotically, hence making it too literal, which in turn would draw the reader's attention to the fact it was a translation. In this analyses the aim is to highlight instances of cultural, political and historical references in the translations of Jull-Costa, Bush and McLean but not question every detail. Bush (2012) writes that Jeremy Davies, editor of *Juan the Landless*, requested explanations on almost every page of his translation:

I finally decided that my only response could be that it was not my role to explain to him or to future readers any of this. I had done the online or library research where necessary, or relied on my own knowledge, or asked the author, in that time-consuming scholarly activity that all translators must engage in. (123)

He believes that his text 'would have to stand – or fall – by itself' and the reader could take it from there.

In Chapter Five, Javier Cercas becomes the focal point of attention, again with two different case studies, varying in themes and introducing another distinctive style along with his translator Anne McLean.

Chapter Five – Javier Cercas: A Case Study of *Soldiers of Salamis* (2003) and *Outlaws* (2014)

5.1. Introduction

In this chapter the focus is switched to the author Javier Cercas (from Ibahernando, Cáceres, 1962). The reasoning behind his inclusion in this project is not only due to his five works of fiction appearing on the *TD*, making him one of the most active authors to be translated into English during the period of 2000–2015, but also because the themes his novels deal with, such as the Civil war in Spain and the post-Franco transition period in Catalonia. Following the same methodology as the previous two chapters, concentration is placed on the first and last novels translated from Spanish into English in those fifteen years - *Soldiers of Salamis* (2003) and *Outlaws* (2014) - his first novel in English being *Soldiers of Salamis* and the most recent being *The Impostor* (2017) translated by Frank Wynne. Similarly, to Chapter Three with Javier Marías and Margaret Jull-Costa, the translator of both novels is Anne McLean and the two novels appeared with the same publishing house in the UK. Unlike the case studies on Goytisolo in the previous chapter, the novels in question appeared originally in the UK. There are also a number of editions and re-prints both in the UK and US which will be explored in sections 5.3.2 and 5.4.2.

Section 5.2 begins focus on the source text author Javier Cercas in an exploration of his background and style of writing. His upbringing as a leftist teenager and influences are looked at, along with his list of publications in Spanish and English and an analysis of his ideology based on interviews. Then section 5.3. is dedicated to his first novel in English translation, which also appears as his first on the *TD*, *Soldiers of Salamis*. An insight into the three parts of the novel is

provided. Further details on the novel are discussed through the translation analysis. Section 5.4. follows the same layout and investigates the novel *Outlaws*, with the Critical Reception in 5.4.1. and Paratextual Analysis in 5.4.2.

In section 5.5. the translator of Cercas's novels, Anne McLean is studied. Once again, the same model as the two previous chapters is followed. Beginning with McLean's poetics of translation, her background as a translator is explored, before moving onto 5.5.1 and her visibility in the two case studies. In *Soldiers of Salamis* the translation of local place names in and around Girona, dialogue between the characters with slang terms, military and Spanish Civil War terms and local Catalan food is investigated. It is an attempt to give insights from both linguistic and literary studies of style to explain the specific choices made by McLean. In relation to the issue of style, Saldanha (2011) notes that:

Munday, like Baker, also considers habitual linguistic habits as a key element of translator style. One of the two main questions he sets out to address is: "What are the prominent characteristics of style, or 'linguistic fingerprint', of a translator compared with the style of the ST author and of other translators? (32)

The possibility of tracing McLean's 'linguistic fingerprint' in the novels of *Soldiers of Salamis* and *Outlaws* is looked at, as there is a gap of eleven years between the two translations appearing in English. Similarly to the previous case studies in this project, it is not possible to examine translations of the same texts by two different translators, which has proven to be an effective strategy used to 'ensure that stylistics choices can be attributed to translators' (33). McLean is the sole translator of Cercas's five titles that appear in the *TD*. As the case studies in this project are contemporary works there is less chance of re-translations.

5.2. A Voice of Historical Memory: The Style of the Source Text Author

According to Maya Jaggi (2011), Javier Cercas grew up as a leftist teenager and was highly influenced by the works of Jorge Luis Borges, wishing to replicate his writing success.²⁰ His father José was a Falangist who backed Suárez, though Cercas holds no resentment towards his father for this. He states that he was a Catholic who was worried about his family, and believes he was politically wrong but not morally. He studied Spanish literature at the Universitat Autònoma of Barcelona, obtained his PhD and subsequently spent two years as a lecturer at the University of Illinois, USA. In 1989 he took a teaching post at the Universitat de Girona, lecturing in Spanish literature. With the success of *Soldados de Salamina* he quit teaching, allowing him to write full time, most recently releasing *El monarca de las sombras* (Random House, Barcelona), February 2017. In 1987 he published the novella *El móvil*, followed by *El inquilino* in 1989. This subsequently appeared in English translation in 2005 as *The Tenant and the Motive* (2005), two darkly humorous novellas translated by Anne McLean. His novels often surround themselves with ethical issues and how these are embodied in the constitution of the hero. The 2001 Civil War novel *Soldados de Salamina*, Cercas' fifth, was his breakthrough as a novelist in Spain. It won the Independent Foreign Fiction Prize in 2004 and sold over a million copies worldwide. His publishers said that 'only old people will be interested', however with the rise of the Civil War novel in Spain it proved to be a success.

Cercas developed a good working relationship with the translator Anne McLean, who has brought *The Speed of Light* and *The Anatomy of a Moment* to English speaking audiences. In an

²⁰ As per his bio on the Berlin Literature Festival Website: <http://literaturfestival.com/autoren-en/autoren-2004-en/javier-cercas>

interview with *Rusia hoy*, a Russian online newspaper, Cercas was asked ‘En su opinión, ¿en qué lugar queda el traductor en la relación con el escritor?’, to which he responded:

Es una buena pregunta. El traductor es un intérprete. Es un lector que interpreta la obra y la traslada. Es un lector que interpreta el texto y se lo ofrece a los demás lectores. (2011)

He goes on to state his admiration for the work translators do and speaks of the close relationship he has with his English translators. Explaining how he was once invited to an English University to meet with all the translators of his work, this was daunting for him as they are the ones know ‘mis tripas mejor que nadie. Un traductor es el mejor lector posible’ (ibid.). His collaborations with McLean have been well received by critics both in the UK and Ireland, which is explored in further detail in sections **5.3.1.** and **5.4.1.**

5.3. Soldiers of Salamis

Soldiers of Salamis (2001) tells the story of the author’s investigations into a Civil War episode in Spain with the failed execution attempt of Rafael Sánchez Mazas,²¹ a founder of the Falange. Linville (2012) points out that from ‘the first page of the novel, the line between reality and fiction is blurred by the fact that the narrator’s name is the same as the author’s’ (363). It is common with Cercas for his novel titles to be ambiguous; here it alludes to famous Battle of Salamina²². Even though the novel has no direct contact with this historic battle, it was one of Sánchez Mazas’s areas of interest. Cercas is also known to have said that ‘para su generación, la Guerra Civil Española es

²¹ February 18, 1894 – October 1966. Cercas’s protagonist labels him as Spain’s first.

²² A naval battle in which a Greek army led by Themistocles were victorious, despite being heavily outnumbered, over the Persian Empire under King Xerxes in 480 BC. It was fought in the straits between the mainland and Salamis, an island in the Saronic gulf near Athens.

algo tan distante como la batalla de Salamina, pero las consecuencias de ambos conflictos persisten hasta el presente' (Anaid Turriza 2016). There is mention in the novel also that Sánchez Mazas intended to write a work titled 'Soldiers of Salamis', however the real title of the novel would have been 'The Forest Friends'. In a snapshot on the *literaturfestival* (n.d.) website it describes the novel as:

based on an anecdote according to which the co-founder of the fascist Falange, Rafael Sánchez Mazas, only survived the Spanish Civil War because the member of a firing squad loyal to the government who caught him let him go. The narrator of the story, a journalist, tries to find the unknown soldier. He investigates the case, talks to witnesses, encounters barriers – and yet wants to write a »story based on reality«. Cercas adopts a narrative strategy which has the reader participate in the origin of the novel, and thus ponders the question of what is true and what false.

In an interview with Shane Hegarty (2003) for *The Irish Times* the author states:

"The responsibility of using words is one of the main issues," says Cercas. "I'm sure Sánchez Mazas didn't want a war, but he used some words that incited a war. So maybe he was horrified about doing that. But you must be responsible in using words, because they create reality. We have this very cultivated person who is guided by his intelligence. I don't think he was a bad guy, but he contributed to this war and he was on the bad side as well."

In the novel, Cercas contrasts Sánchez Mazas with a heroic Republican, Miralles, who may or may not have been the soldier who spared Mazas in the forest. In the same interview he tells Hegarty that

"We have this other guy who is not a reader," Cercas says. "Not a real barbarian, but not a cultivated man. But he is on the good side, and this is a big, big question in my mind. Modernity is saying that, from the 18th century, if we read and are cultured, then culture is an instrument of liberation. If we try to learn we will be free and have a better society. But the reality has shown us that we are not like that."

The first section 'Forest Friends' begins with the journalist 'Javier Cercas' and his investigation into Rafael Sánchez Mazas escaping the firing squad. The opening line of the novel reads: 'It was the summer of 1994, more than six years ago now, when I first heard about Rafael Sánchez Mazas facing the firing squad' (3). It was during an interview with the author Rafael Sánchez Ferlosio that he first heard of Mazas, who happened to be Ferlosio's father. This would become an obsession for the 'failed' author. He had to find out what happened in the forest that day and leads to him pursuing various avenues that ends up being the story we read. It is an insight into the leading characters of the Civil War around Catalonia and the border between France. The reader is transported into a Catalan setting in Girona and the surrounding villages, in the past and present day. Cercas arranges to meet with local historian Miquel Aquirre, who had spent many years studying what happened during the Civil war in the Banyoles region, in the 'Bistrot', a bar in the old part of Girona. Whilst they eat and drink, Cercas becomes more engrossed in the history and nearly chokes on his coffee when Aguirre states he knows the son of one of the 'Forest Friends'. This moves Cercas onto his next lead, Jaume Figueras, who lives locally in Cornellà del Terri, and proves difficult to get a hold of. In the meantime, he rings Andrés Trapiello in Madrid and speaks for over an hour about Sánchez Mazas and the incident in Collèl. Then Figueras finally responds to his various voicemails and they arrange to meet in the Núria. After a couple of gin and tonics and no sign of Figueras, Cercas goes home to find a message from him on his answering machine. Two weeks later they do meet in the Núria and Cercas explains his situation. He learns the tale of Figueras's father and gains an invaluable treasure with the diaries of Sánchez Mazas during his time on the run. The rest of the first section consists of Cercas visiting the City Archives, scouring libraries, newspaper archives and public records. It is during a night out in a Greek restaurant that he tells Conchi, his fortune teller girlfriend, of his intention to write the Mazas story.

Part Two of the novel is entitled ‘Soldiers of Salamis’ and concentrates on Sánchez Mazas’s trail during the last days of the civil war. His pre-war literary activity is summed up well in this part when described as consisting:

of innumerable articles of hardened prose, where the moral and aesthetic definition of the Falangists — made up of deliberate ideological confusion, mystical exaltation of violence and militarism, and essentialist vulgarities proclaiming the eternal character of the fatherland and the Catholic religion — coexists with a central proposition which as, Andrés Trapiello points out, was basically limited to stocking up on quotes from Latin historians, German thinkers and French poets that would serve to justify the approaching fratricidal assault. (75)

The final section of the novel, ‘Rendezvous in Stockton’, sees Cercas travel to Dijon after tracking down Miralles. It ends with questions unanswered and the protagonist left in existential thought. Miralles clearly has a profound effect on the journalist and he wonders what it would be like if he brought Conchi, Bolaño and his family to live in Dijon. He is filled with melancholy as he imagines living across the road from the residential home, smoking cigarettes on the hidden bench, talking and being in the presence of the old soldier for the rest of his days. When Miralles dies, he will live in Cercas’s memory; but who will remember Miralles’s fallen comrades, the García Segues brothers, Miquel Cardos, Cagi Baldrich, Pipo Canal, el Gordo Odena, Santi Brugada and Jordi Gudayol? They all died young without ever having ‘a wife and children and a sunny room...’ (198). The final pages of the novel are a whirlwind of thoughts going around the journalist’s mind as he sits in the sleeper train back to Catalonia. Sitting in the ‘soft pumpkin-coloured seat in the restaurant car’ (207), watching his sad, aged reflection in the window, he sees his book written in its entirety; the book that will keep Miralles alive forever along with his friends; that will tell the story of Sánchez Mazas, the Figueras brothers and Angelats and Maria Ferré.

5.3.1. Critical Reception

With the release of the novel there was a lot of media reception first in Spain (2001), and then in the US and UK (2003), also aided by the fact that Cercas is happy to be interviewed and not shy of voicing his opinions. In contrast to the case studies of Goytisolo in the previous chapter, there exist many more reviews for the novels being studied in this chapter. This can be as a result of a growing interest in the Spanish Civil War novel that was emerging in the 2000s after this novel's adaptation to the big screen with David Trueba.

To carry out epitextual analysis critical reviews through the Nexis tool and One Search have been consulted, which has also granted access to interviews with the author and translator. In an interview with *New Spanish books* McLean discloses the process of how it came to be published:

Soldados de Salamina was sold by Tusquets who offered it to Bill Swainson (Bloomsbury), who commissioned me, and several others, to read the book and report on it. And that's the usual way a contemporary book will get into the UK market. There will be some buzz about it in Spain and/or Argentina, Mexico, ... and often, the translation rights will already have been sold for other languages and territories before a British publisher will take any interest.

This offers a much more realistic picture on how things work in the publishing industry – this is, it goes beyond the dichotomy author-translator.

In the many instances of extratextual examples surrounding this novel, Boyd Tonkin in *The Independent* (2014) describes the novel as one that 'fathoms the lure of Francoism homage to the courage of those who fought it and dramatizing the long, winding journey of younger Spaniards towards the tangled and occluded reality of the Civil War'. Tonkin then describes lazy pundits who want to know if Cercas is 'pro-Fascist in Soldiers of Salamis, or pro-Suárez [the centrist Prime Minister who resisted the F-23 coup] in *Anatomy of a Moment*. This is ridiculous. History doesn't

work like that', according to Cercas. Tackling the issue of Civil War and coup d'état in Spain, Cercas shows his versatility as a writer moving onto more modern themes in *Outlaws*, with a tale of the transition period after Franco's death, the novel of focus in section 5.4.

In relation to critical reviews, it is one of the most reviewed novels on the *TD*, in the Irish, British and American newspapers, journals and magazines, with nine reviews in Ireland and the UK and four in the US. In addition, unlike the other case studies in this project, it received a lot of attention in Ireland, especially in *The Irish Times*. Nick Caistor was one of the first to release a review in *The Guardian* in June 2003, shortly after its publication in English translation. He brings our attention to Cercas, the narrator who believes 'the events of the Spanish Civil War, which took place only a generation earlier, are becoming as distant and fixed as the story of the soldiers who fought the Persian fleet at Salamis more than 2,000 years earlier'. It is his quest to 'keep the past a living memory rather than dead history'. Though Anne McLean is mentioned at the beginning of the review, along with author and publishing house, there is no further discussion of her work. As already alluded to in the previous chapter, it is peculiar as Caistor himself is an active translator.²³ Compare this to Eileen Battersby of *The Irish Times* who always includes a note on the translation. The title of the review appearing in *The Guardian* is striking: 'How the fallen are mighty: Franco may have won the war, but he lost the literature. So finds Nick Caistor in *Soldiers of Salamis* by Javier Cercas'. Caistor gives a detailed description of the plot of the novel alluding to the notion of memory, which plays a large role in the work; 'how memory congeals into history'. He goes on to say that the original was a sensation in Spain and notes that:

²³ 23 titles appear in English translation on the *TD* from Caistor, making him the most active translator by some way, with Jull-Costa after him (16 titles).

Whereas in Britain it is easy enough to know who the heroes were - the ones who fought and defeated fascism - the situation in Spain is very different. Not only was the country split in two during the civil war, but there followed 40 years of rule by one side that sought to deny any virtues to its adversaries.

The review then concludes with a short note explaining that Nick Caistor is the translator of Juan Marsé's *Lizard Tails* (2001).

A month after the novel's release in English translation Amanda Hopkinson wrote a review for *The Guardian* (July 2003) and includes the translator at the beginning but again without sufficient emphasis on it being a translated work. If one was to quickly browse through the piece, you might miss the fact that it is a translation. She uses the title 'Franco's friend; Fiction and fact collide in Javier Cercas's all-too-human bestseller on the civil war, *Soldiers of Salamis*'. It opens explaining the state of Spain at the time of its release a generation after Franco's death in 1975, a country that:

is ready to re-examine the events of 65 years ago. And to read books, see films, interview old-timers, review rights and wrongs and renew entrenched opinions. Old scores are still being settled, and even the recent foundation of the Association for the Recovery of Historical Memory serves to illustrate that the more painful the experiences, the more powerfully we cling to them. And how little individuals' memories remain the same down the years, or corroborate anyone else's.

A brief background on Cercas is given, followed by recognition that his two previous novels and volume of short stories were not international hits. Though Hopkinson does mention the three different sections of the novel, the ending is not disclosed (unlike Caistor's review), merely stating that the final section 'and most moving' is pure fiction. In the final lines of this review the reader's attention is drawn to the fact that the novel was originally published in Castilian, not Catalan.

In contrast, Boyd Tonkin's (June 2003) review in *The Independent* includes the translator in the title in large bold writing, thus rendering the name unmissable. Along with the title of the novel, the author and translator, the sub-title states: 'Boyd Tonkin salutes a commanding novel of war's myths and memories'. In the opening line Boyd asks, 'How long does it take for the miseries of modern war to breed classic works of literature?' and makes reference to George Orwell's classic *Homage to Catalonia* (1938). Tonkin speaks with praise for the book 'which has deservedly won half a dozen prizes in Spain', a novel that 'takes us down the road that leads a Spanish writer from cynical indifference through antiquarian fascination to wholehearted empathy'. Similar to Caistor, the reviewer here tells of Sánchez Mazas's fate and how '[d]isturbingly, we end up rooting for this toxic far-right ideologist as he dodges Republican patrols, skulks in the forest and wins the trust - or at least silence - of local farmers'. In his closing remarks he illustrates the book as 'a fairly short novel, yet it feels, not long, but large: spacious, generous, nuanced', whilst also including a short note on McLean's translation:

Anne McLean's deft translation captures all its humour, and all its gravity. The Orwell who saluted the "crystal spirit" of solidarity via the figure of a tough militiaman in Barcelona would surely admire, and applaud, it.

Tonkin affords high praise for the translator in this case, which is much more than the majority of the reviewers investigated throughout the case studies allow.

James Morrison (August 2003) writes a review for *Literary Review*, a monthly magazine covering history, biography, memoir and fiction books. The title 'Unknown Heroes' is followed by the title of the novel, the author and the translator. Written in a magazine that is known for literary reviews and nothing else, it is a detailed and descriptive piece. The opening paragraph refers to storytellers and philosophers from Plato to Shakespeare and Conrad to Cervantes and the

question of what makes a hero. Whether it is 'acts of gallantry, martyrdom or extreme daring'. Morrison states that these and 'related issues lie at the heart of *Soldiers of Salamis*, Javier Cercas's novel about the scrappy, rancorous legacy of the Spanish Civil War', a book that is 'ambitious if slender' in his words. The middle section of the novel is described as taking:

the more conventional form of a novella and chronicles the circumstances surrounding Sánchez Mazas's miraculous escape and his subsequent shelter with a trio of fugitive Republicans he later dubs his 'forest friends'.

Morrison believes it is the character Miralles 'who comes nearest to capturing the essence of this complex book'. He alludes to the same passage that Eade does for the *Socialist Review* where Miralles remembers his dead comrades:

Nobody remembers them, you know. Nobody even remembers why they died, why they didn't have a wife and children and a sunny room; nobody remembers, least of all those they fought for. There's no lousy street in any lousy town in any fucking country named after them, nor will there ever be.

The review ends with these lines without any closing remark from the reviewer. Although the review appears under the category 'Translation' in the magazine and does include the translator's name at the beginning, the translator's work is omitted completely. Morrison affords no space for McLean in this review.

Anne Chisholm (May 2003) of *The Telegraph* does not even mention the translator's name; McLean is completely invisible here. The review is titled: 'The deep pain in Spain: Anne Chisholm reviews *Soldiers of Salamis* by Javier Cercas'. With a positive view she believes:

Very few novels have the power to alter received opinion, but this marvellous book set during and after the Spanish Civil War, in which verifiable and imaginative truth are combined to unusual effect, may well be one.

The first instance that gives the novel away as a translation in this review comes in the second paragraph, where it is mentioned that ‘The Spanish edition of this book has already won several literary awards’. It is a much more concise review than the preceding examples, describing the novel as a book that:

revolves around the journalist’s quest for the truth about a strange episode towards the end of the war when Sánchez Mazas was a prisoner of the retreating Republicans, one of a group taken out one day into the woods to be executed.

Again, only in the final lines is the novel described as a translation:

It is rare for novels in translation to achieve a wide readership here. This one really should, not only because it is such a remarkable book, but also because oversimplified ideas about the rights and wrongs of the Spanish Civil War still have a powerful effect on European cultural and political thinking.

McLean’s name is not even mentioned once here in the text.

Appearing on the same date also for *The Telegraph* is a review written by Miranda France (2003). She uses the title ‘Flight from the firing squad: Miranda France reviews *Soldiers of Salamis* by Javier Cercas’. In the usual plot summary France speaks of Sánchez Mazas, who was notorious in Spain: ‘an “unpleasant, arrogant, despotic man” – says Cercas – who did more than almost anyone to submerge his country in a “savage orgy of blood”, though Tonkin earlier tells us how the reader paradoxically falls for the character. France takes time to expand on Cercas’s writing style, that she considers ‘gentle and humorous, and for the most part it is pacy enough to render

superfluous the bookmark that is woven into this very nicely produced book'. It is then at the very end of the review that the translator is mentioned; however, McLean's name is not cited:

But when it comes to the history of Falangist ideology, the author and translator flounder together in sentences of 100 words and more. That part doesn't last long, though, and the last third of the book, in which Cercas meets the man who may have been Sánchez Mazas's saviour, is particularly moving and well-told.

Once again in *The Telegraph* the translator remains invisible. This is also noted in Chapter Three with a review of *The Infatuations* written by David Annand (2013) for the same newspaper.

Shane Hegarty of *The Irish Times* reviews the novel (June 2003) and its meaning for Spain's Civil War memories, yet again with no mention of it as a translation or of the translator, with no mention of McLean until the book's details at the end. However, in this case, Hegarty does bring our attention to the fact that it was translated into 15 languages and made into a film. The title used for this article is 'Losing the war but winning the literature', a phrase that becomes synonymous with the novel, also appearing within the text of the book. Concentrating on the source text author, he interviewed Cercas in Dublin after the author gave a public reading of the novel the week before. During this reading he labelled the book 'the revenge of history' and how the stories of the forest friends had been nothing but dull old men's tales to their children. That was until Cercas's book made journalists desperate to hear them from the men who lived experience this tale. The article also brings the reader's attention to the fact that the novel centres around a fascist writer, something that is a novelty. Cercas explains to Hegarty that 'There had been an attempt, about a decade ago, to reappraise fascist artists, although it was confined to literary circles. If there were great writers among the fascists, they have been buried by history.' Hegarty then alludes to the fact that 'It's a point made in the novel, that the fascists won the war but lost the literature'. Once again there is a

return to the point Caistor makes in his review that the reader somehow warms to this Mazas figure, Hegarty points out that ‘Cercas describes himself as “left of centre”, but he does not demonise his subject’. Cercas then goes on to say:

“Maybe one of the secrets of the success of the book is that my interest is not to judge anybody,” he says. “I am not interested in judging anybody. I don’t want to judge this guy, this fascist guy. Because I don’t think that is the job of a novelist. What we should do is try to understand.”

Through Mazas, who is trying to understand his country, the reader is told, that ‘his own family, who, like so many in Spain, supported and fought with the fascists’. It is an in-depth insight into the world of the novel through the words of the author. Yet, no mention of McLean’s work in bringing the powerful novel to the English reader is made.

A few months later a staff writer for the *Irish Times* follows this review up (December 2003), with a text entitled; ‘A writer who doesn’t forget to remember’. It opens by stating that the novel set in 1930s Spain ‘got rid of Shane Hegarty’s fuzzily romantic view of the country’s civil war’. This reviewer who goes unnamed also interviewed Cercas during his visit to Dublin. The reader learns from their exchange that Cercas ‘has such disregard for ego that, after recreating himself in the novel as a neurotic, self-pitying wreck, he was unperturbed that the film version changed the sex of his character’. The ‘revenge of history’ is again alluded to as well as the fascists winning the war but losing the literature. The reviewer does mention the novel in its original, *Soldados de Salamina*, selling 500,000 copies and how the work ‘is an attempt at understanding, but it passes no judgment’. What sets this review apart from any other is the fact that it compares the novel to Irish history, stating it is a novel that:

has great resonance in Irish historical and cultural memory. *Soldiers of Salamis* might be set in Spain, but its themes are universal and, in the case of our own history, worryingly recognisable.

Just like the reviewer in this case, McLean remains anonymous throughout, as there is no reference to her as the translator. As with *The Telegraph* in the UK it seems to be a trend with the translator remaining anonymous. However, Eileen Battersby of the same newspaper *The Irish Times* never omits the translator, going out of her way to feature their work. This is not the case with another Irish newspaper *The Irish Independent* with a review (February 2011) for Cercas's later novel *The Anatomy of a Moment* by a staff writer who makes no reference to translation or translator.

The final review to appear in Ireland and the UK is Michael Eaude's for the *Socialist Review* in August 2003. Eaude, who regularly appears with *The Guardian* and *The Independent*, writes a review here for the monthly magazine with a revolutionary socialist perspective. In Chapter Three, when focusing on 'the voices of Marías' Eaude is referred to, writing for *The Independent* outlining Javier Marías's left wing views in his books.²⁴ The title chosen here is 'No Sun-Lit Rooms' in relation to Cercas's character Miralles. Here the reviewer also goes through the three sections of the novel and believes that through 'Miralles, Cercas pays tribute to the thousands of forgotten fighters against fascism'. Eaude states that, 'Without self-pity, Miralles names all his long-dead young comrades'. It is evidently from this sequence that Eaude extracts the review title 'No Sun-Lit Rooms'. Writing for a socialist review he goes on to say that although the novel was a bestseller in Spain 'has been criticised by some on the left for serving up a light version of the civil war. It is true Cercas explains little about mass struggle or revolution, but the criticism is off-centre.' He

²⁴ His review for the same newspaper is also included and how he makes sure to praise Jull-Costa's translation of *The Infatuations*.

is also of the opinion that Cercas's movement to lift fear and to talk more freely should be welcomed. What is most striking about the review is that McLean is not mentioned at all and is completely invisible. This contrasts with his writing for *The Independent*, leading one to believe that it is the *Socialist Review* that wish for the translation to be hidden.

As the novels were all commissioned for English translation in the UK, it is evident that the focus of media reception is the UK and Ireland. Bloomsbury are a publishing house that ensure their published works receive media attention and are well promoted. In an interview conducted for this project in 2017 (whilst Hispabooks was still in existence) with Ana Pérez Galván of Hispabooks in Madrid, she was posed the question 'During this period [2000-2015], what were the most typical or frequent difficulties with publishing Spanish fiction in translation?', to which she replied: 'Mainly getting reviews of the books in prominent literary outlets and getting the bookstores to order/stock the books in their stores'. It was also discovered in the same interview that it is not their priority to ensure the translator is included in reviews as they include them in the technical or paratextual details of the book. Most notable in this section, once again, is the invisibility of the translator. Cercas's novel is highly promoted in the UK, Ireland and the US yet McLean is not. Just as Bush and Lane are hidden with few reviews of Goytisolo's novels, the translator's presence in reviews does not change in this chapter though there are more reviews in the case of this novel.

5.3.2. Paratextual Analysis

There have been many reviews of the novel but little or no study of the paratextual elements. Previous papers such as 'What Texts Don't Tell: The Uses of Paratexts in Translation Research'

contend that paratexts can offer valuable insight into the production and reception of translated texts. Therefore, the focus in this section is on textual material that is not part of the actual translated text.

The first hardback English edition to appear was in London with Bloomsbury in 2003 and then in the US also with Bloomsbury in 2004. This publisher appears in the *TD* with five titles, each written by Cercas. They too have offices worldwide in London, New York, Sydney, Oxford and New Delhi. It is an independent publishing house set up originally in the UK (1986) and then in 1998 as an American subsidiary. The five titles by Cercas²⁵ were all originally published in the UK with the same translator, Anne McLean. There have been a number of re-editions both in the UK and US with varying front covers, which will now be explored. It is interesting to note that Bloomsbury kept the original book cover from Tusquets Editores (**Fig. 4.0.**). It is common for the translated version to have a different front cover. This original cover states that ‘More than 300,000 copies sold in Spain’, with a blurb from Mario Vargas Llosa when writing for *El País*. What is notable about this edition is that it does not contain a blurb from a UK or US writer/critic. This differs between publications and houses and there does not seem to be a trend here. The 2004 Bloomsbury US edition appeared with the same front cover.

That same year the paperback edition was released with Bloomsbury in London (**Fig. 4.1.**). It is the same cover photograph by the great Hungarian photographer Robert Capa showing Rafael Sánchez Mazas and it is made clear that the novel is a bestseller on the Spanish Civil War with ‘The International Bestseller of the Spanish Civil War’ in the reading line. The blurb is changed in this release to that of Alan Massie, critic for *The Scotsman*, rather than Vargas Llosa in the

²⁵ Found on *TD*

original. Bloomsbury do not include the translator Anne McLean on the cover; however, she is included on the title page (**Figure 4.2.**). On opening the book, the reader is presented with a number of blurbs from acclaimed literary figures such as Susan Sontag and George Steiner. Then comes the copyright page which also includes the dedication to his son Raúl and wife Mercè Mas. These details let us know that the translation was aided by Directorate General for Books, Archives and Libraries for the Ministry for Education, Culture and Sport in Spain. It is common to see in translated novels that aid has come from some cultural body in order to promote such works. An epigraph then follows (**Fig. 4.3.**), from Hesiod, *Works and Days*. It relates to what the hero Miralles keeps concealed, as he hides why he pardoned the life of Sánchez Mazas that fateful day in the woods.

A translator's 'Afterword' is included on page 210 (**Fig. 4.4.**), in which McLean contextualises the political climate for the reader and the outcome of the Spanish Civil War. This is followed by Translator notes (**Fig. 4.5.**) which allows the reader an invaluable insight into a translated work. It allows the translator to go into detail on translational choices (in this case words she decided to leave in their original in the text, for example 'carabineros' whom, she explains, were border police in pre-war Spain). It also gives her the opportunity to explain the roles of figures that appear throughout the text such as José Antonio Primo de Rivera and Antonio Machado, amongst others. A note on the author is included with a short Bio on Javier Cercas and Anne McLean. Such features included in a text help to counteract the invisibility of the translator. As pointed out in the last chapter, Bush is an advocate of translator prefaces, footnotes and translator's name on the jacket 'as a way to establish the translation as a translation'. Bush (1997) 'view[s] publishers that want to "subvert while avoiding prefaces and footnotes for fictions" as the antithesis of the 'theorists calling for translational strategies of cultural resistance'. On the other hand,

prefaces explaining the translator's approach contribute to the low status of the translator in the public eye, according to Weschler (1998). Gregory Rabassa was also fairly sceptical of them, preferring that the reader be left to read the novel in his or her own way. The novels of Javier Marías translated by Margaret Jull-Costa and published by Hamish Hamilton do not have translator footnotes or translator prefaces. Jull-Costa's visibility is only evident by studying the translation style, which was undertaken in Chapter Three. However, through data collection and analysis in this study, the preface and various paratextual elements have proven to be important in the promotion of intercultural understanding and voice for the translator. Publishing houses such as Hispabooks in Madrid and New Directions in New York include the majority of the paratextual elements discussed here. As Nemark (1983) states 'the translator's visibility should increase when the cultural gap between the source and target text increases' and 'the translator's preface can help the reader to cross that gap'.

Baker (2000) acknowledges that the translator's presence in the text has received some attention in literature such as May (1994), Hermans (1996a, 1996b) and Gullin (1998). She points out that these works have focused on 'instances of open intervention by the translator, mainly in terms of adding paratextual material or glosses' (245). Out of the six novels studied in this project, *Soldiers of Salamis* is the only example that contains 'Notes by the translator', explaining certain foreign terms. The case study of *Outlaws*, which is to follow, does contain a 'Translator's Note' and a 'Note on the Translator' allowing McLean some visibility, but does not discuss her intervention in the text. With *Outlaws* the translator does not have a section as with *Soldiers of Salamis* to discuss and clarify foreign terms. Baker alludes directly to Hermans' (1996b) work, where the focus:

remains on those instances where the translator's voice "breaks through the surface of the text speaking for itself, in its own name, for example in a paratextual Translator's Note employing an autoreferential first person identifying the speaking subject". (Baker 2000: 245)

Finally, the back cover shows blurbs from various newspaper reviews, the price and further works by Cercas (Fig. 4.6.). It also highlights that it was the 'Winner of the Independent Foreign Fiction Prize 2004', giving it further visibility as a translation. There is no indication as to what genre it is, nor does it include 'A novel', in any of the editions examined. One feature that appears that is not evident in the other case studies is the mention of it also being available in eBook format.

A reprint in 2004 with Bloomsbury in the US opts to use a photo of a forest (**Fig. 4.7.**), depicting Mazas' hiding place. The front cover shows that it sold over 500,000 copies worldwide. This is probably due to the film's release in 2003 increasing sales (March 21st, 2003). Adaptations of book series or novels into movies and series causes an increase in book sales. This front cover, like that of Bloomsbury UK uses the same blurb by Massie.

This novel appears with the same publishing house both in the UK and US. Therefore, it is similar to the case studies of the previous two chapters. Though some differences are highlighted as the UK and US houses are set up for contrasting markets. McLean does not appear on any of the front covers yet her presence inside the novel is very strong as her own translator notes as well as a note about her are included, giving her great exposure. Another aspect that is rarer to see with translated novels is the loyalty to one front cover; Bloomsbury use the same photograph from the Spanish original for various editions; however, this study does point out that in the US Bloomsbury choose a different cover in 2004. This was probably for marketing reasons and perhaps to give it another look after its release as a film in 2003.

5.4. *Outlaws*

The novel was first released in its original by Mondadori, Barcelona (2012), and was Cercas's seventh novel. In November of the same year it was also published in Catalan. It is a story centred around the three figures of 'Gafitas', Tere and Zarco, adolescent delinquents during the summer of 1978 in Girona. Switching from the past to the present, where 'Gafitas' is one of the most respected lawyers of the city, he reminisces about his time with 'el Zarco', one of the most infamous criminals in Spain. Appearing originally as *Las leyes de la frontera* it was then released in English as *Outlaws* with Bloomsbury (2014). It received good critical reception in Spain, winning the 'Premio Mandarache' in 2014, as well as in the Anglophone world, as will be outlined in the next section.

The narrative comes from Cercas's wish to create a story based in Girona in the 1970s, where he grew up as child and adolescent. The character 'el Zarco' is inspired by the notorious Catalan criminal Juan José Moreno Cuenca, or 'El Vaquilla'.²⁶ Many of the leading criminals of the era were 'gitanos' or gypsies, yet Cercas did not want his protagonists to be gypsy. Unlike some of his other works, each character is fictitious. Speaking with *El Diario* (2013) in Spain he stated that 'Soy todos los personajes de "*Las Leyes de la frontera*".' When asked if he liked the label of historical fiction he responded: 'Detesto la etiqueta de novela histórica. Me parece un oxímoron, una contradicción en términos: o es novela o es historia, pero las dos cosas a la vez no...' (ibid.). According to him, he does not write historical fiction but novels in which history plays a role. The novel, he tells Collado, is 'una larga y compleja historia de amor a tres bandas, llena de ambigüedad

²⁶ He gained this nickname due to his charging or ramming anyone he came into confrontation with.

y de sombras' (ibid.). What Cercas wants to make clear is that he writes thriller or suspense novels, not crime novels but 'novelas antipolicíacas: al final nunca se sabe quién ha matado a quién'. Just as his novel titles are ambiguous, Geli (2012) writing for *El País* states that, 'Página a página, no hay una sola certeza, todo es ambiguo e inquietante, tanto en la trama como en los personajes'. It was a return to writing fiction for Cercas after *The Anatomy of a Moment* and Geli also points out how the author was highly influenced by the exhibition 'Quinquis de los 80' shown at el Centre de Cultura Contemporània de Barcelona in 2009:

Había una serie de retratos de jóvenes muertos por la violencia, la heroína o el sida. Casi me puse a llorar porque me pregunté: ¿por qué ellos y no yo?". Había caldo de cultivo para la cuestión: "Por vez primera veía mi adolescencia formando parte de una exposición."

