

Trabajo de Fin de Máster en “Estudios literarios y culturales ingleses y su proyección social”

Línea “Traducción e ideología”

**“Notas al pie de la Escalera”: A Comparative Contextual Analysis of Three Spanish Versions of Gavin Maxwell’s *Ring of Bright Water* and Their Use of Footnotes**

Víctor Turégano Acosta

TUTORA: Dra. D<sup>a</sup> Cristina Gómez Castro

Facultad de Filología

UNED

Convocatoria de junio, curso 2018-2019

### Acknowledgements

I want to express my gratitude to Laura Sandoval, Alfonso Oñate, and Jacqueline Hurlley, for their generous willingness to share their experience, expertise and insights on some of the topics of this dissertation—to Sandoval, also my apologies if I have been too critical on some occasions.

To Adriana Veyrat Janés, who put me on the trail of her grandfather's laudable career and of the most accurate biographies of him.

To Benito Madariaga de la Campa, who took the trouble to patiently respond to my enquiries about Manuel de la Escalera.

To my supervisor, Cristina Gómez Castro, whose comments have always been insightful and to the point.

And to Anna Maria Kasprzak, for her priceless, constant support and inspiration.

Secondary material in foreign languages (viz., Spanish and Catalan) is usually presented only in translation and all uncredited translations are the author's.

## General Index

	<u>Page</u>
List of Abbreviations.....	6
List of Figures.....	7
Abstract.....	8
1. Introduction.....	9
1.1. State of the Question. ....	9
1.2. Initial Thesis.....	10
1.3. Objectives.....	10
1.4. Stages.....	11
1.5. Theoretical Framework.....	11
1.6. Methodology.....	12
1.7. Scope of the Study.....	14
2. <i>Ring of Bright Water</i> and Its Translations in Spain.....	15
2.1. Gavin Maxwell and His Reception in Spain.....	15
2.2. The 1966 Destino Edition.....	17
2.3. Víctor Turégano's 2015 Annotated Translation.....	20
2.4. The 2015 Hoja de Lata Edition.....	22
2.5. A Comparative Study of the Destino (1966), Hoja de Lata (2015), and Víctor Turégano's (2015) Versions.....	24
2.5.1. Premises for the Analysis.....	24
2.5.2. Textual Parameters of the Analysis.....	26
2.5.2.1. Intentionality.....	26
2.5.2.2. Acceptability.....	28
2.5.2.3. Situationality.....	32
2.5.2.3.1. Field.....	32
2.5.2.3.2. Tenor.....	33
2.5.2.3.3. Mode.....	36
2.5.2.4. Informativity.....	37
2.5.2.5. Intertextuality.....	38
2.5.2.6. Coherence.....	40
2.5.2.7. Cohesion.....	42
2.6. Footnotes and Their Use Across the Three Translated Versions.....	46

2.6.1. Characterisation and Functions of Footnotes.....	46
2.6.2. Footnote Types Across the Three TTs.....	50
2.6.2.1. Geographical References.....	50
2.6.2.2. Historical References.....	50
2.6.2.3. Cultural References.....	51
2.6.2.4. Personal References.....	52
2.6.2.5. Intertextual References.....	53
2.6.2.6. Intratextual References.....	54
2.6.2.7. Metalinguistic References.....	54
2.7. Manuel de la Escalera: Double Invisibility?.....	55
2.7.1. Chronology.....	55
2.7.2. Background.....	57
2.7.3. Work for Josep Janés.....	57
2.7.4. Self-Organised Education and Culture in Prison.....	63
2.7.5. Manuel de la Escalera's Career in Translation.....	66
3. Discussion of the Results.....	69
3.1. Results of the Comparative Analysis.....	69
3.2. Results of the Analysis of the Use of Footnotes.....	71
3.3. Results of the Research on Manuel de la Escalera.....	71
3.4. Confirmation of the Initial Thesis.....	72
3.5. Justification and Critical Evaluation of the Approach.....	72
3.6. Summary of the Findings and Analysis of Their Contribution to the Field of Cultural Studies and Their Social Projection.....	73
4. Conclusion and Future Projection of the Research.....	74
5. Works Cited.....	76

## List of abbreviations

SL – Source language

ST – Source text

TL – Target language

TT – Target text

Esc – De la Escalera

San – Sandoval

Tur – Turégano

## List of figures

	<u>Page</u>
• <i>Fig. 1.</i> Sandaig Bay in 2013.....	23
• <i>Fig. 2.</i> The covers of the three versions analysed.....	25
• <i>Fig. 3.</i> Cell in Santa Rita prison, where Eduardo de Guzmán spent sixteen months.....	60
• <i>Fig. 4.</i> Inmates in the Burgos prison school ward.....	64
• <i>Fig. 5.</i> Barrio de la Concepción in the 1960s vs Camusfeàrna.....	67

## ABSTRACT

The nature memoir *Ring of Bright Water* (1960) by the Scottish writer and naturalist Gavin Maxwell has been translated into Spanish several times. This study analyses and compares the first full translation (conducted by Manuel de la Escalera and published by Destino in 1966), its revision by Laura Sandoval for Hoja de Lata publishers in 2015, and a partial translation performed in 2015 by the author of the present dissertation for his degree's final year project. The analysis is restricted to the first two chapters of the book (although other parts, as well as the book as a whole, are brought into play when opportune), and finds its theoretical framework in the De Beaugrand and Dressler's seven standards of textuality, with an emphasis on the different approaches used by the translators due to the different contexts in which they worked. Additionally, the use of footnotes in all three versions is analysed – drawing on its characterisation by Gerard Genette as well as on Vicente Marrero Pulido's classification– and the figure of Manuel de la Escalera is delved into, given the relevance of his biography as a political prisoner and as a literary author. His example is a clear illustration of how the personal circumstances and the socio-political context of translators can have a direct influence on their work.

Keywords: *Ring of Bright Water*, *English-Spanish literary translation*, *comparative analysis of translations*, *standards of textuality*, *footnotes*, *Manuel de la Escalera*.

## 1. Introduction

### 1.1. STATE OF THE QUESTION

Inasmuch as the present dissertation focuses on the comparative analysis of three different target texts (TT) translated from the same source text (ST), it could be considered as belonging to the field of Comparative Translation Studies. As María Calzada explains, Translation and Interpreting Studies are, for a large part, “inherently comparative” (Calzada 2); but the truth is that she uses the term “comparative” to refer mainly to the comparison of STs with their corresponding TTs (in line with Van Leuven-Zwart’s model [Munday 63]), “by way of the establishment and description of correspondence and shifts” (Ricardi 33), rather than to a comparison between different TTs. This latter modality, however, has seen, since the 1990s, a rapid growth in its corpus-based variety (Calzada 2), derived from Gideon Toury’s postulation of a systematic methodology to Descriptive Translation Studies in 1995 (Munday 111) and helped by the appearance of increasingly large and specialised linguistic corpora and the development of tools able to manage them (Calzada 2-3). However, such an approach seems to be more suitable for purposes such as interlinguistic comparison, elaboration of dictionaries, automatic translation, development of computer-aided translation tools (Rabadán & Fernández 65-68), or the study of trends in collocations (Calzada 5), among others, rather than for qualitative analyses like the one conducted for this research. For that matter, the present study aligns with the “cultural turn” that, largely drawing on poststructuralist theory, Mary Snell-Hornby identified in 1990 as taking place in Translation Studies—and still being underway. This shift meant that now “the ideological, social and cultural implications of translation are at the centre of attention” (Riccardi 24), bringing about a new interest in issues such as the “changing standards in translation over time, the power exercised in and on the publishing industry in pursuit of specific ideologies, . . . translation as ‘appropriation’, . . .” and so forth (Munday 127)—all of them relevant to this research. Some of such questions concern the sociology of publishing, a discipline born in the 1990s in the wake of the mentioned shift (Sapiro 262).

On another note, copyediting analysis as a specific field seems not to have been sufficiently addressed in scholarly works (search engines such as Google Scholar do not return any results when consulted)—except for the limited field of machine translation, which does not concern the present research.



As for literary translators writing about their own work –which the author of this dissertation himself does– Munday declares that, in accordance with their proverbial “invisibility” (Venuti), only a few “have written in detail about their practice” (Munday 152). Manuel de la Escalera –although not really in detail– wrote a few articles stating his views on the matter, as well as a curriculum vitae in which he summarises his career as a translator (“Nuevos rumbos”, “Traductor”, “*Curriculum vitae*”).

The influence technological advances –especially the internet– are having on the way translators work has been widely addressed by scholars since the 1990s, but it is worth stating that any analysis or projection of future trends will inevitably be swept away by the ever-accelerating pace of technological change. Just to have an idea, the 6.8 million results that, in 2002, Google returned when searching for the single word “translation” (Rabadán & Fernández 92) have become more than 2,400 million in April 2019.

## 1.2. INITIAL THESIS

The sociopolitical, economic, technological and personal conditions in which literary translators have to perform their work have a strong influence on the result, as the cases of Manuel de la Escalera, Laura Sandoval, and Víctor Turégano’s versions of *Ring of Bright Water* can illustrate.

## 1.3. OBJECTIVES

- To introduce the source text, Gavin Maxwell’s *Ring of Bright Water* (1960).
- To describe the main features of three Spanish versions regarding their respective contexts, in particular those aspects related to the translations and the translators: the 1966 Destino edition, its 2015 revised reissue for Hoja de Lata, and Víctor Turégano’s translation for his degree’s final year project—also in 2015.
- To conduct a comparative analysis, at a textual level, of the three target texts.
- To analyse the role assigned to footnotes in each version.
- To delve into the figure of Manuel de la Escalera, the translator of the 1966 edition.
- To show how the personal, social, technological and political constraints in which these translators –as well as other professionals involved– had to perform their work exerted a direct influence on the results, regarding both the texts and the way the *peritexts* function around them.
- To illustrate the blurring of boundaries between categories such as author/translator, text/paratext, literature/commentary, and so forth, in the wake of poststructuralist theory.

#### 1.4. STAGES

This dissertation will start by introducing the book that constitutes the source of the three translations studied, i.e., *Ring of Bright Water* (1960), along with its author, Gavin Maxwell. A brief description will then be provided of the contextual circumstances of, first, the edition published by Destino in 1966; secondly, Víctor Turégano's annotated version—carried out as his degree's final year project in 2015; and, thirdly, the 2015 Hoja de Lata revised reissue of the Destino edition. In the following section an analysis will be conducted of the most relevant variations found between the three target texts (limiting it to the first two chapters). The way footnotes can be used to bridge the gap between the SC and the TC—and how this resource has been differently employed in each version—will then be expounded. Next, the figure of Manuel de la Escalera—the translator of the Destino edition—will be introduced, focusing on the hardships he had to endure, which affected his work as a translator and make him stand out from the other two—who faced very different circumstances.

#### 1.5. THEORETICAL FRAMEWORK

The approach used in this study will be a hybrid one, as seems advisable when dealing with such a complex object of analysis. The James S. Holmes's 1972 seminal paper describing what the then new discipline of Translation Studies encompassed—a description later developed (and presented as a “map”) by Gideon Toury—already emphasised the interdisciplinary origin of the field and the relative artificiality of the divisions, since all “theoretical, descriptive and applied areas (...) influence one another” (Munday 12-13)—while the subsequent evolution of the discipline has boiled down to the “com[ing] to the fore” of different areas of the Holes/Toury map (14), on the understanding that every one of them has its own importance.

The backbone will be provided by Rosa Rabadán and Purificación Fernández Nistal's model of analysis, which, proceeding in a top-down fashion (i.e., from the text to the sign) as recommended by Mary Snell-Hornby, is grounded on Michael Halliday's idea of language as social semiotics within his Systemic Functional Linguistics (with his analysis of the context according to the parameters of *field*, *tenor*, and *mode*) and the De Beaugrande & Dressler's description of the seven standards of textuality that every text should meet in order to be considered as such—otherwise, it would be a *non-text*. These standards will be used as parameters along which the comparative analysis of the TTs will be conducted; they will be briefly described under their corresponding headings.

The following approaches have also been occasionally resorted to—although not always explicitly mentioned: Hans J. Vermeer & Katharina Reiss’s Skopos Theory, according to which the *skopos* (i.e., the purpose) of the translation is what “determines the translation methods and strategies (...) to produce a functionally adequate result” (Munday 79); Gideon Toury’s distinction (within his methodology for Descriptive Translation Studies) of the two poles –*adequacy* (i.e., closer to the SL norms) and *acceptability* (i.e., closer to the TL norms)— of the continuum along which each translator sets his/her *initial norm* (114); and Paul Grice’s *cooperative principle* (explained in n. 43).

For the analysis of some specific features, in some parts ideas have been drawn from authors such as Lawrence Venuti (the *invisibility* of the translator; *domestication* vs *foreignisation* in translations), Mikhail Bakhtin (*heteroglossia*), María Luisa Donaire (*reading keys* and *translation keys* provided by translators), Michel Foucault (the *archaeology of discourse*), Roland Barthes (the *death of the author*), Gerard Genette (*hypertext*, *hypotext*, *paratext*, *peritext*, *intertextuality*, etc.), David Katan (*culturemes*, *assimilative procedures*, *recognised exoticism*, etc.), Antoine Berman (*deforming tendencies* in literary translation), Christiane Nord, Hickey et al., Susan L. Ehrlich (*temporal linking*), and others. Each of these ideas is briefly explained when used. As for the analysis of the use of footnotes, Vicente Marrero Pulido’s typology will serve as a framework.

## 1.6. METHODOLOGY

- For the introduction to *Ring of Bright Water* and to Gavin Maxwell, some information and ideas have been borrowed from previous work carried out for Turégano’s degree final year project.
- For the description of the Destino edition and its circumstances, a copy of it has been consulted. The author paid a visit to the Spanish General Archive of the Administration (AGA) located in Alcalá de Henares, Madrid, in order to check the corresponding censorship file.<sup>1</sup> Additionally, books and papers dealing with the Francoist censorship system, as well as with the history of the Destino publishing house, have been consulted.
- Throughout this dissertation, every time there is a reference to the author’s own previous work the third person singular is used, in an omniscient-narrator fashion—

---

<sup>1</sup> As explained further below (p. 16), all books and publications had to pass censorship in Francoist Spain (from 1936 to 1975).

insofar as the access to his intentions and motivations is open, whereas for the other two translators only predictions –from the evidence found– are made.

- To delve further into the Hoja de Lata edition, the publisher and copy editor Laura Sandoval was contacted, kindly answering the researcher’s questions. Besides, a copy of that edition has been used.
- For the comparative analysis of the textual parameters, Rabadán & Fernández’s model has been followed. For each parameter, all three TTs have been collated –in addition to the ST– in search of every relevant instance of variation that could help illustrate it.
- For the analysis of the use of footnotes, Gerard Genette’s model of “transtextuality” has been used as a starting point—a model that includes “paratextuality” (and, thus, footnotes) as one of the possible ways for different texts to interact with one another. Secondly, Vicente Marrero Pulido’s classification of footnotes has been borrowed to structure the analysis of the variations found between the three TTs, for which they have been collated—even though such collation has come down to state their virtual nonexistence in Destino and Hoja de Lata editions, in contrast with their profusion in Turégano’s version.
- For the chapter on Manuel De la Escalera, some archival research has been conducted. In order to shed light on different aspects of his life and work, a few visits to the Spanish National Library have been paid to consult various materials, such as a few of his other translations, his articles on translation and other topics, his letters to his friend Javier Alfaya, his literary works, and some other books connected with the themes of this dissertation. Additionally, contact was made with the scholar Jacqueline Hurlley—a professor of Literature in English at the University of Barcelona who has thoroughly researched on the publisher Josep Janés and on literary translation from English in the post-war years; with Alfonso Oñate, a historian who is probably the main expert in Manuel de la Escalera and is currently working on a biography of him; and with Benito Madariaga de la Campa, the Official Chronicler of the City of Santander, who became acquainted with De la Escalera during the latter’s last years. Useful information was provided by every one of them—which has been incorporated into this study. Jacqueline Hurlley kindly sent the researcher a copy of her 1980 unpublished interview with the journalist, author, translator and political prisoner Eduardo de Guzmán, which shed light on the most probable way in which De la Escalera may have made contact with Josep Janés, as well as on the precarious

conditions in which political prisoners managed to learn languages and start their translating careers.

In sum, in the course of this work resort has been made to **bibliographic research** (from either print, electronic, or microfilmed sources), **archival research** on some **primary sources** (such as personal letters, administration files, etc.), **comparative analysis** of texts based on **close reading**, and the use of some unpublished **research interviews**, either conducted personally (by phone or e-mail) or provided by other researchers. The analytical part has been of a **qualitative nature**, inasmuch as no quantification of the variations found was intended. As for De la Escalera's profile, the compilation and filtration of biographical facts have been of a **historical research** nature. Thus, the combination of disciplines involved in the research, including some non-linguistic ones (history, postmodernism, and so forth), results in an **interdisciplinary approach** which proves to be the most suitable for a work of this kind.

#### 1.7. SCOPE OF THE STUDY

The existence of an abridged Spanish translation of *Ring of Bright Water* published in 1962—therefore, prior to De la Escalera's—was unknown to the researcher<sup>2</sup> when the overall layout of this dissertation had already been decided, which determined its not being included in the analysis—even though, occasionally, it is referred to in order to illustrate a point.

As regards the analysis of the three Spanish versions, it has been restricted to a qualitative comparison, showing only a limited number of significant variations between the three TTs. A quantitative analysis, although possible, would have implied a wholly different approach and different tools; they were discarded given the nature of the comparison undertaken, which falls more into the cultural aspects affecting translation.

Fascinating as it may be, to delve further into Manuel de la Escalera's life and work was clearly beyond the scope of this study, which has only focused on his trials and tribulations as far as they were closely connected with his translating career.

Even though, in a few occasions, a Foucauldian, poststructuralist approach is hinted at as to the blurring of boundaries between text and commentary, author and

---

<sup>2</sup> On account of its being included in a volume comprising several works of different authors—a volume that the BNE catalogue lists only by the title of the first work included (i.e., Charles Dickens's *Canción de Navidad* [*A Christmas Carol*]), making it hard to find the others.

reader/translator/critic, literature and theory, and so forth, it has not been taken to the point of challenging any expectations as to what a master's thesis should be.

## 2. *Ring of Bright Water* and Its Translations in Spain

### 2.1. GAVIN MAXWELL AND HIS RECEPTION IN SPAIN

Gavin Maxwell (1914-1969) was a Scottish “poet, painter, shark-hunter, naturalist, traveller, secret agent and aristocratic opter-out” (Botting xxi) who pursued a life far from the crowd and from the luxury and comfort his lineage might have made expectable. After a number of adventurous endeavours, including his work as an instructor on weapon use for the SOE (Special Operations Executive) during the Second World War (Botting 52-55) and his running a shark fishery enterprise (74-75), he ended up living in a remote spot by the Scottish West Highland coast, a deserted bay to which he gave the name *Camusfeàrna*. He resided there, with intermittent absences, from 1949 to 1968, when the house was burnt to the ground, and there he wrote several books, among them the one studied here, which was first published simultaneously by Longmans (London) and E.P. Dutton & Co. (New York) in 1960. In it, Maxwell describes, in a sober yet passionate style, the nature around, along with the experience of isolation and his relationship with several otters that he kept as pets. The book was a big commercial success, having so far sold more than two million copies, and has become a classic –if the concept still applies at all– making *Camusfeàrna* a pilgrimage destination for many readers to this day. We can include it, to borrow Robert Macfarlane's words, in the subgenres of “nature-memoir and landscape writing” (Field). Douglas Botting, Maxwell's most authoritative biographer, characterises him “as a member of a small but distinctive group of Utopian nature writers, wild men of the woods, visionary recluses, nature mystics and Franciscan animal lovers . . .” (300), his book as having “distant origins” in “the wildlife books of Ernest Thompson Seton[,] . . . Henry Thoreau's *Walden* and Gilbert White's *Natural History of Selborne*, . . .” (300) and “Gavin himself . . . [as able] to be bracketed with John Burroughs, W. H. Hudson and Gerald Durrell as one of the finest nature writers of the last hundred years . . .” (300). As a naturalist, however, Maxwell was always an amateur in the nineteenth-century tradition of nature writers, never a scientific specialist (301).

It is a fact that nature writing has never been as popular a genre in Spain as it is in the English-speaking countries,<sup>3</sup> in which authors such as Charles Darwin, Ralph Waldo Emerson or Henry David Thoreau have long joined a literary canon that, even after the “destabiliz[ation] and decentraliz[ation]” brought about by new disciplines (Sanders 13) and its disintegration into a variety of new partial or personal canons –“political, feminist, internationalist, mystical, whimsical, [etc.]” (ibid.)– keeps holding them, at least in some of these new approaches, as unquestionable classics. There is not even a specific name in Spanish for “nature writing”—Antonio Sandoval Rey, noting it, suggests “literatura de naturaleza”, which he defines as “non-fiction prose nourished by scientific knowledge and descriptions of the natural world, combined with personal –even autobiographical– reflection, and aiming at emotionally binding together readers, landscapes and ecosystems (...)” by “answer[ing] nature’s call with authentic literature”. Indeed Spain, embroiled in different problems (and with the heavy influence of the Catholic Church), did not foster any coetaneous authors comparable to the ones mentioned above.<sup>4</sup> Even though the feeling of the landscape (mainly that of Castile) was decisive for many Spanish writers from the following generations –notably the members of the Generation of 1898– it was its value as a symbol of “the soul” of the country that they urged to revive what interested them, an interest far removed from Emerson and Thoreau’s transcendentalism and from William Wordsworth’s praise of the “tranquil restoration” brought to a “troubled soul” by the experience of natural scenery (Sanders 363).

Thus, it comes as no surprise that Maxwell’s works have scarcely been translated into Spanish—either in Spain or in the Americas. The first occasion was in 1953, when the Aymá publishing house (based in Barcelona) issued a translation,<sup>5</sup> only one year after the source text’s release, of *Harpoon at a Venture* (freely rendered as *Yo compré una isla*), a

---

<sup>3</sup> Antonio Sandoval Rey shares this view in his article “Escribir la naturaleza”, in which he maintains that the genre of nature writing is “still to be established in Spain—where the bookshops with a shelf devoted to it can be counted on one’s fingers”, noting that classic works such as Gilbert White’s *Natural History of Selborne* (1789) had not been published in Spanish until a few years ago, whereas the local production has also been scarce until the 2010s, when a certain boom started—in which he includes the Hoja de Lata edition of *Ring of Bright Water* studied here.

<sup>4</sup> A thorough search on the web –combining query keywords such as “escritores”, “españoles”, “literatura”, “naturaleza”, “naturalista” and so forth, in all possible combinations– returns an overwhelming majority of results related to either naturalistic writers (i.e., followers of the literary movement of naturalism) or natural historians—neither of them corresponding to what the term “nature writers” denotes. A likely explanation is that “nature writers” akin to the likes of White, Emerson, Thoreau, or Muir did not exist in Spain at that time. Wikipedia, in the article “Naturalistas de España por siglo”, lists –by centuries– the ones they consider the most relevant; among the twenty-one from the nineteenth century, chances are that none –all natural historians, only a few showing any interest in creative writing– will sound familiar –even vaguely– to non-specialised readers.

<sup>5</sup> By J. M. Claramunda Bes.

record of the author's experience running a shark fishery enterprise in the Isle of Soay, in the Scottish Inner Hebrides. The verso of the title page states that the original title is "Harpoon at a Aventura" [sic], falling into an inaccuracy regarding English spelling that was widespread in Spanish publications back then, as will be further exemplified in the following chapters. Immediately under it, the translator's name, "J.M. Claramunda BES" [sic], is given.

In 1962, two years after the publication of the first edition of *Ring of Bright Water*, *Selecciones del Reader's Digest*<sup>6</sup> published, together in the same volume with three other narrative works by different authors, *Mi amiga Mij, la nutria*, which is nothing but an abridged translation of it ("una condensación del libro de Gavin Maxwell"). The translation is duly credited to Conrado Eggers-Lecour and the original title shown, along with a synopsis, on the first page of that part of the volume. Not until 1966 was a full version offered the Spanish readership: the Destino edition, which will be analysed in the present dissertation. The release, in 1969, of a film based upon the memoir, directed by Jack Couffer and publicly exhibited in Spain in 1970,<sup>7</sup> did not prevent either the book or the author from falling into utter oblivion in this country, where it has only had one further edition since, by Hoja de Lata publishers in 2015—the second one to be analysed here. The rest of Maxwell's works, including the two that complete the Camusfeàrna trilogy (*The Rocks Remain* [1963] and *Raven Seek Thy Brother* [1968]), have never been published in Spanish.

## 2.2. THE 1966 DESTINO EDITION

Under the title *El círculo resplandeciente*, Ediciones Destino published in Barcelona, in March 1966, Manuel de la Escalera's translation, in a single print run of three-thousand copies (according to the censorship file consulted for this research<sup>8</sup>). It appeared in the collection "Ser o no ser", which comprised biographies, travel and nature books, memoirs, and books on customs and manners. The Destino publishing house was founded in 1942 by the editors of the weekly magazine of the same name, which started being published in Burgos in 1937, when that was the Francoist capital (Geli 11). They were a group of Catalan intellectuals adherent to the Falange party, the magazine itself being indeed a sort of official bulletin (named after José Antonio Primo de Rivera's<sup>9</sup> famous phrase "Spain is

---

<sup>6</sup> A monthly magazine of varied content, mostly comprising translations of articles from the American *Reader's Digest*, every issue of which includes an abridged book.

<sup>7</sup> As written on the film's poster (*Catálogo BNE*).

<sup>8</sup> Censorship file number 5669-65.

<sup>9</sup> Founder of the Spanish fascist party Falange Española.



an indivisible destiny in universal terms”). However, the enterprise soon became a Barcelona-based private company, with “a liberal, pro-allies, moderately Catalanist appearance[;] [s]o much that it took no time before the official resentment started being noticeable”, according to the writer Dionisio Ridruejo (Geli 27). Both the magazine and the publishing house were run by Josep Vergès, who “during the 1960s . . . managed, as he could, to bring [the] aspiration to a lukewarm anti-Francoism into line with the need to be . . . in good terms with the régime”, keeping in mind that “*Destino* was a publishing house too, and books had to pass censorship as well” (53).