This exhibit would set the wheels in motion for his sixth novel.

It is an absorbing story that is both tough and romantic. Speaking with *La Vanguardia* in 2012 shortly before the book's release, he tells Vila-Sanjuán of his childhood moving from Extremadura to Girona and growing up in a middle-class barrio. He recounts how one day a boy from his area brought him to the temporary shelters that were built in the 1960s for poor immigrants. He was amazed by 'la miseria que existía tan sólo a cien metros de donde nosotros vivíamos, simplemente cruzando el río Ter. De allí salieron muchachos como los quinquis de mi novela'. This melancholy is transmitted through 'Gafitas' in the novel.

Like *Soldiers of Salamis*, which is divided into three parts, Cercas separates this story into two: Part One 'Over There' (Más allá) and Part Two 'Over Here' (Más acá). It also includes an epilogue entitled 'The True Story of Liang Shan Po' (La verdadera historia de Liang Shan Po). Each chapter takes the style of interviews undertaken by a writer after 2006. Ignacio Cañas, also

known as ‘Gafitas’, and Inspector Cuenca are the two interviews in Part One, recalling their summer of 1978 in Girona. In Part Two the interviews continue with Cañas and this time Requena, former prison director of Girona. However, it has moved forward in time with Cañas now a well-respected lawyer, approached by an imprisoned Zarco to represent him.

5.4.1. Critical Reception

As already discussed, the critical reception of *Soldiers of Salamis* drew more attention than Cercas’s last release to appear on the *TD*, *Outlaws*. This can be due in part to the former’s appearance on the big screen and the beginning of historical memory, a topic that was still relatively new in 2002. *Outlaws* has been reviewed a total of six times in the UK with no reviews appearing in Irish sources. Four reviews are available through sources in the US, including *The New York Times*, *Publishers Weekly*, *Kirkus Reviews*, and *The Complete Review* website.

The first review located is that of Anthony Cummins writing for *The Telegraph* (2014). The headline reads ‘*Outlaws* by Javier Cercas, review – The past is ever present in this rip-roaring crime romp set in post-Franco Spain’, and in it the novel is given four out of five stars. Cummins describes it as a ‘crime romp’, whilst Cercas makes clear in his interview with *El Diario* (2013) that he does not write crime novels. Also included is a photo of Cercas with the caption ‘Javier Cercas has set his latest novel in late Seventies Spain, after Franco’s death’. Cummins opens the review describing the author’s preoccupation with ‘his country’s troubled past – from the civil war to the aftermath of Franco’, stating that ‘he fights shy of presuming he has the authority to sum it up’. The adjective ‘gritty’ is used to describe Cercas’s writing in a book that unfolds ‘entirely as

reported speech, free from authorial comment'. The location is described as the 'Catalan city of Girona in the late Seventies, after Franco's death', with the protagonist Ignacio described as:

a middle-class teenager who falls in with a gang from the other side of the tracks; they need a nice boy like him as a decoy for their housebreaking sprees in leafy suburbs.

It is a quick but descriptive insight into the details of the novel, yet no mention of the translator's work is included. The review is followed by the Bloomsbury UK cover of the novel as well as the title, author and the rubric 'translated by Anne McLean'. This is the first mention of the novel as a translation. Writing for *The Guardian* in 2013, in a review for *The Man of Feeling* (2003), Cummins does mention the translator Margaret Jull-Costa. This could suggest that with different editors the translator will be included or omitted, and it is often not down to the reviewer.

Writing for *The Guardian* (2014) Patrick Flanery reviews the novel with the title 'Inspired by the life of 'heroic outlaw' El Vaquilla, the boundaries between history and fiction are blurred in this tale of Spanish career criminals', followed by a photo of Cercas seated in a garden staring down the lens of the camera. It is a much more detailed and comprehensive review than that of Cummins. Cercas is introduced as the journalist whose surname means 'fences', 'and he is everywhere preoccupied with the structure and vulnerability of boundaries, both metaphorical and real', according to this reviewer. The novel is then introduced in its English translated title as well as its original Spanish title (*Las leyes de la frontera* – Laws of the Border). The inspiration of the infamous Juan José Moreno Cuenca for 'el Zarco' is mentioned along with his nickname 'El Vaquilla' (the Heifer). He speaks of Ignacio's entry into a world of drugs and prostitutes with Zarco and Tere. It is also notable here that he is never referred to as 'Gafitas', as McLean has kept him in the novel. Flanery then outlines the second part of the novel, 20 years on with Ignacio now

a lawyer who ‘equates his own youthful “delinquency” with ‘the last throes of the economic misery, repression and lack of liberties of the Franco years’. In another more complete review, he includes praise for both the author and translator:

Though the novel moves towards a suite of surprising and unsettling revelations about the characters, the real strengths of the book are in Cercas’s unadorned prose, once again deftly translated by Anne McLean, and in his ear for the rhythms of everyday speech.

Flanery makes it clear early in the review that this is a translated work, going as far as to highlight the work of the translator that is so often forgotten.

Miranda France appears again with a review for a Cercas novel, previously seen in the section **5.3.1** writing for *The Telegraph* (2003). This time writing for the journal *Literary Review* in an article entitled ‘Big Trouble in Little Gerona’, ‘Translated by Anne McLean’ is included along with the title and author. She does also mention the fact that ‘Gerona’ is a Catalan city, describing the period in which is set as ‘febrile’. She explains how she too had experienced the ‘tail-end’ of Franco’s regime as a student in Spain, ‘the raw energy of a society waking up after decades of dictatorship’. As well as giving her own account of the novel she describes her experiences with the Spain of the 1980s and 1990’s, something that is not present to the other reviews.

Another reviewer that appears in Chapter Three writing for *The Scotsman* (2013) on *The Infatuations* is Allan Massie. How he praises the translator Jull-Costa’s translation of Javier Marías’s prose has been noted previously. However, in the case of *Outlaws*, writing a review (2014) in the same newspaper with a similar wordcount, he fails to mention the work of McLean, rendering her completely invisible in this case. As with Marías, he praises the work of Cercas, opening the review with:

Javier Cercas has written two outstanding books: the novel *Soldiers of Salamis* and *The Anatomy of a Moment*, the brilliant reconstruction of an attempted coup in Spain in 1981. He is in the same class and maintains his reputation as one of the best contemporary European novelists.

Like France and Flanery, Massie also uses ‘Gerona’ and refers to the protagonist as Cañas. Whereas in his review of *The Infatuations* there is no mention of the work as a translation until the final remark, here there is no indication throughout apart from the novel’s foreign setting. It is perhaps the most detailed of the reviews available in UK sources reaching just under a thousand words. This time his concluding remark is laudatory towards the work rather than the translation: ‘The beauty of this intelligently probing novel is that one is left wondering if we ever truly know anything about anybody – that anybody including ourselves’.

Ángel Gurría-Quintana (2014) writes a review for the *Financial Times*, the first time this newspaper appears in the project. It is headlined with ‘*Outlaws*’, by Javier Cercas – Narratives collide in this Spanish author’s latest novel’. Immediately the reader is made aware that it is a foreign author, but no mention of a translation is evident. This does not come until the book’s details after the review, where Anne McLean is visible as the translator. It begins as an objective review with no praise towards Cercas until the final lines. He too refers to the protagonist as ‘Cañas’ and names the location as ‘Gerona’. However, it is pointed out that when recruited to ‘Zarco’s fledgling gang’, he is given the name ‘Gafitas’ which he translates as ‘Specs’. This is the only instance in a UK review where the nickname is mentioned. McCulloch (2015) too highlights this for *The New York Times* book review. Gurría-Quintana asks the obvious questions that arise from Part Two of the novel. He wonders why Cañas agrees to represent Zarco:

Does he hope to increase his professional fame by securing the release of such a high-profile criminal? Is he hoping, as the prison warden suspects, to “redeem the great

delinquent, the symbol of his generation”? Is it guilt – the nagging suspicion that he may have unwittingly facilitated Zarco’s downfall all those years ago? Or is it, perhaps, that he still has unfinished business with Tere?

Unlike the other reviews reference is made to *charnegos* and *quinqüis*, two central terms in the novel that McLean chooses not to translate. Gurría-Quintana translates them as ‘poor immigrants’ and ‘small time delinquents’; believing their worlds to be ‘richly evoked in the novel’ by Cercas. The final lines are more subjective, as the work is described as a ‘thought provoking novel by one of Spain’s most compelling writers’. It is labelled as typical of Cercas’s style, where ‘the key questions remain unanswered but the twisting journey towards a solution offers tantalising glimpses into the human heart’. Once again there are no words dedicated to the work of the translator and she only becomes present in the book’s details at the review’s conclusion.

Max Liu (2014) appears with a review in the culture section of *The Independent* using a striking image of General Franco lying in state, with the title ‘*Outlaws* by Javier Cercas; trans. Anne McLean, book review: The challenges of freedom as a democracy comes of age’. Straight away from the title the reader is aware that it is a translation they will be dealing with, which has become a trend with the other reviews taken from the same source. Unlike *The Telegraph*, this newspaper, along with *The Guardian*, includes the translator within their reviews. It is a detailed piece in which McLean is appreciated. The book is introduced as Cercas’s seventh novel and set ‘during Spain’s transition from dictatorship to democracy, after General Franco’s death in 1975, and follows its characters through three decades, as they come of age’. Liu then introduces the protagonist by his full name ‘Ignacio Cañas, who is mercilessly bullied at school in the Catalan city of Gerona’. Similarly to Gurría-Quintana, the reviewer alludes to the question that haunts the boy’s adolescence: ‘Did Cañas betray Zarco by informing police? Did Tere love Cañas in ways he

was too self-conscious, and too conscious of social distinctions, to appreciate?’ The translator is then included as Liu states that ‘Anne McLean’s brisk translation sweeps the reader into Cañas’s world but Cercas’s long, multi-clause sentences occasionally become tangled’. It is a short acknowledgement of her work, yet it is more than most reviewers give. Cañas is compared to Kafka’s Josef K, as a scene in which he visits Tere is alluded to where he notices:

“two Middle Eastern women with their hair covered by scarves” and remarks on the “underprivileged order” of the place. This is one of many tiny indications of Cañas’s failure to see outside the prism of social class.

Unlike other reviews, Liu does not have any laudatory words for Cercas; he is of the opinion that the author ‘doesn’t look closely at the society around him and, to a writer as engaged as Cercas, that’s sinful’. He goes as far as comparing himself to Cañas feeling ‘bewildered, implicated in the story’s mysteries and left with many questions’. It is clear then that Liu is not that enamoured by the writing of the Spanish author and has more positive words for the translator.

The final review of this analysis to appear in a UK based source is Evelyn Toynton’s (2014) piece for London based *Prospect Magazine* with a heading ‘Book review: *Outlaws* by Javier Cercas’, followed by ‘The Spanish novelist has spent his career upending the liberal pieties of the post-Franco generation’. She begins the review by discussing *Soldiers of Salamis*, which, it is pointed, out made Cercas’s reputation. A reference to Jeremy Treglown’s book *Franco’s Crypt: Spanish Culture and Memory Since 1936* is made, that states ‘Cercas “dramatises... the connectedness of opposed sides in the Civil War.” *Soldiers of Salamis* brought this truth home to many Spaniards and to an international audience’. Then she moves on to discuss Cercas’s novel *The Anatomy of a Moment* (2009) and *The Speed of Light* (2005). There is no praise for Cercas’s writing, let alone any mention of the translator of his books. Toynton continues the review by

introducing *Outlaws*: ‘Now Cercas has dived into a different kind of moral murk, one unrelated to war but still part of his exploration of the aftermath of Franco’s long reign’. There is no mention of Gerona and Zarco is said to be:

perhaps loosely inspired by a Romany figure Spaniards called the Heifer, whose chaotic childhood, criminal antics and anti-establishment rhetoric made him a hero to certain segments of the public in the post-Franco years.

After delving into the novel’s details, the reviewer gives her subjective view stating it has ‘moments of undeniable dramatic power’, and it quickly becomes clear that she is not keen on Cercas’s style in this novel as:

the ambiguities Cercas explored so effectively in some of his other books can devolve here into what feels like nit-picking: part of me felt this... part felt that; maybe she thought this... maybe she thought that; I’m not sure why he said that to me... there are three possible reasons; let me tell them to you.

The interview format of the novel results in the immediacy being lost, according to the reviewer, as the ‘events Cañas describe lose their vividness through being so minutely dissected’. This is contrasted with *Soldiers of Salamis*, where in the closing section ‘Cercas’s characteristically long sentences achieve a passionate elegiac grandeur, here they can strike the reader as merely slack and stringy’. The theme of the Spanish Civil War and Franco’s dictatorship is missing, which makes it less worthy of attention, in the eyes of Toynton. In the final line, similar to Liu in the previous review, she compares the reader to Cañas who is left ‘floundering’ in the absence of a hero in the novel. Unlike the reviews analysed in this section, an insight into Cercas’s novelistic development is evident here, though it may not be positive. What is noteworthy is the omission of any mention of the translator or the book as a translation.

Concluding the analyses of the critical reception of *Outlaws*, the trend continues with the translator being more often than not semi-visible or completely invisible. A total of seven reviews are available from different UK newspapers, magazines and journals. Cummins (2014) appears for the second time with his review of *Outlaws* as well as his review of *The Man of Feeling* for *The Guardian* in Chapter Three. Writing for *The Telegraph* he allows no time for McLean, yet he does mention Jull-Costa when writing in *The Guardian*. This is no coincidence, as each review analysed from *The Telegraph* omits any mention of a translator. It is also worth pointing out that it is the sole review that refers to the location as ‘Girona’ rather than ‘Gerona’. Each review is evidently different with the images and titles that accompany them, some being more subjective than others. Flanery (2014) writes a positive review of the novel whilst continuing the tradition in *The Guardian* reviews that include praise for the translator. One unusual point that is noted from the analysis is that of Massie (2014) writing in *The Scotsman*. In the case study of *Outlaws*, he does not praise or even mention the work of McLean, whereas writing in the same paper he does appreciate the translation by Jull-Costa in Marías’s work. This is not a common occurrence, as my analyses have shown that certain reviewers, sources, word counts and so on, contribute to the translator’s visibility. It is highlighted that Liu (2014), writing in *The Independent*, does make it clear that the novel is a translation and commends McLean’s work. The same cannot be said of the final reviews in which the translator is invisible (Gurría-Quintana and Toynton). Investigating reviews shows that the US based sources are more consistent in their acknowledgement of translators. Jeremy Treglown (2014), who is mentioned in Toynton’s review, writes about *Outlaws* for *The Wall Street Journal* and mentions the translator twice in his piece. He explains how he ‘read the novel in Spanish side by side with Anne McLean’s faithful English version, hoping but

failing to be drawn into, and to learn from, the painful underlying truths behind it'. He then concludes the review by declaring that:

someone should commission Anne McLean to translate Miguel Delibes's "El príncipe destronado" ("The Disinherited Prince") though you can always watch Antonio Mercero's good film version, "La guerra de papá" ("Daddy's War") with subtitles.

The word count allowed is evidently more generous and the translator is given much more exposure than the UK reviews. *The New York Times*, which is well known for advertising the art of translated literature, includes a short review of *Outlaws* by Alison McCulloch (2015). It appears in the *Sunday Book Review* with the headline: 'Fiction in Translation', a section where readers can locate foreign fiction in English. Though McCulloch does not speak directly about McLean's work, it is clear that she is the translator with the words 'Translated by' in large writing. Such findings suggest that UK based publications are more hesitant to promote a review as a translation or to dedicate words to the translator. Based on the paratextual elements of UK publishers it becomes evident that more often they prefer to keep the translator in the title page or the back cover. Once again it comes back to the idea that their readers will be put off by the notion of 'Translated By', thus in critical reviews, editors feel readers do not want to read about translations. In the US readers may be more welcoming to Spanish literature in translation with its history of Latin American literature and the magical realism literature of Juan Rulfo, Jorge Luis Borges, Isabel Allende and Gabriel García Márquez to name but a few.

5.4.2. Paratextual Analysis

With *Outlaws* appearing originally as *Las leyes de la frontera*, it is immediately striking that the English translation is not literal. The Spanish version, along with the English translation, has various editions and different front covers. The first edition shows a car driving off into the sunset and includes a number of blurbs from critics in *El País*, *ABC*, and Alberto Manguel from *La Republica*, who also appears in Chapter Three with his review of *The Infatuations* (*The Guardian* 2013) (**Fig. 5.0**). A second edition was published under Debolsillo, Barcelona in 2014 using a front cover of the three protagonists sitting in a row (**Fig. 5.1**). They are evidently two very contrasting covers with the former likely representing the teenagers speeding away in one of the many stolen cars during that infamous summer. The latter focuses on the three friends amid the many hours spent loitering in Girona in between their criminality.

The English translation first appeared in the UK published by Bloomsbury (June 2014) in a hardback edition. It then emerged with Bloomsbury in the US also in hardback in August of the same year, very similar to that of *Soldiers of Salamis*. Interestingly for a paratextual analysis the two front covers were different. The UK edition is presented with a front cover by David Mann showing a face split into four different pieces, most likely representing the characters in the novel. The author's name is underneath in large print followed by the novel title and publishing house (**Fig. 5.1**). There is no mention of the translator. The first US edition published the novel with a different front cover that features a female figure, most likely Tere and again no mention of the translator appears (**Fig. 5.3**). In 2015, Bloomsbury UK released another edition with a new front cover: this time it shows three adolescent boys from the Zarco gang. It becomes a trend with Bloomsbury for the translator not to appear on the front cover as McLean again is not visible here.

It has the author's name in large writing at the top with blurbs from the *Daily Mail*, *The Financial Times* and *The Guardian* followed by the title (**Fig. 5.4.**). The editions used for the translation analysis in the following section were that of Debolsillo's third edition in 2018 and Bloomsbury UK's 2014 publication. On opening the latter's edition, the first title page is presented (**Fig. 5.5.**) followed by the Other Works page advertising *Soldiers of Salamis*, *The Tenant* and *The Motive*, *The Speed of Light* and *The Anatomy of a Moment*. Then comes the first mention of the translator on the next Title page (**Fig. 5.6.**). The copyright page confirms that the novel first appeared in Great Britain in 2014 and that it was originally published in Spain by Mondadori as *Las leyes de la frontera*. It also establishes Anne McLean as the translator and how it came to be published with a subsidy from the Directorate General of Books, Archives and Libraries of the Spanish Ministry of Culture. The dedication page, as with *Soldiers of Salamis* addresses Raúl Cercas and Merce Mas. The final page before the Contents (**Fig. 5.7.**) is the Epigraph containing a quotation by François de la Rochefoucauld: 'We get so used to disguising ourselves to others that, in the end, we become disguised to ourselves'. Again, these lines are symbolic of the novel in which a young Cañas hides in a bubble of misdemeanours in the space of one summer, before returning to the world he belongs to. The back matter of this edition contains firstly an Author's Note (369) (**Fig. 5.8.**), followed by a Translator's Note, then A Note on the Author and Translator. There is a back inside jacket which contains a photograph of the author along with a short bio on him and Anne McLean (**Fig. 5.9.**). Finally, the back cover promotes praise for Javier Cercas with various blurbs from critics such as Alan Massie, William Boyd and Susan Sontag. It is relatively similar to the layout of *Soldiers of Salamis* in the previous section; however, the major omission is that of 'Notes' from the translator explaining cultural terms. It may be that the editor or translator themselves found no need for this with *Outlaws*. One other notable difference with *Soldiers of Salamis* is that

the dedication is found on the colophon page. Without a ‘Notes’ page in the novel there are a number of references that would be unknown to the Anglophone reader, as will be highlighted in the next section, though it is fairly uncommon to see such a feature in translated novels.

5.5. Anne McLean’s Poetics of Translation

Anne McLean is an active Canadian translator of fiction and literary nonfiction for many varieties of Latin American and Iberian Spanish. After spending time in Central America and Spain she took a master’s degree in literary translation run and founded by Peter Bush. She travelled initially to Guatemala to see the revolution at first hand, then continued to Mexico, Nicaragua and on to the UK. Similarly to Bush, Lane and Jull-Costa, she has a long list of authors including Julio Cortázar, Evelio Rosero, Javier Cercas, Juan Gabriel Vásquez and Carmen Martín Gaité. Before taking on the master’s degree she had not carried out much literary translation and her first assignment was an excerpt from Octavio Paz’s essay *Traducción: Literatura y literalidad* (1971). When asked by Lisa Carter (2015) of Intralingo Inc. what she loved most about translating, McLean answered:

I love all the creative aspects of this work: the writing, puzzling out nuances and shades of meaning, and trying to recreate the music of my favourite authors’ prose, finding English voices for their narrators and characters.

However, what she least likes is ‘the business side, having to negotiate contracts, which are written in a language I have no affinity or patience with’. McLean has faced an intriguing challenge as the authors range from such a variety of countries with the same tongue: ‘There are many, many types of Spanishes, the translator says, just as there are lots of different Englishes’ (Crispin 2005).

Described by Eileen Battersby (2014) of *The Irish Times*, who tragically passed away in late 2018, as a gifted translator who not only listens to her authors, she listens to their books, she was awarded the Independent Foreign Fiction Prize in 2009 and 2004 for her translations of *Los ejércitos* (The Armies) and *Soldados de Salamina*, amongst other awards and nominations.²⁷ Anne McLean is one of the most active translators of Spanish fiction between 2000 and 2015 with nine titles, five of these being novels by Cercas, as my translation database shows. In a 2015 interview with Catalina Gómez, an invaluable insight into her translation style and technique is received, as she states that she did not meet Javier Cercas until after the submission of *Soldiers of Salamis*. She then went on to translate four more novels of his. As one of the most prominent translators to appear on my database, she believes that the small presses are ‘doing great work in promoting literature in translation and helping it reach people who would be interested if they knew it existed’. She is of the opinion that critical reviews are very useful but is unsure if they help the sales of a book. As with the previous two chapters, Section 5.3.1 is dedicated to the critical reception of *Soldiers of Salamis* and *Outlaws*, where McLean’s visibility outside of the novel is investigated. Hetherington (2014) for PEN International, when discussing such issues of critical reception with the Canadian, asked ‘How do you feel about the way reviewers make judgements on translations, when it is often likely they haven’t read the original?’, to which McLean responded:

As a translator of mostly contemporary literature I don’t really consider those able to read the original as my readership. I translate for people who read in English. I feel I can recognise a good translation from Hungarian or Japanese, without having any idea of how the original sounded, so I don’t have a problem in general with reviewers who don’t know Spanish expressing their opinions on what they perceive as the quality of my translations.

²⁷ In 2009 she was shortlisted for *The Independent Foreign Fiction Prize* for *The Informers* by Juan Gabriel Vázquez; 2013 shortlisted for *The Independent Foreign Fiction Prize* for *Dublinesque* by Enrique Vila-Matas (jointly translated with Rosalind Harvey); 2014 *International IMPAC Dublin Literary Award* for *The Sound of Things Falling* by Juan Gabriel Vázquez

This contrasts to Grossman (2010), as alluded to in Chapter One, who dedicated a book to the importance of translation and argued for a more nuanced appreciation of the translator's role. She makes the point that reviewers do not dedicate enough time to translators in their reviews, and when they do, they are not in a position to comment, as they are not fluent in the source text language. This evidently does not come on the agenda for McLean. She believes that translators do not view the original:

as raw material, but rather as a work of art to be reflected, or replicated, or taken apart and rebuilt in as much the same way as possible, using entirely different materials, which is what makes it so 'impossible', challenging, fun and also what makes it difficult for reviewers to know how to praise or critique' (ibid.).

This is an interesting insight into her view on critical reviews as translators do not often speak about this. It is then outlined how she came across Colombian literature through the 'marvellous' translations of Gregory Rabassa and Edith Grossman (2010) who dedicated a whole book to translation and the issue with critical reviews in translated literature.

McLean gives many interviews about the translation process that are helpful to the translation scholar, but not as much discourse exists in comparison to Bush. Speaking with *New Spanish Books* (n.d.) she gives an insight into her everyday routine as a freelance translator. When asked if she gets feedback from the authors she translates, her response was:

Some of the authors I translate know me quite well and forgive the glaring gaps in my knowledge of their language, and when I talk to my colleagues, I discover that I really have been enormously lucky as my authors are all extremely generous and patient. I wish I could get a bit of feedback from Julio Cortázar, but we can't have everything...

Like Jull-Costa with Marías and Bush with Goytisolo, McLean too struck up a good working relationship with Cercas, the Spanish author being a great fan of the work translators do. With regards to style and slang, she believes that translators have to reinvent themselves with each book; it is interesting to note that:

With slang, there are several options. Some people choose to translate, for example, Mexican slang into, say, Brooklyn slang, but I prefer to try to keep the reader believing the characters are Mexican.

This differs to Bush, a theory that is investigated with a case study in the previous chapter, where it is pointed out that his characters often sound British. McLean also highlights that it is impossible to lay down rules as it is different with every author and she sometimes leaves various words in their original language if the context is clear enough for the reader. Additionally, as has been highlighted, Jull-Costa and Bush deal with difficult and poetic prose in Marías and Goytisolo, whereas McLean points out Evelio Rosero as one of the most difficult she has had to translate. One of her main challenges in a novel is if there is a lot of colloquial dialogue, to keep this alive in translation: ‘the tricky thing is to make it sound believable in English, but still have the characters who are speaking it sound as if they’re from Buenos Aires or Barcelona’ (Crispin 2005). There are many instances of this in Cercas’s work, especially in *Outlaws*, which will be explored later in this section. She has also worked alongside Bush co-translating *Shadow Without a Name* (2002), a novel where the author, she describes, writes in a ‘mid-Atlantic Spanish’. With her Canadian English and Bush’s British English they ‘ironed out each other’s idiosyncrasies in a way that was quite true to Ignacio’s intentions in the original’. (ibid.).

When asked her opinion on why translations are less common in the UK than in other European nations, McClean was unable to give a definitive answer. She did, however, give her thoughts on the various theories that exist for this, one being that:

English is a language that allows you to read literature from many different countries. But then so does Spanish! You can read books from almost the world over (India, South Africa, Canada, the West Indies, Australia...) in English so a British reader who wants to get a view from elsewhere doesn't need to get it from a translated book but can find it written in their own language.

A paradox is highlighted by her in that there is a large difference between translation in the UK and Spain:

In Spain, publishers demand fast and accurate translations. Despite Spain being full of skilled translators, these two qualities, speed and accuracy, do not always go hand in hand, and I think there is far less appreciation of the creative aspects of literary translation. Books don't have exact replicas in other languages and recreating them takes time and a lot of thought and I think Spanish publishers tend to be rather less receptive to that fact.

Then finally and perhaps most worryingly is the fact that in the UK and US publishers are so reluctant to buy foreign books. This may be better for established translators such as McLean, who gains huge respect in the UK and thus gets 'to translate pretty great books' (ibid.).

5.5.1. Translating the Story of 'The Forest Friends'

Beginning with the novel's title, *Soldiers of Salamis*, McLean translates it literally from *Soldados de Salamina*. This seems to be the case more often than not with her translation of Cercas's novels: *The Tenant and the Motive* (two different books compiled together), originally *El móvil* and *El inquilino*; *The Speed of Light* (2006) which appeared in its original as *La velocidad de la luz* (2005),

and *The Anatomy of a Moment* (2011), originally *Anatomía de un instante* (2002). *Outlaws* is the subject of the next case study in this chapter where the title in English translation changes from *Las leyes de la frontera* (2012) to *Outlaws*. Unlike the previous case studies with Margaret Jull-Costa, Helen Lane and Peter Bush, in this example there is a ‘Translator’s Afterword’ and ‘Notes’ section at the end of *Soldiers of Salamis*. McLean gives the reader a valuable insight into a complex time in Spain’s history. She delves into the background of the novel as well as explaining who the leading characters were at the time. This novel contrasts to the other case studies in this project as it contains historical characters from the Spanish Civil War; the thought of a translator foreignizing these names would be unthinkable.

Even though there are various editions of the novel in English both in the UK and US, none of these editions exhibit Anne McLean’s name on the front cover. The paratextual elements of the novel, along with the translator’s visibility, have been examined in Section 5.3.2. Mentioned in the previous section is the fact that Lane believes translators have to reinvent themselves with each book. Whereas *Outlaws* is littered with colloquial dialogue, there are fewer examples of this in *Soldiers of Salamis*. There are many instances of military terms, Spanish political parties and local Catalan villages that the translator must deal with. Before the novel even begins McLean is faced with the translation of the preface and author’s note. This includes a prologue from Hesiod, *Works and Days* which reads ‘The gods desire to keep the stuff of life hidden from us’, translated from ‘Los dioses han ocultado lo que hace vivir a los hombres’.

It does not take long before the English reader is transported into a foreign scene when in the opening line of the novel Rafael Sánchez Mazas is introduced. So far, the location is unknown but

then the narrator mentions his meeting with Rafael Sánchez Ferlosio,²⁸ the son of Sánchez Mazas and highly regarded author in Spain. McLean includes a note on him in her ‘Translator Notes’ (224). There is no doubt that the setting is in Spain. However even before we confirm the city or town, Cercas meets Ferlosio ‘on the terrace of the **Bistrot**’ (14), translated from ‘la terraza del **Bistrot**’. McLean keeps ‘Bistrot’ as is, which is a real restaurant in Girona.

A location is then confirmed when Ferlosio speaks of his father’s escape from the firing squad: ‘They shot him not far from here, at the **Collell Sanctuary**.’ He looked at me. ‘Have you ever been there? Me neither, but I know it’s near **Banyoles**’ (15), which appears in the original as ‘Lo fusilaron muy cerca de aquí, en el **santuario del Collell**. – Me miró –. ¿Ha estado usted allí alguna vez? Yo tampoco, pero sé que está junto a **Banyoles**’ (7). The reader learns here that the novel is set in north-east Spain or Catalonia. With Cercas being familiar with the region he evidently knows all the small villages and landmarks, with many instances of place names both in this novel and *Outlaws*. A place name that is mentioned on numerous occasions as it is the central location of the novel is ‘Gerona’. Even though there are many locations referred to in Catalan throughout the novel, it is known as by its Spanish spelling (Gerona rather than the Catalan Girona) in both the original and English translation. Cercas writing for *El País Semanal* (January 2018) writes an interesting article about this entitled ‘Franco, Franco, Franco’, with the sub-headline: ‘Es muy probable que en el actual clima político catalán, quien se atreva a decir Gerona en vez de Girona será tildado de adepto al régimen franquista’. He opens by saying that he should have told this story a long time ago and at the time of writing, the beginning of 2018, it is more topical than ever in Catalonia. Though he speaks of a novel he just published in 2012, that takes place in

²⁸ 4th December 1927.

‘Gerona’, it is not *Soldados de Salamina* but *Las leyes de la frontera*, yet it is still relevant here. Carles Puigdemont, at the time Mayor of Girona, offered him a room in the town hall for the press conference. Cercas writes how Puigdemont:

medio en serio y medio en broma, se me ocurriese proponerle una campaña institucional de la alcaldía en favor de que la gente, cuando habla castellano, vuelva a decir “Gerona”, que es como se dice Gerona en castellano, igual que, cuando hablamos en catalán, decimos “Nova York” o “Milà” o “Saragossa” y no “New York” o “Milano” o Zaragoza.

He goes on to say that in today’s political climate in Catalonia those who say ‘Gerona’ do it for political motives ‘para reivindicar la pertenencia de Gerona a España’. It is also pointed out how Puigdemont made it clear in this press conference how the dictatorship persecuted the use of Catalan and prevented the official use of the place name ‘Girona’.

Catalan villages such as ‘Cornellà de Terri’, ‘Cervià de Ter’, ‘Mas Faixat’ (towns near Figueres), appear in their original names in the English translation. References to Spanish culture such as the cigarette brand ‘Ducados’ (152) and the telephone company ‘Telefónica’ (164) are not altered by the translator, adding to the foreign feel of the novel. These terms are not italicised however, yet ‘horchata’ (174) appears in italics, highlighting a reference the English reader may not know.

Collell²⁹ is a central location for the novel’s characters as they discuss Sánchez Mazas’s imprisonment. Aguirre tells Cercas during their meeting in the Bistrot how his father was sent to a farm in ‘Sant Miquel de Campmajor’ (19) a village near Collell. In no way does the translator alter such place names giving the English reader a taste of local villages in Catalonia.

²⁹ Monastery of Santa Maria del Collell in Girona: Sánchez Mazas was brought here on 24th January to be executed with over 50 other prisoners.

One of the first significant translation choices in the novel comes when Ferlosio describes the time Sánchez Mazas spent on the run from Republican forces only to befriend ‘some lads’ (16): ‘unos muchachos’ (8)³⁰ in the forest, who turn out to be deserters of the Left. They become known as ‘the forest friends’ (7) or ‘Los amigos del bosque’ (8). It is important as the label becomes synonymous with the novel and is referred to in many critical reviews, as per Section 5.3.1. Without ‘the forest friends’ there would be no novel; it is their episode in history that sparks Cercas and his protagonist to write the story of this group during the war. The question surrounding the novel is what was the soldier in the forest thinking when he chose to spare Sánchez Mazas? It is also a question left unanswered as Miralles never admits being the man holding the rifle.

An instance when the translation scholar witnesses some interesting translation choices occurs during Cercas’s meeting with local historian Miquel Aguirre in the ‘Bistrot’. It is also a section in which McLean highlights many terms for her translator notes. Cercas describes the eccentric character with a face ‘barely visible under three-days’ growth of stubble and a **bad-guy goatee**’ (15). This is written by Cercas originally as ‘una barba de tres días y una **perilla de malvado** parecían comerle la cara’ (15). McLean rearranges the sentence so that it is natural for the English reader and uses the term ‘bad guy goatee’ for ‘perilla de malvado’. This is a challenging translation choice as the Spanish expression ‘una barba de tres días’ rolls off the tongue naturally in the source text; the translator must find an alternative in English that reads well. The term ‘perilla de malvado’ is also very descriptive and paints a certain image of the character; McLean must also be attentive in how this is translated to the English reader. Then comes the ordering of the food, which is highlighted in Bush’s translation of *Exiled from Almost Everywhere* can cause translation

³⁰ This example could be included in the previous section as McLean translates ‘muchachos’ to ‘lads’, a British English translation.

predicaments. Unlike Bush, who translates the whole menu into English, here McLean does a mixture; Aguirre orders ‘rice **á la cazuela and an entrecôte au roquefort**’; Cercas orders ‘the rabbit and a salad’ (15), translated from ‘arroz **a la cazuela y un entrecot al roquefort**; yo pedí una ensalada y conejo’ (15). McLean alters it so that it translates into the French ‘entrecôte au roquefort’, which the English reader would be acquainted with. This could be a case of domestication and an instance where the translator is visible. After they have finished with the first course ‘They brought the **steak** and the rabbit and took away the other plates...’, Aguirre is described as ‘eagerly surveying his enormous **sirloin**, with **steak knife** and fork at the ready...’ (18-19). The original reference to ‘steak’ or ‘sirloin’ appears as ‘entrecot’; ‘Trajeron el **entrecot** y el conejo y se llevaron los platos...’, ‘examinando con avidez su enorme **entrecot**, con el **cuchillo de carnicero** y el tenedor en ristre...’ (18). The translator opts to use two different variations, most likely as the Spanish original contains ‘cuchillo de carnicero’. The sentence would not read as well in English if it had ‘enormous steak, with steak knife and fork...’. Later when their plates are clean, they order dessert: ‘He ordered another **carafe** of wine, a piece of chocolate cake and coffee; I ordered coffee’ (21). The original reads as ‘Pidió otro **frasco** de vino, un pedazo de tarta de chocolate y café; pedí café’ (34). The only thing noted here about McLean’s translation is ‘frasco de vino’ as ‘carafe of wine’. She chooses to use carafe rather than bottle of wine because they did not order wine bottles but ‘frascos’. The next mention of food does not come until Part Two of the novel, when Sánchez Mazas finds himself in Maria Ferré’s kitchen one February morning.

Their conversation turns to Aguirre’s job in the town hall of Banyoles and the translator is confronted with some political terms. He talks of how the ‘municipal government of Banyoles’, which McLean translates from ‘el ayuntamiento de Banyoles’ (16), has ‘been in the hands of a team of very young members of the **Catalan Republican Left, the radical nationalist party**’ (16).