The book, therefore, went through the whole customary censorial process, which at the time was under the control of the “Sección de Orientación Bibliográfica” (Agency for Bibliographic Orientation), within the “Ministerio de Información y Turismo” (Ministry of Information and Tourism).<sup>10</sup> In accordance with the incumbent minister Manuel Fraga’s new policy of “opening up”, which started off in 1962, this service had been given instructions that minority books, so considered on account of their difficulty or their high price, should be treated with more leniency, as their reading would be restricted to a well-off, no-threat intellectual elite (Rojas 60-61)—and some publishers, *Destino* among others, took the opportunity to launch new, more expensive collections from which to increase their income. Such must have been the case with *El círculo resplandeciente*, the price of which was 250 pesetas<sup>11</sup>—whereas the average wage in Spain was about 5,000 pesetas per month, and the minimum wage barely 2,500 pesetas (“El dinero en el viejo Pamplona”). Too expensive a book, no doubt, for the working class to afford. A cinema ticket, in contrast, cost 26 pesetas, a newspaper 2 pesetas (“Los vicios y los precios”), and a pulp-fiction novel about 7 pesetas.<sup>12</sup>

The book was submitted for consultation on 31st July 1965 and, as stated above (n. 7), assigned the file number 5669-65 (AGA). On 11th August the file was handed over to the censor-reader number 17, who, just two days later (on 13th August), and therefore not likely to have done a thorough reading, submitted his report, undersigned with what looks like a capital “M.”, declaring the book devoid of any offences against either the Catholic dogma, morality, the Church and its ministers, the régime, its institutions or its collaborators. He added a summary of the content, in rather positive terms (calling its

---

<sup>10</sup> The law in force was the one from 1938, which would not be substituted by a new one until March 1966.

<sup>11</sup> As was written by the bookseller on the copy used for this research. Such price was within average for an illustrated hardback of this kind.

<sup>12</sup> This is the average price that the novels of this kind currently for sale on the internet show on the back cover.

“English” [sic] protagonist “a sort of modern Robinson Crusoe”), and recommended its authorisation, which was granted the following day (14th August) by the Head of Unit, although not earlier than 21st April 1966 (i.e., half a year later) was the deposit of the three-thousand copies made—a delay probably due to the recent passing of the new Law of Press and Print on the 18th March. The book was bound to be authorised, since not even the prudest mind could possibly find anything offensive about it. The censor-reader was likely to be familiar with the name of Manuel de la Escalera –that suspicious translator with a Communist past– and maybe also with Gavin Maxwell, whose unconventional sexuality<sup>13</sup> could have been felt as a warning sign to be alert and pay special attention to the content of the book; but its nature made it no threat for the “sacred” principles of the National Movement. As Cristina Gómez Castro (162-163) summarises (quoting Manuel Abellán), the criteria that remained throughout Franco’s regime as “touchstones” for censorship were: sexual morals, political beliefs, use of language, and religion. As for the first subject, the book hardly contains anything related to it; in the first chapters that we analyse here, only the mild description of the sexual frustration of a billy goat (“sátiro solitario, triste símbolo de la virilidad frustrada” [51]) could have needed to be “toned down” under the more strict –indeed, extremely prudish– censorship of the 1940s (Hurtley, *Josep Janés* 291-304), but not in 1966. Politically, there are no controversial remarks other than some dealing with Scottish history, totally alien to the Francoist concerns. Finally, neither swear words nor critical references to religion appear in the book.

This was the second –and last– translation commission De la Escalera fulfilled for Destino during his career; prior to it, his rendering of the paranormal novel *Historia de Rampa* was issued by the same publishing house in 1965 (“*Catálogo BNE*”). A detailed account of De la Escalera’s life will be provided in the corresponding chapter of this dissertation, so now it will suffice to point out that, at the time of these translations, he was living in a flat in Madrid’s Barrio de la Concepción, after his final release from prison in 1962 and a short period in which he was hosted by the painter Manuel Calvo Abad (Oñate, “Fwd: Escalera”), and immediately before his exile to Mexico in 1966 to avoid a new arrest—which he feared on account of the publication of his death row memoir *Muerte después de Reyes* in that year. Even though he could probably use good dictionaries and consult other reference books –for sure more than those to which he had access while in

---

<sup>13</sup> He was homosexual (Botting xxviii).

prison– we should not forget some facts in order to understand better the limitations imposed by the context:

- De la Escalera (and, actually, very few of his fellow countrypeople) had never been to the British Isles, the language of which he had learnt in prison, with hardly any direct contact with its actual speakers;
- his access (and, in a lesser degree, that of Spanish ordinary “free” citizens) to English texts was very limited; the translations into Spanish, scarce and flawed; the only images he could see of landscapes near the ones described by Maxwell were those found in books like *Yo compré una isla* (see above, p. 13), but he could hardly make a mental picture of some local geographic features (a peat bog, a corrie, and so on) or culture-specific rural constructions (such as a fank or a croft) of which today there are hundreds just “at a click distance”, making it easier for a translator to find the right words in the TL—not to mention the huge amount of encyclopedic knowledge the internet makes available;
- he, of course, also lacked the crucial resources linguistic corpuses and search engines (which are actually massive corpuses) afford to today’s translators, as well as the recourse to social networking sites in order to find either qualified advice and exchange of ideas, or just native views on linguistic and cultural matters.

The above-mentioned existence of a previous translation of *Ring of Bright Water* leads necessarily to the question of whether De la Escalera drew on it for his own work. The collation of both versions of a single random page of the ST (Maxwell, *Ring of Bright Water* 23-24 [2014]) gives the impression that either he was unaware of the precedent or just ignored it altogether, in view of the great disparity of word choices between them—significantly, in relation to some culture-bound terms or names of native species, in which de la Escalera seems much more *foreignising* (Venuti 23) than Eggers-Lecour: whereas the latter translates (i.e., *domesticates* [Venuti 5]) “lunch” as “comida”, “Shetland ponies” as “potrillos Shetland”, and every imperial measurement of distance as its equivalent in metric units, De la Escalera uses “el lunch” and “*ponies* de las Shetland” as loanwords and keeps the imperial units unconverted (“quince millas”, “ciento veinte millas”, etc. [*El círculo resplandeciente* 24-25]).

### 2.3. THE 2015 HOJA DE LATA EDITION

De la Escalera’s translation was reissued in 2015 –with a new title: *El círculo de agua clara*– by the small, Gijón-based publishing house Hoja de Lata, not before subjecting the

1966 Destino text to an obvious, thorough copyediting. Laura Sandoval Borràs, one of the two publishers of Hoja de Lata, was responsible for the revision of the translated text, although her name does not appear anywhere in the publication; only the proofreader's name (whose task, according to Sandoval, was restricted to orthotypographical revision<sup>14</sup>) is included on the verso of the title page, without reference to any editors. Sandoval explains that she and her associate abide by the unwritten rule of avoiding such reference whenever the copy editor has been one of themselves—and points out that, as a general rule, they eschew deep stylistic revisions such as the one performed here, considering them unnecessary provided that the translators are competent. Thus, the present case seems to be exceptional, as De la Escalera's competence as a translator is out of doubt<sup>15</sup>; but it was often dimmed by the precariousness of his situation –and his work further blemished by the probable lack of proofreading<sup>16</sup>– which, in addition to the impossibility of his coming back to do it himself<sup>17</sup>, suggested the publishers to undertake the task. Consequently, Sandoval performed a thorough revision that involved not just the correction of the punctuation, the updating of toponyms, or the effort to be more accurate as regards botanical, zoological and geographical terms, as well as cultural references, but also the dubious modernisation of the wording, in ways that will be illustrated with examples in the textual analysis (Section 2.5). The editor drew on a 2009 Little Toller Books English edition to collate it with De la Escalera's translation. It is worth noting, however, that scholarly practice prescribes that the first edition –unless there are later ones that somehow improve its accuracy or reliability– should be the one used as the basis for subsequent editions—including translations (ESTS). In this case, Longmans or E.P. Dutton edition, both from 1960, were the right options—either of which having been, in all likelihood, used by De la Escalera for his own 1965 translation (which was published in 1966).<sup>18</sup> Sandoval acknowledges that De la Escalera's text was in need of deep collation and revision work regarding punctuation, literary fluency, and geographical and other references, and ascribes its ostensible neglect and inaccuracy in these respects to the lack of means available to the translator.<sup>19</sup> As for her own work, she complains that the haste to finish on time somewhat spoiled the great pleasure she found in the painstaking work of revision, which involved

---

<sup>14</sup> This, and the rest of information provided by Sandoval, is stated in an e-mail sent to the author of the present dissertation (Sandoval).

<sup>15</sup> “He was one of the best regarded Spanish translators”, in the publisher Ramón Akal's opinion (Malvar).

<sup>16</sup> This is also Laura Sandoval's view.

<sup>17</sup> He died in 1994 (see Section 2.7).

<sup>18</sup> Besides, second-hand copies of both editions are easy to find online.

<sup>19</sup> However, she believes that this was due to his imprisonment, when the truth is that de la Escalera had been released four years earlier (see Section 2.7).

research on topics such as “marine species, aquatic plants, boat types, or geographical references”. Such haste may account for the persistence of many of De la Escalera’s translation errors in Sandoval’s revised version, and even the addition of new ones—as will be shown in the comparative analysis. It seems, therefore, that the alleged huge advantages the new technologies afford as to checking facts, word use, idioms, or even as to translating from a language in which we are not proficient (such as Latin [see below, p. 35]), are counterbalanced by the new time management that, closely associated to those same technologies, prevents us from performing our task as conscientiously as would be desirable. The proper use of state-of-the-art tools requires, in order to be effective, as much time and training as the old tools did. If the researcher is satisfied with the first results returned by the search engine or with the main equivalents of a word as shown in an online dictionary, the outcome will be necessarily poor.

#### 2.4. VÍCTOR TURÉGANO’S 2015 ANNOTATED TRANSLATION

Victor Turégano’s is a wholly different case, as the *skopos* (i.e., the purpose, borrowing Vermeer & Reiss’s term [Munday 79]) of his translation (which only comprises the first two chapters of the book and includes an “Introduction”, a footnote apparatus and a “Conclusion”) was its submission as a final year project for his degree in English Studies from this university. The title of his work was *Un anillo de agua radiante: An Annotated Spanish Translation of the First Two Chapters of Gavin Maxwell’s Ring of Bright Water*. In the “Introduction”, he explains the peculiar position of his work in relation to the ambiguity of its target audience, the translated text itself being supposedly addressed to a (fictitious) Spanish readership –to whom the footnotes should be of help– but the only actual target reader being the academic supervisor, Antonio A. Ballesteros González, on which account all the accompanying texts, including the footnotes, were written in English.

As a source for his translation, Turégano used “the English edition published by Unicorn Press in 2014 on the occasion of the centenary of Gavin Maxwell’s birth” (Turégano 5), only because this was the latest edition available at the moment. As has been pointed out above (p. 18) when commenting on Hoja de Lata edition, the right choice would have been the first English edition—even though the differences with the Unicorn Press one are minimal, virtually restricted to the different selection and ordering of preliminary materials (which, in the first edition, go as follows: [dedication] – [poem] – Foreword – Acknowledgements – List of Illustrations; whereas Unicorn Press includes: Foreword by Kate Humble – Preface by the Author – [poem] – [biographical note]).



Fig. 1. Sandaig Bay in 2013 (Turégano)

Turégano was unaware of De la Escalera’s translation until well into his own project,<sup>20</sup> then procuring a secondhand copy. No sooner had he started reading than he dismissed it as “not worth even to consult its choice” in cases of doubt (Turégano 5), on account of its “overall carelessness” (ibid.). At that time, Turégano had not learned yet about De la Escalera’s fateful life, and neither had he about his attested refinement as a writer, and for this reason his criticism on this particular work was quite severe.

Turégano’s own translation shows a conscientiousness that never yields to obstacles and always ensures that the word or phrase chosen bears the closest possible denotative and connotative meanings to those of the ST expressions –without neglecting the rhythm and euphony of the prose– avoiding to fall into any of the “deforming tendencies” that Antoine Berman lists as typical of translators (Munday 149). Examples of this will be shown in the comparative analysis (Section 2.5).

Turégano is also painstaking in his use of footnotes, indeed striving not to leave a single “geographical, historical, biographical, zoological, linguistic or cultural reference[...]” (Turégano 2) without its corresponding explanatory footnote—which goes

---

<sup>20</sup> So was he of the 1962 abridged translation *Mi amiga Mij, la nutria*.

beyond the scope of translation proper, although, as will be shown in Section 2.6, in some cases the explanation seemed mandatory.

## 2.5. A COMPARATIVE STUDY OF THE DESTINO, HOJA DE LATA, AND VÍCTOR

### TURÉGANO'S VERSIONS

#### 2.5.1. Premises for the analysis

The purpose of this study is to conduct an analysis based on the model proposed by Rosa Rabadán and Purificación Fernández Nistal (21), who adopt a functional approach—i.e., one that regards language “as a means of communication and only subsidiarily as a system”<sup>21</sup> (18) and translational equivalence as that which achieves “the same function or communicative effect as the source text” (Nord 1). Meaning is central to this perspective, understood as a potential that is actualised according to the context; to this end, Michael Halliday and Ruqaiya Hasan’s approach to text and sentence analysis (Rabadán & Fernández Nistal 19), precisely focused on the context, is incorporated to the model, the foundations of which may be summarised as follows:

1) Language can express meaning through three different functions: ideational (ideas are communicated), interpersonal (what matters is the intention to change others’ behaviour), and textual (expressing the relationship of language with its environment and with itself).