Cercas writes in the original that ‘Desde hacía poco tiempo el ayuntamiento de Banyoles estaba en manos de un equipo de gente muy joven, **de Esquerra Republicana de Catalunya, el partido nacionalista radical**’ (16). The Catalan political party is not left in its original but translated.³¹ During the meeting, as they discuss nationalism in Catalonia, Aguirre talks about the ‘municipal and **Generalitat governments**’ (18), originally appearing as ‘los ayuntamientos y **la Generalitat**’ (28). McLean again translates ‘ayuntamientos’ as municipal and adds ‘governments’ to the sentence for disclosure. She does not translate ‘Generalitat’ and explains its meaning in her translator notes³². This is followed by a reference to ‘the *checas* in Barcelona’ (18). The use of italics is apparent again here and she explains the term in the translator notes.³³ Cercas asks Aguirre who ordered the execution of Falangist prisoners in the *checas* to which he replies that ‘it was someone called Monroy’ but that he most likely wasn’t acting on his own volition, but obeying orders from the SIM’ (19). Even Cercas questions who the SIM are, and Aguirre clarifies that they are ‘The *Servicio de Información Militar*’ (ibid.). She translates this from ‘El Servicio de Inteligencia Militar’ (18). This is also explained in the translator notes.³⁴

As the political discussion continues, Cercas assumes that Aguirre is a nationalist which prompts him to stop eating and exclaim ‘I’m not a nationalist,’ he said. ‘I’m an **independentista**’ (17), translated from –Yo no soy nacionalista –dijo–. Soy **independentista** – (18). This is included

³¹ The ERC is officially known in English as Republican Left of Catalonia.

³² Generalitat: Regional autonomous government of Catalonia.

³³ *checas*: Improvised prisons in the Republican zone where justice was imposed by ‘popular, revolutionary’ tribunals. *Checas*, as the Russian-derived name suggests, were especially prevalent in areas controlled by socialist or Communist parties or trade unions.

³⁴ SIM: Servicio de Información Militar, or Military Information Service, the political police organization created by Indalecio Prieto in August 1937 but almost immediately taken over by the Communists, was a rationalization of the various intelligence services within the Republican forces. Previously the Army, the foreign ministry, the Catalan regional government, the Basque regional government in exile, the Carabineros, the International Brigades, etc., had each run their own ‘counter-espionage’ networks.

in McLean's useful translator notes in which she explains the difference between nationalists in Catalonia and in Spain.³⁵ It should be noted here also that she leaves 'independentista' in its original form and uses italics to highlight the foreign phrase. Then political terms aside, McLean must deal with the translation of formal and informal register. In the original text Aguirre addresses Cercas as 'usted': 'A **usted** le puede parecer razonable o no. A mí me lo parece' (17). The narrator states: 'No pudo soportarlo más' and tells Aguirre: –Preferiría que me llamasen **de tú** – (18). The translator resolves the 'tú' and 'usted' dilemma in English easily: it appears as 'To you, **sir**, it may seem reasonable or not. To me it does. I couldn't take it anymore. I'd prefer you not to call me **sir**' (18). Aguirre's explanation is that he is used to addressing older people respectfully. When their meeting ends, they say goodbye on 'the Rambla, in front of Les Peixeteries Velles Bridge' (24) translated from 'Nos despedimos en la Rambla, frente al puente de Les Peixeteries Velles' (36). The translator does not foreignize the 'Rambla' nor the bridge of 'Les Peixeteries Velles'.

Still in Part One of the novel, shortly before Cercas's trip to Cancun, he is sitting in the Núria waiting for the meeting with Figueras. Describing his relationships since his separation he mentions a girl he went out with who worked in 'Pans and Company **sandwich shop**' (33). McLean does not include this reference in her translator notes to clarify it for the reader. Noted here is the addition of 'sandwich shop' as most readers unfamiliar with the Barcelona based fast food sandwich shop would not know what it refers to. The original simply reads 'una chica que trabajaba en un Pan's and Company' (45). Two pages later he again refers to the girl from 'Pans and

³⁵ nationalist: Supporter of regional (in this case, Catalan) autonomy or independence. [Translator's note: 'Nationalists' is in this context written with a lower-case 'n' to avoid confusion with Franco-supporting Nationalists (Nacionales).]

Company' (35), however 'sandwich shop' is not included this time. It is assumed that the reader is now familiar with the shop name.

In Part Two of the novel that is entitled 'Soldiers of Salamis', the reader encounters various military and political terms that are included in the 'Notes'. In the opening lines Sánchez Mazas is described as being named 'national advisor to the **Falange Española Tradicionalista y de las JONS** and Vice-President of its Leadership Council' (67). No attempt is made to translate the name of this party, but McLean explains this in her notes³⁶. Then there is a reference to General Franco in the way of 'Caudillo'; 'Thanks to his insistence, **the Caudillo** commuted the death sentence hanging over the head of the poet Miguel Hernández to life imprisonment' (67). This originally appears as 'Gracias a su insistencia, **el Caudillo** conmutó por la de cadena perpetua la pena de muerte que pesaba sobre el poeta Miguel Hernández' (77). McLean does not include the title in her notes, as it is assumed that anyone familiar with the Spanish civil war and fascist regime would be familiar with this. The final term that is included in the 'Notes' section of the novel also comes in Part Two. It comes during the passage with Sánchez Mazas imprisoned in Collell with another two thousand prisoners. The reader learns of the conditions in the prisoner of war camp where 'Sometimes they let them go out and walk around the courtyard or in the gardens; they are not guarded by SIM agents or **Carabineros** (although the monastery swarms with both)' (89). McLean clarifies who the Carabineros are in her notes.³⁷

³⁶ Falange Española Tradicionalista y de la JONS, usually called the FET, was an amalgamation of the Carlist (ultra-Catholic and monarchist, supporters of a rival claimant line to the throne, their principal party was called *Comunión Tradicionalista*) and fascist parties, forcibly united by Franco in April 1937 and thereafter the only legal party in Nationalist Spain.

³⁷ The border police force in pre-war Spain, a majority of them stayed loyal to the Republic after the uprising, fighting with the militias and later as an elite force within the Popular Army.

It is also in Part Two that the reader comes across some of the most descriptive and powerful lines written by Cercas in the novel and translated by McLean, the first being the passage stating how the outbreak of war in Spain changed everything:

The outbreak of war was to change this deceptive, affectionate hostility into real hostility, though the unstoppable deterioration of political life during the thirties had already announced the imminence of the change to whomever wanted to see it. Those who months, weeks or even days earlier had talked over a cup of coffee, on the way out of a theatre or at an exhibition of works by a mutual friend, now found themselves embroiled on opposite sides in street fights which disdained neither the crack of gunfire nor the shedding of blood. (78)

This appears in Spanish as:

El estallido de la guerra iba a trocar esa hostilidad afectuosa e ilusoria en una hostilidad real, aunque el imparable deterioro de la vida política durante los años treinta había anunciado a quien quisiera verlo la inminencia del cambio. Quienes meses o semanas o días atrás habían conversado frente a una taza de café, a la salida de un teatro o de la exposición de un amigo común, se veían enzarzados ahora desde bandos opuestos en peleas callejeras que no desdeñaban el estampido de los disparos ni la efusión de la sangre. (87)

McLean stays as close as possible to the original and expertly brings an important piece to the English reader. This is followed soon after by the apocalyptic description of Sánchez Mazas's transfer to Collrell by convoy:

Silently the bus crosses Barcelona, which has been changed by the terror of exodus and the wintry sky into a ghostly desolation of boarded-up windows and balconies, and wide ashen avenues with the disorderly air of an abandoned refugee camp, and traversed only, if at all, by furtive transients who gnash their teeth like wolves looking hungry and ready to flee as they pass craters in the pavement, protected from adversity and from the glacial wind only by threadbare overcoats. (87)

McLean translates this from:

El autobús recorre en silencio Barcelona, convertida por el terror de la desbandada y el cielo invernal en una desolación fantasmal de ventanas y balcones cerrados a cal y canto y de grandes avenidas cenicientas en las que reina un desorden campamental apenas cruzado por furtivos transeúntes que triscan como lobos por las aceras desventradas con caras de hambre y de preparar la fuga, protegiéndose contra la adversidad o contra el viento glacial con abrigos de miseria. (96)

It is a piece that may have caused the translator some translation issues and choices, it could be said that the descriptive language and sentence structure has remnants of Mariás. It is a long-detailed passage where McLean brushes with a number of adjectives and images in the space of a few lines; she makes it look quite literal and easily translated. A city that has been ‘changed by the terror of exodus’ with creatures who ‘gnash their teeth like wolves’ in a ‘ghostly desolation of boarded up windows and balconies...’; this solemn scene has been eloquently illustrated to the English reader.

It is within this section that the reader finally learns of the events the day of Sánchez Mazas’s execution. In the third descriptive passage focused on from this section, he is standing in a field in broad daylight waiting to be shot. Cercas writes:

Así, loca y confusa la encendida mente, aguarda Rafael Sánchez Mazas -poeta exquisito, ideólogo fascista, futuro ministro de Franco- la descarga que ha de acabar con él. Pero la descarga no llega, y Sánchez Mazas, como si ya hubiera muerto o desde la muerte recordara una escena de sueño, observa sin incredulidad que el soldado avanza lentamente hacia el borde de la hoya entre la lluvia que no cesa y el rumor de acecho de los soldados y los carabineros, unos pasos apenas, el fusil apuntándole sin ostentación, el gesto más indagador que tenso, como un cazador novato a punto de identificar a su primera presa, y justo cuando el soldado alcanza el borde de la hoya el rumor vegetal de la lluvia un grito cercano... (103-104)

McLean translates this to:

So, his mind raving and confused, Rafael Sánchez Mazas exquisite poet, fascist ideologue, Franco’s future minister — awaits the shot that will finish him off. But the shot doesn’t

come, and Sánchez Mazas, as if he were already dead and from death remembering this scene from a dream, watches guilelessly as the soldier slowly advances towards the edge of the ditch in the unceasing rain and the threatening sound of soldiers and Carabineros, just steps away, the rifle pointing at him unostentatiously, the gesture more inquisitive than tense, like a novice hunter about to identify his first prey, and just as the soldier gets to the edge of the ditch the vegetal noise of the rain is pierced by a nearby shout... (95)

This is a significant sequence in the novel as the reader is about to learn the exact movements of that day, of what happened to the ‘exquisite poet’ who also goes by fascist ideologue. Once again in a long passage with different images, McLean constructs this in English ably. In the first line she chooses to simplify, ‘Así, loca y confuse la encendida mente...’ to ‘So, his mind raving and confused...’. It is a tense scene in which a man awaits his execution; Sánchez Mazas ‘watches guilelessly as the soldier slowly advances towards the edge of the ditch in the unceasing rain...’, ‘observa sin incredulidad que el soldado avanza lentamente hacia el borde de la hoya entre la lluvia que no cesa’. These are the words of suspense that Cercas uses to captivate the Spanish reader, just as McLean does for the Anglophone audience. The whole story builds up to this moment where the reader finally finds out the details of that scene in the forest.

As mentioned earlier in this section the next time McLean encounters the task of translating local cuisine after Cercas’s and Aguirre’s meeting in the ‘Bistrot’ comes in Maria Ferré’s kitchen. It is a February morning and she lays her eyes on Sánchez Mazas for the first time in her yard, the ‘tall, famished and spectral’ (97) man who had spent nine days in the woods. In the kitchen she offers him food, which McLean must translate from:

...Maria calentaba el perol de la noche anterior -donde en un caldo marrón y sustancioso se veían lentejas y buenos trozos de tocino, **butifarra** y **chorizo** acompañados de patatas y verdura... (107)

Which appears in English as:

...Maria heated up the previous night's saucepan — where, in a rich, brown broth, floated lentils and big chunks of bacon, **sausage** and **chorizo** along with potatoes and vegetables... (98)

It is translated closely to the original, however it is noted that 'butifarra' is translated as 'sausage'. McLean prefers not to use the English term 'botifarra' for the local Catalan cuisine. Also highlighted is 'chorizo' as it remains the same in English. Unlike 'butifarra', chorizo would be a well-known item of food with Anglophone readers.

Later in Part Two a reference to 'Yagüe, Solchaga and Gambara' is made. Interestingly McLean's notes have ceased and there is no explanation of these names to the English reader. The narrator tells the reader of the final days of the civil war before the Republican collapse referred to as the 'final offensive of the Spanish Civil War':

The front collapsed, and the rout began; all along the Mediterranean coast the shredded remains of the Republican army were retreating in disarray towards the border, unceasingly harassed by gunfire from the German planes and by the constant encircling manoeuvres of **Yagüe, Solchaga and Gambara**, who hemmed into inescapable pockets... (106)

The reader not familiar with the Spanish Civil War would be unaware of these three names and thus this could be an instance of challenging the English-speaking audience. The three names refer to commanders and leaders who contributed to the Nationalists' success in taking over the Catalan regions.

Another instance appears in Part Two after a descriptive passage in which Sánchez Mazas's duties and role spreading fascism in Spain during the 1930s are chronicled. The regime is referred to as 'their shitty regime' (77) by the narrator, which is translated from 'su régimen de mierda' (86). There are many examples of derogatory terms and curse words in the dialogue of the

characters and this is an area where translators become visible; how they wish to transmit this to the English reader. This is no more so evident than with Miralles in Part Three of the novel 'Rendezvous in Stockton'. Cercas travels to Dijon to meet with the old soldier Miralles, whom he believes will know who spared the life of Sánchez Mazas in the forest. After finally tracking him down and interviewing him in the home the old soldier tells him to 'Shut up and listen...', 'No one has ever thanked me for giving up my youth, fighting for their fucking country' (171). McLean is faced with yet another character who does not hold back on the expletives which she translates from 'Nunca nadie me ha dado las gracias por dejarme la juventud peleando por su mierda de país' (147). He also exclaims 'Bullshit!' (185) translated from 'Tonterías' (158). It could be argued that the English translation with an exclamation mark is harsher than the Spanish 'tonterías', but McLean sees fit for Miralles' cantankerous mood in the English.

It is evident that Cercas's novel turned out to be an important novel both in Spain and the Anglophone world, giving readers an insight into the horrors of war in Spain. Studying the strategies used for the translation the most evident appears as the 'Translator notes', which gives McLean a voice after the text. By looking closely at her translation style in the novel it is clear that she, understandably, keeps the Catalan place names. There are many examples of compelling translation choices, but the most important have been chosen, in terms of cultural references. By reading the source text and target text side by side such choices stand out and can be highlighted. There are many other instances of translation decisions that could have been investigated, however the focus on place names provides an insight into the retention of the foreignness in the target text. It becomes clear that McLean is not consistent in her use of British and American English, with more examples evident in *Outlaws*, whereas the norm with translators such as Jull-Costa and Bush persist with their use of British English. Translation dilemmas with food are apparent just as Bush

faces in *Exiled from Almost Everywhere*. Perhaps the most difficult features McLean faces in the novel are the political and military terms from the period; yet with the translator notes section she is able to explain these to the reader. Moving on to the next case study with *Outlaws*, there are no such translator notes, however the use of addition is apparent to clarify Catalan/Spanish terms.

5.5.2 McLean's visibility in *Outlaws*

As outlined in the introduction, this section focuses on the stylistic features of McLean's translation of *Outlaws*. Similar to the previous two chapters, the translator's characteristic use of language is captured. It is a different type of novel to *Soldiers of Salamis* as it is a sequence of interviews with three different characters by an anonymous writer looking back on the summer of 1978. Therefore, it contains more character dialogue and thus colloquial language that McLean must confront. Similar to *Soldiers of Salamis* and *Exiled from Almost Everywhere* there is the task of translating culinary dishes, insults and derogatory terms. McLean's use of italics for colloquial terms is explored. As it is the longest novel in the project with 367 pages, it must be stressed that not every instance of the translator style will be discussed. Chosen recurring stylistic traits of the translator are highlighted. Once again, these are selected from close side by side reading of source text and target text.

Beginning with the title of the novel, McLean/Bloomsbury do not use a literal translation, as aforementioned. Even by browsing through the *TD* it is noticeable that the titles more often than not are faithful to the original, they do not veer too far from the Spanish original. In this case the title of the novel is substituted. In relation to the translation of titles, Viezzi (2013) refers to Malingret (1998), who states that:

When translating a title, consideration is given to functions to be performed in another market and in another linguaculture. Translating a title, therefore, means choosing a title for a translated product: it is a form of creation, a form of re-writing, and the translated title is different because the conditions and intentions of its creation and reception are different.

Rather than ‘Laws of the Border’, the publishers in this case opt for ‘Outlaws’ in reference to Zarco and his gang of delinquents. Viezzi (2013) states that choosing a new title for a translated novel affects both the inward (the cultural product) and outward (the market and potential users) dimensions and ‘is not without consequences as to the way in which users approach, perceive and interpret the cultural product’.

On the very first page of the novel the reader is aware that they will be transported to a foreign setting. The interviewer is speaking with Ignacio Cañas about ‘El Zarco’ (3); there is no attempt by the translator to foreignise this nickname, the difference being his title is capitalised rather than the Spanish ‘el Zarco’ (15). It is not long before the location is confirmed as ‘Gerona’ (4) moving the Anglophone reader to a place that, according to Cañas, in 1978 was ‘still a post-war city, a dark, ecclesiastical dump, encircled by the countryside and covered in fog all winter...’ (4). It is then that the first notable translation choice emerges; whilst describing the city he states that the outlying neighbourhoods were ‘where the *charnegos* lived’ (4). The majority of McLean’s audience would not be familiar with this term and thus its use challenges the reader. However, perhaps luckily for the translator, the expression is explained within the text as even Spanish readers may not know the word. It appears throughout the novel and is derogatory towards Spanish immigrants living in Catalonia who do not speak Catalan. Similarly, to the Catalan place names in *Soldiers of Salamis* they are not altered and seems to be the norm with the case studies in this project. Cercas through his protagonist lists the ‘charnego’ neighbourhoods: ‘Salt, Pont Major,

Germans Sàbat Villaroja. That's where the **dregs** accumulated' (4). Also noted here is the term 'dregs' which appears in the original as 'Allí se aglomeraba **la escoria**' (16). McLean opts to translate 'la escoria', which could be 'scum of the earth' as 'dregs', a colloquial term arguably used both in Britain and America. The interviewer then asks, 'That's where Zarco lived?' which is answered with 'No: Zarco lived with **the dregs of the dregs...**' or 'No: Zarco vivía con **la escoria de la escoria...**'. McLean is faithful to 'dregs' just as Cercas is with 'la escoria'. Then comes an interesting interjection by McLean in the text; Cañas explains that Zarco lived 'en los albergues provisionales, en la frontera noreste de la ciudad' (16), which McLean translates as '...in the prefabs, **los albergues provisionales**, temporary housing on the city's north-east border, set up in the fifties for the influx of workers and still in use somehow' (4). She keeps the original term in italics 'los albergues provisionales' and chooses to add text explaining the meaning. This is not a very common occurrence in the translated texts studied here. Just as 'charnegos' appears throughout the novel in italics so does 'los albergues'. Firstly with 'charnegos' it is italicised due to its slang nature. With 'albergues' this can pertain to shelter or hostel, but McLean has chosen to add to the text in this instance. Local businesses such as bars and banks are not altered by the translator, which makes sense. Cañas frequents the bar 'La Font' with Zarco's gang. Zarco meets his dealer in bars located in the old quarter 'in the Pub Groc, in L'Endorroc, in Freaks' (53). Robberies take place in local banks such as 'the Banca Catalana (108), in 'the Banco Atlántico in Anglès' (111) and 'the Banco Popular' (ibid.). Similar to *Soldiers of Salamis* the same place names reappear, such as 'Figueras' (101), 'Cadaqués' (113). Interestingly, McLean does see the need to translate 'cabo de Creus' (126) to 'Cap de Creus' (114), a headland not far from Cadaqués.

The first instance of character names besides Zarco also comes in this chapter. Cañas describes his friends from 'Caterina Albert', his best friend was 'Matías Giral', the others were

‘Canales, Ruiz, Intxausti, the Boix brothers, Herrero and one or two others’ (6). These names are all domesticated in the English translation as is the norm. Then we learn of Narciso Batista, an older boy who would torment the protagonist; he is described as a ‘teenage charnego’ who came from a rich Catalan family and ‘considered himself very Spanish and despised everything Catalan, not to mention *catalanista*, especially if it came from Barcelona...’ (6), translated from ‘de entrada, una familia sólida, rica y catalana (aunque se consideraba muy española y despreciaba todo lo catalán, no digamos *lo catalanista*, sobre todo si venía de Barcelona) ...’ (18-19). Once again, McLean has chosen to use italics for a Catalan term rather than translate it as ‘pro-Catalan’. This is followed later in chapter one by another colloquial term ‘quinquis’ and a possible translation dilemma. Cañas is describing the faithful afternoon that he first set eyes on Zarco and Tere at the arcade:

Eran un chico y una chica, aparentaban más de dieciséis años y menos de diecinueve y mi primera impresión al verlos fue que un vago aire de familia los unía, pero sobre todo que eran dos *charnegos* duros, de extrarradio, quizá dos *quinquis*. (23)

McLean translates this to:

A guy and a girl, who looked older than sixteen but younger than nineteen, and my first impression when I saw them was that they seemed like they might be related somehow, but mostly that they were a couple of tough *charnegos*, from the outskirts, maybe even *quinquis* or delinquents. (11)

The use of italics to highlight the foreign term again is evident but what is also noticeable in the English translation is the addition of ‘delinquents’ to explain ‘quinquis’. A trend is being set in this novel whereby instead of translator notes, McLean is adding to the text herself for clarity; whereby her presence is felt. Hermans (1996a) studies the presence of the translator, where he

clearly acknowledges ‘that other voice [i.e. the translator’s] is there in the text itself, in every word of it’ (1996: 9). This is quite literally the case in this example with the translator including her own words. Another occasion in which McLean’s presence is notable comes in Chapter Three; Cañas is explaining what he used to call Zarco’s gang ‘The **outlaws** of Liang Shan Po’ (63) translated from ‘Los del Liang Shan Po’ (76). She adds in her version ‘outlaws’ which is significant also as it no doubt inspired the English translation of the novel. Then the protagonist explains where the name came from:

It was made famous by the first Japanese television series to be shown **in Europe**. *The Water Margin*, and here in Spain it was called *La Frontera Azul*, the blue border.

In the original this is somewhat different:

Se hizo célebre por la primera serie japonesa de televisión **que se estrenó en España**. *La frontera azul* se llamaba. (76)

McLean sees the need to change the programme being first shown in Europe rather than Spain, then she gives the English translation of it as well as translating the Spanish title literally as ‘the blue border’. This is one of the most obvious examples of the translator’s presence in the novel.

During the aforementioned encounter in the arcade, Señor Tomàs questions Tere and Zarco’s presence in the arcade to which Zarco responds: ‘¿Qué pasa, **jefe**?’ (23). This appears in English as ‘What’s up **chief**?’ (11). It is also during this sequence that Zarco christens Cañas as ‘Gafitas’. Whilst playing pinball the protagonist feels a slap on his shoulder and hears ‘What’s up, **Gafitas**?’ (12), which appears in the original as ‘Qué pasa, **Gafitas**?’ (25). McLean makes no attempt to foreignise the nickname to a slang term the Anglophone reader would be familiar with. Noted here is that in the critical reviews of the novel, there is only in one instance that he is referred to as

‘Gafitas’, when Gurría-Quintana lets the reader know he was given this nickname or ‘Specs’. A while later in the novel the reader is introduced to two more of Zarco’s gang; Tío and Gordo. Cercas writes:

Más tarde supe que los llamaban el Gordo y el Tío: **el Gordo**, porque era tan flaco que parecía vivir de perfil; el Tío, porque, **de cada tres palabras que pronunciaba, una era «tío»**. (31)

McLean alters this somewhat in her translation to:

Later I found out they were called Gordo and Tío: Gordo, or **Fatso**, because he was so skinny, he always seemed to be in profile; Tío, **because that’s what everyone called him**. (18-19)

In the case of ‘Gordo’ she includes ‘Fatso’, but nothing is added for ‘Tío’. Additionally, the reason behind ‘Tío’s’ nickname is very different in the two editions. Cercas writes that for every three words he said one was ‘tío’ or in English slang ‘man’, ‘dude’ and so on. McLean keeps it simple and writes it was because everyone knew him by that name. Later on, in bar ‘La Font’ more characters are introduced:

They took me to the back of the place, and we sat at a table where two young guys were sitting: one, freckled and with **almond-shaped eyes**, they called Chino; the other chain-smoked constantly and was very small and very nervous, had a face full of pimples and they called him **Colilla, or cigarette butt**. (29)

In the Spanish it is written as:

Me llevaron hasta el fondo del local y nos sentamos a una mesa donde estaban sentados dos chavales: a uno, pecoso **y de ojos rasgados**, lo llamaban el Chino; el otro encadenaba un cigarrillo detrás de otro y era muy pequeño y muy nervioso, tenía la cara llena de granos y lo llamaban **el Colilla**. (41)

McLean here is faced with the issue of translating ‘ojos rasgados’, literally meaning slanted eyes. ‘Almond-shaped eyes’ works and reads better in this case. Then another trace of the translator is present when she adds ‘cigarette butt’ to explain Colilla’s nickname.

From that meeting in the arcade onwards the novel enters into a dialogue between the adolescents in which McLean is confronted with colloquialisms, slang and curse words. Cañas is asked in the arcade how much money he has, by the group. When hearing how little he possesses, Zarco exclaims ‘**Fuck**’; ‘That wouldn’t be enough for me and you to **wipe our asses with**’, then pushing him aside he says ‘Well, if **you ain’t** got cash, **you’re fucked**’ (13). This is written in the original as ‘Joder...’; ‘Con eso tú y yo no tenemos **ni para limpiarnos el culo**’; ‘Bueno el que no tiene pasta **se jode**’ (25). There are a few choices the translator must make here. Firstly, with ‘Fuck’ or ‘joder’, just as Cercas writes ‘Joder’ and ‘se jode’, McLean translates faithfully to ‘Fuck’ and ‘you’re fucked’. Then the term to ‘limpiarnos el culo’ is literally translated but it could be said that ‘if you ain’t got cash’ for ‘el que no tiene pasta’ is domesticated to English slang, which is necessary in this instance. There are further examples of McLean being faithful to curse words such as ‘fuck’, as seen in Chapter Seven. Whilst sitting with Zarco at Cap de Creus, the adolescent’s language is full of cursing, posing a possible translation dilemma. ‘Joder’ and ‘coño’ emerge from Zarco’s mouth frequently and appear simply as ‘fuck’ in the English version.

On that same day Cañas has a run in with Batista and his gang in yet another sequence rich with slang and translation dilemmas. As he tries to escape and reaches a park near ‘La Devesa’, Batista jumps on him and quizzes ‘Where’re you going, **asshole**’ (16), translated from ‘¿Adónde vas, **cabrón**?’ (28). Using the same punctuation in English, McLean has chosen to use ‘asshole’ for ‘cabrón’ which has a couple of meanings in translation. A few lines into the interrogation and

Batista calls his victim ‘a **fucking liar**’ (16), which appears as ‘Eres **un jodido mentiroso**’ (28), and as close to the original as possible. Then comes a more problematic insult for the translator. Batista announces, ‘This **fucking catalanujo**, he’s always lying’ (16), that Cercas writes as ‘Este **catalanujo de mierda**, que siempre está diciendo mentiras’ (28). Here McLean remains faithful to ‘fucking’, as with previous insults, whereas Cercas now uses ‘mierda’. It is most likely that the Anglophone reader would not have come across ‘catalanujo’ before as a derogatory term towards Catalans. Once again, the use of italics is present, however there is no addition to the text by the translator, where it is seen as unnecessary. In the final example of the many curse words and insults of this meeting in quick succession, Batista is enraged by Matías who sticks up for the protagonist. The bully asks Matías ‘Are you a **dickhead** or what?’ (16). In the Spanish it is read as ‘¿Tú estás **gilipollas** o qué?’ (29). The word highlighted once again could have different meanings in English.

There exist examples also with Conchi, Cercas’s tarot reading girlfriend, whose appearance is described as ‘bleached blonde hair, leather mini-skirt, tight tops and spike heels’ (33). One such example comes when the protagonist introduces the reader to her; after bringing her back to his place for the first time she states that ‘This city’s fucking pathetic’ (ibid.), in relation to Girona. This is translated from ‘Menuda mierda de ciudad’ (45). There are various ways in which this can be translated into English and can cause translation issues, but McLean has chosen what she thinks reads the best in English.

Then in a later conversation between the two at a restaurant, McLean is confronted with various slang terms through Conchi. At one point she declares ‘God, my pussy’s so itchy’ (58). This is translated from ‘Chico, qué manera de picarme el chocho’ (69). After Cercas scolds her she responds, ‘What an old fart you are’ (ibid.), which originally appears as ‘¡Menudo carrozón

estás hecho!’ (69). McLean does not translate these two phrases literally once again but makes them coherent for her English-speaking audience. Then when Cercas misunderstands her intentions she replies, ‘I didn’t mean that **dummy**’ (58), which is translated from ‘No me refiero a eso, **capullo**’ (69). The translation of ‘dummy’ to ‘capullo’ is noticed, which is perhaps less harsh in English.

As mentioned, there are countless examples of slang terms and disparaging comments throughout the novel, too many to list in this section. However, another interesting instance appears in Part II, Chapter One when Cañas discusses the next time he saw Zarco in Gerona in 1999. He tells of how his partner gives him the news of his old friend’s situation in prison; then Cañas tells Cortés that he will go visit him; Cortés responds:

Should I take this to mean that you plan to offer him our services? What do you think? I answered. Cortés laughed. You’re going to get us into one hell of a **shitstorm**, he said...’ (182)

The use of ‘shitstorm’ is highlighted in this example, translated from ‘Nos vas a meter **en un lío que te cagas...**’ (197). A literal translation of this expression would not work in English and McLean uses an apt interpretation to fit the situation.

In Chapter Three of the novel Cañas discovers ‘the red-light district’ (28) or the ‘barrio chino’ (40) in the original. Evidently, it is littered with foreignised place names in McLean’s translation; ‘La Font’ (ibid) becomes a recurring location with the ‘Sant Agustí bridge’ (el puente de Sant Agustí), in ‘the old quarter’ (el casco antiguo), Ballesteries Street (la calle Ballesteries) and Portal de la Barca (unchanged) just to name a few. Cañas describes his first experience of ‘La Font’, standing outside the bar he looks to see a sign that read: ‘**Smoking joints strictly forbidden**. I didn’t

dare go in and kept going along La Barca to the corner of Bellaire, the border of the **district**' (29), translated from '**Prohibido fumar porros**. No me atreví a entrar y continúe hasta la esquina de La Barca con Bellaire, en **el límite del chino**' (41). Two different translation issues or choices are highlighted here, firstly 'smoking joints' translated from 'fumar porros'; McLean stays faithful to slang reference of 'porros' to 'joints'. Then what is also noticeable is 'the border of the district'. No reference is made to the sleazy neighbourhood or 'barrio chino' by McLean, although it has already been implied. The 'barrio chino' or 'red light district' is mentioned throughout the novel but another noticeable translation choice appears in Chapter Five. Cañas reminisces about a character called Córdoba with whom he often had beers and 'talked about red-light-district things' (75); originally 'versábamos sobre cosas del chino' (87).

Another instance of strong language, this time coming from Cañas's own mouth, occurs in the same chapter at the dinner table with his father. Knowing something is not right with his son he questions his recent behaviour. The scene ends with Ignacio murmuring 'Fuck right off' (34). Even though this is an aggressive phrase it is perhaps not as severe as Cañas in the Spanish version who says 'Vete a la puta mierda' (47). McLean must rephrase the sentence for the Anglophone audience.

In the following sequence of events Zarco discusses robbing the arcade with Cañas and asks if 'the old man's a **mate** of yours?' (37) in reference to Señor Tomás. Zarco in the Spanish version says '¿El viejo es **colega** tuyo?' (49). He assures Cañas 'If he's your **mate** that changes things' (ibid.); 'Si es **colega** tuyo la cosa cambia' (ibid.). McLean chooses to translate the slang term 'colega' as 'mate', thus domesticating Zarco in this sense by giving a British feel to his dialogue.

It is very similar to Jull-Costa in *The Infatuations*, for example when she translates the slang term ‘tía’ as ‘bird’, as outlined in Chapter Three.

In *Soldiers of Salamis* we see a Notes section explaining certain Spanish terms, political and military leaders during the Civil war. Though *Outlaws* does not involve as much military personnel there is a reference to ‘La Pasionaria’ in Chapter Five. Cañas tells of an old Communist prostitute named Eulalia ‘who never raised her large glasses of anisette without toasting the health of **La Pasionaria** and the hoped-for death of the traitor **Carrillo**’ (75). The Anglophone reader may not have heard of either of these characters and there is no intervention by the translator to clarify this; the former being Dolores Ibárruri³⁸ and the latter was Santiago Carrillo.³⁹ Chapter Six deals with Inspector Cuenca’s take on the red-light district or ‘barrio chino’. He refers to ‘madam Vedette’ whom he describes as ‘getting on, but she still had her **faux-grande-dame** bearing...’ (97) translated from ‘pero todavía conservaba **su falso porte de gran dama...**’ (110). McLean decides to translate her appearance using a French term, a characteristic also seen in Bush’s and Jull-Costa’s translations. She is also described as:

the **proprietor of two clubs**, La Vedette and the Eden; the best known was La Vedette, which also had a reputation for being the best **hooker bar in the district...** (97-98)

Which appears in the Spanish as:

Era la propietaria de **dos puticlubs**, La Vedette y el Edén; el más conocido era La Vedette, que además tenía fama de ser el mejor **puticlub del chino**. (110-111)

³⁸ Known as "La Pasionaria". She was a Spanish Republican heroine of the Spanish Civil War and communist politician of Basque origin, known for her famous slogan *¡No Pasarán!* ("They shall not pass")

³⁹ A Spanish politician who served as General Secretary of the Communist Party of Spain (PCE) from 1960 to 1982.

Noticeable in the English translation here is the fact that McLean translates ‘puticlubs’ as simply clubs instead of ‘brothel’ for example. Whereas ‘puticlub’ is used twice in the sentence by Cercas, McLean translates it as ‘hooker bar’ in the second instance; another example where the translator uses different words for the same thing in the original. Also notable is the translation of ‘chino’, in reference to the red-light district, it appears simply as ‘district’. In addition, the translation of ‘hooker bar’ gives an American feel to the story, where Zarco in the same novel has a British English feel. It is also apparent later in the novel when Cañas meets Tere again after twenty years. She arrives at his office with Zarco’s girlfriend and greets him with ‘Hiya, Gafitas’ (184), which is simply ‘Hola, Gafitas’ (198) in the Spanish. McLean elects to use a colloquial greeting with a British English feel thus giving Tere a more foreignized aura. This could be seen as an apparent contradiction in terms of tone. It may also affect the way in which the reception of the story takes place.

There are further examples of American English in the novel; in Chapter Seven, Cañas recalls the day in which they tried to rob a petrol station: ‘Two days later we tried to rob a **gas station...**’ (105); ‘As soon as we got to the **gas station...**’ (ibid.). Cercas in the Spanish writes ‘la gasolinera’ (118) on both occasions. This is repeated a number of times throughout the scene. Furthermore, after the robbery has taken place ‘Zarco and Tere rushed into the car and Gordo pulled away and skidded out through the entrance to take **the highway** in the direction of Blanes... (106)’, a few lines down and again it is mentioned ‘we were speeding as fast as possible down **the main highway...**’ (ibid.). Cercas writes this as ‘el Zarco y Tere montaron en tromba en el coche y el Gordo arrancó y salió de **la gasolinera**, derrapando en la entrada para tomar la dirección de Blanes...’ (119) and ‘Ahora circulábamos a toda velocidad por **la general...**’ (ibid.). Noted in the first sentence is that McLean omits ‘la gasolinera’ and adds ‘the highway’ where Cercas does not

make direct mention of this. Here it seems she is domesticating the scene using an American term for motorway, although the setting is still foreign as the characters bound towards Blanes, a coastal town in Girona. In the second sentence the use of ‘highway’ is again noted, where Cercas this time does refer to it as ‘la general’. The term ‘la general’ is a colloquial reference to ‘Carretera general’ which is not a motorway but a main, national road, as opposed to ‘comarcal’, for example.

The protagonist then recounts a time when they cancelled a ‘heist’ near the town of Figueras; ‘We called it off at the last minute, when we were just about to go into the bank and a **Civil Guard** car drove past and **we had to buzz off**’ (113); ‘Lo suspendimos en el último momento, cuando ya íbamos a entrar en el banco y pasó por allí un coche de la **guardia civil** y tuvimos que **salir zumbando**’ (126). Here she chooses to translate ‘guardia civil’ to ‘Civil Guard’ and does not need to intervene or explain further to the reader. Then ‘salir zumbando’ appears as ‘to buzz off’.

The translation of certain slang and colloquialisms have been chosen in this chapter as they provide an insight into how the translator wants to appear visible or invisible in the text. The translation of slang provides an interesting insight into how the translator wishes foreign characters to sound for the Anglophone world. Examples were highlighted in the novel where McLean faced translation dilemmas, in order to analyse the characteristics and trends of her translation style. It is clear that with this novel she faces countless examples of slang and curse words, with both British and American expressions used. The implications of this result in a varying tone for the reader. The use of italics to emphasise cultural terms has been discussed, with terms such as ‘charnegos’ and ‘quinquis’, a strategy used by Jull-Costa and Lane also but avoided by Bush.

5.6. Conclusion

In this chapter the coexistence of American and British English McLean's translations has been analysed; certain examples of domestication and foreignisation in the novels; the translation of slang and curse words; character names and nicknames; her visibility in the translated novel with the use of italics and the addition of her own words to clarify various expressions. As stressed by Bassnett and Bush, 'the paradoxical condition of translators is to inhabit in-betweenness, and more precisely the undefined – and undefinable – space between SL and TL' (Bassnett and Bush 2006, 8). Here McLean is caught in-between Cercas's Spanish/Catalan characters, making them sound British or American. Bush (2012) alludes to the flawed prescription that the translator's goal must be to recreate the experience of the 'original readers'. He questions (using Goytisolo as an example) then how this is to be done:

Does one track the latter down, questionnaire at the ready? 'Señora, señor, what was it like for you reading Juan Goytisolo's trilogy during the decline of the Generalísimo's dictatorship?' Were these readers in Madrid, Bilbao, Sevilla or Barcelona? Or were they indeed exiled like Goytisolo himself in Paris, or else in Mexico City or Lima or Havana? Or what if they were fascists?

In McLean's case she would have to question readers who experienced the years of 'La Transición', more contemporary readers from Catalonia and Spain or those who first saw the film of *Soldiers of Salamis* and went back to read the book. In keeping words like 'charnego', 'quinqui' etc. the atmosphere of the novel is not altered for the English reader, perhaps McLean sees these terms as 'untranslatable'. Addition is used to explain such terms for the reader. McLean manages to keep the magic of Cercas's prose in the novels, three descriptive passages from *Soldiers of Salamis* that are syntactically correct without losing the style of the author, are highlighted.

The reception of the two novels in the Anglophone world concentrating on the UK and Ireland has also been examined. This concluded that *Soldiers of Salamis* was reviewed 18 times by Irish, American and British sources and 15 reviews appeared for *Outlaws*. This is due to the former's publication in 2002 being a time in which the Civil War novel gained a lot of attention with its subsequent production as a film. Perhaps without Cercas's fame with such early novels *Outlaws* would not have received as much critical attention. The close analysis of reviews has also discovered that the translator is very rarely mentioned, let alone visible as is also the trend in the two previous chapters. Writing in 2016 for *The Guardian*, Cooke states that:

perhaps right now translation is more important than ever – for suddenly, foreign literature seems finally to be finding its place in Britain, an island where it has previously struggled to attract substantial numbers of readers.

She asks the question that nobody seems to be able to answer; 'How did this happen?'. The Scandinavian crime sagas of Stieg Larsson, Henning Mankell and Jo Nesbø are mentioned along with Elena Ferrante whose novels were in every UK and Irish bookshop from 2012 onwards. It is noted with the front covers of her novels the lack of 'Translated By' also. Published in New York by Europa Editions (2012) and translated by Ann Goldstein, there exist multiple editions in the US, UK and Australia (Text Publishing Company) with the most recent UK edition (2018) promoting it as 'major new TV series on Sky Atlantic', a major marketing ploy to draw the reader in. No such features are found with *Soldiers of Salamis* even though it appeared as a movie. The novels of Nesbø and Larsson are also presented to the public similarly to Ferrante, using 'The number one bestseller' and 'Now a major film' in the reading line of the front covers. At the time of publication in 2002, Cercas's novel had a unique selling point in that it told a story of the Spanish

Civil War, which was still relatively new to the Anglophone world, especially coming from a Spanish author.

Another factor that must be considered for presses that specialise in translated work is that the focus is simply on publishing a great book. Adam Freudenheim, publisher at Pushkin Press told Cooke (2016) that ‘the fact that it is translated is not the decisive thing’. He believes that this is why there is an increase in the popularity in foreign fiction in the UK and that it is permanent as, ‘There are, quite simply, a lot of great translated books out there now, their covers appetising, their introductions informative, their translations (mostly) works of art in their own right’. Appearing on the *TD* with two novels, Pushkin Press advertise their books (Pushkin Press website) as:

exciting, high-quality writing from around the world: we publish some of the twentieth century’s most widely acclaimed, brilliant authors such as Stefan Zweig, Marcel Aymé, Teffi, Antal Szerb, Gaito Gazdanov and Yasushi Inoue, as well as compelling and award-winning contemporary writers, including Andrés Neuman, Edith Pearlman, Eka Kurniawan and Ayelet Gundar-Goshen.

Promoting the work of some of the best contemporary foreign novelists their front cover are very distinctive and minimalist, yet they do not include the translator with the likes of Mara Faye Lethem and Sophie Hughes appearing on their catalogue.

Conclusion

This research project set out to trace and map the translation of Spanish fiction into English during a fifteen-year period. The project has added to the promotion of the translator's agency. With the data in Chapter Two the analysis of publishing statistics shows that although there was not a steady increase each year in the numbers, there was a significant number of novels from 2000-2015. Evidently, there is no sole reason for this, and many factors have been explored throughout the chapters. Anderson (2019) highlights Nielsen's findings which 'include the fact that translated fiction in the UK is overwhelmingly European, with French—at 17 percent of volume sales—being the leading language of origin overall'. In Chapter Two, it is noted that Norwegian and Swedish novels in English translation dominate the market, but the latest Nielsen figures show that French remains the leading language of origin.

The empirical analysis of translation statistics allowed me to identify the numbers of translations, principal publishing houses, translators and authors. Out of the first four most active translators (Nick Caistor, Margaret Jull-Costa, Anne McLean and Peter Bush) three of these were British, confirming a strong connection between Britain and Spanish fiction in translation. However, the findings in the critical reviews of Chapters Three, Four and Five show evidence that translators work in the UK remains somewhat hidden. The analysis also shows that these translators work in more than one language; Caistor has titles in Spanish, French and Portuguese; Jull-Costa translates from Spanish and Portuguese; Bush works with Spanish, Catalan, French and Portuguese. In the investigation of publishing houses, the failure of Hispabooks shows how demanding it is to be successful in this current market. Perhaps their downfall was limiting themselves to Spanish fiction in English translation; the more established houses such as New

Directions, Serpent's Tail, Harvill et al, all have longlists of fiction in translation but also publish many forms of literature from different languages. Also, the fact that they were based in Madrid and not in New York or London could have put them on the periphery of the Anglophone publishing markets. The birth of Hispabooks evidently saw six more titles each year from 2013-2015, also adding to the numbers of work for Caistor (2), Bush (1) and Jull-Costa (1). In terms of publishing numbers, the figures for fiction from Spain in English translation continued to grow after 2015, according to the *Three Percent Translation Database*; with 28 titles in 2016 (Hispabooks with 11 of these titles); 22 titles in 2017; only two titles appear in 2018 but the database is not completed with only 56 titles of poetry and fiction so far added to it.

In Chapters Three, Four and Five the number of reviews that appeared in the US and the UK were similar. *The Man of Feeling* had five reviews in the UK and six in the US. Jull-Costa is mentioned, only minimally, in three of the reviews. In comparison, the later novel, *The Infatuations* received a lot more attention with thirteen reviews in Ireland and Britain. Even with this extra coverage, Jull-Costa does not receive much focus, which has a major implication for the translator, showing how hard it is to promote a translator's work. In the case of *State of Siege*, it was necessary to analyse the reviews from the US as only one existed in the UK. The fact that Goytisolo's novel is reviewed so few times is addressed, especially in comparison to Marías and Cercas; it is deduced that his difficult writing and high modernist style put off readers and critics alike, drawn more to novels about love, murder and Civil War in Spain, than Goytisolo's literary games. With *State of Siege* the little exposure it received in the Anglophone world is acknowledged, with three reviews. Even though the novel remains relatively invisible in the Anglophone world, Bush's indifference towards the critical reception of his work is mentioned, as he translates to be read and not scrutinised. In contrast to this, Cercas's two novels in Chapter Five received a lot of critical

attention which in turn one would imagine gave the translator McLean more exposure. *Soldiers of Salamis* was reviewed ten times in the UK and Ireland by well-respected journalists in the literary field including Eileen Battersby, Nick Caistor and Michael Eaude. From the analysis, it is likely that it received this attention due to its Civil War theme and the growing interest at the time in this particular subject. It is also noted, importantly, though various reviews exist, the translator remains relatively hidden, even with Nick Caistor's review, the most active translator on the *TD*. A noticeable trend is confirmed here with *The Telegraph*; in every review analysed by this source, not one time is the translator mentioned. It is also noticeable with the last case study, *Outlaws*, where reviewers appear in different sources such as Cummins (2014). Writing on this occasion for *The Telegraph* McLean's work is not highlighted yet with *The Guardian* (2013) he praises Jull-Costa's translation. Each review analysed throughout the case studies, some more objective than subjective, mostly hide the translator's work in the background. Though these reviews would not be possible without the work of the translator, the most they are afforded is two or three lines of praise on rare occasions. Conclusions have found that reviewers are not in a position to critique the translator but can analyse the English novel, others just do not want to acknowledge the translation.

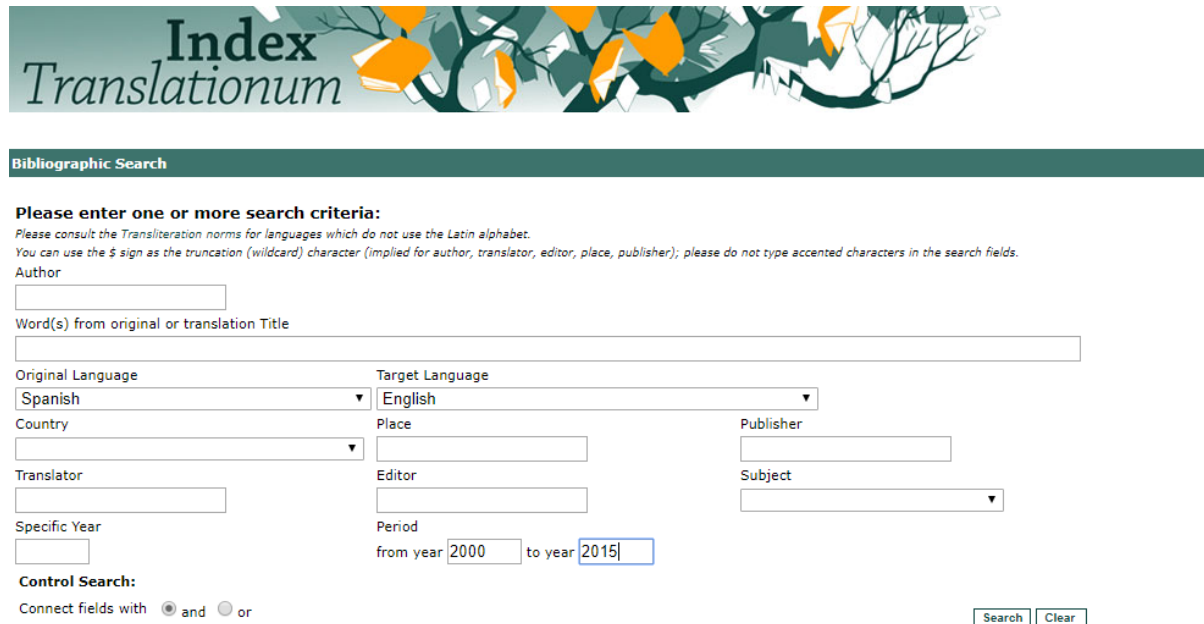
The analyses of four different translator's work allowed for various comparisons and contrasts in terms of stylistic traits. In the six novels only one instance of a 'Translator's Afterword' and 'Notes' appear, with McLean's translation of *Soldiers of Salamis*. It has been clarified that there are varying reasons for this, such as translators not wanting to interfere with the readers experience of the text; publishers keeping the fact that it is a translation as well hidden as possible; the translator's wish to challenge the reader. One trait that is common with three of the four translators and has been highlighted, is the use of addition in their texts; that is the translator's

own words after a phrase or term to explain it in English. Jull-Costa, McLean and Lane all make use of italics for certain terms or foreign phrases, whereas Bush does not see the need for this and is an advocate for challenging his readers. Bush (2012) gives an invaluable insight into the background of a translator's job and how he was accused of making Goytisolo more difficult than he is in the original. A closer look at McLean's translator style in Chapter Five shows that she is not consistent in the use of American and British English which sets a varying tone for the reader. It is also noted how she would have faced a translation dilemma with political and military references from the Spanish Civil war era in *Soldiers of Salamis*; this led to an accompaniment to the text in which she could explain such terms in the 'Notes' section. The main translation dilemma faced in *Outlaws* is the use of slang and colloquialisms from a Gerona in the late 1970's; her strategies here are the use of italics and addition as there is no place for a 'Notes' section after the novel.

The creation of the *TD* shows every novel from Spanish translated into English during the fifteen year period; its creation has enabled a statistical analysis showing the most active agents in Chapter Two; triangulating this data through the case studies in which the principal strategies used by the translators in question were studied, as well as the reception of the novels in the UK and Ireland. It has ultimately led to the tracing and mapping of Spanish fiction from the Iberian Peninsula into English. The figures for Spanish fiction in English translation continue to be steady after 2015, even with the cessation of Hispabooks. Publishers such as Amazon, Dalkey, New Directions and Serpent's Tail continue to bring the best Spanish authors to the Anglophone world. Continuing studies and statistical reports by bodies such as Nielsen and The National Book Foundation will aid in the future tracing and mapping of Spanish fiction in translation.

Appendices

Appendix A – Chapter Two



Index Translationum

Bibliographic Search

Please enter one or more search criteria:
*Please consult the Transliteration norms for languages which do not use the Latin alphabet.
You can use the \$ sign as the truncation (wildcard) character (implied for author, translator, editor, place, publisher); please do not type accented characters in the search fields.*

Author

Word(s) from original or translation Title

Original Language Target Language

Country Place Publisher

Translator Editor Subject

Specific Year Period from year to year

Control Search:
Connect fields with ☒ and ☐ or

Figure 1.0

Position	Title	Author	Language	Publisher	Qty	Genre
1	The Thirst	Jo Nesbo (tr: Neil Smith)	Norwegian	Vintage	123,066	Crime
2	Macbeth	Jo Nesbo (tr: Don Bartlett)	Norwegian	Vintage	111,206	Crime
3	The Girl Who Takes an Eye for an Eye	David Lagercrantz (tr: George Goulding)	Swedish	Maclehose Press	105,897	Crime
4	Lullaby	Leila Slimani (tr: Sam Taylor)	French	Faber & Faber	98,058	General Literary
5	The Accidental Further Adventures of the Hundred-Year-Old Man	Jonas Jonasson (tr: Rachel Willson-Broyles)	Swedish	Fourth Estate	89,372	General Literary
6	The Travelling Cat Chronicles	Hiro Arikawa (tr: Philip Gabriel)	Japanese	Doubleday	46,846	General Literary
7	The History of Bees	Maja Lunde (tr: Diane Oatley)	Norwegian	Simon & Schuster	44,602	General Literary
8	The Alchemist	Paulo Coelho (tr: Alan R. Clarke)	Portuguese	Thorsons	40,322	General Literary
9	Men Without Women: Stories	Haruki Murakami (tr: Philip Gabriel and Ted Goossen)	Japanese	Vintage	37,547	Short stories
10	The Girl in the Spider's Web	David Lagercrantz (tr: George Goulding)	Swedish	Maclehose	35,736	Crime
11	If Cats Disappeared from the World	Genki Kawamura (tr: Eric Selland)	Japanese	Picador	30,192	General Literary
12	My Brilliant Friend	Elena Ferrante (tr: Ann Goldstein)	Italian	Europa Editions	26,627	General Literary
13	Killing Commendatore	Haruki Murakami (tr: Philip Gabriel and Ted Goossen)	Japanese	Harvill Secker	23,643	General Literary
14	The Sixteen Trees of the Somme	Lars Mytting (tr: Paul Russell Garrett)	Norwegian	Maclehose	23,620	General Literary
15	Convenience Store Woman	Sayaka Murata (tr: Ginny Tapley Takemori)	Japanese	Portobello	21,228	General Literary
16	A Man Called Ove	Fredrik Backman (tr: Henning Koch)	Swedish	Sceptre	20,415	General Literary
17	The Hundred-Year-Old Man Who Climbed Out of the Window and	Jonas Jonasson (tr: Rod Bradbury)	Swedish	Abacus	19,466	General Literary

Figure 1.1.



Figure 1.2.

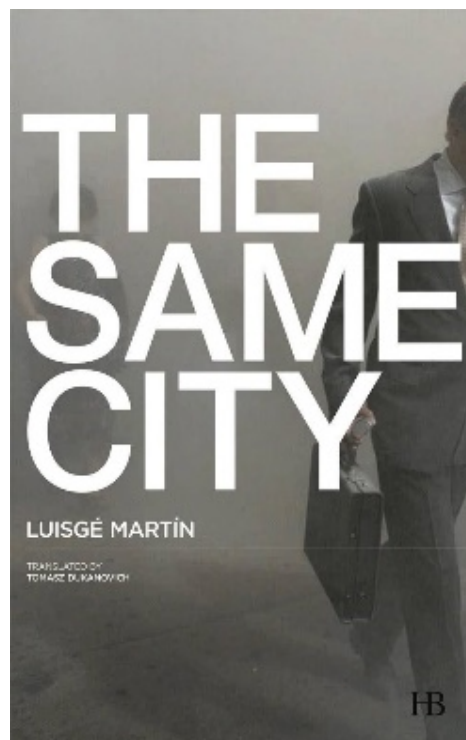


Figure 1.3.

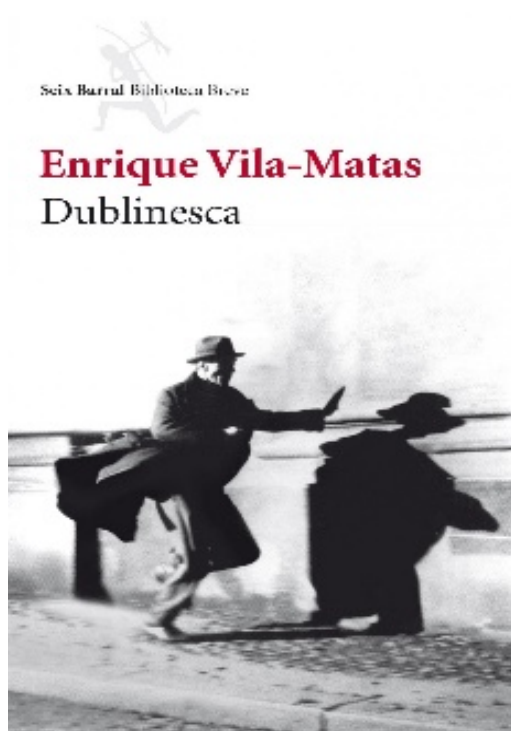


Figure 1.4.



Figure 1.5.

Appendix B – Chapter Three

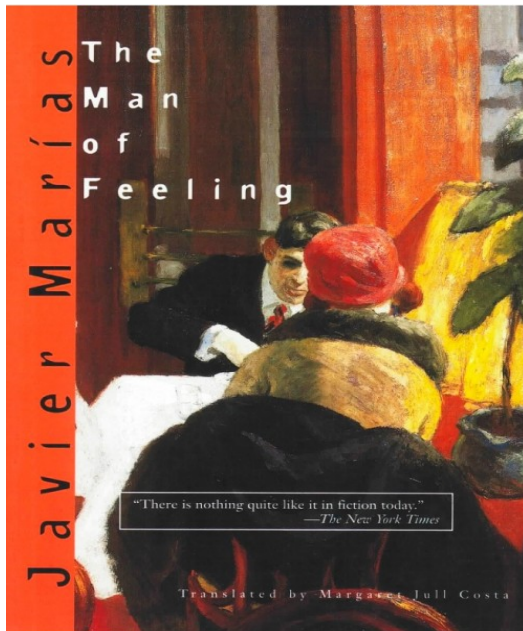


Figure 2.0

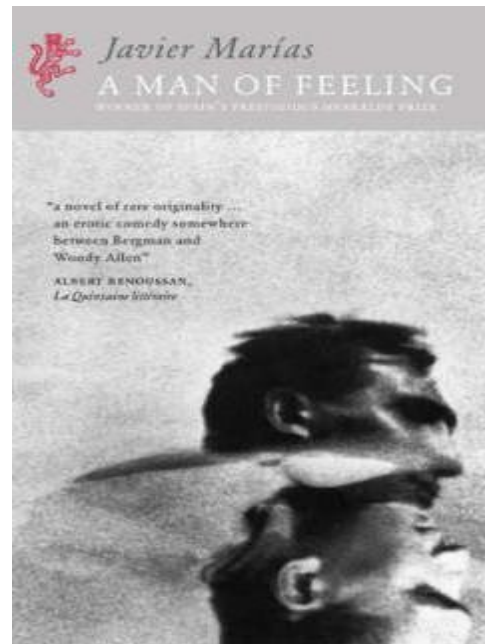


Figure 2.1.

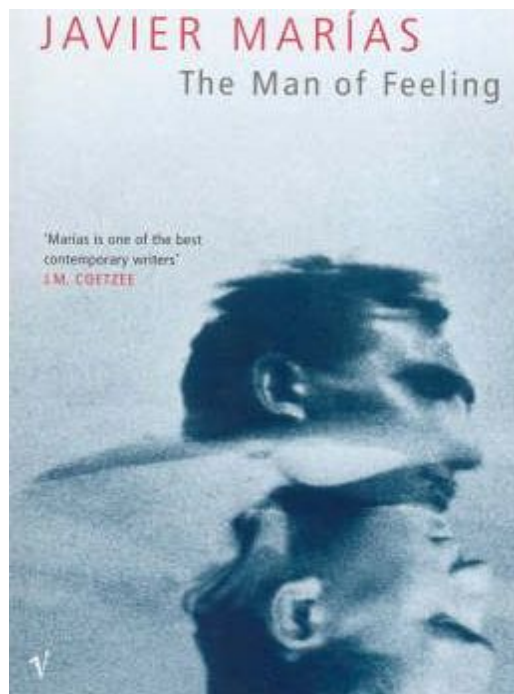


Figure 2.3.

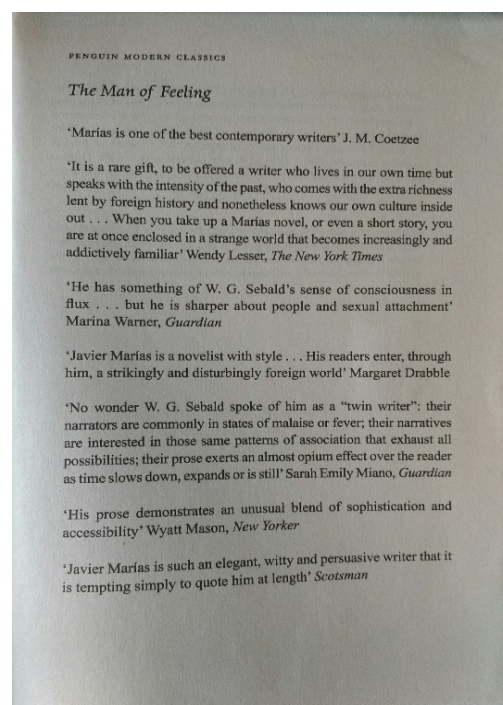


Figure 2.4.

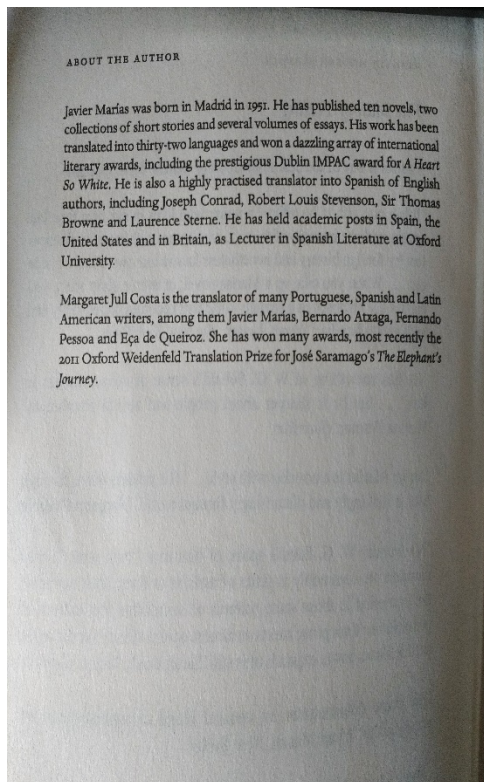


Figure 2.5.

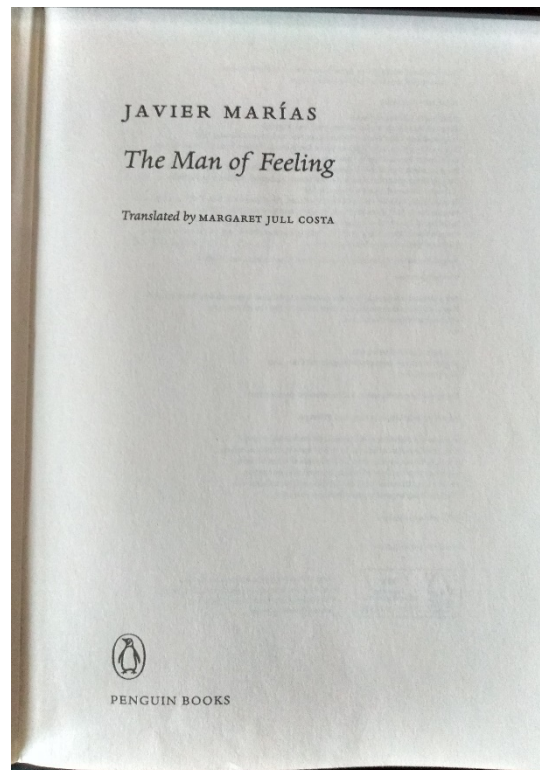


Figure 2.6.

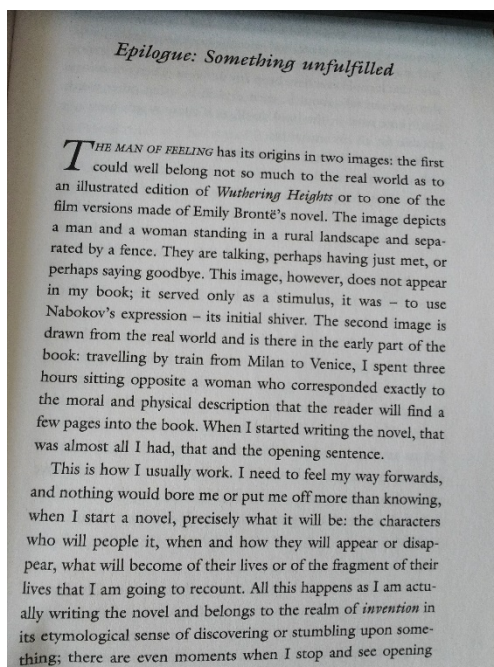


Figure 2.7.



Figure 2.8.

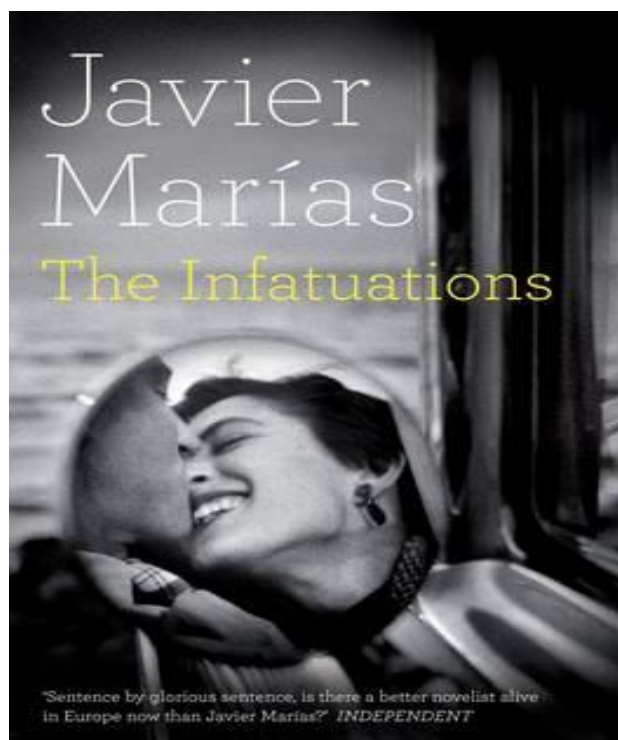


Figure 2.9.



Figure 2.10.

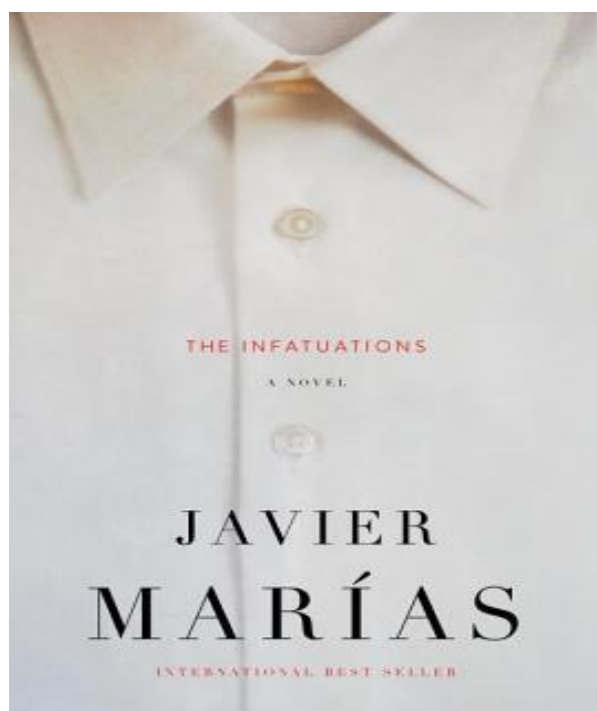


Figure 2.11.

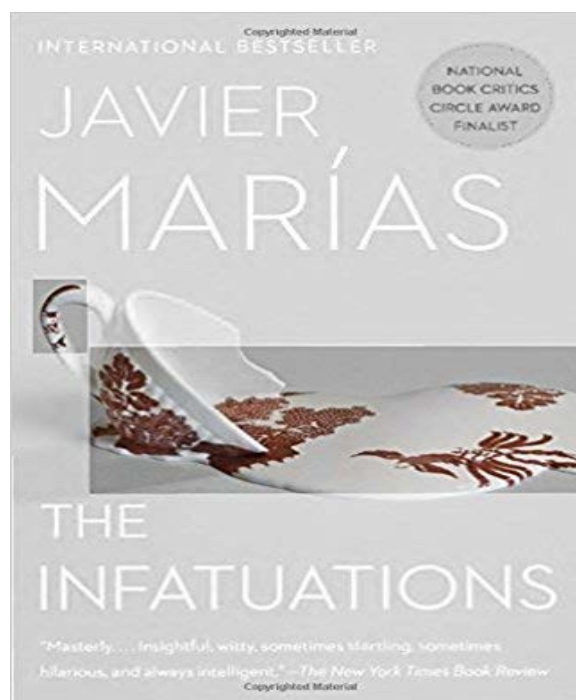


Figure 2.12.

Praise for Javier Marías's

The Infatuations

"The unspoken romance at the heart of Marías's work is the recuperation of old-fashioned adventure within perfectly serious, cerebral contemporary fiction."

—*The Daily Beast*

"Great art often emerges from breaking, or at least tweaking, rules. A work that transcends its conventions can produce special results. Here's such a book. . . . *The Infatuations* takes you where very few novels do."

—*Paste magazine*

"A masterly novel. . . . The classical themes of love, death, and fate are explored with elegant intelligence by Marías in what is perhaps his best novel so far. . . . Extraordinary. . . . Marías has defined the ethos of our time."

—*The Guardian* (London)

"Marías has created a splendid tour de force of narrative voice. . . . A luminous performance." —*The Wichita Eagle*

Figure 2.13.



Figure 2.14.

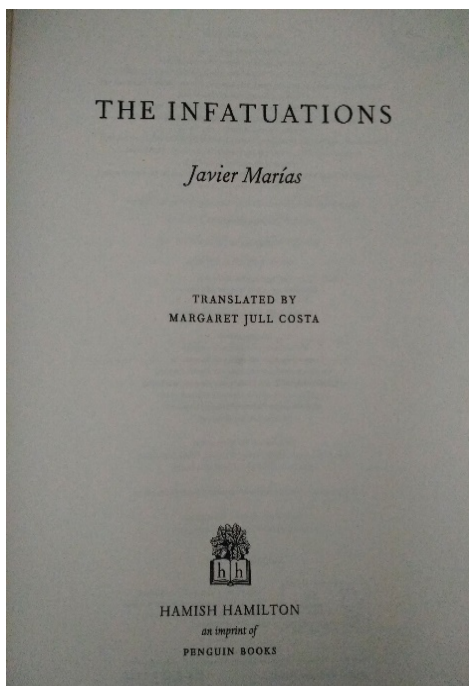


Figure 2.15.

A Note About the Author

Javier Marías was born in Madrid in 1951. He is the author of the novels *The Man of Feeling*, which received Italy's Premio Internazionale Ennio Flaiano; *All Souls*, which received the Premio Ciudad de Barcelona; *A Heart So White*, which received the International IMPAC Dublin Literary Award, Spain's Premio de la Crítica, and the Prix l'Oeil et la Lettre; *Tomorrow in the Battle Think on Me*, which received the Prix Femina Étranger, Venezuela's Premio Internacional de Novela Rómulo Gallegos, the Premio Fastenrath (awarded by the Real Academia Española), the Premio Arzobispo Juan de San Clemente, and the Premio Letterario Internazionale Mondello-Città di Palermo; *Dark Back of Time*; the *Your Face Tomorrow* trilogy, comprised of *Fever and Spear*, which won Barcelona's Premio Salambó, *Dance and Dream*, and *Poison, Shadow and Farewell*; and *The Infatuations*. His early novels are *Voyage Along the Horizon*, *Los dominios del lobo*, *El monarca del tiempo*, and *El siglo*.

He is also the author of the story collections *While the Women*

Figure 2.16

Alfred A. Knopf
Reading Group Guide

The Infatuations
By Javier Marias

Translated from the Spanish by Margaret Jull Costa

About this guide

The discussion questions and other material that follow are intended to enhance your group's conversation about *The Infatuations*, Javier Marias's suspenseful novel about love, murder, and the unknown possibilities in every moment of ordinary life.

About this book

Maria Dolz, an editor at a Madrid publishing house, has breakfast each morning at a neighborhood café where she often notices a married couple, also regulars, as they relax with their coffee and prepare to part for the day. She takes to thinking of them as "the perfect couple." One day, Maria is shocked to learn that the husband has been the victim of a sensational murder widely covered in the newspapers. He was attacked by a man wielding a knife and lay bleeding in the street as emergency workers tried to

save his life. Eventually, the wife—whose name, Maria learns, is Luisa—returns to the café. Maria introduces herself and offers her condolences, and Luisa invites her to visit her at home. There Maria meets Javier Díaz-Varela, a close friend of Luisa and her late husband, Miguel, and soon Maria and Javier begin a casual affair. But it becomes apparent to Maria that Javier is in love with Luisa, and is only waiting for her to emerge from a long period of mourning Miguel's death. One day, while Maria is in bed at Javier's apartment, she overhears a conversation between Javier and a man who has come to see him. She learns that Javier has arranged Miguel's murder. If Javier has plotted the death of his friend, won't he also be willing to dispose of Maria once he realizes that she knows his secret? Such are the twists and turns taken by this heady, suspenseful novel, as it investigates the nature of desire and death and the role of time and chance in human and fictional lives.

For discussion

1. Over the period of a few years, Maria has spent part of every morning watching a married man and woman in a neighborhood café. She is drawn to them because of their seeming happiness, "as if they provided me with a vision of an orderly or ... harmonious world" ([this page](#)). Is this a strange thing to do? What does it reveal about Maria?