2) Such functions are embodied in different expressive forms, which serve as vehicles and are selected by the addressers according to the context. This context can be analysed along three parameters: **field** (*what* the text is about), **tenor** (*who* the participants are and what the purpose—the “skopos”—of the communication is), and **mode** (*how* the meaning is conveyed).

3) In order to make feasible an operational analysis based on this conceptualisation, a series of parameters that particularise it has been established, proceeding from the most general to the most particular, i.e., from the text (the macrolevel) to the sign (the microlevel), in a top-down fashion in line with Mary Snell-Hornby’s suggestions (Waddington 222; Baker 7). Such parameters are: intentionality, acceptability, situationality, informativity, intertextuality, coherence, and cohesion. They correspond to Robert-Alain de Beugrande and Wolfgang U. Dressler’s “seven standards of textuality”, set forth in their 1981 work *Introduction to Text Linguistics* (Szwedek 81). According to them (who take a functional-pragmatic approach to language, understanding it as “a tool

---

<sup>21</sup> Unlike formalist approaches such as Noam Chomsky’s Generative Linguistics.

used by people to achieve all kinds of goals” [82, 85]) every text –which they propose as the basic unit of language (87)– needs to meet all seven parameters in order to be communicative (Chruszczewski 1).



Fig. 2. The covers of the three versions analysed

In the following subsections, the way and the degree to which each of these standards is met both in the source text (ST) and in the three target texts (TT) will be analysed. There are a couple of topics (the figure of Manuel de la Escalera and the use of footnotes) that concern several of the parameters and, being central to the present dissertation, have made it necessary to devote two independent chapters to them.

As it would happen with any text of any kind, the seven parameters often overlap, since any single feature may fulfil several textual functions at the same time. For instance, the way place names are given in a particular TT may simultaneously express: the translator’s attitude towards what s/he is translating; the attempt to make it acceptable for the target readers; the differences in the context of the communication derived from the distance between the source and target cultures; the need to add new information in the TT in order to fill in the gap in the addressees’ knowledge of the world described; the possible intertextuality evoked by such names in each readership; the potential problems with coherence and cohesion caused by a poor translation; or the role played by the recurrence of those names in the construction of cohesive ties within the text. Nevertheless, in order to avoid repetition, under each heading only the points most closely related to it will be commented on, even though, in most cases, they could have been included under a different parameter as well.



## 2.5.2. Textual parameters of the analysis

- **2.5.2.1. Intentionality.**- As Rabadán and Fernández Nistal explain, this parameter deals with the nature of what the addressers (including the author and the translator) intend to communicate –and their attitude towards it– as well as with the potential audience for whom that information may be relevant (22). Gavin Maxwell, the (apparently) only, unquestioned author (duly credited on the cover, on the title page and on every other due *paratextual* place<sup>22</sup>), declares in his “Preface by the Author” to the first edition that the book “is about [his] life in a lonely cottage . . . , about animals that . . . shared it with [him], and about other[...] neighbours . . . .” (*Ring of Bright Water* 7 [2014]). Thus, his communicative priorities seem to be clear, autobiographical facts and reflections on them being for him more important than the detached description of the environment, which, as the plot unfolds, shows itself as a setting—a backdrop for his own personal experience. As for Destino edition, nothing, apparently, attempts to challenge Maxwell’s authorship, but it seems somewhat diminished by, firstly, the startling misspelling of his surname at both the upper right and the spine of the dust jacket, and, secondly, the omission of the ST agent “by the author” after “Preface” (9)—a heading nakedly rendered as “Prefacio” (De la Escalera, *El círculo resplandeciente* 9<sup>23</sup>). Concerning the translator, his name on the verso of the title page –which states “Traducción del inglés por Manuel de la Escalera”<sup>24</sup>– constitutes the only allusion to him—a near anonymity seemingly consistent with the linguistic *invisibility* that Lawrence Venuti ascribes to translators (1) and may be affecting De la Escalera too: his otherwise neat, sober, well-paced, properly punctuated style (see, e.g., *Muerte después de Reyes*) has vanished here, giving way to a stumbling, stammering diction, awfully faulty as regards punctuation, probably out of haste and lack of deep motivation and/or concentration (as has been mentioned in Section 2.2 [p. 16], De la Escalera had more serious worries in 1965). But we should ask ourselves if it could be the case that, instead of making him invisible, all these *accidents* were rather showing his plight. However it may be, his voice is *heard* in

---

<sup>22</sup> The meaning of “paratext” is explained in 2.6 (pp. 40-41).

<sup>23</sup> Throughout the rest of this analysis, in order to facilitate the reading, all parenthetical citations referred to the 2014 edition of Gavin Maxwell’s *Ring of Bright Water* will be simplified as “Max”; those referred to the 1965 Destino edition, as “Esc”; those to the 2015 Hoja de Lata edition, as “San”; and those to 2015 Turégano’s translation, as “Tur”.

<sup>24</sup> The whole Section 2.7 of the present dissertation is devoted to him.

the TT as one of those involved in its construction, every text in translation being *heteroglossic* per se—to borrow Mikhail Bakhtin’s terminology (Alba-Juez 223).

As M<sup>a</sup> Luisa Donaire points out, each publisher in Spain has a different practice as to the placement of the translator’s name and the relative importance given to it, there not existing any constant rules; she provides a few examples of Spanish publishing houses (note that she wrote her article in 1991) ranging from those (such as Alfaguara) that always show the translator’s name on the cover – even including a short biographical note– to others (namely Fundamentos) that do not even print it properly but just stamp it on the back cover, the most common practice being its inclusion on the verso of the title page (81)—as is the case with De la Escalera in Destino edition. Regarding the 2015 Hoja de Lata revised edition of his translation, the publishers decided to raise the relative status of his name to show it on the cover, where it appears, in capitals, immediately under the title; but, oddly enough, the copy-editor’s name (Laura Sandoval) is not credited anywhere,<sup>25</sup> whereas the name of the proofreader (Tania Galán Álvarez) is shown on the verso of the title page; Sandoval’s voice, however, must be counted –without any doubt— as taking part in the TT’s heteroglossia, with her own intentions as to the meaning the text should convey. On his part, Víctor Turégano, who clearly states from the start the *skopos* of his work (necessarily different, in many respects, from the previous two), moves a step further: as translation itself is at the core of his work, his own name –as translator– appears in the author’s place. There seems to be, therefore, an apparent progression, across the three versions under scrutiny here, concerning the prominence given to the translator; if this might be paralleling a general trend of the last few decades regarding literary books is debatable and could be a topic for further research. Additionally, the *heteroglossia* of the ST and the three TTs under analysis follows a rising gradient of complexity: from Maxwell’s relatively *monoglossic* text (which is something it cannot possibly be, as it includes, along with the narrator’s voice, those of the characters), through Destino’s addition of Manuel de la Escalera’s voice, to Hoja de Lata’s incorporation of the reviser’s (i.e., Laura Sandoval’s) voice and Víctor Turégano’s inclusion of a wide range of voices (in addition to his own) throughout his heterogeneous footnote apparatus— which, at the same time, reveals the intricate network of discourses present in the

---

<sup>25</sup> For the reason explained in p. 23.

ST. A Foucauldian approach would apply here, to show the *archaeology* of discourse—which actually is made out of the combination of different discourses, challenging the idea of individual authorship (Alba-Juez 213). As Roland Barthes puts it, “all writing is . . . this special voice, consisting of several indiscernible voices” (2), the text being “a tissue of citations, resulting from the thousand sources of culture” (4); explanatory footnotes just make (some of) these voices explicit.

Destino edition does not include either an introduction by the publishers or any other information apart from the preliminary texts translated from the ST, the title of which (but neither the publisher’s name nor the year of publication) is given on the verso of the title page. All such “productions”, also including “an author’s name, a title . . . , illustrations . . .” and so on, on some of which I have commented above, were named “the *paratext* of the work” by the French structuralist linguist Gérard Genette (261) and will be addressed in Section 2.6.

- **2.5.2.2. Acceptability.-** It “represents the recipients” and “means that the text should show such linguistic and textual features that permit the recipients to process the information and identify the communicative intention” (Rabadán & Fernández Nistal 22). As we have seen above (p. 12), *Ring of Bright Water* is easily classifiable as a nature-memoir—a genre well established in the source culture. It complies with every generic convention: it consists of “a record of specific times and places . . . based primarily on first-hand knowledge rather than research”, from the writing of which “the author gains a footing, fresh perspective and not a little consolation” (Taylor 1079), in line with “Romantic recommendations of nature’s salutary effects (as opposed to the corrupting influences of civilization and excessive domesticity)” (ibid.); it has a reasonable length (211 pages); it is suitably divided in chapters (fourteen, grouped in two parts); it is introduced by a “Preface by the Author” in which he makes it clear the kind of text readers will come across; and it is written in literary language, stylised and elegant but accessible to any English-speaking readers, with the use of only a few Scottish dialectalisms and culture-specific terms that are either easily understood from the context or explained within the body text. So, overall, it can be safely said that the ST was perfectly acceptable for its intended readership—likely to be middle- and upper-class, well-educated British and American readers of literature with a taste for nature.

It seems obvious that De la Escalera, Sandoval and Turégano must have faced quite different challenges in dealing with the translation of *culturemes*<sup>26</sup>: whereas De la Escalera was addressing a 1960s Spanish audience likely to be poorly informed about Scottish nature, history and culture –and about English-speaking world at large– today’s readers (whom both Sandoval and Turégano target) seem to be more familiarised with it all. Each version, therefore, often differs from one another as to the “transfer procedures” applied, which Christiane Nord, from a functional approach, lists as follows: “cultural adaptation, paraphrase, expansion, reduction, modulation, transposition, substitution, loanword, calque, literal translation or even omission” (4), some of which will be exemplified further below.

While keeping intact the textual arrangement and the register of the ST, both the Destino edition and its Hoja de Lata revision fail to provide an editor’s prologue that could have helped bridge the gap across cultures. What Laura Sandoval, for Hoja de Lata, attempts instead is a systematic update (or, on occasion, just plain correction) of the wording and punctuation, which she must have found outdated and, sometimes, just wrong or cacophonous. On this matter, in quite a few cases the changes seemed necessary, as De la Escalera’s work often proves to be sloppy: an awkwardly repetitive “comodidades y buen acomodo” (which translates the ST’s “comfort and ease” [Esc 13; Max 11]) is improved, by way of reduction, into a simple “comodidades” (San 15), whereas Turégano opts for “comodidad y reposo” (Tur 10); “its finish [seemed] uncompromisingly final” (Max 12), nonsensically rendered (victim of a false friend) as “[su] término no significaba compromiso alguno” (Esc 14), is conveniently changed into “su final [me pareció] absolutamente definitivo” (San 16), which makes much more sense, in a similar way to Turégano’s “su final [se me antojaba] un final incuestionable” (Tur 11); “carecía de la elevación esencial” (Esc 16), mistranslated by De la Escalera from “I lacked an essential involvement” (Max 14), is corrected by Sandoval (through expansion, modulation and transposition) into “me seguía faltando una implicación más esencial” (San 18), Turégano almost coinciding with her (except for the expansion) with his “me faltaba una implicación esencial” (Tur 15).

---

<sup>26</sup> “[F]ormalized, socially and juridically embedded phenomena that exist in a particular form or function in only one of the two cultures . . . , from geography and traditions to institutions and technologies” (Katan 79-80).