Figure 2.17.

Appendix C – Chapter Four

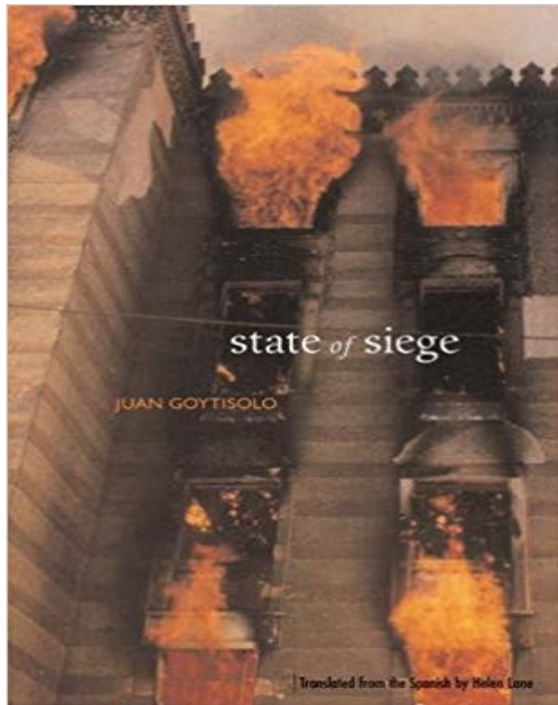


Figure 3.0

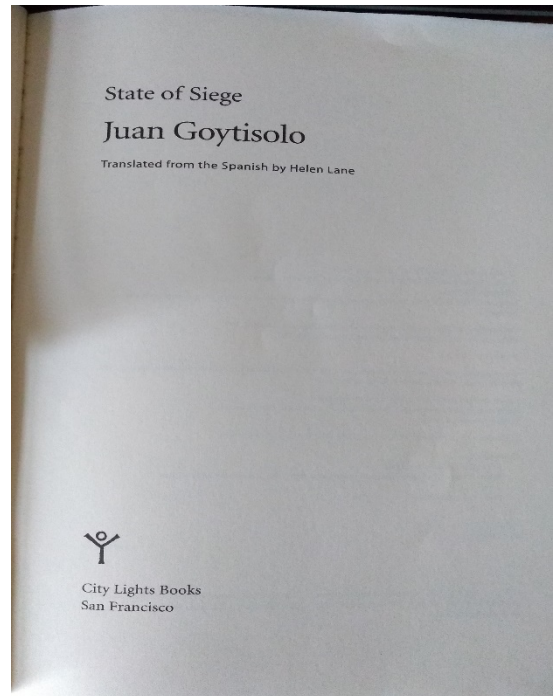


Figure 3.1.

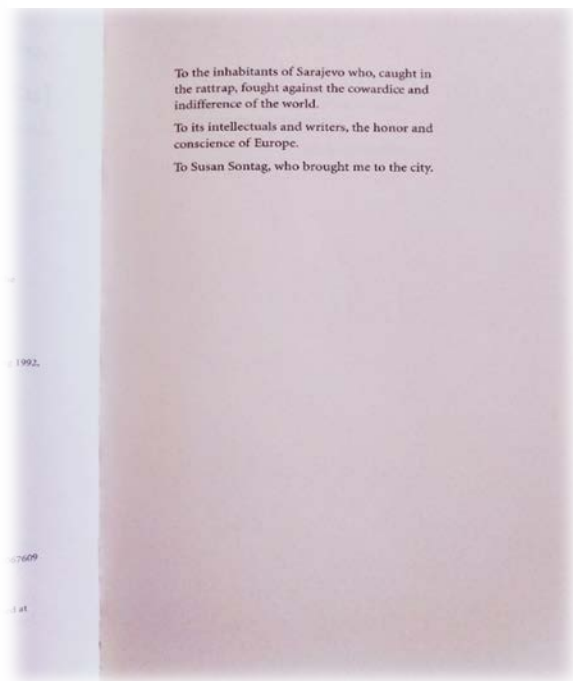


Figure 3.2.

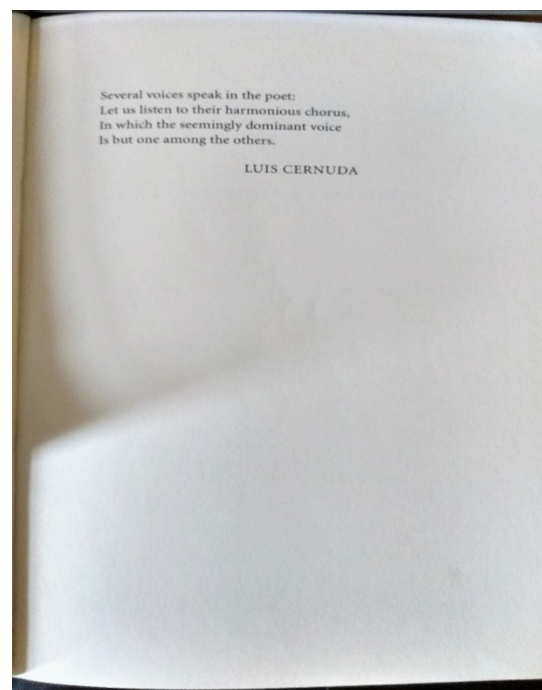


Figure 3.3.



Figure 3.4.

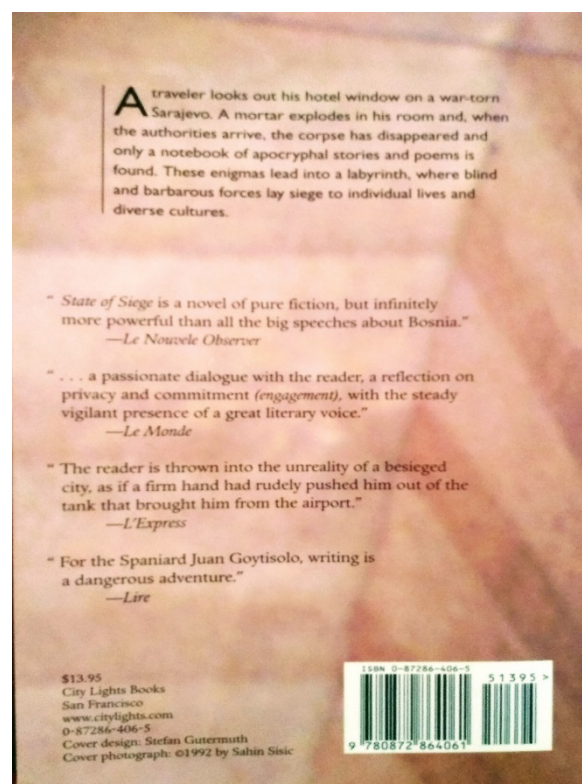


Figure 3.5.

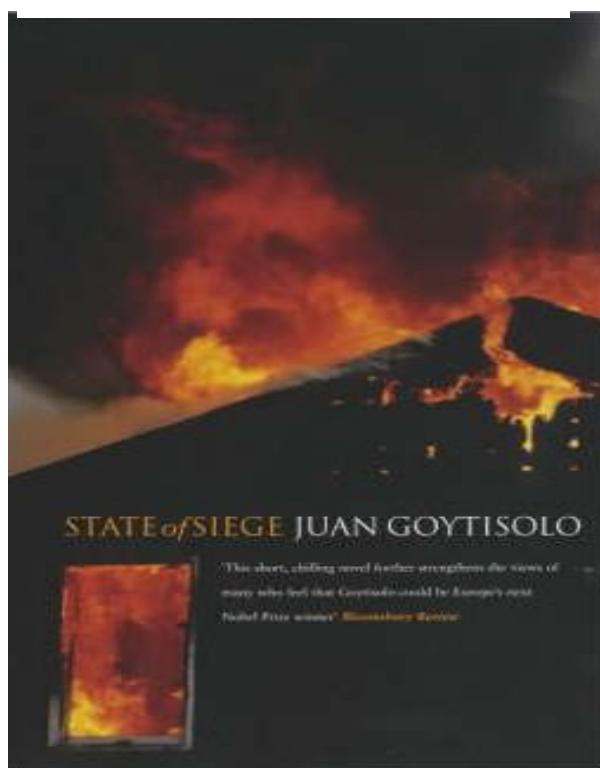


Figure 3.6.

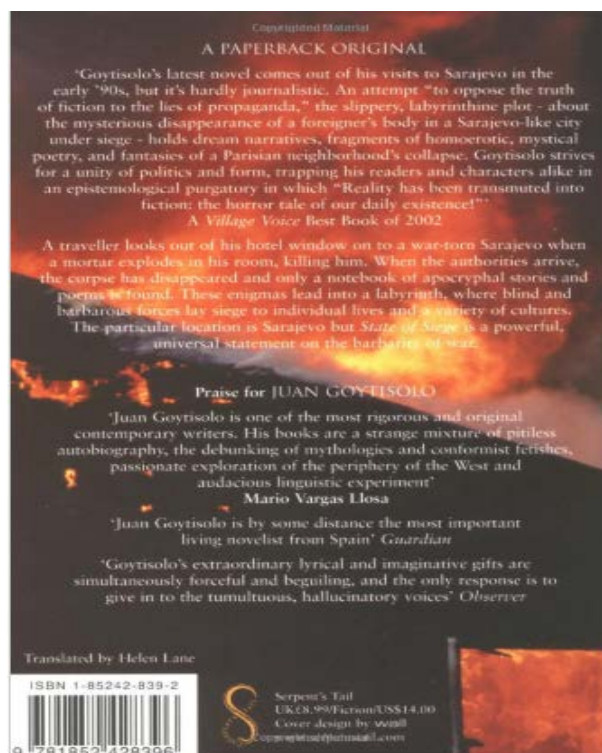


Figure 3.7.

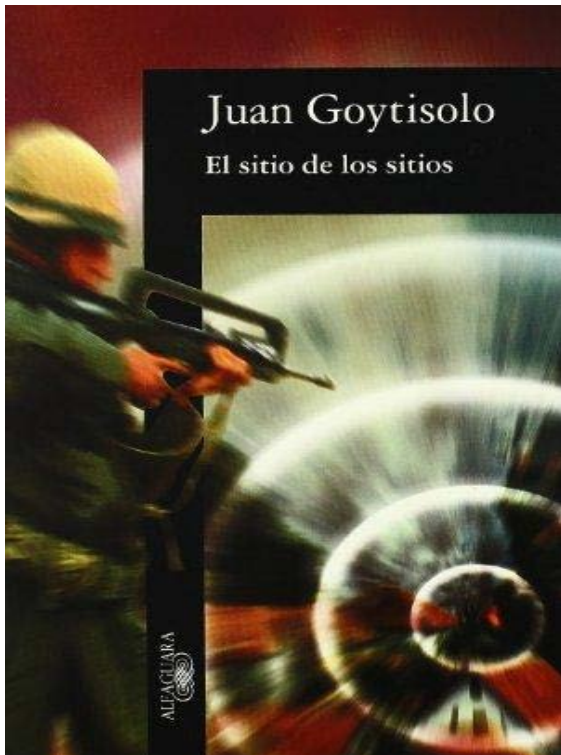


Figure 3.8

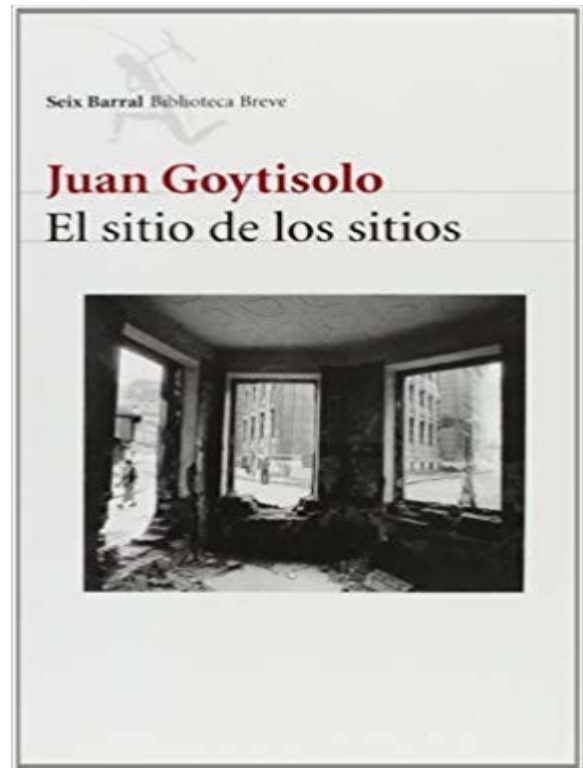


Figure 3.9.

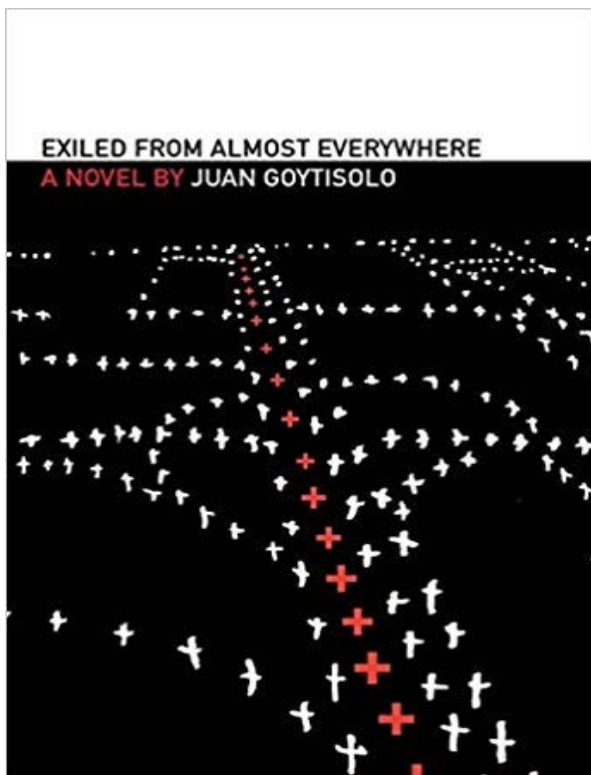


Figure 3.10.

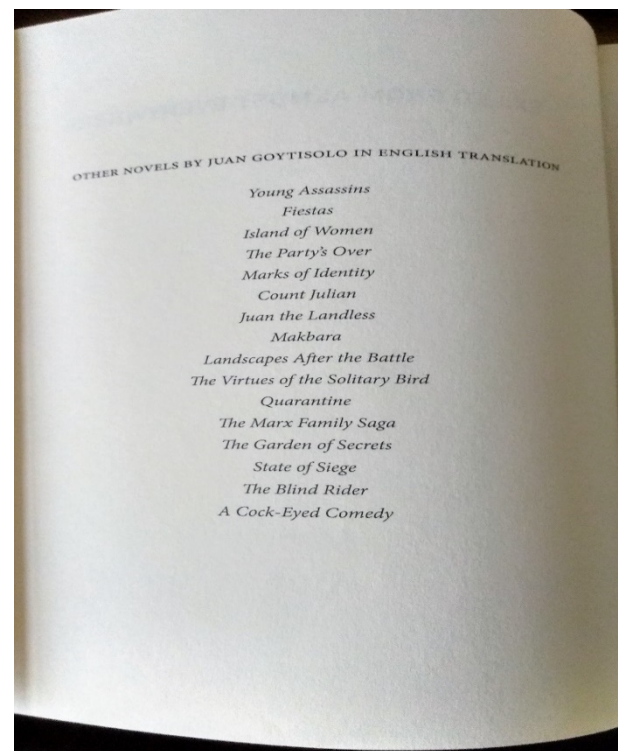


Figure 3.11.

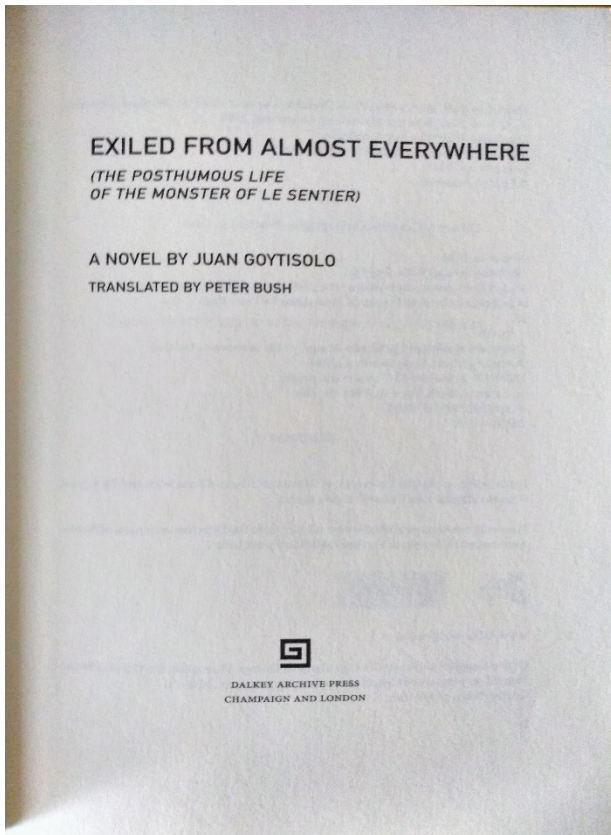


Figure 3.12.

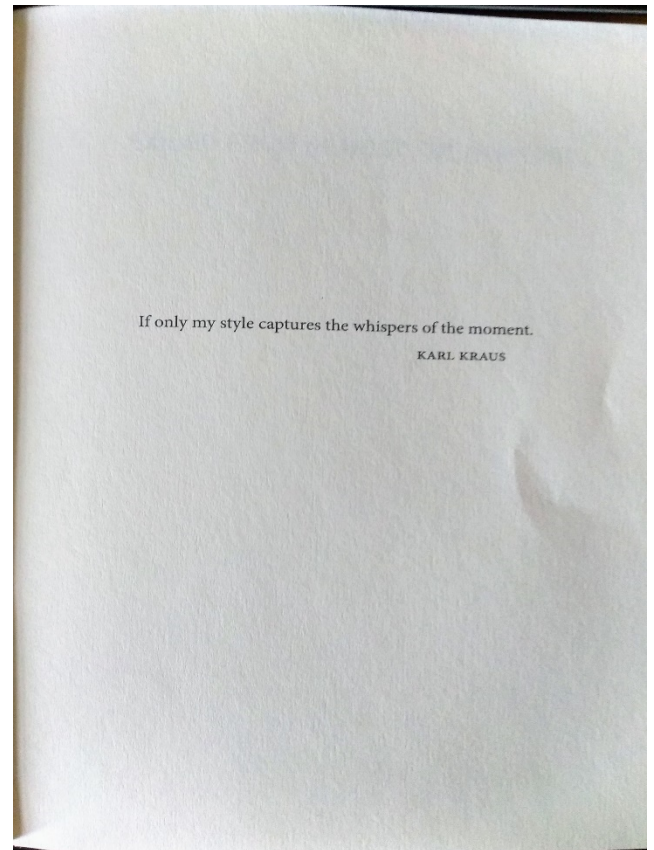


Figure 3.13.

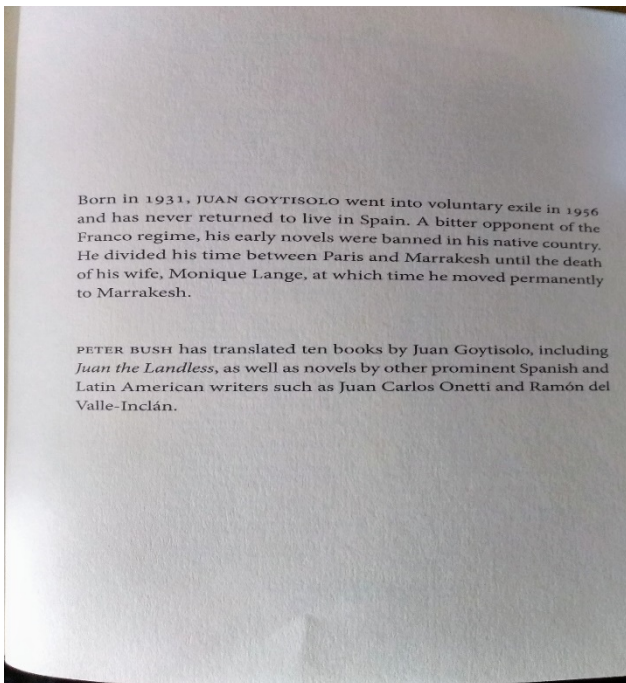


Figure 3.14.

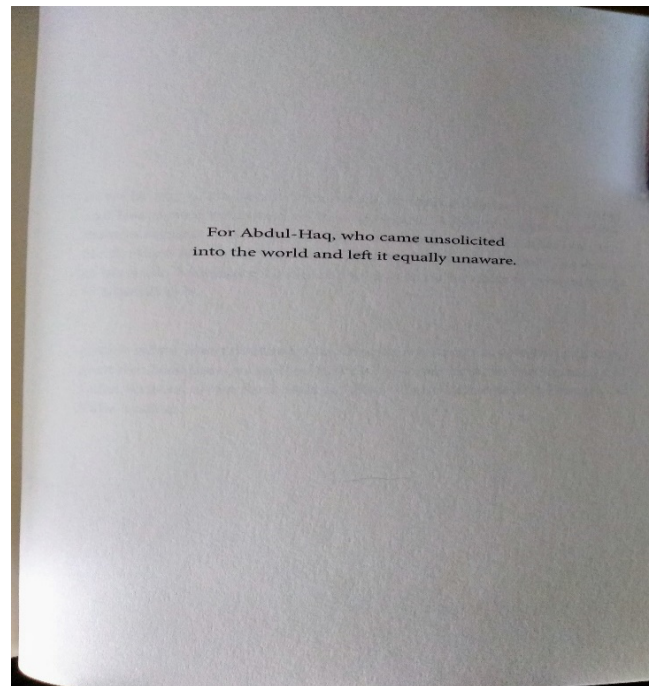


Figure 3.15.

"UNDOUBTEDLY THE GREATEST LIVING SPANISH NOVELIST."
—CARLOS FUENTES

IN *EXILED FROM ALMOST EVERYWHERE*, JUAN GOYTISOLO'S PERVERSE MUTANT PROTAGONIST—THE PARISIAN "MONSTER OF LE SENTIER"—IS BLOWN UP BY AN EXTREMIST BOMBER AND FINDS HIMSELF IN THE CYBERSPACE OF THE "THEREAFTER" WITH AN INFINITE COLLECTION OF COMPUTER MONITORS. HIS CURIOSITY PIQUED, HE USES THE SCREENS AT HAND TO EXPLORE THE MULTIPLE WAYS WAR AND TERRORISM ARE HYPED IN THE HEREAFTER OF HIS OLD LIFE WHERE HE ONCE HAPPILY CRUISED BATHROOMS AND ACCOSTED CHILDREN. RICOCHETING FROM LIFE TO DEATH AND BACK AGAIN, MEETING VARIOUS COLORFUL DEMAGOGUES ALONG THE WAY—THE IMAM "ALICE," A PEDOPHILE MONSIGNOR, AND A RASTAFARIAN RABBI—OUR "MONSTER" REVISITS SEEDY DEMOCRACIES THAT ARE A WELTER OF SHOPPING-CITIES AND RIGHTEOUS VIOLENCE VOTED IN BY AN ETERNALLY DUPED CITIZENRY AND DEFENDED BY THE INFAMOUS EROGENOUS BOMB. AT ONCE FANTASTICAL AND CRUELLY REAL, *EXILED FROM ALMOST EVERYWHERE* HURTLES THE READER THROUGH OUR TROUBLED TIMES IN A SWIFTIAN SERIES OF GRISLY CARTOON SCREENSHOTS.

A NOVEL \$13.95 U.S. \$16.50 CANADA

TRANSLATED BY PETER BUSH SPANISH LITERATURE SERIES

978-1-56478-635-7 DALKEYARCHIVE.COM



Figure 3.16

Appendix D – Chapter Five

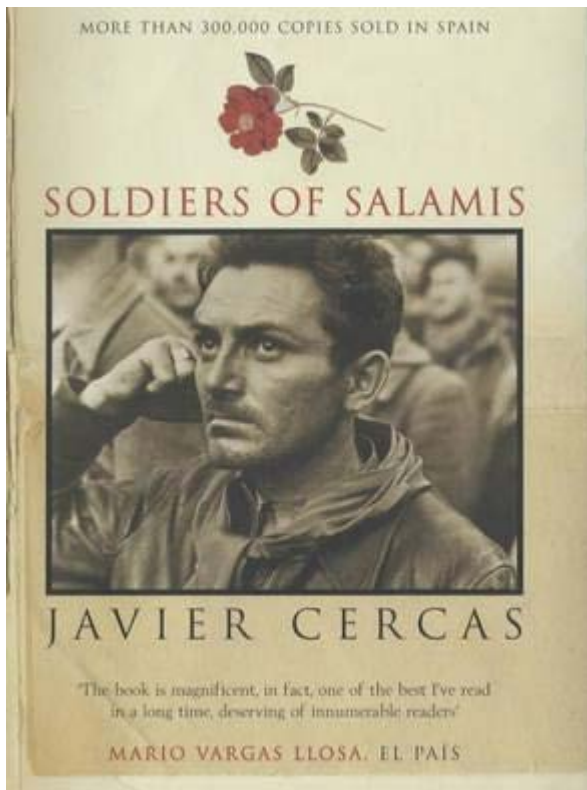


Figure 4.0

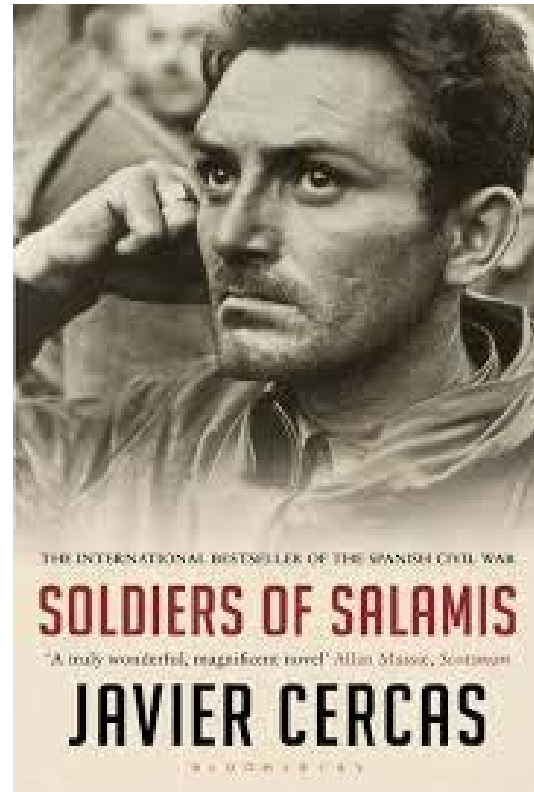


Figure 4.1.

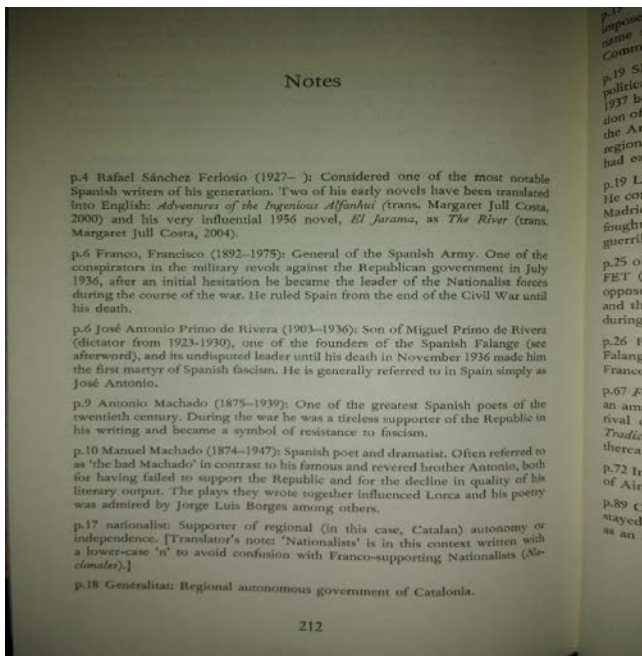


Figure 4.2

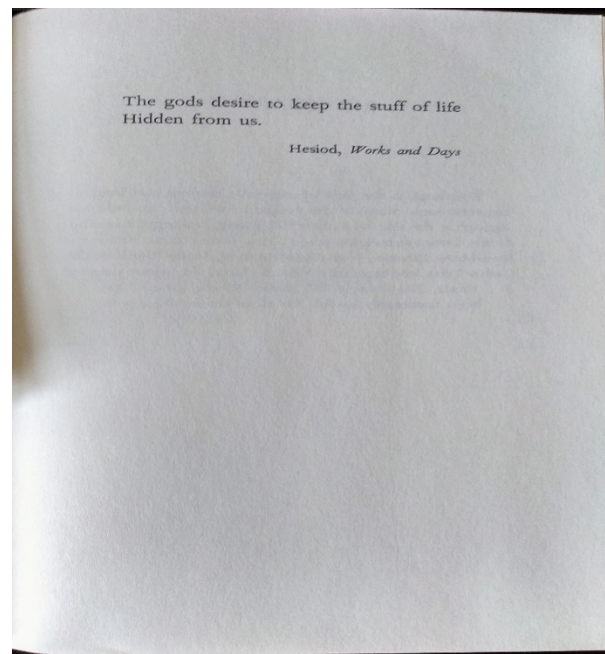


Figure 4.3.

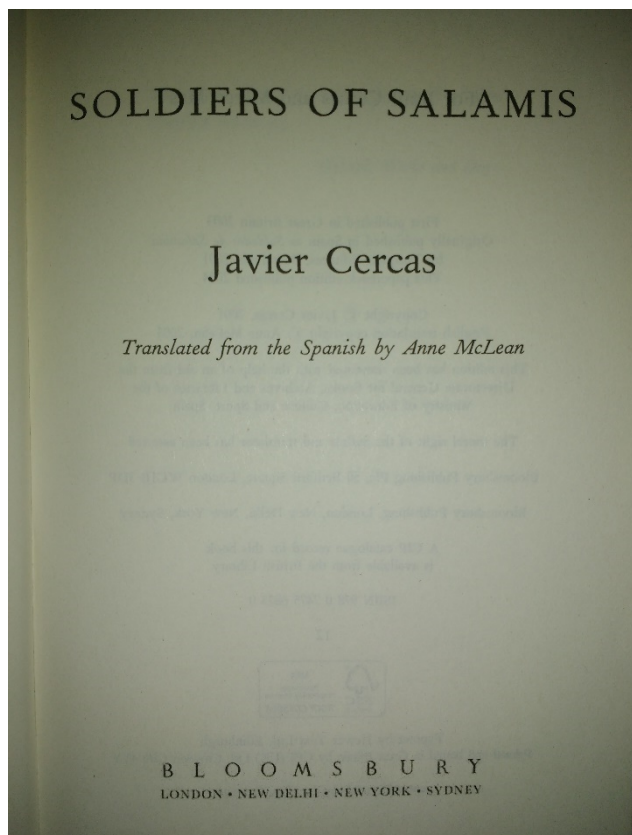


Figure 4.4.

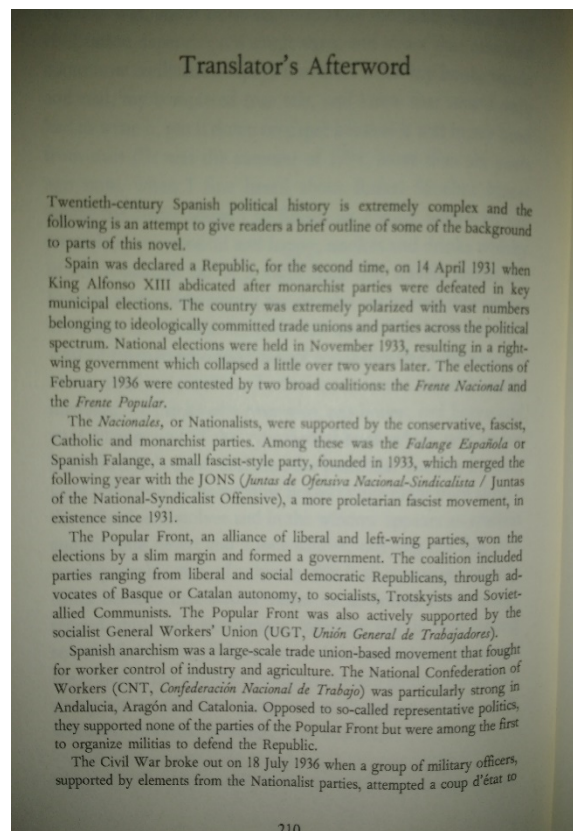


Figure 4.5.

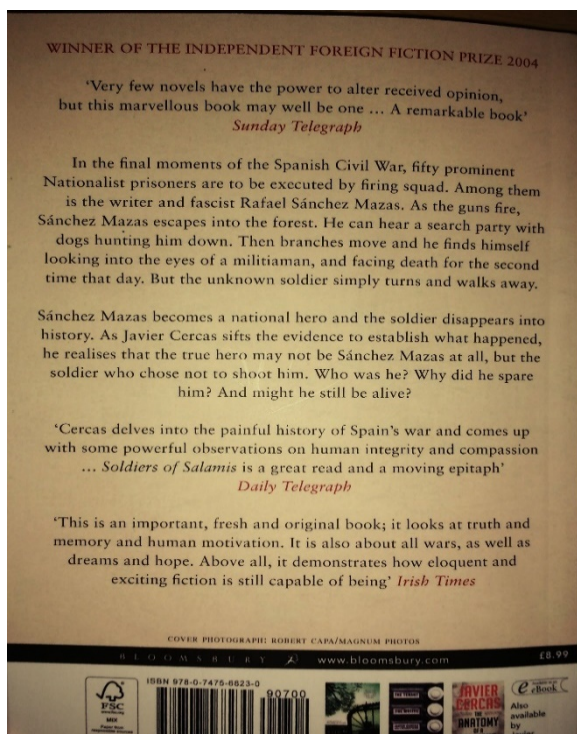


Figure 4.6.

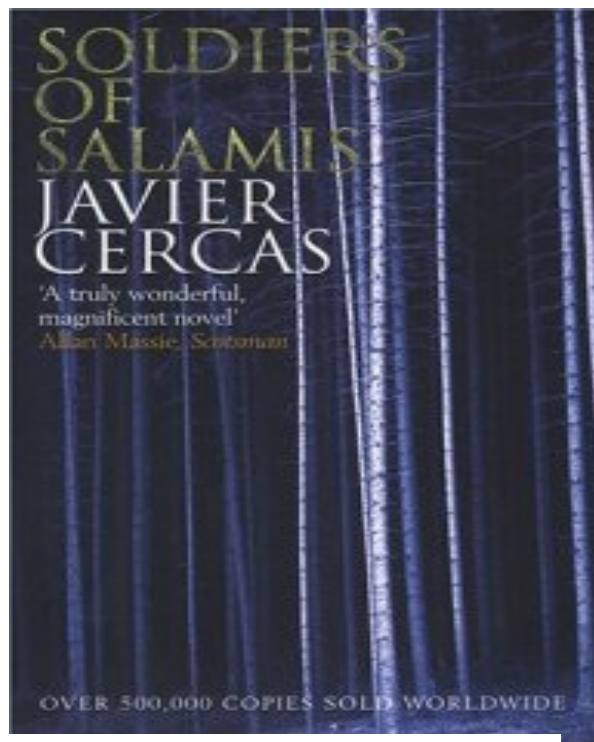


Figure 4.7.

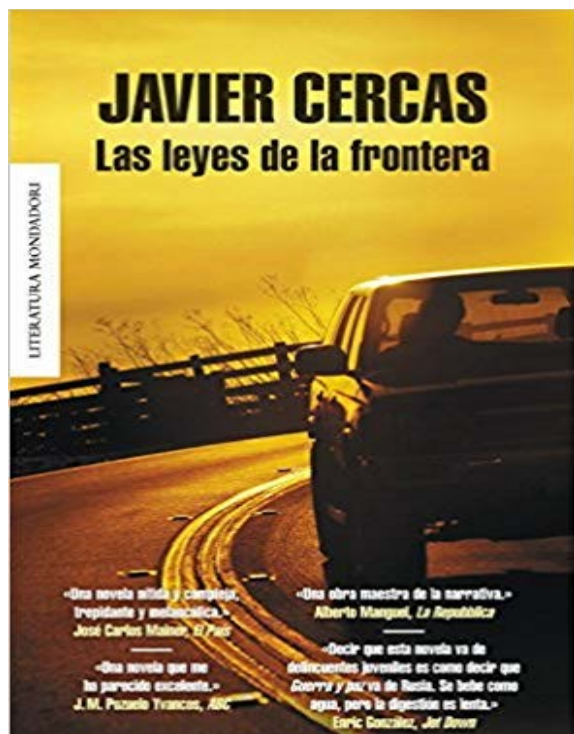


Figure 5.0.