Regarding the modernisation of language, Sandoval performs an update that, in many cases, seems appropriate: “snob” (Esc 14) > “esnob” (San 16), “estío” (Esc 16) > “verano” (San 19), “[s]e halla deshabitada desde hace largo tiempo” (Esc 17) > “[I]leva deshabitada mucho tiempo” (in an informal register as fits a casual conversation; San 20), “[...]el señero picacho” (Esc 18) > “la cima más alta” (San 21), “retiñía” (Esc 19) > “tintineaba” (San 22), “se tornan . . . más sanguinarios” (Esc 19) > “se vuelven . . . más sanguinarios” (San 23), “no brindaba asidero alguno” (Esc 20) > “no ofrecía ningún apoyo posible” (San 23), “barranco roqueño” (Esc 22) > “barranco rocoso” (San 26), “sonreí con cierta cazurrería” (Esc 24) > “me arrancó alguna que otra sonrisa socarrona” (San 28), “*fiords*” (Esc 25) > “fiordos” (San 29), “de humilde origen” (Esc 25) > “de origen humilde” (San 29), “lunch” (Esc 25) > “almuerzo” (San 30), “*ponies* de Shetland” (Esc 25) > “ponis de las Shetland” (San 30), “sweaters” (Esc 26) > “jerséis” (San 31), “cuidadosamente inciso” (Esc 27) > “cuidadosamente grabado” (San 32), “uso sin tasa de cinta aisladora” (Esc 28) > “uso generoso de un montón de cinta aislante” (San 33; but I find “un montón de” an unnecessary expansion, as the ST plainly writes “lavish use of insulating tape” [Max 26]), “*rapport*” (Esc 46) > “entendimiento” (San 54; in Turégano, “compenetración” [54]), “*rock’n roll*” (Esc 48) > “*rock and roll*” (San 58), “*corrupt groupe*” (Esc 49; Maxwell: “corrupt groups” [49]) > “grupos contaminados” (San 58), “*blue jeans*” (Esc 52) > “vaqueros” (San 62), and so on. As can be seen, some of Sandoval’s updates are applied to loanwords that were fashionable in 1966 but have since been either hispanicised through spelling normalisation (“ponis”, “fiordos”, “esnob”, etc.) or just substituted for TL terms (“vaqueros”), even though she misses out on the opportunity to substitute some other unnecessary loans such as: “*corries*” (Esc 16 et al.), which Turégano translates with the Spanish equivalent “*circos glaciares*” (Tur 16) or just “*circo*” (49); or “*ptarmigam*” (Esc 22), which is nothing else than “*perdiz nival*” (Tur 20). Hoja de Lata edition, thus, in general achieves an acceptability with the target readership that an unrevised reissue of the 1966 Destino edition would have lacked. However, there are some cases in which the reviser goes too far in changing De la Escalera’s words, often whole sentences, without any objective need—even impoverishing his text, inasmuch as what she must see as archaisms are but subtler word choices, perfectly adequate to the ST and, sometimes, quite idiosyncratic of the translator; with the ironic result that, on the few occasions when he had

challenged his own *invisibility*, this prospective copy-editor comes to send him back to it. Here are a few instances of unwanted corrections: “montañas circundantes” (Esc 13) > “montañas que lo rodean” (San 15), “bandada” (Esc 13) > “puñado” (San 15), “hallazgos” (Esc 27) > “descubrimientos” (San 32; for the ST’s “jetsam”), “frezas” (Esc 39) > “excrementos” (San 46, for “droppings”), the latter being an example of “qualitative impoverishment” –to use the name given by Antoine Berman to one of the “deforming tendencies” he identifies in literary translation (Munday 149-150). On the other hand, Sandoval makes *herself* visible in a number of cases by showing her own *domestic* idiosyncrasy, as when she uses the Cantabrian dialectalism “raquero” (San 28) to translate “beachcomber” (Max 22)—rendered by De la Escalera as “buscaplayas” (24). A different “deforming tendency” into which both De la Escalera and his 2015 reviser fall is the “effacement of the superimposition of languages” (Munday 149-150) that they perform when they “erase [the] traces” (151) of Scots language present in the phrase “killt and droont” (Max 29), uttered by one of the characters. Scots, it should be pointed out, “was . . . a language different from . . . English” yet nowadays “felt very often to be simply a dialect of English”, still spoken in rural areas of southern and eastern Scotland (Trudhill & Hannah 102). Both “killt” and “droont” are the Scots past participles of the Scots verbs “to kill” and “to droon” (“Droon v.”). Whereas De la Escalera translates the sentence to a flat standard Spanish “había muerto ahogada” (Esc 30), Turégano’s rendering as the sociolectally marked “muerta y ahogá” (just dropping the “d” in a case of syncope, as is typical in colloquial Spanish and, therefore, connotes informality [Gaviño 55]) seems more adequate—and, for that matter, more acceptable, insofar as it “permits the recipients to . . . identify the communicative intention” (see above, p. 24). Nevertheless, to make the utterance show more clearly the humble, peasant condition of the speaker –which the ST does– he could have rounded it off by writing something like “muet-ta y ahogá”. Manuela Perteghella, in her analysis of the translation of “dialect and slang for stage productions, identifies five ways in which these . . . varieties can be translated . . . [:] dialect compilation . . . , pseudo-dialect translation . . . , parallel dialect translation . . . , dialect localisation . . . and standardisation<sup>27</sup> . . .” (qtd. in Botha 20). Whereas De la Escalera’s strategy could

---

<sup>27</sup> Which is the predominant one.

be included in the last category, the one proposed here can be labelled as “pseudo-dialect translation”, defined by Perteghella as “inventing a fictitious, indistinct dialect using non-standard language and idiomatic features of various target dialects” (ibid.).

Regarding footnotes, which could have been used to get the target readership closer to the source culture, both the Destino and Hoja de Lata editions make a sparing use of them, as will be studied in detail in Section 2.6. Turégano, in contrast, opts for surrounding the text with a number of *peritexts*, including those that are mandatory for every final-year project (i.e., an abstract, an introduction, a conclusion, and the selected bibliography), in addition to a thorough footnote apparatus that will be commented on in the same section. His choice was aimed at making the text acceptable for its academic recipients and, supposedly, for a fictitious Spanish-speaking readership to whom all those notes should be of use.<sup>28</sup>

- **2.5.2.3. Situationality.-** It refers to the actual sociocultural context in which the text is going to function. Such context can be analysed along the three parameters – or situational components– propounded by Michael Halliday within his Systemic Functional Linguistics (which regards language as “social semiotics”): field, tenor, and mode<sup>29</sup> (School of English).
  - 2.5.2.3.1. The **field** is the area of human activity in which the text is –or may be– relevant; it stands for *what* the text is about (Rabadán & Fernández Nistal 20). In the present case, the ST’s field, mainly concerning the environment and introspective reflection, is embodied in constant references to the landscape and to local geographical features, many of them familiar to the average target reader; in this sense, communicative effectiveness is achieved, as the readers get what they could expect (Měchura 10). As Scottish-British culture (which is Maxwell’s) and Spanish culture “have reached a comparable degree of development”, there is no reason to think that either the meaning or the readers’ response should be significantly different, according to Peter Newmark (qtd. in Katan 79). Culture-bound terms are not too frequent in the ST, but, in one of the few obvious cases that can be found in the first two chapters, both De la Escalera and his Hoja de Lata reviser resort to an

---

<sup>28</sup> The reason why they are written in English is explained in Section 2.4 (pp. 18-19).

<sup>29</sup> Michal B. Měchura’s useful summary of Functional Text Analysis will be drawn on throughout this part of the analysis.

“assimilative” –i.e., *domesticating*– procedure (Katan 81) that Turégano avoids: the ST’s word “fank” (Max 17), exotic –as a Scottish dialectalism– even for Maxwell,<sup>30</sup> is rendered by De la Escalera –and not corrected by Sandoval– as “un bardal, un redil para bañar ovejas hecho de piedra sin argamasa” (Esc 18)—falling, at the same time, into mistranslation (although he was probably attempting a “cultural substitution” [Baker 29]) and into a wrong definition of the Spanish term used (“bardal” is rather “a wall topped with brushwood” [“Bardal”]). Turégano, instead, uses an “exoticising procedure” (Katan 80) by leaving it intact as “*fank*” (Tur 20)—and italicising the loanword. When it comes to the culture-specific subcategory of measurement units (frequent in the ST and always expressed, as is natural, in the imperial system), the three Spanish authors<sup>31</sup> adopt a similar strategy, which David Katan would classify as “recognised exoticism” (Katan 80)—inasmuch as they use “accepted translations” of the SL terms (e.g., “millas”, “acres”, “yardas”) without converting the imperial units into equivalent metric units. However, Turégano’s procedure differs from the others in that he provides the equivalents in footnotes<sup>32</sup>—in what María Pilar Mur Dueñas (who propounds her own classification of translation procedures) would label as “SL cultural borrowing plus explanation” (qtd. in Fernández Guerra 7).

- 2.5.2.3.2. The **tenor** refers to the meaning derived from the relationship between the participants, regarding both linguistic (i.e., formality scales) and functional features (i.e., different *skopoi*; Rabadán & Fernández Nistal 20).<sup>33</sup> Considering that *Ring of Bright Water* is a non-interactive text (as will be explained in 2.5.2.3.3), in addition to the fact that correctors’ and copy-editors’ work can hardly be analysed in terms of this parameter, the analysable meanings are few—mostly referred to the ST. Michal B. Měchura lists the following:

- *Personalisation*, or the degree of “attention . . . drawn to the writer or to the reader” (Měchura 4). As suits a memoir, *Ring* is highly personalised—writer-wise. This is evident from the profuse use of the

<sup>30</sup> As is shown by the need he feels to define it in the subsequent apposition: “a dry stone enclosure for dipping sheep” (Max 17).

<sup>31</sup> The term is used here in a very broad sense.

<sup>32</sup> Therefore, this point will be elaborated on in Section 2.6.

<sup>33</sup> Some of them have already been commented on in the previous subsections (*viz.* 2.5.2.1. Intentionality and 2.5.2.2. Acceptability).



first person singular, starting from the very first sentence of the book: “I sit in a pitch-pine panelled kitchen-living room”—which can be assumed as being the author’s actual context at the very moment of the writing (Max 11). The expression of wishes are another personalising device: “It will remain my spiritual home until I die”—declares Maxwell’s persona (ibid.). Turégano’s text, on its part, being an academic assignment and, therefore, its author personally committed, also displays a frequent use of the first person singular as “experiential theme”<sup>34</sup> throughout the Introduction: “I accompany . . .”, “I have chosen . . .”, “I have considered . . .”, etc., in addition to rhetorical questions (see 2.5.2.3.3).

- *Standing*, or the degree of authority or expertise the author claims – and proves– to have. *Ring* is not a scientific work, and all the information provided –really valuable– is reliably stated to come either from first-hand experience or from other books—which are usually credited to their authors.
- *Stance*, or “the space the author . . . allows [the addressees] to argue with the experiential content, to agree or disagree” (Měchura 7). Maxwell leaves no space for his readers to doubt about the certainty of what he narrates, his commitment being maximum to “the experiential content” (ibid.).

On a different note, it is worth noting that the target readership of each version differs greatly from each other: British and Americans from 1960 for Maxwell’s, Spaniards from 1966 for De la Escalera’s, Spaniards too but from half a century later (and readers of a much smaller publishing house) for Sandoval’s, and a double readership for Turégano’s—half fictitious (Spaniards from 2015) and half actual (the supervisor alone). Such differences have influenced various aspects of each work:

- The self-imposed level of rigour. Whereas in Maxwell it is supposed to be –and patently is– maximum, as becomes a respected literary author –already known from previous works and always aiming to excellence– De la Escalera’s seems just enough to satisfy his

---

<sup>34</sup> In Michael Halliday’s Systemic Functional Grammar, this means that the “beginning focus” of a clause “foregrounds the participants” (Del Conte)—in this case, the writer.

publishers and a readership likely to be unconcerned about accuracy and –even more so– about the name of the translator; the fact that the books of his own authorship (such as the death-row memoir *Muerte después de Reyes*) are much more carefully crafted attests to this point. Sandoval, on her part, inasmuch as copyediting is always expected to improve the base text –in addition to her being personally involved in the publishing house– is supposed to hold high standards, but the large number of errors slipped into the revised edition suggests that, on this occasion, there has been some neglect, perhaps not only due to time pressure –as indicated above– but also to her high esteem for De la Escalera—and maybe to her anonymity? Turégano, finally, having in mind the close examination his work was bound to undergo by its only –and extremely qualified– reader, struggled to make it as accurate –concerning both *adequacy* and *acceptability*<sup>35</sup>– as he could.

- The kind and depth of linguistic update conducted. Whereas De la Escalera –working only five years after the writing of the ST– did not need to do any, Sandoval, her revision being performed long afterwards, found it necessary to bring De la Escalera’s text up to date (and this was probably the reason why Hoja de Lata edition was carried out), which –in general– she satisfactorily accomplished, although with some excesses that have been pointed out above (in Section 2.5.2.2. Acceptability).
- The different level of need to clarify references, explain culture-specific concepts or justify the word choices whenever the source and target languages had no direct equivalents (Baker 18-19). De la Escalera was really sparing in this respect, and Sandoval, even though objectively had more reason to provide additional information (given the time passed), was equally scant—publishers are said to abhor footnotes on marketing grounds (Pron §12). Turégano, obviously, was the one most motivated as to such clarification, for which he strived to find the closest equivalents or, in default, to give an explanation in a

---

<sup>35</sup> The two poles of the continuum along which the translator sets her/his initial norm, either closer to the SC’s (*adequacy*) or to the TC’s norms (*acceptability*; Brownlie 9). Turégano states his “aim . . . to occupy an intermediate position between [them]” (2).

footnote—as will be studied in Section 2.6. This makes his version the most communicatively effective of all, since he “constructs the expected tenor for the participants” (Měchura 10), providing enough references to external authoritative sources so as to appear as a reliable addresser.<sup>36</sup>

- 2.5.2.3.3. The **mode** concerns the way a text has been produced and delivered—the *how*, so to speak. It is related to the textual function, “the role that the language is playing” (Baker 14), carrying varying degrees of **interactivity** and **spontaneity** (Měchura 2-3). In the case under study, the ST is a prototypical written text, mostly in narrative mode (with numerous passages in descriptive mode) and, thus, showing virtually no interactivity—in the same way as De la Escalera and Sandoval’s versions. Turégano, on his part, while employing the expository mode in the *paratextual* materials he adds (Introduction, footnotes, and so on), introduces a certain degree of interactivity in them, in the form of rhetorical questions and aporias<sup>37</sup> such as “it must be asked why . . .” or “it might be thought that . . .”, which are but veiled addresses to the recipient—i.e., the supervisor, from whom he surely expected some feedback, in addition to a final marking.<sup>38</sup> As for spontaneity (i.e., the level of *real-timeness*, the *on-lineness* or *off-lineness* of the text [Měchura 3]), the ST, as an autobiographical narrative that refers to events reaching the present time of its writing, necessarily bears some—although quite limited, since it was written to be published and, therefore, Maxwell surely subjected it to deep revision and rewriting (in any case, spontaneity in de la Escalera’s and Sandoval’s texts would be even harder to detect, yet not impossible—from a deconstructive approach<sup>39</sup>).

In sum, the text achieves communicative effectiveness insofar as its mode is constructed according to the standards of the genre of nature memoirs.

- **2.5.2.4. Informativity.-** This parameter describes how the contribution of new information is dealt with in every text –according to the situation– as well as the

---

<sup>36</sup> Inasmuch as the translator’s is one of the voices involved in the *heteroglossic* discourse (see above, pp. 27-28), s/he is also an addresser in the communicative act.

<sup>37</sup> “Aporia is a rhetorical device in which a speaker expresses uncertainty or doubt – often *pretended* . . . – about something, usually as a way of proving a point (“Aporia”).

<sup>38</sup> This point could also be included under the heading “*Personalisation*” (in 2.5.2.3.2).

<sup>39</sup> In a way, a great part of the present analysis actually hints at it.

differences in the arrangement of the information between each ST and its TTs. As for the latter point, there are no changes at the text level in the case under analysis, since all three TTs faithfully reproduce the information packaging of the ST—whereas, at the sentence level, countless instances of differences in the theme-rheme distribution could be surely found, but nothing seems to be hinting at a consistent, significant tendency in any of the Spanish authors.<sup>40</sup> This could be, in any case, a possible topic for further research. Besides, the way footnotes are used as a means to bridge cultural gaps between the source and target cultures would be relevant to informativity, but will be extensively treated in Section 2.6. Place names are another topic that could be discussed here, but it has been included under the heading “Cohesion” (2.5.2.7).

The loss of information –specifically, the instances of what Berman names “qualitative impoverishment” (Munday 150)– suffered by the ST after its translation in both *Destino* and *Hoja de Lata* editions affects their informativity, which could have been improved just by a more accurate rendering. By way of example, “basking sharks” (Max 14) is translated by De la Escalera to the more generic “grandes escualos” (Esc 16), whereas Sandoval polishes it into a more precise “tiburones peregrinos” (San 19)—which is also Turégano’s choice (Tur 16). “Rowan tree”, the name of a species of tree widely planted in Scotland next to front doors –supposedly for magical protection– and therefore likely to be richly evocative to the source culture readers, in addition to being particularly important to Maxwell (who wrote poems about its symbolism [Litlove]), is rendered –*impoverished*– in De la Escalera’s translation as “fresno”<sup>41</sup> (Esc 13 et al.), which Sandoval leaves uncorrected (San 16); the right equivalent is “serbal”, and this is what Turégano writes (Tur 10). It seems that De la Escalera just did not care about the specificity of this species and chose to give the Spanish readers a domesticized rendering, as “fresno” refers to a more familiar tree –to them– than “serbal”—which is a mountain ash, while “fresno” is just a common ash. Certain mistranslations of whole sentences may also have the effect of loss of information, or of conveying an erroneous one: when De la Escalera writes “[s]i tu orgullo no te impidiera vivir en una casita rústica, podríamos encontrar una . . .” (Esc 17), he misleads the reader into believing that such a cottage had not yet been found, when the truth is that it has: “If you’re not too proud to live in a cottage, we’ve

---

<sup>40</sup> Under this umbrella term, the two translators (i.e., De la Escalera and Turégano) and the revisor (i.e., Sandoval) are included.

<sup>41</sup> Conrado Eggers-Lecour falls into the same mistake in his 1962 translation (327).

got an empty one . . .” (Max 15). As a last example: De la Escalera writes –and Sandoval retains– “[e]l camino . . . ascendía . . . con una inclinación de tres grados” (Esc 17; San 20), which is a far cry from “a gradient of one in three” (Max 15), correctly rendered by Turégano as “una pendiente del 33%” (Tur 17).

In numerous cases, lexical items that the SC readership –at least those well educated– could probably presuppose –as belonging to their cultural background– have been plainly put in the text, by both De la Escalera and Sandoval, as new information, with a text-external “givenness-presupposition” (O’Grady 14) that they should have not assumed, inasmuch as the referents are hardly recoverable by the target readers. By way of example, De la Escalera translates “Inveraray under the reign of the late Duke was a temple of twilight both Celtic and other” (Max 13)<sup>42</sup> as “Inveraray, en vida del último<sup>43</sup> duque fue un templo tanto del culto crepuscular céltico como de otros” (Esc 15), wrongly assuming that Spanish readers will recover the referent of “culto crepuscular céltico”. Turégano, aware of the unlikelihood of the recoverability of that referent, complements the plain, literal translation (“Inveraray, bajo el reinado del difunto duque, era un templo del crepúsculo, tanto céltico como en otro sentido” [14]) with the necessary footnote.<sup>44</sup>

- **2.5.2.5. Intertextuality.-** According to Rosa Rabadán and Purificación Fernández Nistal’s definition of this parameter, “it is about processing and interpreting semantic configurations involving the cultural, textual and linguistic shared elements, without the knowledge of which the reality of the context in which the communicative act develops could not be understood” (23). Therefore, intertextuality refers not only to more or less veiled references to other texts but also to issues such as the presence of overt cultural areas, symbolic references, or the association of the text with textual prototypes. It also concerns the reception of texts, as well as the translators’ cultural attitudes towards their own work.

As regards the first, prototypical type of intertextuality, a few examples can be found in the two chapters analysed, some of which to be commented on in Section 2.6 (devoted to the use of footnotes). But only one is of cardinal importance: Kathleen

---

<sup>42</sup> Sandoval: “. . . fue un templo del culto crepuscular céltico y también de otros” (17).

<sup>43</sup> Mistranslation of the ST “late”.

<sup>44</sup> “[T]wilight”. The association of this word –and concept– with the Celtic world comes from W. B. Yeats’ (see note 226) *The Celtic Twilight* (1893), a collection of lores and reminiscences from the West of Ireland that gave name to the so called “Celtic Twilight” or Irish Literary Revival of the late 19th and early 20th century” (Tur 11). Obviously, this point could have also been included under the next subheading, i.e., Intertextuality.

Raine's poem preceding the novel, which, according to Turégano, Maxwell "included . . . without any acknowledgement of its authorship" (Tur 9), although the publishers duly credited it to Raine on the Acknowledgements page (Maxwell, *Ring of Bright Water* xiii [1960]). The Destino edition reproduces this page –with the misspelling of Raine as "Reine"– whereas Hoja de Lata, unfortunately, omits it. The relevance of "The Ring" –which is the poem's title– is such that it inspired Maxwell to name his own book. It revolves around the nuptial meaning of the word intertwined with references to other ring-shaped elements of nature and cosmos, starting with the very shape of the curve the "Alder Burn . . . traces as it approaches the seashore . . . close to the house of Camusfeàrna"—as Turégano describes it (9). In an unfortunate move, De la Escalera translates "ring" as "círculo", thus eliminating all the fundamental wedding connotations at the stroke of a pen; such a word choice –which Hoja de Lata retains– in such a place like the title is an important flaw in both versions, inasmuch as it restricts their intertextuality (which is always enriching): the whole story of Kathleen Raine's unrequited love for Maxwell, which inspired her to write many poems and left a lasting mark on both, was somehow encoded behind that "ring" word.

As for the *overt* cultural areas present in the book, the most remarkable one is that of Scottish history, folklore and traditions, to which such elements as tartan, twilight, the Celtic fringe, Gaelic language, the Clearances and some names of rural constructions, among others, belong. Some of them are commented on in other sections of this dissertation, specially in Section 2.6—which deals with the use of footnotes, an essential tool each author of a Spanish version uses in different degrees in order to make such elements understandable to their target readers.

Regarding the translators'/revisers' cultural attitudes towards their own work, it is interesting to comment on the views De la Escalera stated in a 1975 article. In it, after praising a profession that he considers "not only hazardous and difficult, but also of great responsibility and importance" ("Traductor: un oficio degradado"), he complains about the degradation the professionals had suffered –notably in Spain– precisely owing to the "avalanche" of translations, becoming "just a tiny cog in the wheel, easily replaceable . . . , with a very low socioeconomic status and prestige" (ibid.), which led to the opening-up of the field to unprofessional translators. This resulted in the widespread belief that all translations are bad and, therefore, they "require the intervention of . . . the proofreader and the copy-editor[,] [t]he former [being] universally accepted whereas the latter is authentically Spanish" (ibid.)—and,

according to De la Escalera, performs her/his task “by force”, “in the absence and without the acquiescence of s/he who is being corrected” (ibid.). The precarity he is denouncing perhaps may account for the relative carelessness of his own work in commissions such as the one studied here, in which he simultaneously shows high standards and flawed results. At the same time, his complaint about unwanted corrections seems like a precognitive warning of some excesses into which the prospective revisor of his work would fall. As for her –i.e., Sandoval– her own views on the moral rights of the translator, as well as on how wide the scope of copy-editing should be, determine the kind and extent of her revision work—which, as is shown throughout this analysis, is quite extensive.

- **2.5.2.6. Coherence.-** This standard of textuality refers to the need for every text to be logically organised in a way that permits the recipients to infer the implicit meanings by using their knowledge of the world (Rabadán & Fernández Nistal 23).

Translators may need to change a text in order to make all the implicit information available for a TL readership who may not have the same background knowledge as the SL one. Apparently, the ST under analysis here does not need significant change at this level when translated into Spanish, as the temporal and cultural gap is small. Therefore, only a few cases will be analysed, in which the problem is not the need to complement the ST information in order to make the TT coherent, but rather the translator’s –and his copy-editor’s– misunderstanding of the logic of certain sentences, or their own lack of the background knowledge that could have helped them—with the result of incoherence in the TT. The first instance is the mistranslation of the Latin sentence “Non fatuum huc persecutus ignem”, which was inscribed “on the stone slab beneath the chimney-piece” in *Camusfeàrna* (Max 11). Immediately after the Latin quote, Maxwell provides his own English translation: “It is no will-o’-the-wisp that I have followed here” (11), where there is no room for doubt as to who has followed what, in addition to its being coherent with the author’s attitude towards the place, stated just a few lines further down the text: “wherever the changes of my life may lead me in the future it will remain my spiritual home until I die” (ibid.). Notwithstanding, De la Escalera, in addition to misspelling “ignem” as “igmen”, translates the sentence into an incongruent “[n]ingún fuego fatuo me ha perseguido hasta aquí”; on her part, Sandoval retains this translation, unaware of its absurdity, even though in the following page (San 16), translating a related sentence, she correctly writes “fue . . . un fuego fatuo el que me guio” (ibid.)—which, in itself,

constitutes a flagrant incoherence with the first sentence, insofar as “perseguir” (i.e., to follow) and “guiar” (i.e., to lead) are converse antonyms.

A further instance of the translator’s carelessness leading to incoherence takes place when Maxwell compares his reverence for the Highland clan chieftains with the one “that the vintage-car cult accords to Bentleys of the 1920s” (Max 12). De la Escalera, although seemingly aware of the fact that “Bentleys” are some old cars, fails to pinpoint the correct referent the expression “vintage-car” points to, as he translates as follows: “la reverencia . . . al culto del carro de la vendimia otorgado a los Bentleys de 1920”. Considering that “vendimia” is the primary equivalent of “vintage” in most English-Spanish dictionaries and that the English word in its secondary acceptance of “classic” had not yet made its way into Spanish as a loanword, the source of the error seems clear; however, a painstaking translator should have noticed the incongruity and double-checked the reference before going on. Sandoval, an efficient editor this time, renders “the vintage-car cult” as “el culto a los coches clásicos” (San 17). On the contrary, she misses the point in the last example analysed here, spoiling a passage that De la Escalera had got right. When Maxwell recalls his youthful scorn for the “tartaned hikers from the industrial cities” (Max 12) who used to roam the West Highlands, he states that they “inspired in me a nausea akin to that of Compton Mackenzie’s Macdonald of Ben Nevis” (ibid.), aptly translated as “me producían náuseas como las que sentía MacDonald of Ben Nevis de Compton Mackenzie” (Esc 14).<sup>45</sup> Sandoval, out of misguided overzealousness, miscorrects it into “me daba tantas náuseas como las aventuras del clan MacDonald del Ben Nevis” (San 16)—turning a person into a clan and a sufferer of nausea into the nauseating thing. The availability of tools –better dictionaries, online dictionaries, search engines, massive linguistic corpuses and so forth– that were unimaginable for De la Escalera has not prevented Sandoval from falling into similar incoherences, which suggests that attention to detail –and the time it takes– in addition to a wide cultural background are prerequisites for coherence in translations.

- **2.5.2.7. Cohesion.**- It “occurs when the interpretation of some element in the discourse is dependent of that of another” (Silvia). According to Rabadán and Fernández Nistal, cohesion concerns “the analysis of the linguistic material at a microtextual level”, its typical components being “reference, co-classification,

---

<sup>45</sup> Turégano: “. . . me inspiraba una náusea semejante a la del Macdonald de Ben Nevis de Compton Mackenzie” (12).



conjunctive relationships and lexical coherence” (24), whereas Halliday and Hasan group all of them into two broad categories: grammatical cohesion and lexical cohesion (Alba Juez 303). As will be shown, some important cohesion devices are missing in these categorisations.