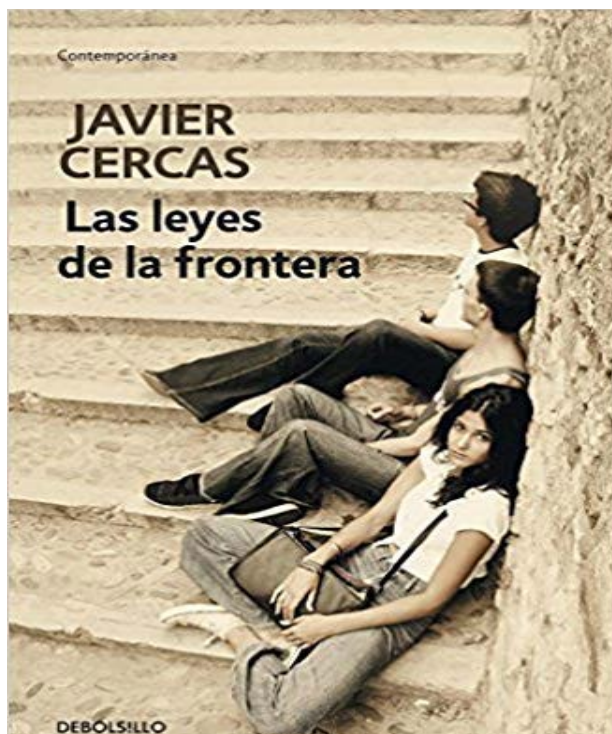


Figure 5.1.

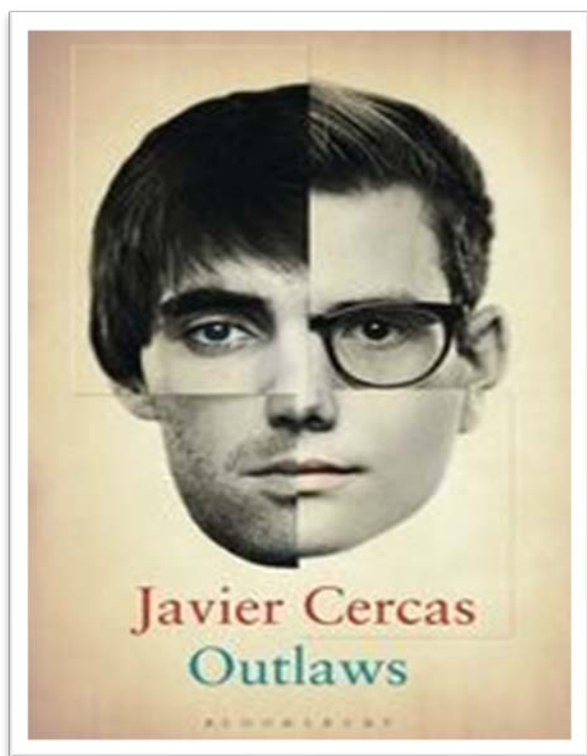


Figure 5.2

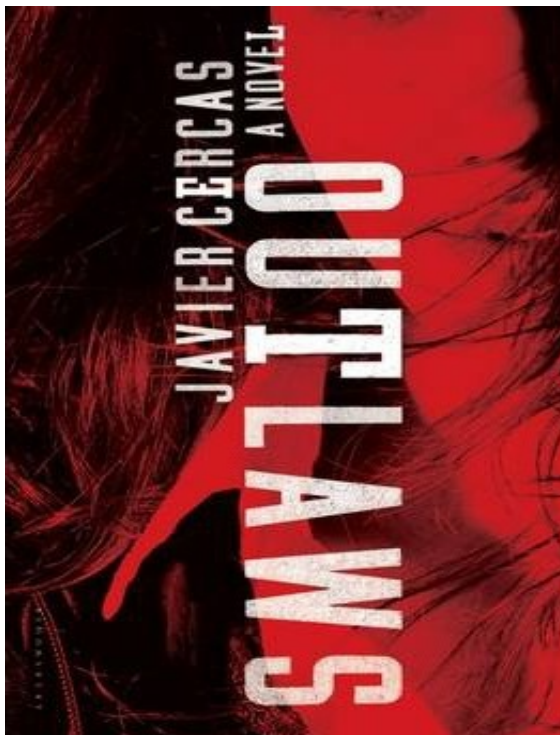


Figure 5.3.

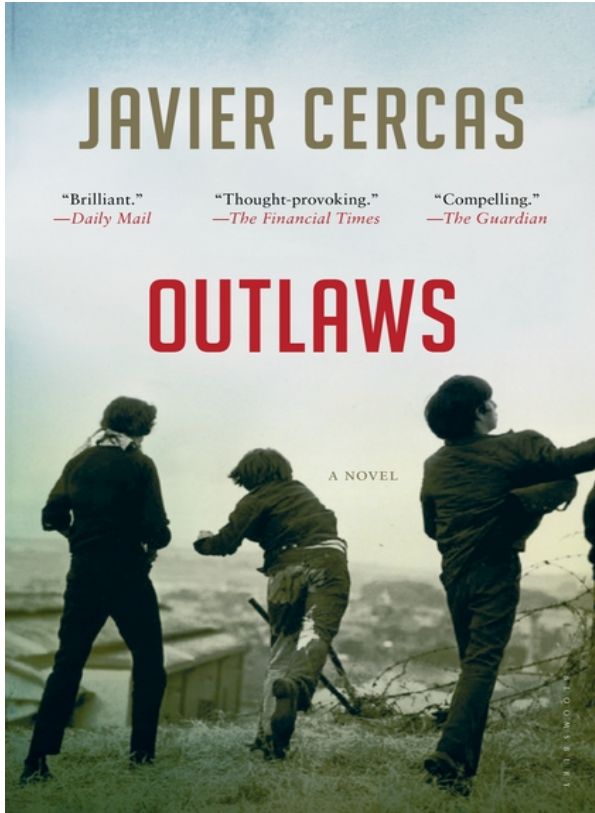


Figure 5.4.

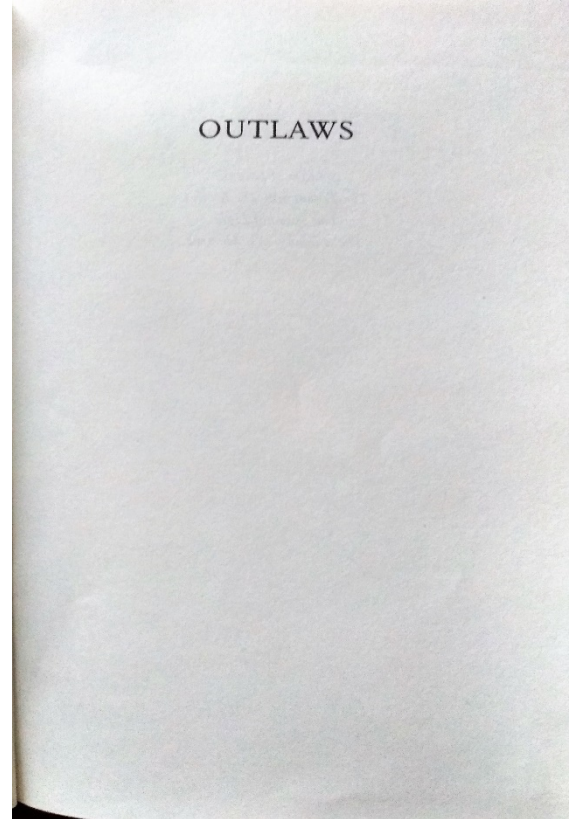


Figure 5.5.

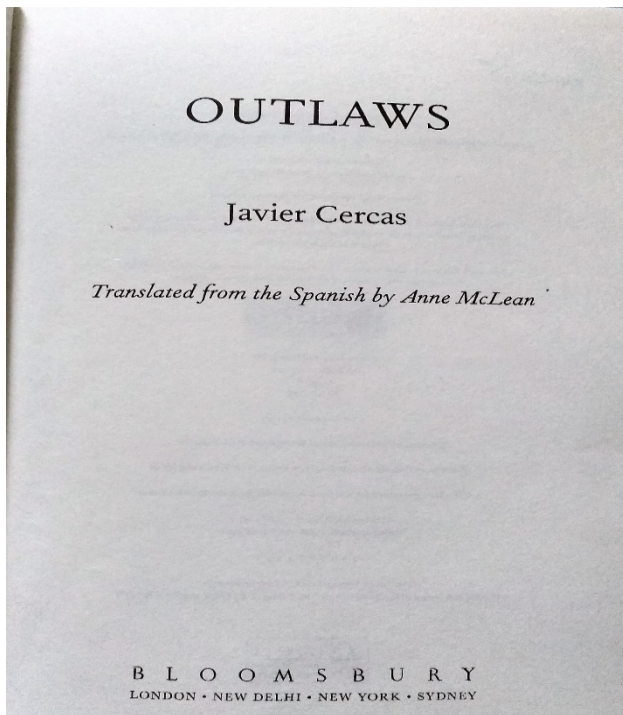


Figure 5.6.

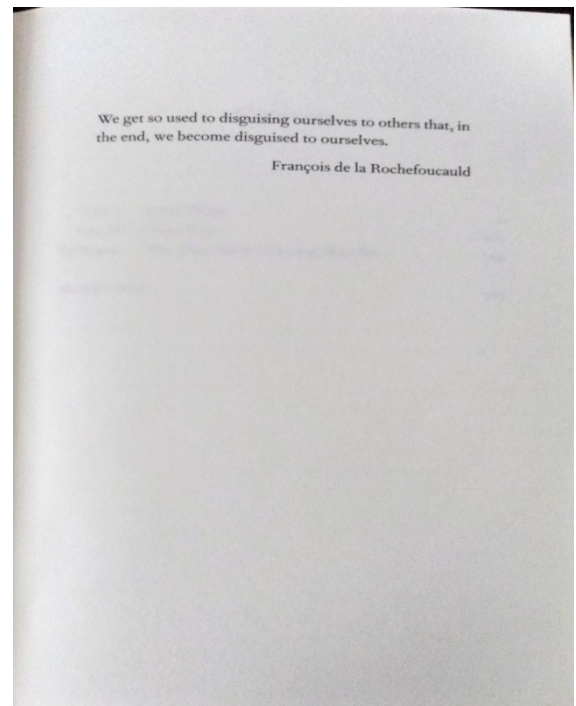


Figure 5.7.

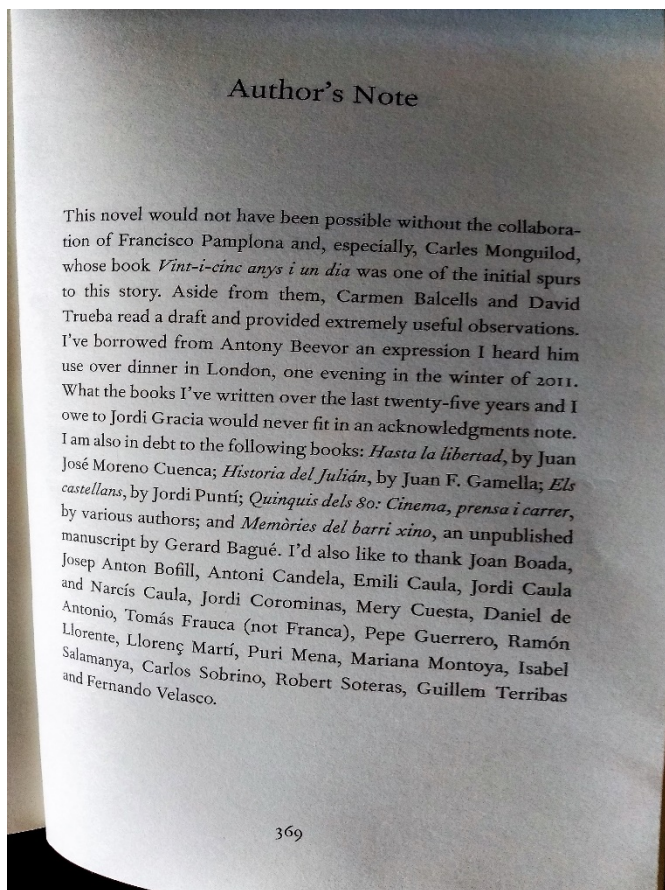


Figure 5.8.

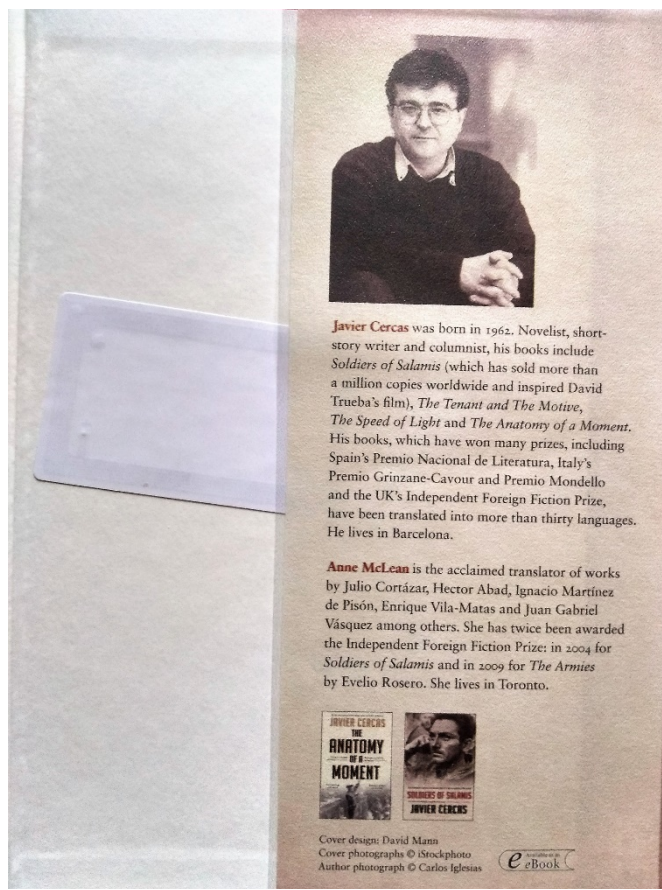


Figure 5.9.

Appendix E – Translation Database

Author	Title	Title in Translation	Publishers	Publishing House in Translation	Translator	Genre	Sub-genre	ISBN 10
Aínsa, Paloma	<i>Siete cero dos</i>	<i>Room 702</i>	Editorial Planeta (2015)	Amazon Publishing (2015) Seattle, United States	Kit Maude	Novel	Adult & Contemporary Romance	1503945839
Amat, Núria	<i>Reina de América</i>	<i>Queen Cocaine</i>	Seix Barral (2001)	City Lights Books (2005) Monroe, OR, United States	Peter Bush	Novel	Contemporary Fiction	872864359
Arbol, Victor del	<i>La tristeza del samurai</i>	<i>The Sadness of the Samurai</i>	Alrevés Editorial (2011)	Henry Holt & Company Inc. (2012) New York, United States	Mara Faye Lethem	Novel	Historical Fiction	080509475X
Armendáriz, Juan Gracia	<i>La línea Plimsoll</i>	<i>The Plimsoll Line</i>	Castalia (2008)	HispaBooks (2015) Madrid, Spain	Jonathan Dunne	Novel	Contemporary Fiction	849428309X
Asensi, Matilde	<i>El último catón</i>	<i>The Last Cato</i>	Plaza & Janés (2001)	Rayo (2006) New York, United States	Pamella Carmell	Novel	Historical Fiction	60828579
Asensi, Matilde	<i>Todo bajo el cielo</i>	<i>Everything Under the Sky</i>	Editorial Planeta (2006)	Harper Collins (2008) New York, United States	Lisa Carter	Novel	Historical Fiction	61458414
Ayesta, Julián	<i>Helena o el mar del verano</i>	<i>Helena, or The Sea in Summer</i>	Ínsula (1952)	Dedalus Books (2008) Cambs, United Kingdom	Margaret Jull Costa	Novel	Contemporary Fiction	1903517591
Barba, Andrés	<i>Agosto, octubre</i>	<i>August, October</i>	Anagrama (2010)	HispaBooks (2015) Madrid, Spain	Lisa Dillman	Novel	Contemporary Fiction	8494365819
Barba, Andrés	<i>Ha dejado de llover</i>	<i>Rain Over Madrid</i>	Anagrama (2012)	HispaBooks (2014) Madrid, Spain	Lisa Dillman	Novel	Contemporary Fiction	8494228471
Bernaldo Palatchi, Agustín	<i>La alianza del converso</i>	<i>The Florentine Emerald: The Secret of the Convert's Ring</i>	Roca Editorial (2010)	Barcelona Digital Editions (eBook) (2012)	Michael Merchant & Judy Thomson	Novel	Historical Fiction	1453264124
Bonilla, Juan	<i>Los príncipes nubios</i>	<i>The Nubian Prince</i>	Seix Barral (2003)	Henry Holt and Company (2006)	Esther Allen	Novel	Contemporary Fiction	312426860

Calderón, Emilio	<i>El mapa del creador</i>	<i>The Creator's Map</i>	Roca Editorial (2006)	Penguin Press (2008) United States	Katherine Silver	Novel	Historical Fiction	1594201811
Calvo, Javier	<i>Mundo maravilloso</i>	<i>Wonderful World</i>	Mondadori (2007)	Harper Collins (2009) New York, United States	Mara Faye Lethem	Novel	Contemporary Fiction	61557684
Calvo, Javier	<i>Corona de flores</i>	<i>Wreath</i>	Literatura Random House (2010)	Random House (2010) New York, United States	?	Novel	Gothic Crime Novel	
Campo, Jesús Del	<i>Historia del mundo para rebeldes y somnámbulos</i>	<i>History of the World for Rebels and Somnambulists</i>	Edhasa (2007)	Telegram Books (2008) London, United Kingdom	Caherine Mansfield	Novel	Historical Fiction	1846590493
Carrasco, Jesús	<i>Intemperie</i>	<i>Out in the Open</i>	Seix Barral (2013)	Harvill Secker (2015) London, United Kingdom	Margaret Jull Costa	Novel	Contemporary Fiction	1846557445
Casariego, Nicolás	<i>Antón Mallick quiere ser feliz</i>	<i>Antón Mallick Wants to Be Happy</i>	Editorial Destino (2010)	HispaBooks (2014) Madrid, Spain	Thomas Bunstead	Novel	Contemporary Fiction	8494174487
Cela, Camilo José	<i>Cristo versus Arizona</i>	<i>Christ versus Arizona</i>	Seix Barral (1988)	Dalkey Archive Press (2007) United Kingdom	Martin Sokolinsky	Novel	Contemporary Fiction	1564783413
Cela, Camilo José	<i>Madera de boj</i>	<i>Boxwood</i>	Editorial Espasa (1999)	New Directions (2002) New York, United States	Patricia Haugaard	Novel	Contemporary Fiction	811214974
Cercas, Javier	<i>El inquilino</i>	<i>The Tenant and The Motive</i>	Sirmio (1989)	Bloomsbury (2005) London, United Kingdom	Anne McLean	Novel	Contemporary Fiction	747576726
Cercas, Javier	<i>Soldados de Salamina</i>	<i>Soldiers of Salamis</i>	Tusquets Editores (2001)	Bloomsbury (2003) London, United Kingdom	Anne McLean	Novel	Contemporary Fiction	747568235

Cercas, Javier	<i>La velocidad de la luz</i>	<i>The Speed of Light</i>	Tusquets Editores (2005)	Bloomsbury (2009) London, United Kingdom	Anne McLean	Novel	Contemporary Fiction	074758382X
Cercas, Javier	<i>Anatomía de un instante</i>	<i>The Anatomy of a Moment</i>	Mondadori (2009)	Bloomsbury (2011) London, United Kingdom	Anne McLean	Novel	Contemporary Fiction	140880560X
Cercas, Javier	<i>Las leyes de la frontera</i>	<i>Outlaws</i>	Mondadori (2012)	Bloomsbury (2014) London, United Kingdom	Anne McLean	Novel	Contemporary Fiction	1408850451
Chacel, Rosa	<i>La sinrazón</i>	<i>Dream of Reason</i>	Losada (1960)	University of Nebraska Press (2009) Lincoln, United States	Carol Maier	Novel	Historical Fiction	803214731
Chacón, Dulce	<i>La voz dormida</i>	<i>The Sleeping Voice</i>	Alfaguara (2002)	Harvill Secker (2006) London, United Kingdom	Frank Wynne	Novel	Historical Fiction	1843432099
Chao, Ramón	<i>Porque Cuba eres tú</i>	<i>Because Cuba is You</i>	Tabla Rasa (2005)	Route Publishing (2013) Glasshoughton, United Kingdom	Ann Wright	Novel	Magical Realism	1901927504
Colomer, Álvaro,	<i>Los bosques de Upsala</i>	<i>Uppsala Woods</i>	Alfaguara (2009)	HispaBooks (2013) Madrid, Spain	Jonathan Dunne	Novel	Contemporary Fiction	8494174428
Délano, Poli	<i>En este lugar sagrado</i>	<i>In this sacred place</i>	Grijalbo Editorial, México (1977)	White Pine Press (2003) Buffalo, United States	John Hassett	Novel	Contemporary Fiction	189399659X
Delibes, Miguel	<i>El hereje</i>	<i>The Heretic</i>	Ediciones Destino (1998)	Overlook Press (2006) United States	Alfred MacAdam	Novel	Historical Fiction	1585675709

Dueñas, Maria	<i>El tiempo entre costuras</i>	<i>The Time in Between</i>	Temas de Hoy (2009)	Simon & Schuster (2011) New York, United States	Daniel Hahn	Novel	Historical Fiction	1451616899
Dueñas, Maria	<i>Misión olvido</i>	<i>The Heart Has It's Reasons</i>	Temas de Hoy (2012)	Atria Books (2014) New York, United States	Elie Kerrigan	Novel	Historical Fiction	1451668333
Eslava Galán, Juan	<i>La Mula</i>	<i>The Mule</i>	Editorial Planeta (2003)	Bantam Books (2008) New York, United States	Lisa Dillman	Novel	Historical Fiction	553385089
Falcón, Lidia	<i>Camino sin retorno</i>	<i>No Turning Back</i>	Anthropos (1992)	Loose Leaves Publishing (2013) United States	Jessica Knauss	Novel	Contemporary Fiction	1624320023
Falcones, Ildefonso	<i>La catedral del mar</i>	<i>Cathedral of the Sea</i>	Grijalbo Mondadori, S.A. (2006)	Doubleday (2008) London, United Kingdom	Nick Caistor	Novel	Historical Fiction	552775568
Falcones, Ildefonso	<i>La mano de Fátima</i>	<i>The Hand of Fatima</i>	Grijalbo (2009)	Doubleday (2011) London, United Kingdom	Nick Caistor	Novel	Historical Fiction	385618336
Falcones, Ildefonso	<i>La Reina Descalza</i>	<i>The Barefoot Queen</i>	Grijalbo (2013)	Crown Publishing (2014) New York, United States	Mara Faye Lethem	Novel	Historical Fiction	804139482
Fortes, Susana	<i>El amante albanés</i>	<i>The Albanian Affairs</i>	Editorial Planeta (2003)	McPherson & Co. (2006) New York, United States	Leland H. Chambers	Novel	Historical Fiction	929701798
Fortes, Susana	<i>Esperando a Roberta Capa</i>	<i>Waiting for Robert Capa</i>	Editorial Planeta (2009)	Harper Press (2011) London, United Kingdom	Adrian Lopez	Novel	Historical Fiction	7431244

Freire, Espido	<i>Irlanda</i>	<i>Irlanda</i>	Editorial Planeta (1998)	Fairy Tale Reviews (2011) United States	Toshiya Kamel	Novel	Contemporary Fiction	979995442
Fuentes, Eugenio	<i>El interior del bosque</i>	<i>The Depths of the Forest</i>	Alba Editorial (1999)	Arcadia Books (2002) London, United Kingdom	Paul Antill	Novel	Crime Fiction	1900850656
Fuentes, Eugenio	<i>La sangre de los ángeles</i>	<i>The blood of angels</i>	Alba Editorial (2001)	Arcadia Books (2003) London, United Kingdom	Sam Richard	Novel	Crime Fiction	1900850834
Fuentes, Eugenio	<i>Las manos del pianista</i>	<i>The pianist's hands</i>	Tusquets Editores (2003)	Arcadia Books (2008) London, United Kingdom	Martin Schifino	Novel	Crime Fiction	1905147376
Fuentes, Eugenio	<i>Cuerpo a cuerpo</i>	<i>At Close Quarters</i>	Tusquets Editores (2007)	Arcadia Books (2009) London, United Kingdom	Martin Schifino	Novel	Crime Fiction	1906413169
García Ortega, Adolfo	<i>El comprador de aniversarios</i>	<i>The Birthday Buyer</i>	Ollero & Ramos (2002)	HispaBooks (2013) Madrid, Spain	Peter Bush	Novel	Contemporary Fiction	8494174452
García Ortega, Adolfo	<i>Autómata</i>	<i>Desolation Island</i>	Bruguera (2006)	Harvill Secker (2011) London, United Kingdom	Peter Bush	Novel	Contemporary Fiction	1846551390
García Sáenz, Eva	<i>La saga de los longevos. La vieja familia</i>	The Immortal Collection	La Esfera de los Libros (2012)	Amazon Publishing (2014) Seattle, United States	Lilit Zekulin Thwaites	Novel	Fantasy	1477849793
García Sánchez, Javier	<i>Los otros</i>	<i>The Others</i>	Ediciones B (1998)	Dedalus (2002) Cambs, United Kingdom	Margaret Jull Costa	Novel	Crime Fiction	1903517125

Garrido, Antonio	<i>La Escriba</i>	<i>The Scribe</i>	Ediciones B (2008)	Amazon Publishing (2013) Seattle, United States	Simon Bruni	Novel	Crime Fiction	1477848835
Garrido, Antonio	<i>El lector de cadaveres</i>	<i>The Corpse Reader</i>	Espasa Libros (2011)	Amazon Crossing (2013) Seattle, United States	Thomas Bunstead	Novel	Crime Fiction	1612184367
Garrigues, Eduardo	<i>Al oeste de Babilonia</i>	<i>West of Babylon: a novel</i>	Plaza & Janés (1999)	University of New Mexico Press (2002) Albuquerque, NM, United States	Nasario García	Novel	Contemporary Fiction	826323405
Giménez Bartlett, Alicia	<i>Día de perros</i>	<i>Dog Day</i>	Grijalbo Mondadori, S.A. (1997)	Europa Editions (2006) New York, United States	Nick Caistor	Novel	Crime Fiction	1933372141
Giménez Bartlett, Alicia	<i>Muertos de papel</i>	<i>Prime Time Suspect</i>	Editorial Planeta (2005)	Europa Editions (2007) New York, United States	Nick Caistor	Novel	Crime Fiction	1933372311
Giralt Torrente, Marcos	<i>París</i>	<i>Paris</i>	Anagrama (1999)	HispaBooks (2015) Madrid, Spain	Margaret Jull Costa	Novel	Contemporary Fiction	8494228447
Giralt Torrente, Marcos	<i>El final del amor</i>	<i>The End of Love</i>	Páginas de Espuma (2011)	McSweeney's Publishing (2013) San Francisco, United States	Katherine Silver	Novel	Science Fiction	1938073568
Gómez-Jurado, Juan	<i>Contrato con Dios</i>	<i>The Moses Expedition</i>	Plaza & Janés (2007)	Atria Books (2010) United States	A.V. Lebron	Novel	Historical Fiction	141659065X
Gómez-Jurado, Juan	<i>Espía de Dios</i>	<i>God's Spy</i>	Roca Editorial (2006)	Dutton Books (2007) United States	James Graham	Novel	Historical Fiction	525949941
Gómez-Jurado, Juan	<i>El emblema del traidor</i>	<i>The Traitor's Emblem</i>	Plaza & Janés (2008)	Atria Books (2011) United States	Daniel Hahn	Novel	Historical Fiction	1439198780

Gómez-Jurado, Juan	<i>El paciente</i>	<i>Point of Balance</i>	Editorial Planeta (2014)	Atria Books (2015) United States	Martin Michael Roberts	Novel	Thriller	1476766983
González Sainz, J. A.	<i>Ojos que no ven</i>	<i>None So Blind</i>	Anagrama (2010)	HispaBooks (2015) Madrid, Spain	Harold Augenbraum	Novel	Contemporary Fiction	8494349651
Gopegui, Belén	<i>La escala de los mapas</i>	<i>The Scale of Maps</i>	Anagrama (1993)	City Lights Books (2011) Monroe, OR, United States	Mark Schafer	Novel	Contemporary Fiction	087286510X
Goytisolo, Juan	<i>El sitio de los sitios</i>	<i>State of Siege</i>	Alfaguara (1995)	City Lights Books (2002) Monroe, OR, United States	Helen Lane	Novel	Thriller	1852428392
Goytisolo, Juan	<i>Las semanas del jardín</i>	<i>The garden of secrets: as written down</i>	Alfaguara (1997)	Serpent's Tail (2000) London, United Kingdom	Peter Bush	Novel	Historical Fiction	1852426594
Goytisolo, Juan	<i>Carajicomedia</i>	<i>A Cock-eyed Comedy: Starring Friar Bugeo Montesino and Other Faeries of Motley Feather and Fortune</i>	Seix Barral (2000)	Serpent's Tail (2002) London, United Kingdom	Peter Bush	Novel	Contemporary Fiction	1852428198
Goytisolo, Juan	<i>Telón de boca</i>	<i>Blind Rider</i>	Aleph Editores (2003)	Serpent's Tail (2005) London, United Kingdom	Peter Bush	Novel	Contemporary Fiction	1852428635
Goytisolo, Juan	<i>El exiliado de aquí y allá</i>	<i>Exiled from Almost Everywhere</i>	Galaxia Gutenberg (2008)	Dalkey Archive Press (2011), Champaign, Illinois	Peter Bush	Novel	Contemporary Fiction	1564786358
Grandes, Almudena	<i>Los aires difíciles</i>	<i>The Wind from the East</i>	Tusquets Editores (2002)	Fairy Tale Reviews (2011) United States	Sonia Sota	Novel	Contemporary Fiction	297848275

Grandes, Almudena	<i>El corazón helado</i>	<i>The Frozen Heart</i>	Tusquets Editores (2007)	Weidenfeld & Nicolson (2010) London, United Kingdom	Frank Wynne	Novel	Historical Fiction	297844881
Hériz, Enrique de	<i>Mentira</i>	<i>Lies</i>	Edhasa (2006)	Nan A. Talese (2007) United States	John Cullen	Novel	Contemporary Fiction	385517947
Hill, Antonio	<i>El verano de los juguetes muertos</i>	<i>The Summer of Dead Toys</i>	Debolsillo (2011)	Doubleday (2012) London, United Kingdom	Laura McGlouglin	Novel	Crime	552778265
Hill, Antonio	<i>Los buenos suicidas</i>	<i>The Good Suicides</i>	Debolsillo (2012)	Doubleday (2013) London, United Kingdom	Laura McGlouglin	Novel	Crime Fiction	857520997
Joven, Enrique	<i>El castillo de las estrellas</i>	<i>Book of God and Physics: A Novel of the Voynich Mystery</i>	Roca Editorial (2007)	William Morrow (2009) United States	Dolores Koch	Novel	Thriller	61456861
Jiménez Barca, Antonio	<i>Deudas pendientes</i>	<i>Unpaid Debts</i>	El Tercer Nombre Editorial (2006)	HispaBooks (2015) Madrid, Spain	Benjamin Rowdon	Novel	Crime Fiction	8494349627
Lago, Eduardo	<i>Llámame Brooklyn</i>	<i>Call Me Brooklyn</i>	Ediciones Destino (2006)	Dalkey Archive Press (2013) United Kingdom	Ernesto Mestre-Reed	Novel	Historical Fiction	1564788601
Leante, Luis	<i>La luna roja</i>	<i>Red Moon</i>	Alfaguara		Not disclosed	Novel	Contemporary Fiction	

Leante, Luis	<i>Mira si yo te querré</i>	<i>See How Much I Love You</i>	Punto de Lectura (2008)	Marion Boyards Publishing Ltd. (2010)	Martin Schifino	Novel	Romance	714531545
Llamazares, Julio	<i>La lluvia amarilla</i>	<i>The Yellow Rain</i>	Seix Barral (1988)	Harvill Press (2003) London, United Kingdom	Margaret Jull Costa	Novel	Contemporary Fiction	186046954X
Llop, José Carlos	<i>El informe Stein</i>	<i>The Stein Report</i>	Anaya (1995)	HispaBooks (2014) Madrid, Spain	Howard Curtis	Novel	Contemporary Fiction	8494228412
Lope, Manuel de	<i>La sangre ajena</i>	<i>The Wrong Blood</i>	Debate Editorial (2000)	Chatto & Windus (2010) London, United Kingdom	John T. Cullen	Novel	Historical Fiction	701185562
López Barrio, Cristina	<i>La casa de los amores imposibles</i>	<i>The House of Impossible Loves</i>	Plaza & Janés (2010)	Houghton Mifflin Harcourt (2013) Boston, United States	Lisa Carter	Novel	Contemporary Fiction	547661193
Loureiro, Manuel	<i>Apocalipsis Z</i>	<i>Apocalypse Z: The Beginning of the End</i>	Dolmen (2008)	Amazon Publishing (2012) Las Vegas, NV, United States	Pamella Carmell	Novel	Horror Fiction	1612184340
Loureiro, Manuel	<i>Los Días Oscuros</i>	<i>Dark Days</i>	Plaza & Janés (2010)	Amazon Publishing (2013) Seattle, United States	Pamella Carmell	Novel	Horror Fiction	1477809317
Loureiro, Manuel	<i>La Ira de los Justos</i>	<i>The Wrath of the Just</i>	Plaza & Janés (2011)	Amazon Publishing (2014) Seattle, United States	Pamella Carmell	Novel	Horror Fiction	1477818448

Loureiro, Manuel	<i>El último pasajero</i>	<i>The Last Passenger</i>	Editorial Planeta (2013)	Amazon Publishing (2015) Seattle, Amazon Publishing	Andres Alfaro	Novel	Horror Fiction	147782653X
Juan, José Luis de	<i>Este latente mundo</i>	<i>This breathing world</i>	Suma de letras (1999)	Arcadia Books (2010) London, United Kingdom	Martin Schifino & Selina Packard	Novel	Crime Fiction	1905147864
Magano, Jorge	<i>La mirada de piedra</i>	<i>Turned to Stone</i>	La Esfera de los Libros (2014)	Amazon Publishing (2015) Seattle, United States	Simon Bruni	Novel	Crime Fiction	1503946347
Marías, Javier	<i>El hombre sentimental</i>	<i>The Man of Feeling</i>	Alfaguara (1986)	New Directions (2003) New York, United States	Margaret Jull Costa	Novel	Contemporary Fiction	811215318
Marías, Javier	<i>Vidas Escritas</i>	<i>Written Lives</i>	Alfaguara (1996)	Canongate Books Ltd (2006) Edinburgh, United Kingdom	Margaret Jull Costa	Novel	Biographical Sketches	1841955752
Marías, Javier	<i>Negra espalda del tiempo</i>	<i>Dark Back of Time</i>	Alfaguara (1998)	New Directions (2001) New York, United States	Ester Allen	Novel	Contemporary Fiction	811214664
Marías, Javier	<i>Tu rostro mañana</i>	<i>Your Face Tomorrow, Volume 1</i>	Alfaguara (2002)	New Directions (2005) New York, United States	Margaret Jull Costa	Novel	Contemporary Fiction	811216128
Marías, Javier	<i>Tu rostro mañana 2. Baile y sueño</i>	<i>Your Face Tomorrow 2: Dance and Dream</i>	Alfaguara (2004)	Chatto & Windus (2006) London, United Kingdom	Margaret Jull Costa	Novel	Contemporary Fiction	701179759