The analysis will first focus on several aspects of the lexical cohesion. Secondly, differences in punctuation –which Rabadán and Fernández Nistal miss in their list of cohesive devices– will be analysed. Finally, temporal linking will be commented on; Susan L. Ehrlich uses this term to refer to verb tense agreement, the importance of which as a cohesive device –she claims– has been neglected or overlooked by other authors (Ehrlich 59); however, as will be shown, it is closely tied up with some other kinds of grammatical cohesion.

The lexical networks present in the ST are reproduced in different ways in each TT. A rich range of botanical and animal species are one of the main networks throughout the ST, in which they are consistently referred to by common –yet accurate– English names: otters (Max 11), lichens (ibid.), rowan trees (ibid.), Greylag geese (ibid.), deers (13) / stags (14), basking sharks (ibid.), ptarmigans (17), oaks, birches and alders (ibid.), dragonflies (ibid.), primroses and violets (ibid.), heather and bracken (18), marram grass (19), lapwings (27), flies (ibid.), sand-hoppers (ibid.), hawking bats (35), oyster-catchers (ibid.), wildcats (36), voles (37), rabbits (35), mountain hares (ibid.), lambs (41), mice (ibid.), wild swans/whoopers (45), goats (50), *Boletus edulis* (53; the Latin name being used as Maxwell is telling how he found it in a book on edible fungi), *chanterelles* (ibid.), and ferns (54), in addition to a few others—an estimable number if we consider that all of them are mentioned in only 44 pages. In De la Escalera’s TT, this lexical network has been aptly reproduced –overall– with suitable equivalents in Spanish; however, some inaccuracies and overlaps –affecting the cohesion– have slipped in: “rowan tree” (“serbal”) is mistranslated to “fresno” (Esc 13)<sup>46</sup>; “ptarmigan” is, inexplicably, kept as a loanword (and italicized [18]), when the Spanish terms “perdiz nival” or “perdiz blanca” would have perfectly applied; “basking sharks” is rendered as “grandes escualos” (16)<sup>47</sup>–

---

<sup>46</sup> This case is further explained above, under the heading 2.5.2.4. Informativity.

<sup>47</sup> In other chapters of the book beyond the scope of this analysis, he even call them “los Basking Sharks” (Esc 82), while borrowing also the word “Killers” (79 et al.)—which Sandoval correctly translates as “orcas” (San 93 et al.).

falling into *qualitative impoverishment*<sup>48</sup> (Munday 150)— whereas “sharks” alone is, elsewhere, erroneously translated as “cachalotes” (a species so different that they are mammals [20 et al.]); the precise “pale marram grass and tussocky sea-bents” (Max 19) is, again, impoverished in the translation, becoming “hierbas color marrón y . . . matojos inclinados hacia el mar” (Esc 21). As for Sandoval, she retains the error of “fresno” (San 16), falls into the same unnecessary borrowing of the word “*ptarmigan*” (22), rightly corrects De la Escalera by giving “tiburones peregrinos” (19) for “basking sharks” and “tiburones” (23) for “sharks”, and offers a still too generic, somewhat lazy “hierbas marrones y . . . matojos inclinados hacia el mar” (24) as the equivalent of Maxwell’s more specific terms. On his part, Turégano, always keen on accuracy as concerns animal and plant species, correctly translates “rowan trees” as “serbales” (Tur 10), “ptarmigan” as “perdiz nival” (20), “basking sharks” as “tiburones peregrinos” (16), and “sharks” as “tiburones” (22)—and struggles to find a worthy rendering of “pale marram grass and tussocky sea-bents”, providing “pálidos barrones y matorrales marinos con penachos” (23). To each of the mentioned species he attaches an explanatory footnote.

A further lexical network that adds cohesion to the ST is that of place names, some of them appearing only once or a few times; for these, all three TTs retain the SL names, as is common practice in Spanish provided that there are no traditional exonyms<sup>49</sup> (Vidal). Other toponyms, some of them with traditional Spanish equivalents, appear many times throughout the text: the Highlands, the West Highlands / the Western Highlands, the Island of Soay, the Isle of Skye, the Cuillin of Skye, Camusfeàrna, Druimfiachlach, the Hebrides, and Scotland. De la Escalera takes a wavering approach here, sometimes writing “el Highlands” (Esc 14) or “el Highlands occidental” (ibid.), some other times “West Highlands” (ibid.) or “el West Highlands” (ibid.), or—finally— “Highlands” alone (16)—an inconsistency that weakens the textual cohesion (not to mention that some of the translated terms are somewhat incorrect in the TL, regarding gender and number). Similarly, he vacillates between “Cuillins of Skye” (16), “el Coullins of Skaye” [*sic*] (20), and “el Skye” (21). As for Sandoval and Turégano, both make, in this respect, cohesive and accurate choices, as they keep, without vacillation, to names that are currently widespread: Sandoval chooses “las

---

<sup>48</sup> “[R]eplacement of words . . . with TT equivalents ‘that lack their . . . signifying . . . features’”, according to Antoine Berman (qtd. in Munday 150).

<sup>49</sup> Exonym: “a name given to a place by foreigners” (“Exonym”).

Highlands”, “las Cuillin”, “la isla de Skye” and so on, whereas Turégano’s choice, otherwise coincident, is –in the case of Highlands– for the exonyms “las Tierras Altas” or “las Tierras Altas occidentales”. A 1969 British tourism office’s leaflet shows that both the exoticising and the foreignising names alternated back then (*Inglaterra. Vacaciones 1969*).

Even though punctuation is not included within any of the four major classes (i.e., reference, substitution, ellipsis, and conjunction) in which Halliday and Hassan classify grammatical cohesion (Silvia), the role it plays in the connection of “what is to follow” in a text with “what has gone before” makes it deserve a place within the sphere of “conjunctive relationships”. Moreover, punctuation is closely related to the intonation system –which may also express grammatical cohesion (Alba Juez 304)– as well as to the syntactic and semantic systems. De la Escalera, who in his own authored works –such as his death-row memoir *Muerte después de Reyes*– proves to be able to make an impeccable use of punctuation, in this case arranges it in a clumsy way that often affects the cohesion, as the following examples show: “No me sentía rebajado por el hecho de proceder de una familia de las tierras bajas, que había estado establecida en un lugar durante más de quinientos años y de ser allí, donde había nacido y me había educado como escocés de Galloway” (Esc 14); “[e]l descenso a Camusfeàrna es tan brusco que ni la casa ni los islotes y el faro son visibles desde el camino de arriba y aquel paraíso dentro de otro paraíso, permanece para el viandante inadivivable” (17); . . . pero la casa resiste y los MacKinnon permanecen en ella, como allí cerca, permanecieron sus abuelos desde hace muchas generaciones” (18); . . . y en los calveros durante el verano, pululan revoloteando y girando, libélulas de un color azul eléctrico” (19); [e]l instinto de Robinson Crusoe o de la familia suiza Robinson, se halla latente en la mayoría de nosotros, acaso desde que jugábamos a edificar casas en la infancia, y desde que llegué a Camusfeàrna hace diez años, me puse a examinar cualquier extraño pecio . . .” (24). The problem with these apparently minor deviations from the norm is that they hamper the reader’s interpretation of the text, since they bring in an ambiguity that takes some cognitive effort to get undone—which is precisely what a proper cohesion prevents. Sandoval takes pains to correct this defect in De la Escalera’s translation, which is one of the main reasons why her revision, as a whole, actually improves the 1966 edition. As for Turégano, his use of punctuation is also highly cohesive. To show in a single example how both versions achieve a cohesive arrangement that De la Escalera’s translation lacks, let us see their rendering

of one of the excerpts quoted: “No me sentía para nada avergonzado por el hecho de proceder de una familia de las tierras bajas que llevaba establecida en el mismo sitio más de quinientos años, ni de ser allí donde había nacido y me había educado como escocés de Galloway” (San 17); [n]o me avergonzaba, lo más mínimo, el hecho de proceder de una familia de las Tierras Bajas que había estado asentada en el mismo lugar durante más de quinientos años, ni que fuera allí, como un escocés de Galloway, donde naciera y me criara” (Tur 12-13).

The temporal cohesion –which can be included as a type of grammatical cohesion<sup>50</sup>– is achieved in the ST by a careful arrangement of the verb tenses, which develops as follows:

- The memoir starts with the sentence “I sit in a pitch-pine panelled kitchen-living-room” (Max 11), in the first-person singular of the **present simple**—setting up Maxwell’s narratorial status: a first-person intradiegetic narrator (which is a further cohesive device, inasmuch as it keeps invariable throughout the book).
- It immediately gives way to the use of the **present perfect** to establish the antecedents: “This place has been my home now for ten years . . .” (ibid.), intertwined with some **future** projections: “It will remain my spiritual home . . .” (ibid.). Both serve to reinforce the focus on the **present**, which, together with the choice of experiential themes referring to Camusfeàrna (“this place”, “it”, etc.), further contributes to the cohesion.
- It then moves on to the predominant **past** tenses of the account of the narrator’s memories (“I was . . . an arrant snob” [12], “[t]here existed a curious clique” [13], “I was handed the keys of my home” [15], etc.), splashed now and then with fresh references to the present—so as to *bring us home*: “there is a single cottage at the roadside” (ibid.), “[i]t seems to me strange now . . .” (16), “the burn passes under the road” (17), and so on.

Thus, the book develops within a classic, transparent temporal and narratorial framework that is one of the main factors for its cohesion. All three translated versions studied here make a correct use of the Spanish verb tense system, along with suitable reference devices, so that –overall– they achieve equatable results as to this parameter.

---

<sup>50</sup> However, most authors seem to focus on the use of temporal conjunctions, neglecting the importance of the verb tense agreement—as Susan L. Ehrlich remarks (see above, p. 38).

## 2.6. FOOTNOTES AND THEIR USE ACROSS THE THREE TRANSLATED VERSIONS

### 2.6.1. Characterisation and functions of footnotes

The Cambridge English Dictionary Online defines “footnote” as “a note printed at the bottom of a page that gives extra information about something that has been written on that page” (“Footnote”, Cambridge Dictionary). The Merriam-Webster Dictionary Online further specifies that the footnote is “a note of reference, explanation, or comment usually placed below the text on a printed page” (“Footnote”, Merriam-Webster Dictionary). M<sup>a</sup> Teresa Sánchez Ortiz explains that, even though the term “endnote” refers specifically to the notes placed at the end of the book, the use of the word “footnote”, in spite of its etymology, has widened its scope to include all kinds of notes, regardless of where they appear (Sánchez Ortiz 111). Additionally, she declares her preference for notes to be placed at the foot of the page, rather than at the end of the book—which would “interrupt[...] the flow of the discourse” (114, quoting Burkle-Young & Maley).

From a structuralist perspective, the French literary theorist Gérard Genette – drawing on Mikhail Bakhtin’s concepts of “dialogism” and “heteroglossia”<sup>51</sup>– systematically studied what Julia Kristeva had first named “intertextuality”, renaming it as “transtextuality” to include all the kinds of relationships a text can have with other texts: “intertextuality”, “architextuality”, “paratextuality”, “metatextuality”, and “hypertextuality” (Mirenayat & Soofastaei 533). The one relevant here is paratextuality: the paratext, as defined by Genette, comprises “a certain number of productions . . . [that] surround . . . and prolong [the text] . . .”. Regarding its spatial situation, the subcategory of paratext that is positioned “around the text, in the space of the same volume” is called “peritext” –and it is in this subcategory where we should include footnotes– whereas “epitext” refers to those materials that are outside the book –mainly in the media– such as interviews, reviews, and so forth (263-264). The function of all of them is

to *present* [the text]. . . but also. . . to assure its presence in the world, its ‘reception’ and its consumption, . . . always bearer of an authorial commentary . . . more or less legitimated by the author, . . . constitut[ing] . . . the privileged site of . . . a pragmatics and of a strategy. . . (261-262).

Genette goes on to claim that, in our “media dominated” times, paratexts tend to multiply around texts in a way unknown in previous eras (262), even though “the mere fact of transcription . . . brings to the conceptuality of the text a certain degree of

---

<sup>51</sup> This term has already been used above (pp. 23-24).

materialization . . . which can induce . . . paratextual effects” (262-263).<sup>52</sup> It goes without saying that all this networking of interlinked texts contributes to blur the boundaries between text and commentary, author and reader/translator/critic, or theory and fiction. In postmodern literature, footnotes, alongside other –originally scholarly– paratextual materials such as prologues, critical obituaries and so on,<sup>53</sup> have long stopped being a prerogative of editors or translators, sometimes becoming supplementary building blocks available for the authors to add to their own, personally crafted literary structures. Perhaps the most relevant instance involving footnotes is the critically acclaimed novel *Pale Fire*, written by the Russian-American novelist Vladimir Nabokov in 1962, which predates the “official” advent of postmodernism as it was conceived before post-structuralism and deconstruction appeared. It consists of a foreword, a 999-line poem, an extensive endnote apparatus (much longer than the poem itself) in which the actual plot of the novel is gradually unfurled by the poem’s fictional editor, and a supplementary index, and it was probably intended to poke fun at previous “excesses” in accompanying notes—such as T. S. Eliot’s 1922 *The Waste Land* (Gioia). Among earlier precedents are Jonathan Swift, Laurence Sterne and Alexander Pope, who used footnotes satirically or, in the case of Sterne’s *Tristram Shandy*, “to enhance his control over the effects of his narrative by assuming the functions of both author and (fictional) editor” (Pron §7). As Patricio Pron puts it, the “disruptive force” of the footnote in fictional works such as the above-mentioned “reveals the impossibility of narrative omniscience” and “threatens the idea that a text can be linear and have a single author” (§12)—which agrees with the notion of “boundary-blurring” proposed above.