Marías, Javier	<i>Tu rostro mañana 3. Veneno y sombra y adiós</i>	<i>Your Face Tomorrow, Volume 3: Poison, Shadow and Farewell</i>	Alfaguara (2007)	Chatto & Windus (2009) London, United Kingdom	Margaret Jull Costa	Novel	Contemporary Fiction	070118342X
Marías, Javier	<i>Los enamoramientos</i>	<i>The Infatuations</i>	Alfaguara (2011)	Hamish Hamilton (2013) London, United Kingdom	Margaret Jull Costa	Novel	Contemporary Fiction	241145368
Marsé, Juan	<i>El embrujo de Shanghai</i>	<i>Shanghai Nights</i>	Plaza & Janés (1993)	Harvill Secker (2006) London, United Kingdom	Nick Caistor	Novel	Contemporary Fiction	99464373
Marsé, Juan	<i>Rabos de lagartija</i>	<i>Lizard Tails</i>	Areté-Plaza & Janés (2000)	Harvill Secker (2003) London, United Kingdom	Nick Caistor	Novel	Contemporary Fiction	1843430215
Martín, Esteban	<i>La clave Gaudí</i>	<i>The Gaudí Key</i>	Plaza & Janés (2007)	William Morrow (2008) New York, United States	Lisa Dillman	Novel	Crime Fiction	61434914
Martín Gaité, Carmen	<i>El cuarto de atrás</i>	<i>The Back Room</i>	Editorial Destino (1976)	City Lights Books (2000) Monroe, OR, United States	Helen Lane	Novel	Contemporary Fiction	872863719
Martín, Luisgé	<i>La mujer de sombra</i>	<i>Woman in Darkness</i>	Anagrama (2012)	HispaBooks (2014) Madrid, Spain	Michael McDevitt	Novel	Contemporary Fiction	8494283006
Martín, Luisgé	<i>La misma ciudad</i>	<i>The Same City</i>	Anagrama (2013)	HispaBooks (2015) Madrid, Spain	Tomasz Dukanovich	Novel	Contemporary Fiction	8494349686
Mediano, Lorenzo	<i>La escarcha sobre los hombros</i>	<i>The Frost On His Shoulders</i>	Onagro Ediciones (1998)	Europa Editions (2012) New York, United States	Lisa Dillman	Novel	Contemporary Fiction	1609450728

Méndez Borra, Alberto	<i>Los girasoles ciegos</i>	<i>Blind Sunflowers</i>	Editorial Anagrama (2004)	Arcadia Books (2008) London, United Kingdom	Nick Caistor	Novel	Historical Fiction	1905147775
Mendoza, Eduardo	<i>El misterio de la cripta embrujada</i>	<i>The Mystery of the Enchanted Crypt</i>	Seix Barral (1978)	Telegram Books (2008) London, United Kingdom	Nick Caistor	Novel	Crime Fiction	1846590515
Mendoza, Eduardo	<i>Sin noticias de Gurb</i>	<i>No Word from Gurb</i>	Seix Barral (1991)	Telegram Books (2007) London, United Kingdom	Nick Caistor	Novel	Contemporary Fiction	1846590167
Mendoza, Eduardo	<i>Una comedia ligera</i>	<i>A light comedy</i>	Seix Barral (1996)	Harvill Secker (2001) London, United Kingdom	Nick Caistor	Novel	Contemporary Fiction	1860468411
Mendoza, Eduardo	<i>Riña de gatos. Madrid 1936</i>	<i>An Englishman in Madrid</i>	Editorial Planeta (2010)	MacLehose Press (2013) London, United Kingdom	Nick Caistor	Novel	Historical Fiction	085705189X
Millás, Juan José	El desorden de tu nombre	The Disorder of Your Name	Alfaguara (1986)	Allison & Busby, London (2000)	Rod Usher	Novel	Contemporary Fiction	749003596
Millás, Juan José	<i>La soledad era esto</i>	<i>That Was Lonlieness</i>	Alfaguara (1990)	Allison & Busby, London (2000)	Alison Beeby	Novel	Crime Fiction	749004290
Miralles, Francesc	<i>Amor en minúscula</i>	<i>Love in Small Letters</i>	Vergara (2006)	Alma Books Ltd. (2014) Surrey, United Kingdom	Julie Wark	Novel	Contemporary Fiction	1846883350
Moix, Ana María	<i>Julia</i>	<i>Julia</i>	Seix Barral (1970)	Universty of Nebraska Press (2004) Lincoln, NE, United Kingdom	Sandra Kingery	Novel	Historical Fiction	803232357

Molist, Jorge	<i>El anillo, la herencia del último templario</i>	<i>The ring: the last knight templar's inheritance</i>	Editorial Planeta (2004)	Atria Books (2008) New York, United States	Mara Faye Lethem	Novel	Historical Fiction	743297512
Montero, Rosa	<i>Bella y oscura</i>	<i>Beautiful and Dark</i>	Seix Barral (1993)	Aunt Lute Books (2009) San Francisco, United States	Adrienne Mitchell	Novel	Contemporary Fiction	1879960826
Montero, Rosa	<i>Lagrimas en la lluvia</i>	<i>Tears in Rain</i>	Seix Barral (2011)	Amazon Publishing (2012) Seattle, United States	Lilit Zekulin Thwaites	Novel	Crime Fiction	1612184383
Montes, Javier	<i>La vida de hotel</i>	<i>The Hotel Life</i>	Anagrama (2012)	HispaBooks (2013) Madrid, Spain	Oliver Brock	Novel	Contemporary Fiction	8494094866
Muñoz Molina, Antonio	<i>En ausencia de Blanca</i>	<i>In her absence</i>	Círculo de Lectores (1999)	Other Press (2006) New York, United States	Esther Allen	Novel	Romance	1590512537
Muñoz Molina, Antonio	<i>Sefarad</i>	<i>Sepharad</i>	Alfaguara (2001)	Houghton Mifflin Harcourt (2003) United States	Margaret Sayers Peden	Novel	Historical Fiction	151009015
Muñoz Molina, Antonio	<i>La noche de los tiempos</i>	<i>In the Night of Time</i>	Seix Barral (2009)	Tuskar Rock Press (2013) London, United Kingdom	Edith Grossman	Novel	Historical Fiction	547547846
Muñoz Puelles, Vicente	<i>La curvatura del empeine</i>	<i>The arch of desire: an erotic novel</i>	Tusquets Editores (1996)	Grove Press (2003) New York, United States	Kristina Cordero	Novel	Contemporary Fiction	802139698
Navarro, Elvira	<i>La ciudad feliz</i>	<i>The Happy City</i>	Mondadori (2009)	HispaBooks (2013) Madrid, Spain	Rosalind Harvey	Novel	Contemporary Fiction	8494094890
Navarro, Julia	<i>La Hermandad de la Sábana Santa</i>	<i>The Brotherhood of the Holy Shroud</i>	Plaza & Janés (2004)	Doubleday Canada (2006) Canada	Andrew Hurley	Novel	Contemporary Fiction	385662939

Navarro, Julia	<i>La Biblia de barro</i>	<i>The Bible of Clay</i>	Plaza & Janés (2005)	Doubleday Canada (2008) Canada	Andrew Hurley	Novel	Thriller	385663420
Ovejero, José	<i>Nunca pasa nada</i>	<i>Nothing Ever Happens</i>	Alfaguara (2007)	HispaBooks (2013) Madrid, Spain	Philip H. D. Smith and Graziella de Luis	Novel	Contemporary Fiction	8494094807
Palma, Félix J.	<i>El mapa del cielo</i>	<i>The Map of the Sky</i>	Plaza & Janés (2012)	Atria Books (2012) New York, United States	Nick Caistor	Novel	Science Fiction	1451660316
Palma, Félix J.	<i>El mapa de caos</i>	<i>The Map of Chaos</i>	Plaza & Janés (2014)	Atria Books (2015) New York, United States	Nick Caistor	Novel	Science Fiction	1451688180
Palma, Félix J.	<i>El mapa del tiempo</i>	<i>The Map of Time</i>	Algaida (2008)	Atria Books (2011) New York, United States	Nick Caistor	Novel	Science Fiction	1439167397
Pastor, Marc	<i>La mala mujer</i>	<i>Barcelona Shadows</i>	RBA Libros (2009)	Pushkin Press (2014) London, United Kingdom	Mara Faye Lethem	Novel	Crime Fiction	1782270221
Pérez Azaústre, Joaquín	<i>Los nadadores</i>	<i>The Swimmers</i>	Editorial Anagrama (2012)	Frisch & Co. Electronic Books (2013) Berlin, Germany	Lucas Lyndes	Novel	Contemporary Fiction	1911420771
Pérez-Reverte, Arturo	<i>El capitán Alatriste</i>	<i>Captain Alatriste</i>	Alfaguara (1996)	Penguin Group (2005) United States	Margaret Sayers Peden	Novel	Contemporary Fiction	452287111
Pérez-Reverte, Arturo	<i>Limpieza de sangre</i>	<i>Purity of Blood</i>	Alfaguara (1997)	Weidenfeld & Nicholson (2006) London, United Kingdom	Margaret Sayers Peden	Novel	Contemporary Fiction	297848631

Pérez-Reverte, Arturo	<i>El sol de Breda</i>	<i>The Sun over Breda</i>	Alfaguara (1998)	Putnam Publishing Group (2007) United States	Margaret Sayers Peden	Novel	Contemporary Fiction	399153837
Pérez-Reverte, Arturo	<i>El oro del rey</i>	<i>The King's Gold</i>	Alfaguara (2000)	Penguin Publishing Group (2008) New York, United States	Margaret Jull Costa	Novel	Contemporary Fiction	399155104
Pérez-Reverte, Arturo	<i>La carta esférica</i>	<i>The Nautical Chart</i>	Alfaguara (2000)	Harcourt Houghton Mifflin (2000) New York, United States	Margaret Sayers Peden	Novel	Contemporary Fiction	156029820
Pérez-Reverte, Arturo	<i>La Reina del Sur</i>	<i>Queen of the South</i>	Alfaguara (2002)	G.P. Putnam's Sons (2002) New York, United States	Andrew Hurley	Novel	Contemporary Fiction	547607431
Pérez-Reverte, Arturo	<i>El caballero del jubón amarillo</i>	<i>The Cavalier in the Yellow Doublet</i>	Alfaguara (2003)	G.P. Putnam's Sons (2009) New York, United States	Margaret Jull Costa	Novel	Contemporary Fiction	399156038
Pérez-Reverte, Arturo	<i>Corsarios de Levante</i>	<i>Pirates of the Levant</i>	Alfaguara (2006)	G.P. Putnam's Sons (2010) New York, United States	Margaret Sayers Peden	Novel	Contemporary Fiction	039915664X
Pérez-Reverte, Arturo	<i>El pintor de batallas</i>	<i>The Painter of Battles</i>	Alfaguara (2006)	Random House (2006) New York, United States	Margaret Sayers Peden	Novel	Contemporary Fiction	753824337
Pérez-Reverte, Arturo	<i>El Asedio</i>	<i>The Siege</i>	Alfaguara (2010)	Weidenfeld & Nicholson (2013) London, United Kingdom	Frank Wynne	Novel	Contemporary Fiction	297864335
Sánchez Piñol, Albert	<i>Victus</i>	<i>Victus: The Fall of Barcelona</i>	La Campana (2012)	HarperCollins (2014) New York, United States	Daniel Hahn	Novel	Historical Fiction	62323962

Porta, A.G.	<i>Concierto del No Mundo</i>	<i>The No World Concerto</i>	Acantilado (2006)	Dalkey Archive Press (2012) Normal, IL, United States	Darren Koolman, Rhett McNeil	Novel	Contemporary Fiction	1564786757
Prada, Juan Manuel de	<i>Tempestad</i>	<i>The Tempest</i>	Editorial Planeta (1997)	Sceptre (2000) London, United Kingdom	Paul Antill	Novel	Crime Fiction	340750227
Prado, Benjamín	<i>No sólo el fuego</i>	<i>Not only fire</i>	Alfaguara (1999)	Faber & Faber (2002) London, United Kingdom	Sam Richard	Novel	Contemporary Fiction	571209955
Prado, Benjamín	<i>La nieve esta vacia</i>	<i>Snow is Silent</i>	Espasa Calpe (2000)	Faber & Faber (2005) London, United Kingdom	Sam Richard	Novel	Contemporary Fiction	571223397
Reig, Rafael	<i>Sangre a borbotones</i>	<i>Blood on the Saddle</i>	Lengua de trapo (2002)	Serpent's Tail (2005) London, United Kingdom	Paul Hammond	Novel	Crime Fiction	1852428708
Reig, Rafael	<i>Guapa de cara</i>	<i>A Pretty Face</i>	Lengua de trapo (2004)	Serpent's Tail (2007) London, United Kingdom	Paul Hammond	Novel	Crime Fiction	1852429224
Repila, Iván	<i>El niño que robó el caballo de atila</i>	<i>The Boy Who Stole Atilas Horse</i>	Libros de Silencio (2013)	Pushkin Press (2015) London, United Kingdom	Sophie Hughes	Novel	Contemporary Fiction	1782271015
Ríos, Julián	<i>Casa Ulises</i>	<i>The House of Ulysses</i>	Seix Barral (2003)	Dalkey Press Archive (2010) Normal, IL, United States	Nick Caistor	Novel	Contemporary Fiction	1564785971
Ríos, Julián	<i>Monstruario</i>	<i>Monstruary</i>	Seix Barral (1999)	Alfred A. Knopf (2001) New York, United States	Edith Grossman	Novel	Contemporary Fiction	375408231

Ríos, Julián	<i>Cortejo de sombras</i>	<i>Procession of Shadows</i>	Galaxia Gutenberg (2007)	Dalkey Archive Press (2011) Normal, IL, United States	Nick Caistor	Novel	Contemporary Fiction	156478634X
Rosales, Emili	<i>La ciudad invisible</i>	<i>The Invisible City</i>	Seix Barral (2005)	Alma Books Ltd. (2009) Richmond, United Kingdom	Martha Tennent	Novel	Contemporary Fiction	1846880904
Ruiz, Luis Manuel	<i>Sólo una cosa no hay</i>	<i>Only One Thing Missing</i>	Alfaguara (2000)	Grove Press (2003) United States	Alfred MacAdam	Novel	Thriller	802117309
Ruiz Zafón, Carlos	<i>La sombra del viento</i>	<i>The shadow of the wind</i>	Editorial Planeta (2001)	Penguin Books Ltd. (2001) New York, United States	Lucía Graves	Novel	Contemporary Fiction	143034901
Ruiz Zafón, Carlos	<i>El juego del angel</i>	<i>The Angel's Game</i>	Editorial Planeta (2008)	Weidenfeld & Nicolson (2008) London, United Kingdom	Lucía Graves	Novel	Contemporary Fiction	297855549
Ruiz Zafón, Carlos	<i>El prisionero del cielo</i>	<i>The Prisoner of Heaven</i>	Editorial Planeta (2011)	Harper Collins (2012) New York, United States	Lucía Graves	Novel	Contemporary Fiction	297868098
Sánchez Ferlosio, Rafael	<i>El Jarama</i>	<i>The River</i>	Ediciones Destino (1955)	Dedalus (2003) Cambs, United Kingdom	Margaret Jull Costa	Novel	Contemporary Fiction	1903517176
Sanchez-Andrade, Cristina	<i>Ya no pisa la tierra tu rey</i>	<i>Your King No Longer Treads the Earth</i>	Anagrama (2004)	Curbstone Press (2009) United States	W. Nick Hill	Novel	Contemporary Fiction	1931896518
Sanmartín Fenollera, Natalia	<i>El despertar de la señorita Prim</i>	<i>The Awakening of Miss Prim</i>	Editorial Planeta (2013)	Abacus (2014) London, United Kingdom	Sonia Soto	Novel	Romance	349139504

Sierra, Javier	<i>La dama azul</i>	<i>The Lady in Blue</i>	Ediciones Martínez Roca (1998)	Atria Books (2007) New York, United States	James Graham	Novel	Crime Fiction	1847370802
Sierra, Javier	<i>La cena secreta</i>	<i>The Secret Supper</i>	Plaza & Janés (2004)	Pocket Books (2006) London, United Kingdom	Alberto Manguel	Novel	Historical Fiction	743287649
Sierra, Javier	<i>El ángel perdido</i>	<i>The Lost Angel</i>	Editorial Planeta (2010)	Atria Books (2011) New York, United States	Carlos Frias	Novel	Apocalyptic Thriller	1451632797
Sierra, Javier	<i>El Maestro del Prado</i>	<i>The Master of the Prado</i>	Editorial Planeta (2013)	Simon & Schuster (2015) New York, United States	Jasper Reid	Novel	Historical Fiction	1476776962
Silva, Lorenzo	<i>La flaqueza del bolchevique</i>	<i>The Faint Hearted Bolshevik</i>	Ediciones Destino (1997)	HispaBooks (2013) Madrid, Spain	Nick Caistor and Isabelle Kaufeler	Novel	Contemporary Fiction	8494094823
Solana, Almudena	<i>El currículum de Aurora Ortiz</i>	<i>The Curriculum Vitae of Aurora Ortiz</i>	Suma de letras (2002)	Harvill Press (2005) London, United Kingdom	David Frye	Novel	Contemporary Fiction	1843430967
Solana, Teresa	<i>Atajo al paraiso</i>	<i>A Shortcut to Paradise</i>	Grijalbo (2008)	Bitter Lemon Press (2011) London, United Kingdom	Peter Bush	Novel	Crime Fiction	1904738559
Somoza, José Carlos	<i>Caverna de las ideas</i>	<i>The Athenian Murders</i>	Alfaguara (2000)	Abacus (2002) London, United Kingdom	Sonia Soto	Novel	Crime Fiction	349116180
Somoza, José Carlos	<i>Clara y la penumbra</i>	<i>The Art of Murder</i>	Editorial Planeta (2001)	Abacus (2004) London, United Kingdom	Nick Caistor	Novel	Crime Fiction	349117063

Somoza, José Carlos	<i>Zig Zag</i>	<i>Zig Zag</i>	Plaza & Janés (2006)	HarperCollins (2007) New York, United States	Lisa Dillman	Novel	Contemporary Fiction	61193712
Trueba, David	<i>Saber perder</i>	<i>Learning to Lose</i>	Editorial Anagrama (2008)	Other Press (2009) New York, United States	Mara Faye Lethem	Novel	Contemporary Fiction	184627205X
Trujillo Ascanio, José Miguel	<i>La Gomera: otros relatos de la isla perdida</i>	<i>Tales From the Lost Island</i>	La Laguna (1997)	J.M. Trujillo (2001)	Barbara Clayton	Novel	Contemporary Fiction	8492252626
Tusset, Pablo	<i>Lo mejor que le puede pasar a un cruasán</i>	<i>The Best Thing That Can Happen to a Croissant</i>	Lengua de Trapo (2001)	Canongate Books Ltd. (2005) Edinburgh, United Kingdom	Kristina Cordero	Novel	Contemporary Fiction	1841957151
Uceda, Mayte	<i>Un amor para Rebeca</i>	<i>A Love for Rebecca</i>	Amazon Publishing (2014)	Amazon Publishing (2015) Seattle, United States	Catherine E. Nelson	Novel	Romance	1503948145
Vallvey, Ángela	<i>A la caza del último hombre salvaje</i>	<i>Hunting the last wild man</i>	Emecé Editores (1999)	Seven Stories Press (2002) United States	Margaret Jull Costa	Novel	Contemporary Fiction	1583224882
Vázquez Montalbán, Manuel	<i>Tatuaje</i>	<i>Tattoo</i>	Libros de la Frontera (1974)	Serpent's Tail (2008) London, United Kingdom	Nick Caistor	Novel	Crime Fiction	1846686679
Vázquez Montalbán, Manuel	<i>Quinteto de Buenos Aires</i>	<i>The Buenos Aires Quintet</i>	Editorial Planeta (1997)	Serpent's Tail (2003) London, United Kingdom	Nick Caistor	Novel	Crime Fiction	1852426403
Vázquez Montalbán, Manuel	<i>El hombre de mi vida</i>	<i>The Man of My Life</i>	Editorial Planeta (2000)	Serpent's Tail (2005) London, United Kingdom	Nick Caistor	Novel	Crime Fiction	1852428465

Vila-Matas, Enrique	<i>Historia abreviada de la literatura portátil</i>	<i>A Brief History of Portable Literature</i>	Anagrama (1985)	New Directions (2015) New York, United States	Anne McLean and Thomas Bunstead	Novel	Contemporary Fiction	081122337X
Vila-Matas, Enrique	<i>Bartleby y compañía</i>	<i>Bartleby & Co.</i>	Anagrama (2000)	New Directions (2004) New York, United State	Jonathan Dunne	Novel	Contemporary Fiction	811215911
Vila-Matas, Enrique	<i>El mal de Montano</i>	<i>Montano's Malady</i>	Anagrama (2002)	New Directions (2007) New York, United States	Jonathan Dunne	Novel	Contemporary Fiction	811216284
Vila-Matas, Enrique	<i>París no se acaba nunca</i>	<i>Never Any End to Paris</i>	Anagrama (2003)	New Directions (2011) New York, United States	Anne McLean	Novel	Contemporary Fiction	811218139
Vila-Matas, Enrique	<i>Porque ella no lo pidió</i>	<i>Because She Never Asked</i>	Anagrama (2007)	New Directions (2015) New York, United States	Valerie Miles	Novel	Contemporary Fiction	811222756
Vila-Matas, Enrique	<i>Dublinesca</i>	<i>Dublinesque</i>	Seix Barral (2010)	New Directions (2012) New York, United States	Anne McLean	Novel	Contemporary Fiction	811219615
Vila-Matas, Enrique	<i>Kassel no invita a la lógica</i>	<i>The Illogic of Kassel</i>	Seix Barral (2014)	New Directions (2015) New York, United States	Anne McLean	Novel	Contemporary Fiction	811221490
Villar, Domingo	<i>La playa de los ahogados</i>	<i>Death on a Galician Shore</i>	Siruela (2009)	Abacus (2009) London, United Kingdom	Sonia Soto	Novel	Crime Fiction	349123411

Villar, Domingo	<i>Ojos de agua</i>	<i>Water Blue Eyes</i>	Siruela (2006)	Arcadia Books Ltd. (2008) London, United Kingdom	Martin Schifino	Novel	Crime Fiction	1905147767
Zanón, Carlos	Tarde, mal y nunca	<i>The Barcelona Brothers</i>	Editorial RBA (2009)	Other Press (2012) New York, United States	John Cullen	Novel	Crime Fiction	1590515188
Zarraluki, Pedro	<i>La historia del silencio</i>	<i>The History of Silence</i>	Anagrama (1994)	HispaBooks (2014) Madrid, Spain	Nick Caistor and Lorenza García	Novel	Contemporary Fiction	8494283065

Bibliography:

Primary Sources:

- Cercas, J. 2001. *Soldados De Salamina*. Madrid: Tusquets Editores.
- Cercas, J. 2003. *Soldiers of Salamis*. London: Bloomsbury.
- Cercas, J. 2012. *Las leyes de la frontera*. Barcelona: Mondadori.
- Cercas, J. 2014. *Outlaws*. London: Bloomsbury.
- Goytisolo, J. 1995. *El sitio de los sitios*. Madrid: Alfaguara.
- Goytisolo, J. 2002. *State of Siege*. San Francisco: City Lights Books.
- Goytisolo, J. 2008. *El exiliado de aquí y allá*. Barcelona: Galaxia Gutenberg.
- Goytisolo, J. 2011. *Exiled from Almost Everywhere*. Champaign, Illinois: Dalkey Archive Press.
- Marías, J. 1986. *El hombre sentimental*. Madrid: Alfaguara.
- Marías, J. 2003. *The Man of Feeling*. New York: New Directions.
- Marías, J. 2011. *Los enamoramientos*. Madrid: Alfaguara.
- Marías, J. 2013. *The Infatuations*. London: Hamish Hamilton.

Secondary Sources:

- Abrams, D. 2017. 'Translator Margaret Jull Costa: "Certainty Is a Very Dangerous Thing"', *Publishing Perspectives*, viewed 10 December 2018, <https://publishingperspectives.com/2017/08/margaret-jull-costa-on-translating-portugals-pessoa/>
- Alonso, A.L., Rodríguez, Á.F., Santos, I.G. (Eds.). 2015. *Literaturas extranjeras y desarrollo cultural: Hacia un cambio de paradigma en la traducción literaria gallega*, 1 edition. ed. Peter Lang AG, Internationaler Verlag der Wissenschaften, Bern.

- Anaid Turriza, M. 2016. 'Soldados de Salamina de Javier Cercas', *El Siglo de Torreón*, viewed 26 February 2019, <https://www.elsiglodetorreon.com.mx/noticia/1256254.soldados-de-salamina-de-javier-cercas.html>.
- Anderman, G. 2007. *Voices In Translation*. Clevedon: Multilingual Matters.
- Anderson, P. 2019. 'Nielsen Reports Translated Literature in the UK Grew 5.5 Percent in 2018', *Publishing Perspectives*, viewed 12 March 2019, <https://publishingperspectives.com/2019/03/nielsen-reports-translated-literature-in-uk-grows-5-percent-in-2018-booker/>
- Annand, D. 2013. 'Javier Marías: the Spanish master of mystery'. *The Telegraph*, viewed 5 October 2018, <https://www.telegraph.co.uk/culture/books/fictionreviews/9914839/Javier-Marias-the-Spanish-master-of-mystery.html>
- Armada, A. 1993. 'Juan Goytisolo escribe en Sarajevo el diario de un escritor avergonzado'. *El País*, viewed 19th September 2019, https://elpais.com/diario/1993/07/18/cultura/742946405_850215.html
- Aubyn, E.S. 2013. 'The Infatuations, by Javier Marías'. *The New York Times*, 8 August, viewed 27 November 2017, <https://www.nytimes.com/2013/08/11/books/review/the-infatuations-by-javier-marias.html>
- Aubyn, E.S. 2013. 'Courting the truth with uncertainty', *International Herald Tribune*, 10 August, viewed 27 November 2017, ProQuest database.
- Autrey, M. 2013. 'The Infatuations'. *The Booklist*; Chicago 109, 26, viewed 10 May 2018, ProQuest database.

- Azancot, N. 2009. 'Juan Goytisolo'. *El Cultural*, viewed 25 August 2018 <https://elcultural.com/Juan-Goytisolo-Conocer-a-Genet-era-una-aventura-de-la-que-uno-no-salia-indemne>
- Baird, S. n.d, 'Design Beyond the Cover: Isabel Urbina Peña', *Spine*, viewed 14 February 2019, <http://spinemagazine.co/articles/isabel-urbina-pena>
- Baker, M. 2000. 'Towards a Methodology for Investigating the Style of a Literary Translator', *Target*, vol. 12, pp. 241-266, viewed 19 December 2018, <https://doi.org/10.1075/target.12.2.04bak>
- Baker, M., Saldanha, G. 2009. *Routledge Encyclopaedia of Translation Studies*, Routledge, Abingdon.
- Bassnett, S., Lefevere, A. 1998. *Constructing Cultures: Essays on Literary Translation*, Multilingual Matters, Bristol.
- Bassnett, S., Trivedi, H. 1999, *Post-colonial Translation: Theory and Practice*, Psychology Press, London.
- Battersby, E. 2003. 'The enigma of war', *The Irish Times*, 3 May, viewed 23 January 2018, <https://www.irishtimes.com/news/the-enigma-of-war-1.357793>
- Berkobien, M., Sanches, J. n.d. 'An interview with Margaret Jull Costa', *Asymptote*, viewed 10 December 2018, <https://www.asymptotejournal.com/interview/an-interview-with-margaret-jull-costa/>
- Bermann, S., Wood, M. 2005. *Nation, Language, and the Ethics of Translation*. Princeton: Princeton University Press.
- Birkerts, S. 1996. *Literature: The Evolving Canon*. Boston: Allyn and Bacon.

Black, S. 2001. *Juan Goytisolo and the Politics of Contagion: The Evolution of a Radical Aesthetic in the Later Novels*. Oxford: Oxford University Press.

Black, S. 2007. *Juan Goytisolo: Territories of Life and Writing*. Bern: Peter Lang.

Bloom, H. 1995. *The Western Canon: The Books and School of the Ages*. London: Macmillan.

Bourdieu, P. 1982. *Language and Symbolic Power*. Cambridge, Massachusetts: Harvard University Press.

Bourdieu, P. 1993. *The Field of Cultural Production*, 1st edition. ed. Columbia University Press, New York.

Brooke, E. 2019. 'Why book covers still use the phrase "A Novel"'. *Vox*. Viewed 23 January 2018, <https://www.vox.com/the-goods/2019/2/14/18223954/a-novel-book-cover-reading-line>

Büchler, A. 2012. 'Publishing Translations In Europe a survey of publishers', *Literature Across Frontiers*, viewed 28 April 2017, <https://www.lit-across-frontiers.org/wp-content/uploads/2013/03/Publishing-Translations-in-Europe-a-survey-of-publishers-2012.pdf>

Bush, P. n.d. 'Reviewing Translations: Barcelona, London and Paris', viewed 31 January 2018, https://www.brunel.ac.uk/_data/assets/pdf_file/0006/110697/Peter-Bush-pdf,-Reviewing-Translations-Barcelona,-London-and-Paris.pdf

- Bush, P. 2002. 'Interview: Juan Goytisolo', *Artforum International*; vol. 9, pp. 30–31, viewed 9 April 2018, ProQuest database.
- Bush, P. 2017. 'A tribute to Juan Goytisolo', *The TLS*, 9 June, viewed 17 August 2018, <https://www.the-tls.co.uk/articles/public/tribute-juan-goytisolo/>
- Caistor, N. 2003. 'Review: Soldiers of Salamis by Javier Cercas', *The Guardian*, 21 June, viewed 20 October 2017, <https://www.theguardian.com/books/2003/jun/21/fiction>
- Carter, L. 2015. 'Spotlight on Literary Translator Anne McLean' *Intralingo*, viewed 20 November 2018, <https://intralingo.com/spotlight-on-literary-translator-anne-mclean/>
- Casanova, P. 2004. *World Republic of Letters*. Cambridge, Massachusetts: Harvard University Press.
- Cercas, J. 2018. 'Columna Franco, Franco, Franco'. *El País*, 28 January, viewed 12 June 2018, https://elpais.com/elpais/2018/01/22/eps/1516640732_716772.html
- Chesterman, A. (2017). The Name and Nature of Translator Studies. *HERMES - Journal of Language and Communication in Business*, 22(42), 13-22.
- Chisholm, A. 2003. 'The deep pain in Spain', *The Telegraph*, 4 May, viewed 27 November 2018, <https://www.telegraph.co.uk/culture/books/3593860/The-deep-pain-in-Spain.html>
- Christ, R. n.d. 'Helen Lane, 1921 – 2004', *Dalkey Archive Press*, n.d, viewed 25 May 2018, <https://www.dalkeyarchive.com/helen-lane-1921-2004/>
- Christ, R. 1980. 'The Translator's Voice: An Interview with Helen R. Lane', *Translation Review* vol 5, pp. 6–18, viewed 20 September 2018, https://translation.utdallas.edu/Interviews/HelenLaneTR_5.html

- Classe, O. 2000. *Encyclopedia of Literary Translation Into English: A-L*. Taylor & Francis, Abingdon.
- Collado, S. 2013. 'Javier Cercas: Soy todos los personajes de 'Las Leyes de la frontera'', *El diario*, 3 April, viewed 1st August 2018, https://www.eldiario.es/catalunya/diaricultura/cultura-literatura_6_117998214.html
- Cooke, R. 2016. 'The subtle art of translating foreign fiction', *The Observer*, 24 July, viewed 7 June 2017, <https://www.theguardian.com/books/2016/jul/24/subtle-art-of-translating-foreign-fiction-ferrante-knausgaard>
- Crispin, J. 2005. 'An interview with translator Anne McLean', *Archipelago Books*, July 2015, viewed 20 November 2018, <https://archipelagobooks.org/2005/07/an-interview-with-translator-anne-mclean-by-jessa-crispin-of-bookslut/>
- Cronin, M. 2003. *Translation and Globalization*., Psychology Press, London.
- Cronin, M. 2006. 'The Translator (devoted to Bourdieusian concepts)', *The Journal of Specialised Translation*, vol. 11, pp. 217-219, http://www.jostrans.org/issue06/rev_inghilleri.pdf
- Crume, A. 2004. 'Book reviews: The Man Of Feeling: Fantastical train of thought loses track', *Scotland on Sunday*, 4 January, viewed 26 April 2018, ProQuest database.
- Cummins, A. 2014. 'Outlaws by Javier Cercas, review', *The Telegraph*, 27 May, viewed 3 August 2018, <https://www.telegraph.co.uk/culture/books/bookreviews/10846803/Outlaws-by-Javier-Cercas-review.html>
- Cummins, A. 2013. 'The Man of Feeling by Javier Marías – review', *The Guardian*, 13 January, viewed 3 May 2018, <https://www.theguardian.com/books/2013/jan/13/man-feeling-javier-marias-review>

- Cuñado, I. 2004. *El espectro de la herencia: la narrativa de Javier Marías*, Portada hispánica, Rodopi, Amsterdam.
- Dancer, T. 2012. 'Literary Merit, Authenticity, and the Contemporary Canon', *Novel A Forum on Fiction*, vol. 45, pp. 506-511, viewed 24 May 2017, https://www.academia.edu/19713619/Literary_Merit_Authenticity_and_the_Contemporary_Canon
- Davis, S. 2003. *Juan Goytisolo and the institution of the Hispanic canon* (Ph.D), University of Birmingham.
- Davis, S. 2012. 'Something of a One-Man Generation: Understanding Juan Goytisolo's Place in Contemporary Spanish Narrative', *Dissidences*, vol. 3: Iss. 6, Article 4, viewed 11 May 2017, <https://digitalcommons.bowdoin.edu/dissidences/vol3/iss6/4>
- Dilevko, J., Dali, K., Garbutt, G. 2011. *Contemporary World Fiction: A Guide to Literature in Translation*, ABC-CLIO, Santa Barbara.
- Dimitriu, R. 2009. 'Translators' prefaces as documentary sources for translation studies', *Perspectives*, vol. 17, pp. 193–206, viewed 15 January 2018, <https://doi.org/10.1080/09076760903255304>
- Donahaye, J. 2012. 'Three percent? Publishing data and statistics on translated literature in the United Kingdom and Ireland', *Literature Across Frontiers*, viewed 7 April 2016, <https://www.lit-across-frontiers.org/wp-content/uploads/2013/03/Publishing-Data-and-Statistics-on-Translated-Literature-in-the-United-Kingdom-and-Ireland-A-LAF-research-report-March-2013-final.pdf>
- Eaude, M. 2003. 'No Sun-Lit Rooms', *Socialist Review*, July/August, viewed 21 November 2018, <http://socialistreview.org.uk/276/no-sun-lit-rooms>

- Eaude, M. 2013. 'The Infatuations, By Javier Marías, trans. Margaret Jull Costa', *The Independent*, 15 March, viewed 3 May 2018, <https://www.independent.co.uk/arts-entertainment/books/reviews/the-infatuations-by-javier-mar-as-trans-margaret-jull-costa-8535070.html>
- Eberstadt, F. 2006. 'The Anti-Orientalist', *The New York Times*, 16 April, viewed 17 September 2018, <https://www.nytimes.com/2006/04/16/magazine/the-antiorientalist.html>
- Eichner, S. 2018. 'What's behind a recent rise in books coverage?', *Columbia Journalism Review*, viewed 12 December 2018, <https://www.cjr.org/criticism/books-coverage-growing.php>
- Eliot, T.S., Joyce, J., Picasso, P., Fredrick, Y. 2010. 'THE BIG QUESTION: Is There a Global Canon?', *World Policy Journal*, vol. 27, pp. 3–7, viewed 11 March 2017, JSTOR database.
- Enrique, A. 2016. 'Fiction Book Review: *Thus Bad Begins* by Javier Marías, trans. from the Spanish by Margaret Jull Costa. *PublishersWeekly.com*, viewed on 10 May 2018, <https://www.publishersweekly.com/978-1-101-94608-4>
- Esposito, S 2013, 'Review: Javier Marías' *The Infatuations*', *The American Reader*, 13 August, viewed 10 May 2018, <http://theamericanreader.com/javier-marias-the-infatuations/>
- Farrington, J.M. 2001. *Analyzing for Authorship: A Guide to the Cusum Technique*. Cardiff.: University of Wales Press.
- Feehily, G. 2003. 'Juan Goytisolo: The Spanish inquisition', *The Independent*, 24 October, viewed 31 August 2018, <http://www.independent.co.uk/arts-entertainment/books/features/juan-goytisolo-the-spanish-inquisition-92811.html>

- Filgate, M. 2016. 'The Most Important Books of the Last Twenty Years', *Literary Hub*, 30 December, viewed 2 September 2017, <https://lithub.com/the-most-important-books-of-the-last-twenty-years/>
- Fitzpatrick, R. 2013. 'Diversion make Infatuations a book to fall in love with', *Irish Examiner*, 6 April, viewed 11 May 2018, <https://www.irishexaminer.com/lifestyle/artsfilmtv/books/diversions-make-infatuations-a-book-to-fall-in-love-with-227519.html>
- Flanery, P. 2014. 'Outlaws by Javier Cercas – review', *The Guardian*, 21 June, viewed 1 August 2019, <https://www.theguardian.com/books/2014/jun/21/outlaws-javier-cercas-review>
- Flores, D. 2011. 'Un invento maravilloso', *Russia Beyond*, 7 April, viewed 21 March 2018, https://es.rbth.com/articles/2011/04/07/somos_un_invento_maravilloso_pero_tambien_monstruoso_12275
- Foster, D.W., Altamiranda, D., Urioste-Azcorra, C. 2001. *Spanish Literature: Current debates on Hispanism*. Abingdon: Taylor & Francis.
- Fowler, A. 1979, 'Genre and the Literary Canon', *New Literary History* vol. 11, pp. 97–119, JSTOR database.
- Fox, L.S. 2005. 'Zip the Lips', *London Review of Books* 25–26, viewed 25 March 2019, <https://www.lrb.co.uk/the-paper/v27/n11/lorna-scott-fox/zip-the-lips>
- France, M. 2014. 'Big Trouble in Little Gerona', *Literary Review*, vol. 422, July, viewed 8 January 2019, <https://literaryreview.co.uk/big-trouble-in-little-gerona>
- France, M. 2014. 'Flight from the firing squad', *The Telegraph* 4 May 2003, viewed 23 November 2018, <https://www.telegraph.co.uk/culture/books/3593857/Flight-from-the-firing-squad.html>

- France, P. (Ed.). 2000. *The Oxford Guide to Literature in English Translation*. Oxford: Oxford University Press.
- Gambier, Y., Doorslaer, L van. 2011. *Handbook of Translation Studies*. Amsterdam: John Benjamins Publishing.
- Geli, C. 2012. 'Javier Cercas: La guerra de mi generación fue la heroína', *El País*, 25 September https://elpais.com/cultura/2012/09/25/actualidad/1348597510_736323.html
- Genette, G. 1997. *Paratexts: Thresholds of Interpretation*. Cambridge: Cambridge University Press.
- Gentzler, E. 2001. *Contemporary Translation Theories*. Bristol: Multilingual Matters.
- Gil Bardají, A., Orero, P., Rovira Esteva, S. 2012. *Translation Peripheries Paratextual Elements in Translation*. Berlin: Peter Lang.
- Gile, D., Hansen, G., Pokorn, N.K. (Eds.). 2010. *Why Translation Studies Matters*. Amsterdam: John Benjamins Publishing Company.
- Giugliano, M. 2017. 'What the Analysis of Style in Translation Can Say. Disentangling Styles in Giovanni Giudici's Translations of Poetry', *Lingue e Linguaggi*, vol. 21, pp. 107-127, viewed 10 December 2018, <https://doi.org/10.1285/i22390359v21p107>
- Gordon, S. 2011. 'Interview with Margaret Jull Costa', *The White Review*, November, viewed 10 November 2018, <http://www.thewhitereview.org/feature/interview-with-margaret-jull-costa/>
- Goytisolo, J. 1993. *Cuaderno de Sarajevo*. Madrid: El País Selección.
- Goytisolo, J. 2000. *Landscapes of War: From Sarajevo to Chechnya*. San Francisco: City Lights Books.

Goytisolo, J. 2007. *Count Julian*. Champaign, Illinois: Dalkey Archive Press.

Goytisolo, J. 2002. *A Cock-Eyed Comedy*. London: Serpent's Tail.

Gracia, J. 2018. 'Planeta Cercas', *El País*, 2 January, viewed 31 January 2018, https://elpais.com/cultura/2017/12/27/babelia/1514377210_583402.html

Green, Z. 2004. 'Observer review: *The Man of Feeling* by Javier Marías', *The Observer*, 15 February, viewed 3 May 2018, <https://www.theguardian.com/books/2004/feb/15/fiction.features4>

Grimes, W. 2017. 'Juan Goytisolo, Novelist Who Took Aim at Spanish Conservatism, Dies at 86', *The New York Times*, June 7, viewed 19 September 2018, <https://www.nytimes.com/2017/06/07/books/juan-goytisolo-dead-spanish-novelist-who-won-cervantes-prize.html>

Groak, J. 2013. *Canon Vs. Culture: Reflections on the Current Debate*. London: Routledge.

Grohmann, A. 2002. *Coming Into One's Own: The Novelistic Development of Javier Marías*. Amsterdam; New York: Portada Hispánica. Rodopi,

Grohmann, A. 2008. 'Literatura y trastorno o la alegoría de la narración en Javier Marías', *Iberoamericana*, vol. 8, pp. 65–82, viewed 1 February 2018, JSTOR database.

Guillory, J. 1993. *Cultural Capital: The Problem of Literary Canon Formation*. Chicago: University of Chicago Press.

Gurría-Quintana, Á. 2014. 'Outlaws, by Javier Cercas', *Financial Times*, 15 August, viewed 8 November 2018, <https://www.ft.com/content/989caa14-214b-11e4-a958-00144feabdc0>

- Hartama-Heinonen, R.L.A. 1995. 'Translators' prefaces - a key to the translation?' in M Hrala & I Cenková (eds), *Papers in Translation Studies Prague - Kouvola*. Folia Translatologica: International Series of Translation Studies, vol. 4, Prague, pp. 33-42. - Kouvola 33–42.
- Hatim, B., Mason, I. 1997. *The Translator as Communicator*. London; New York: Routledge.
- Hatim, B., Munday, J. 2004. *Translation: An Advanced Resource Book*. London: Psychology Press.
- Haverty, A. 2013. 'The Infatuations, by Javier Marías', *The Irish Times*, 17 October viewed 5 November 2018, <https://www.irishtimes.com/culture/books/the-infatuations-by-javier-mar%C3%ADas-1.1371297>
- Hegarty, S. 2003. 'Losing the war but winning the literature', *The Irish Times*, 7 June, viewed 27 November 2018, <https://www.irishtimes.com/news/losing-the-war-but-winning-the-literature-1.361789>
- Heilbron, J. 1999. 'Towards a Sociology of Translation: Book Translation as a Cultural World-System', *European Journal of Social Theory*, 2. 429-444. 10.1177/13684319922224590.
- Hermans, T. 1985. *The Manipulation of Literature: Studies in Literary Translation*. London: Croom Helm.
- Hermans, T. 2014. *Crosscultural Transgressions: Research Models in Translation: v. 2: Historical and Ideological Issues*. Abingdon: Routledge.
- Hermoso, B. 2011. 'What they're reading in Spain'. *The Guardian*, viewed January 26 2017, <https://www.theguardian.com/books/2011/mar/28/new-europe-spain-reading-publishing>

- Hesse-Biber, S.N., Johnson, R.B. 2015, *The Oxford Handbook of Multimethod and Mixed Methods Research Inquiry*. Oxford: Oxford University Press.
- Hetherington, G. 2014. 'A word from the translator with Anne McLean', *English PEN*, 12 June, viewed 20 November 2018, <https://www.englishpen.org/translation/a-word-from-the-translator-with-anne-mclean/>
- Hoi Jensen, M. 2013. 'Javier Marías's *The Infatuations*', *Music & Literature*, 3 September, viewed 28 February 2018, <http://www.musicandliterature.org/reviews/2013/09/03/the-infatuations>
- Hopkinson, A. 2003. 'Franco's friend', *The Observer*, 13 July, viewed 20 October 2017, <https://www.theguardian.com/books/2003/jul/13/fiction.features2>
- House, J. 1977. *A Model for Translation Quality Assessment*. Tübingen: Gunter Narr Verlag.
- Illingworth, D. 2016. 'The vapor between languages: Idra Novey on writing and translation' *Los Angeles Times*, 1 April, viewed 4 June 2016, <http://www.latimes.com/books/jacketcopy/la-ca-jc-idra-novey-20160403-story.html>
- Jaggi, M. 2000. 'Scourge of the New Spain', *The Guardian*, 12 August, viewed 31 August 2018, <https://www.theguardian.com/books/2000/aug/12/internationalwriting.books>
- Jaggi, M. 2011. 'Javier Cercas: A life in books', *The Guardian*, 4 April, viewed 21 November 2018, <https://www.theguardian.com/culture/2011/apr/04/javier-cercas-spain-life-writing>
- Janssen, S. 2009. 'Foreign Literatures in National Media, Comparing the International Focus of Literary Coverage in Europe and the United States, 1955 – 2005', *International Journal of Literary Culture*, vol. 44, pp. 352-375, viewed 27 November 2017 <https://doi.org/10.1515/ARCA.2009.021>

- Johnson, R. 2013. 'A labyrinth of human behavior', *Los Angeles Times*, 18 August, viewed 3 May 2018, ProQuest database.
- Kellman, S. 2003. 'The Man of Feeling', *Review of Contemporary Fiction*, vol. 23, iss. 2, pp. 132-133, viewed 26 April 2018, EBSCO database.
- Kershaw, A., Saldanha, G. 2013. 'Introduction: Global landscapes of translation', *Translation Studies* vol. 6, pp. 135–149, viewed 7 December 2018, <https://doi.org/10.1080/14781700.2013.777257>
- Khan, K. 2007. 'Thoughts of Xanadu: *State of Siege*', *Thoughts of Xanadu blog*, December 24, viewed 20 September 2018, <http://disquietthoughts.blogspot.com/2007/12/state-of-siege.html>
- Khatib, J. 2017. 'Paperback Row', *The New York Times*, 26 February, viewed 9 January 2019, <https://www.nytimes.com/2016/02/28/books/review/paperback-row.html>
- Kielbasiewicz, S. 2017. 'The Invisibility of the Translator', *Asymptote Blog*, viewed 8 November 2019, <https://www.asymptotejournal.com/blog/2017/06/22/the-invisibility-of-the-translator/>
- Kruger, A., Wallmach, K., Munday, J. 2011. *Corpus-Based Translation Studies: Research and Applications*. London: A&C Black.
- Lacey, J. 2004. 'Disharmony', *The Guardian*, 28 February, viewed 3 May 2018, <https://www.theguardian.com/books/2004/feb/28/featuresreviews.guardianreview12>
- Langley, L. 2013. '*The Infatuations*, by Javier Marías – review', *The Spectator*, 9 March, viewed 10 May 2018, <https://www.spectator.co.uk/2013/03/sinister-undertones/>
- Lefevere, A. 1992. *Translation, Rewriting, and the Manipulation of Literary Fame*. Abingdon: Routledge.

- Lesser, W. 2002. The Mysteries of Translation. *The Chronicle of Higher Education*, 22 September, viewed 24 January 2018.
- Levine, S.J. 1991. *The Subversive Scribe: Translating Latin American Fiction*. Saint Paul: Graywolf.
- Liu, M. 2014. 'Outlaws by Javier Cercas; trans. Anne McLean, book review: The challenges of freedom as a democracy comes of age', *The Independent*, 29 May, viewed 1 August 2018, <https://www.independent.co.uk/arts-entertainment/books/reviews/outlaws-by-javier-cercas-trans-anne-mclean-book-review-the-challenges-of-freedom-as-a-democracy-9453849.html>
- Lively, A. 2013. 'The Infatuations by Javier Marias', *The Sunday Times*, March 17, viewed 10 May 2018, <https://www.thetimes.co.uk/article/the-infatuations-by-javier-marias-xw0hgfq3x5n>
- Lucas, A. 2015. 'Juan Goytisolo: "¿Español? Soy de nacionalidad cervantina"', *El Mundo*, 13 April, viewed 11 September 2018, <http://www.elmundo.es/cultura/2015/04/13/552a96d8ca47418d0e8b456e.html>
- Maier, C., Massardier-Kenney, F. 2010. *Literature in Translation: Teaching Issues and Reading Practices*. Kent: Kent State University Press.
- Maier, C. 2013. 'Translator Relay: Carol Maier', *Words Without Borders*, 28 August, viewed 20 September 2018, <https://www.wordswithoutborders.org/dispatches/article/translator-relay-carol-maier>
- Malmkjaer, K. 2003. 'What happened to God and the angels', *Target*, vol. 15, pp. 37-58, viewed 19 December 2018, <https://benjamins.com/catalog/target.15.1.03mal>
- Malmkjær, K., Windle, K. (Eds.) 2011. *The Oxford Handbook of Translation Studies*. Oxford: Oxford Handbooks in Linguistics, Oxford University Press.

- Manguel, A. 2011. 'Exiled From Almost Everywhere by Juan Goytisolo – review', *The Guardian*, 15 May, viewed 10 October 2018, <https://www.theguardian.com/books/2011/may/15/exiled-almost-everywhere-juan-goytisolo-review>
- Manguel, A. 2013. 'The Infatuations by Javier Marías – review'. *The Guardian*, 1 March, viewed 21 November 2017, <https://www.theguardian.com/books/2013/mar/01/the-infatuations-javier-marias-review>
- Martín, A 2017, 'La insólita historia de éxito de Iván Repila', *El País*, 20 January 2017, viewed 25 January 2017, http://cultura.elpais.com/cultura/2017/01/19/actualidad/1484835580_379913.html
- Mason, W. 2005. 'A Man Who Wasn't There', *The New Yorker*, 14 November, viewed 3 May 2018, <https://www.newyorker.com/magazine/2005/11/14/a-man-who-wasnt-there>
- Massie, A. 2013. 'Book Review: *The Infatuations*: Chance encounters and strange twists', *The Scotsman*, 2 March, viewed 3 May 2018, ProQuest database.
- Massie, A. 2014. 'Book review: *Outlaws*: Disguise and molls', *The Scotsman*, 7 June, viewed 9 January 2019, ProQuest database.
- May, R. 1994. *The Translator in the Text, On Reading Russian Literature in English*. Evanston: Northwestern University.
- McAllister, T. 2017. 'Podcasts and Literary Criticism', *The Millions*, 12 January, viewed 12 January 2017, <https://themillions.com/2017/01/an-elaborate-extension-of-social-media-the-changing-role-of-podcasts-in-book-criticism.html>

- McCrum, R. 2013. 'The Infatuations by Javier Marías – review', *The Observer*, 10 March, viewed 3 May 2018, <https://www.theguardian.com/books/2013/mar/10/the-infatuations-javier-marias-review>
- McCulloch, A. 2018. 'Fiction in Translation', *The New York Times*, 10 January 2018, viewed 8 January 2019, <https://www.nytimes.com/2015/01/04/books/review/javier-cercass-outlaws-and-more.html>
- McDowell, M. 2003. 'Juan Goytisolo, State of Siege', *The Review of Contemporary Fiction*, vol. 23, pp. 148, viewed 25 September 2018, EBSCOhost database.
- McElroy, A. 2015. 'Andrés Barba's *August, October & Rain Over Madrid* ', *Music & Literature*, viewed 17 October 2017, <https://www.musicandliterature.org/reviews/2015/10/27/andres-barbas-august-october-rain-over-madrid>
- McGill, H. 2013. 'Book review: *The Infatuations* by Javier Marías', *The Scotsman*, 24 February, viewed 10 May 2018, <https://www.scotsman.com/lifestyle/culture/books/book-review-the-infatuations-by-javier-marias-1-2807229>
- McRae, E. 2006. 'The Role of Translators' Prefaces to Contemporary Literary Translations into English', viewed March 19 2018, https://pdfs.semanticscholar.org/7757/eb7adbd1fee31b403b59118b4ca84c64de94.pdf?_ga=2.124486474.112128354.1586034625-867612131.1584636525
- Menezes, A.R. de. 2006. 'Juan Goytisolo's Cuaderno de Sarajevo: The Dilemmas of a Committed War Journalist'. *Journal of Iberian and Latin American Studies* 12, 219–231, viewed August 18 2018 <https://doi.org/10.1080/14701840601085055>
- Miles, V., 2014. *A Thousand Forests in One Acorn: An Anthology of Spanish-language Fiction*. University of Rochester: Open Letter.

- Milton, J., Bandia, P.F. 2009. *Agents of Translation*. Amsterdam: John Benjamins Publishing.
- Morris, C. 2013. 'Javier Marías on secrecy and reflection', *The Times Literary Supplement*, 27 March, viewed 10 May 2018, <https://www.the-tls.co.uk/javier-marias-on-secrecy-and-reflection/>
- Morrison, J. 2003. 'Unknown Heroes', *Literary Review*, vol. 302, viewed 27 November 2018 <https://literaryreview.co.uk/unknown-heroes>
- Munday, J (Ed.). 2012. *Introducing Translation Studies: Theories and Applications*, 3. ed. Abingdon: Routledge.
- Munday, J. 2008. *Style and Ideology in Translation: Latin American Writing in English*. Abingdon: Routledge.
- New, M. 2016. 'Javier Marías's Debt to Translation: Sterne, Browne, Nabokov by Gareth J. Wood', *The Scriblerian and the Kit-Cats*, vol. 49, pp. 137–138, viewed 7 March 2018, <https://doi.org/10.1353/scb.2016.0014>
- Onetti, J.C. 1979. *Let the Wind Speak*. London: Serpent's Tail.
- Onwuegbuzie, A.J., Frels, R. 2016. *Seven Steps to a Comprehensive Literature Review: A Multimodal and Cultural Approach*. Thousand Oaks: SAGE.
- Orthofer, M.A. 2014. 'Outlaws by Javier Cercas', *The Complete Review*, 6 December, viewed 8 January 2019, <http://www.complete-review.com/reviews/espana/cercasj4.htm>
- Page-Fort, G. 2019. 'Why Do Americans Read so Few Books in Translation? 2018', *Literary Hub*, viewed 1 March 2019, <https://lithub.com/why-do-americans-read-so-few-books-in-translation/>

- Parks, T, 1998. *Translating Style: The English Modernists and Their Italian Translations*. Cassell: London and Washington.
- Parks, T. 2007. *Translating Style: A Literary Approach to Translation - A Translation Approach to Literature*. Manchester: St. Jerome Publishing.
- Parks, T. 2016. *Where I'm Reading From: The Changing World of Books*. New York: Vintage.
- Pegenaute, L. 2012. 'The Poetics of Translation According to Javier Marías: Theory and Practice', *TTR*, vol. 25, pp. 73–118. <https://doi.org/10.7202/1018804ar>
- Peinado, J.C. 2009. 'El exiliado de aquí y allá de Juan Goytisolo', *Revista de Libros*, viewed 21 August 2018, <http://www.revistadelibros.com/articulos/el-exiliado-de-aqui-y-alla-de-juan-goytisolo>
- Pérez-Carbonell, M. 2017. 'Compulsive Translators: Are Narrators in Javier Marías's Novels Beguiled by Language?', *Hispanic Research Journal*, vol. 18, pp. 338-351, viewed 13 June 2018, <https://doi.org/10.1080/14682737.2017.1337876>
- Post, C.W. n.d. 'The Infatuations', *Three Percent*, n.d, viewed 10 May 2018, <http://www.rochester.edu/College/translation/threepcent/2013/08/21/the-infatuations/>
- Power, K. 2013. 'Marías loses the plot in wordy twists and turns', *The Business Post*, 10 March 2013, viewed 10 May 2018, <https://www.businesspost.ie/legacy/marias-loses-the-plot-in-wordy-twists-and-turns-187613>
- Powers, J. 2012. 'Addictive "Infatuations" Takes A Metaphysical Look At Crime', *National Public Radio*, 12 August, viewed 10 May 2018, <https://www.npr.org/2013/08/12/209565333/addictive-infatuations-takes-a-metaphysical-look-at-crime>

- Press, J. 2003. 'Stranger on a train', *The Village Voice*, 4 June, viewed 26 April 2018, ProQuest database.
- Pym, A. 1999. 'Two principles, one probable paradox and a humble suggestion, all concerning percentages of translation and non-translation into various languages', viewed on 18 July 2018, <http://usuaris.tinet.cat/apym/on-line/translation/rates/rates.html>
- Pym, A. 2012. *On Translator Ethics: Principles for Mediation Between Cultures*. Amsterdam: John Benjamins Publishing.
- Ríos-Font, W.C. 2004. *The Canon and the Archive: Configuring Literature in Modern Spain*. Lewisburg: Bucknell University Press.
- Risku, H. 2012. 'Cognitive Approaches to Translation', *The Encyclopedia of Applied Linguistics*, 5 November, viewed 14 December 2016, <https://onlinelibrary.wiley.com/doi/full/10.1002/9781405198431.wbeal0145>
- Roman, G.S. 1999. *Onetti and Others: Comparative Essays on a Major Figure in Latin American Literature*. New York: SUNY Press.
- Rosera Diago, E. 2007. *Los ejércitos*. Barcelona: Tusquets Editores.
- Rosera Diago, E. 2007. *The Armies*. London: MacLehose Press.
- Russo, J. 2013. 'Death in Madrid', *The Harvard Crimson*, viewed 11 May 2018, https://www.thecrimson.com/article/2013/10/6/marias_the_infatuations/
- Saldanha, G. 2005. 'Style of translation: An exploration of stylistic patterns in the translations of Margaret Jull Costa and Peter Bush (doctoral)'. Dublin City University: Dublin.

- Saldanha, G. 2009. 'Style of translation: the use of foreign words in translations by Margaret Jull Costa and Peter Bush', *Corpus-based Translation Studies: Research and Applications*, pp. 237-258, viewed 7 December 2017,
https://www.academia.edu/11970348/Style_of_translation_the_use_of_foreign_words_in_translations_by_Margaret_Jull_Costa_and_Peter_Bush
- Saldanha, G. 2011b. 'Translator Style', *The Translator* 17, 25–50, viewed 7 December 2018,
<https://doi.org/10.1080/13556509.2011.10799478>
- Saldanha, G. 2014. 'Translator Style', *The Translator*, vol. 17, pp. 25–50.
<https://doi.org/10.1080/13556509.2011.10799478>
- Saldanha, G., O'Brien, S. 2014. *Research Methodologies in Translation Studies*. Abingdon: Routledge.
- Santana, C. 2013. *Forth and Back: Translation, Dirty Realism, and the Spanish Novel (1975-1995)*. Lewisburg: Bucknell University Press.
- Sapiro, G. 2010. 'Globalization and Cultural Diversity in the Book Market: The Case of Literary Translations in the US and in France', *Poetics, Journal of Empirical Research on Culture, the Media and the Arts*, vol. 38, pp. 419–439.
- Sapiro, G. 2016. 'How Do Literary Works Cross Borders (or Not)?', *Journal of World Literature* vol. 1, pp. 81–96, viewed 22 December 2017,
https://www.academia.edu/29720375/How_Do_Literary_Works_Cross_Borders_or_Not
- Satz, M. 1976. *Sol*. Barcelona: Noguer.
- Satz, M. 1979. *Sun*. Garden City: Doubleday.

Satz, M. 2010. *El criador de luciérnagas*. Barcelona: El grano de mostaza.

Saxon, W. 2004. 'Helen Lane, a Translator of Literature, Dies at 83', *The New York Times*, 3 September, viewed 25 May 2018, <https://www.nytimes.com/2004/09/03/books/helen-lane-a-translator-of-literature-dies-at-83.html>

Schell, L. 2014. 'More than Márquez: Hispabooks' Ana Pérez Galván on Contemporary Spanish Literature', *Reading in Translation*, September 8, viewed 3 January 2018, <https://readingintranslation.com/2014/09/08/more-than-marquez-hispabooks-ana-perez-galvan-on-contemporary-spanish-literature/>

Schwartz, K. 1975. 'Juan Goytisolo - Ambivalent Artist in Search of His Soul', *Journal of Spanish Studies: Twentieth Century*, vol. 3, pp. 187–197, viewed 7 September 2018, JSTOR database.

Senabre, R. 2008. 'El exiliado de aquí y allá', *El País*, 4 September 2008, viewed 10 November 2018, <https://www.elcultural.com/revista/letras/El-exiliado-de-aqui-y-alla/23780>

Sennett, F. 2002. 'State of Siege', *The Booklist*, 1 October, vol. 99, pp. 301, viewed 4 September, ProQuest database.

Short, M. 1996. *Exploring the Language of Poems, Plays and Prose*. London: Longmn.

Simeoni, D, 1998. 'The Pivotal Status of the Translator's Habitus', *Target 10*, 1–39, viewed 24 April 2016, <https://doi.org/10.1075/target.10.1.02sim>

St. James, L. 2016. 'The Limitlessness of International Literature', *Guernica*, August 9, viewed 11 August 2018, <https://www.guernicamag.com/daily/liza-st-james-the-limitlessness-of-international-literature/>

- Steele, R.C. 2013. 'Relationships take the lead', *The Sydney Morning Herald*, 29 June, viewed 24 October 2018, <https://www.smh.com.au/entertainment/books/relationships-take-the-lead-20130627-2p07i.html>
- Steiner, G. 1998. *After Babel: Aspects of Language and Translation*. Oxford: Oxford University Press.
- Sturrock, J. (Ed.). 1996. *The Oxford Guide to Contemporary World Literature*. Oxford: Oxford University Press.
- Tahir Gürçaglar, Ş. 2016. 'Paratexts', *Translations: Arabic, Japanese, Handbook of Translation Studies*, vol. 2, pp. 113-116, viewed 23 Jan 2018, <https://www.academia.edu/31852649/Paratexts>
- Tobar, B.H. 2013. 'Listening to Gregory Rabassa, the translator's translator', *Los Angeles Times*, 17 October, viewed 5 March 2019, <https://www.latimes.com/books/jacketcopy/la-et-jc-gregory-rabassa-translator-litquake-20131016-story.html>
- Tóibín, C. 2004. 'Return to Catalonia', *The New York Review of Books*, 7 October, viewed 27 November 2018, <https://www.nybooks.com/articles/2004/10/07/return-to-catalonia/>
- Tóibín, C. 2014. 'Lust and Loss in Madrid', *The New York Review of Books*, 19 July, viewed 10 May 2018, <http://www.nybooks.com/articles/2014/07/10/lust-and-loss-madrid/>
- Tonkin, B. 2003. 'Soldiers of Salamis, Javier Cercas, trans. Anne McLean', *The Independent*, 14 June, viewed 11 August 2018, <https://www.independent.co.uk/arts-entertainment/books/reviews/soldiers-of-salamis-javier-cercas-trans-anne-mclean-108700.html>
- Tonkin, B. 2011. 'Hot books for cool readers: Serpent's Tail at 25 is still the publisher with bite', *The Independent*, 20 May, 1 November 2017, <https://www.independent.co.uk/arts-entertainment/books/features/hot-books-for-cool-readers-serpents-tail-at-25-is-still-the-publisher-with-bite-2286454.html>

- Toynnton, E. 2014. 'Book review: *Outlaws* by Javier Cercas', *Prospect*, 19 June, viewed 8 January 2019, <https://www.prospectmagazine.co.uk/magazine/book-review-outlaws-by-javier-carcas>
- Treglown, J. 2014. 'Book Review: "Outlaws" by Javier Cercas', *Wall Street Journal*, 12 September, viewed 1 January 2019, <https://www.wsj.com/articles/book-review-outlaws-by-javier-cercas-1410558950>
- Trueba, D. 2004. 'from Conversations about Soldiers of Salamis', *Words Without Borders*, May, viewed 27 November 2018, </article/from-conversations-about-soldiers-of-salamis>
- Tremlett, G. 2012. 'Spanish novelist Javier Marías turns down €20,000 government prize', *The Guardian*, 26 October, viewed on 24 November 2018, <https://www.theguardian.com/world/2012/oct/26/spanish-novelist-turns-down-prize>
- Turner, N. 2011. *Post-War British Women Novelists and the Canon*. London: Bloomsbury Publishing.
- Tyulenev, S. 2014. *Translation and Society: An Introduction*. London: Routledge.
- Vargas Llosa, M. 1984. *The War of the End of the World*. New York: Penguin.
- Vargas Llosa, M. 2001. 'El sueño de los héroes', *El País*, 3 September, viewed 31 January 2018, https://elpais.com/diario/2001/09/03/opinion/999468046_850215.html
- Vargas-Sierra, C., Zanettin, F. 2013. 'Corpus Methods for Descriptive Translation Studies', *Procedia - Social and Behavioral Sciences*, vol. 95, pp. 20–32, 8 March 2016, <https://www.sciencedirect.com/science/article/pii/S1877042813041384>
- Venuti, L. 1998. *The Scandals of Translation: Towards an Ethics of Difference*. London: Routledge.

- Venuti, L. 2003. 'Speaking Without a Libretto', *The New York Times*, 29 June, viewed 16 May 2017, <https://www.nytimes.com/2003/06/29/books/speaking-without-a-libretto.html>
- Venuti, L 2012. *The Translation Studies Reader*. London: Routledge.
- Vila-Sanjuán, S. 2012. 'Javier Cercas *Las leyes de la frontera*', *La Vanguardia*, 21 September, viewed 8 January 2019, <https://www.lavanguardia.com/magazine/20120921/54350577692/javier-cercas-las-leyes-de-la-frontera.html>
- Vitcavage, A. 2019. 'If You Love Roberto Bolaño's Work, You Love Natasha Wimmer', *Electric Literature*, 21 February, viewed 30 March 2019, <https://electricliterature.com/if-you-love-roberto-bolanos-work-you-love-natasha-wimmer/>
- Walkowitz, R.L. 2015. *Born Translated: The Contemporary Novel in an Age of World Literature*. Columbia University Press, New York.
- Wallace, A. 2011. 'The hero of retreat', *The Irish Times*, 19 February, viewed 23 November 2018, <https://www.irishtimes.com/culture/books/the-hero-of-retreat-1.577045>
- Warrell, L.K. 2013. 'The Story Begins in Death: A Review of Javier Marias' *The Infatuations*', *Numéro Cinq*, 10 October, viewed 10 May 2018, <http://numerocinqmagazine.com/2013/10/09/the-story-begins-in-death-a-review-of-javier-marias-the-infatuations-laura-k-warrell>
- Weekly, P. 2014. 'Fiction Book Review: *A Thousand Forests in One Acorn: An Anthology of Spanish-Language Fiction*, *Publishers Weekly*, 25 August, viewed 11 March 2017, <https://www.publishersweekly.com/978-1-934824-91-7>

- Wheeler, D. 2015. 'Anatomy of a Democracy: Javier Cercas', *The White Review*, November, viewed 27 November 2018, <http://www.thewhitereview.org/feature/anatomy-of-a-democracy-javier-cercas/>
- Wilkinson, J. 2014. 'Outlaws', *The Booklist*, vol. 110, pp. 34–35, July, viewed 9 January 2019, ProQuest database.
- Williams, J., Chesterman, A. 2002. *The Map: A Beginner's Guide to Doing Research in Translation Studies*. London: Routledge.
- Wilson, C. 2002. 'Books in Brief: Fiction & Poetry', *The New York Times*, 29 June, viewed 25 September 2018, <https://www.nytimes.com/2002/12/29/books/books-in-brief-fiction-poetry-465801.html>
- Wilson, R., Gerber, L. 2012. *Creative Constraints: Translation and Authorship*. Clayton: Monash University Publishing.
- Wilczek, P. 2012. 'The Literary Canon and Translation Polish Culture as a Case Study', September, viewed 8 August 2016, <http://www.ruf.rice.edu/~sarmatia/912/912wilczek.pdf>
- Wimmer, N. 2000. 'The Speed of Light - Javier Cercas', *The New York Times*, 3 June, viewed 27 November 2018, <https://www.nytimes.com/2007/06/03/books/review/Wimmer-t.html>
- Wodak, R., Meyer, M (Eds.) 2009, *Methods of critical discourse analysis*, 2nd ed. ed, Introducing qualitative methods, Sage, London.
- Wroe, N. 2013. 'Javier Marías: a life in writing', *The Guardian*, 22 February, viewed 7 March 2017, <http://www.theguardian.com/books/2013/feb/22/javier-marias-life-in-writing>

Zgadzaj, J., Roberts. 2013. ‘Books in Translation: It’s Time for Others to Join the Fight’, 15 February, *Publishing Perspectives*, viewed March 6 2017, http://publishingperspectives.com/2013/02/books-in-translation-its-time-for-others-to-join-the-fight/#.WFPOa_mLTIU

Zanettin, F. 2016. ‘Gabriela Saldanha and Sharon O’Brien: Research Methodologies in Translation Studies’, *Across Languages and Cultures*, vol. 17, pp. 143–147, viewed 10 January 2017, <https://akademai.com/doi/abs/10.1556/084.2016.17.1.8>

Anonymous reviews:

‘A Thousand Forests in One Acorn: An Anthology of Spanish-Language Fiction’, *Open Letter*, n.d., viewed 11 March 2019, <https://www.openletterbooks.org/products/a-thousand-forests-in-one-acorn>

‘A writer who doesn’t forget to remember’ 2003, *The Irish Times*, 22 December, viewed 27 November 2018, <https://www.irishtimes.com/culture/a-writer-who-doesn-t-forget-to-remember-1.401659>

‘Anne Mclean’, 2012, *New Spanish Books UK*, viewed 20 November 2017, <http://www.newspanishbooks.com/interview/anne-mclean>

‘Books set in Girona (Gerona) – Outlaws’, n.d. *TripFiction*, viewed 8 January 2019, <https://www.tripfiction.com/books/outlaws/>

‘Europa Editions’ 2016, *Entropy*, 12 July, viewed 11 August 2016, <http://entropymag.org/europa-editions/>

‘Fiction Book Review: *Exiled from Almost Everywhere* by Juan Goytisolo’ 2011, *Publishers Weekly*, 21 February, viewed 10 October 2018, <https://www.publishersweekly.com/978-1-56478-635-7>

‘Fiction Book Review: *The Infatuations* by Javier Marías, trans. from the Spanish by Margaret Jull Costa’ 2013, *Publishers Weekly*, viewed 10 May 2018, <https://www.publishersweekly.com/978-0-307-96072-6>

Harvill Secker. 2018. ‘Harvill Secker’, *Penguin.co.uk*, viewed on 9 January 2018. <https://www.penguin.co.uk/company/publishers/vintage/harvill-secker.html>

‘Javier Cercas’, *Internationales Literaturfestival Berlin* n.d., viewed 21 November 2018, <http://literaturfestival.com/autoren-en/autoren-2004-en/javier-cercas>

‘Juan Goytisolo’, *Britannica Academic* n.d, viewed 24 May 2018, <https://academic-eb-com.ucc.idm.oclc.org/levels/collegiate/article/Juan-Goytisolo/96692>

‘Luisgé Martín crea una fábula sobre la insatisfacción a partir del 11-S en *La misma ciudad* 2013, 20 minutos, 16 May, viewed 12 March 2016, <https://www.20minutos.es/noticia/1815893/0/luigse-martin/fabula-sobre-insatisfaccion/11-s-libro-misma-ciudad/>

‘*Outlaws* by Javier Cercas, Anne McLean’ 2014, *Kirkus Reviews*, 1 July, viewed 8 January 2019, <https://www.kirkusreviews.com/book-reviews/javier-cercas/outlaws-cercas/>

‘*Outlaws* by Javier Cercas, trans. from the Spanish by Anne McLean’ 2014, *PublishersWeekly.com*, 30 June, viewed 1 August 2018, <https://www.publishersweekly.com/9781620403259>

‘Saying the Right Thing’ 2006, *Zenit Translations blog*, 1 February, viewed 19 November 2018, <http://zenitservices.com/Translations/2006/SayingTheRightThing.html>

‘*Soldiers of Salamis* - Javier Cercas’ *Complete Review*, n.d., viewed 23 November 2018, <http://www.complete-review.com/reviews/espana/cercasj.htm>

‘*Soldiers of Salamis* by Javier Cercas, Anne McLean’ 2010, *Kirkus Reviews*, 20 May, viewed 23 November 2018, <https://www.kirkusreviews.com/book-reviews/javier-cercas/soldiers-of-salamis/>

‘*Soldiers of Salamis* by Javier Cercas’ 2014, *Publishers Weekly*, 19 January, viewed 23 November 2018, <https://www.publishersweekly.com/978-1-58234-384-6>

‘*Soldiers of Salamis*’, *The Age*, n.d., viewed 23 November 2018, <https://www.theage.com.au/entertainment/books/soldiers-of-salamis-20031025-gdwlgl1.html>

'*The Man of Feeling* by Javier Marías', 2003, *Bookslut*, October, viewed 5 March 2018,
http://www.bookslut.com/fiction/2003_10_000756.php

'*The Man Of Feeling* by Javier Marías', 2010, *Kirkus Reviews*, 20 May, viewed 5 March 2018,
<https://www.kirkusreviews.com/book-reviews/javier-marias/the-man-of-feeling/>

Rochester.edu. 2018. 'About Three Percent', viewed 5 January 2018,
<http://www.rochester.edu/College/translation/threeppercent/about>

Serpentstail.com. 2018. 'About Serpent's Tail - Serpent's Tail Books', viewed 2 February 2018,
<https://serpentstail.com/about-serpents-tail>