According to Genette, “[t]he *pragmatic* status of a paratextual element is defined by the characteristics of its communicatory . . . situation: nature of the addresser, of the addressee, degree of authority and responsibility of the first, illocutionary force of his [*sic*] message, and . . . some others . . .” (266). The footnotes of the three TTs discussed here

---

<sup>52</sup> As for translation, Genette’s definition of “hypertextuality” as “any relationship uniting a text B (*hypertext*) to an earlier text A (*hypotext*) upon which it is grafted in a manner that is not that of commentary” (qtd. in Mirenyat 536) allows –according to Mirenyat– the inclusion of “parody, spoof, sequel, [and] translation” in that category (ibid.). However, if transcription itself can have “paratextual effects” (see the body text above), it seems obvious that translation must have some as well—so it might be somehow included also under the category of “paratextuality” (and maybe in others too). The relevance of transtextuality at large in these internet times makes its connections with translation a topic worth further research.

<sup>53</sup> As in Stanislaw Lem’s *Imaginary Magnitude* –a compilation of prologues of nonexistent books– or Jorge Luis Borges’s “Tlön, Uqbar, Orbis Tertius” and “Examen de la obra de Herbert Quain” –two short stories made out of “notes on imaginary books”, as their author describes them in his prologue to his collection *El jardín de senderos que se bifurcan* (1941).

are, therefore, pragmatically diverse, insofar as the three addressers –as explained above<sup>54</sup>– are different in nature, and so are their respective addressees—or addressee groups,<sup>55</sup> whereas their “degree of authority and responsibility” varies inasmuch as their names are either stated or missing in each edition and their own comments included or omitted,<sup>56</sup> and the “illocutionary force” of their footnotes (i.e., their intention as *speech acts*) differs in several features too—especially in their *illocutionary point* (since some are descriptive or explanatory, some others hermeneutic, others request the reader to do something, and so on) and their *mode of achievement* (either invoking external authoritative sources, one’s own authority as a witness, or by drawing inferences)—which are two of the seven components of illocutionary force distinguished by Searle and Vanderveken (qtd. in Green 3.3) and are linked to “the *functional* aspect of the paratext”, considered essential –and heterogeneous– by Genette (269).

From more conventional perspectives, the use of footnotes and endnotes in literary editions –and particularly in translations– has been discussed by quite a few scholars, who, in general, take the view that they constitute a resource that needs to be administered sparingly. As the focus of the present study is the use of footnotes in Spanish-translated literary books, a few approaches of authors mainly belonging to the Hispanosphere will be summarised here.

Following Ghelly V. Chernov’s view that the translator needs to perform a pragmatic adaptation whenever s/he is certain that the TT recipient’s knowledge of the world is insufficient to understand the references and allusions made in the ST, Vicente Marrero advocates the use of footnotes in translated texts, since they make explicit the information the writer takes for granted and therefore omits (“Las notas a pie de página” 504). In every communicative act –he argues– the recipient is a key element without whom Paul Grice’s cooperative principle<sup>57</sup> cannot be possibly fulfilled, with the peculiarity that, as regards translated texts, this principle becomes more complicated as it involves addressers and addressees with different languages and cultures—making crucial the role of the translator as decodifier of the ST (503-504). However, Marrero takes the view that it is usually preferable to incorporate any extra information into the body text rather than in

---

<sup>54</sup> In 1. Introduction, p. 6.

<sup>55</sup> See above, 2.5.2.3.2, pp. 30-31.

<sup>56</sup> In this sense, the paratextual materials may be *official* or *officious* (Genette 267). This point has been analysed under the heading 2.5.2.1. Intentionality.

<sup>57</sup> Summarised by his author as follows: “Make your contribution as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged” (qtd. in Alba-Juez 48). Although intended to account for oral exchanges, the cooperative principle also applies to written communication.

footnotes—but not always, as the translator’s contribution could be mistaken for the authorial text. It seems widely accepted that every piece of information added in notes should be only used as a last resort, to the point that it has often been branded as “the translator’s defeat” (“Información añadida” 70-72).

According to M<sup>a</sup> Luisa Donaire, whose insights on the topic stand as the most revealing, the translator acts both as a reader and as an author (Donaire 80), and in each case the kind of footnotes they provide are different: either **reading keys** (which serve to explain how what is written in the ST should be understood) or **translation keys** (on why they have decided, as translators/authors, to depart from the “universe of discourse” of the ST to create their own web of references [84]). After putting forward her own hierarchy of footnotes, Donaire argues that only those that explain lost-in-translation connotations are fully justifiable, as they enter “the space of linguistic opacity and cultural idiosyncrasy” (87), whereas “erudite interventions” and “cultural or linguistic connotations supposedly uninterpretable by the reader of the translated text” would be unnecessary or, at least, questionable (84).

Hickey et al. claim that, in literary translation, only in few cases are translators’ notes appropriate, since they momentarily “change the genre from fiction into a didactic work”, among other reasons (202).

As to the Modern Language Association (MLA), their Handbook 8th edition –the guidelines of which are followed in the present dissertation– recommends to restrict the use of both footnotes and endnotes, limiting them to bibliographic suggestions other than the ones included in the Works Cited pages or to providing “additional information that might be too digressive for the main text” (“MLA Formatting”, tab “MLA Endnotes and Footnotes”).

In order to conduct a detailed analysis of the variations in the use of footnotes between the three Spanish versions of *Ring of Bright Water* analysed, Vicente Marrero’s classification will be borrowed here. He provides a typology of footnotes (75-84) according to the kind of information they carry; the analysis intends to show how each type appears in all three TTs, and when and how their use or omission could have improved or been detrimental to them. In all, De la Escalera only includes two footnotes in the first two chapters studied, whereas Sandoval increases their number up to eight; Turégano, on his part, incorporates an astounding 272 footnotes. However, Hickey et al.’s criticism for their “chang[ing] the genre from fiction into a didactic work” (see above on this page) might not apply here, insofar as Turégano’s work aimed to be overtly didactic, on the one hand, and



–on the other hand– his views on heteroglossia, paratextuality, and transtextuality at large, seem to allow such abundance.

### 2.6.2. Footnote types across the three TTs

- **2.6.2.1. Geographical references.**- Marrero does not find it necessary for every place name to be explained by a footnote (76)—and neither De la Escalera nor Sandoval do so. But Turégano’s choice is to exactly pinpoint the places Maxwell refers to, in order to give the potential readers a picture of the settings more clear than the one the ST provides—thus going beyond a translator’s job. By way of example, he provides details about minor geographical features and natural spots relevant to the story, such as the “Big Sandaig Burn” that traces a ring-shaped curve near the house of Camusfeàrna (Tur 9), Inveraray Castle and Strachur (where Maxwell used to spend holidays in his youth [13]), the Island of Soay (where he ran his harpoon-fishing enterprise [16]), among many others, along with explanations of references to much wider areas such as the Western Highlands (11), the Hebrides (ibid.) or the Celtic Fringe (ibid.)—all of them likelier to sound familiar to an average British reader than to a Spanish one. Such informative geographical footnotes are totally absent from De la Escalera’s first two chapters, whereas Sandoval provides only one, referring to the name of Maxwell’s fishing enterprise, “Island of Soay Shark Fisheries” (San 26)—the translation of which De la Escalera incorporates into the body text (“Pesquerías de tiburones de las islas de Soay” [Esc 27]), as Marrero advocates (see above, p. 44). Sandoval’s footnote reads as follows: “Lonja de tiburones de las islas de Soay” (San 32), which contains two errors: the first one, retained from De la Escalera’s text, pluralises the singular “Island of Soay” (which indeed is a single island); the second one miscorrects the perfectly accurate “pesquerías” into “lonja”—which is not quite the same thing. Unfortunately, this is not the only case of miscorrection in Hoja de Lata edition—as will be further instanced.
- **2.6.2.2. Historical references.**- Neither De la Escalera nor Sandoval incorporate any footnotes on this matter, whereas Turégano makes ample use of them to clarify either a) important aspects of Scottish history referred to in the book, such as the clan system (Tur 12) or the Clearances (36) –the explanation of which would have help improve the other two TTs’ situationality and intertextuality– or b) other minor historical events or characters, mostly connected with Maxwell’s own ancestry, the clarification of which is provided by Turégano for the sake of his aspiration to thoroughness.

- **2.6.2.3. Cultural references.**- Neither De la Escalera nor his Hoja de Lata copy-editor attaches any footnotes to explain cultural or anthropological peculiarities mentioned in the ST—notwithstanding Marrero’s assertion that “those derived from a word that is hardly translatable, or untranslatable at all, are particularly justifiable” (“Información añadida” 76). Turégano uses them in some such cases, mostly in relation to culture-bound terms, to contextualise their meaning; here are a few examples: “tartan” (Tur 11), a word borrowed by Spanish but perhaps having lost its deep cultural connotations in the process; “chieftains” (12)—in the context of the Highland clan system; “Gaelic” (13), a language the location, extent and history of which the Spanish target readers are unlikely to know about; “shepherd’s plaid” (ibid.), a kind of tartan; “fank”, “‘a sheep pen’ in Scottish English dialect” (20); “Highland cattle” (21), a breed of long-haired cows famous in the British Isles but not so popular in Spain; “croft”, translated by Turégano as “granja” with an explanation of its more specific usage in the Highlands (22); “Primus stove” (25), a kind of camping stove the brand of which hardly any Spaniards would be familiar with; “porridge”—which, to British ears, sounds more of a staple food than “gachas de avena” (28) to Spanish ones; and so on. In the case of the ST Scottish-English “fank” word, which Turégano borrows as a loanword,<sup>58</sup> he adds an explanatory footnote, opting for a “rich explicatory procedure” (Katan 80) halfway between “exoticising” and “assimilative” procedures—the latter being the one used by both Escalera (Esc 18) and Sandoval (San 21).

As it was explained in subsection 2.5.2.3.1 (p. 29), the culture-specific words belonging to the subcategory of measurement units are just rendered as “accepted translations” (e.g., “millas”, “acres”, or “yardas”) by both De la Escalera and Sandoval, with no conversion or explanation. Turégano’s procedure,<sup>59</sup> instead, includes providing the equivalent metric measurements in footnotes—which seems necessary in order to make the text acceptable in the TC<sup>60</sup>: an average Spanish reader may approximately know how far seventeen miles mean for an island to be from the coast (Esc 16), but surely few will picture the size of that island when the author tells us it is four thousand acres wide (ibid.), and most will have to struggle to figure out whether a three-thousand-foot peak is a respectable mountain or just a humble hill (18), or if parking a car one hundred yards away from a house without greeting the dwellers is rude (20);

<sup>58</sup> As is explained above, pp. 28-29.

<sup>59</sup> Classifiable in María Pilar Mur Dueñas’s category “SL cultural borrowing plus explanation” (qtd. in Fernández Guerra 7).

<sup>60</sup> In this sense, this part could have also been placed under the heading 2.5.2.2. Acceptability.

however, neither De la Escalera nor Sandoval thought any of these measurements needed to be clarified. Similar is the case with currency: Spanish readers will hardly understand what it means, as to an innkeeper's fickleness, the fact that she would serve lunch that "might cost anything between two shillings and a pound" (Max 23), unless they are aware that –as Turégano explains in a footnote– "[u]ntil 1971 . . . there were 20 shillings per pound" (Tur 28)—a ratio the other versions omit.

The authors who have addressed the issue of measurement units take diverse views. Whereas Hickey et al. (204) maintain that, for non-technical texts, the most reasonable would be the substitution, in the body text, of every imperial unit for its metric decimal equivalent (in a "domesticating" fashion), others, such as Marrero, argue (taking a "foreignising" stance) that measurement units that have a Spanish counterpart (accepted by the Royal Academy of Spanish Language) should not be converted—nor explained by notes; on this account, he censures a certain translator who found it necessary to tell the readers of a Gogol novel the exact equivalent of the obsolete Russian unit of distance "verst" ("Información añadida" 77). His argument could equally apply to "feet", "miles", or "acres" (among other units)—since they translate to the Spanish words "pies", "millas", and "acres". However, considering the probable confusion resulting from the "no-explanation" strategy –as has been shown above– it seems doubtful that explanatory footnotes are really superfluous.

A further category of "cultural words" would be –to borrow Peter Newmark's classification (qtd. in Persson 5-6)– that of "ecology", which comprises "animal, plants, local winds, mountains, and plains among others" (ibid.) and is the one most widely glossed in Turégano's footnotes (with an almost encyclopaedic determination that does not miss any of such words: "Greylag geese", "rowan tree", "ptarmigan", "Highland cattle", "marram grass", and so on), while almost absent from De la Escalera's translation: only "corries" (Esc 16) and "ptarmigan" [*sic*] (18) are explained, in what seems an arbitrary selection—which Sandoval's edition retains.

- **2.6.2.4. Personal references.**– Turégano's aspiration to exhaustiveness in his footnote apparatus leads him to provide detailed information about people with whom not just a potential Spanish target readership, but hardly any British readers, can possibly be familiar; this is the case with such characters as Maxwell's grandmother (Lady Edith Campbell [Tur 13]), his fellow Oxford student Tony Wills (17), the real-life family behind the fictional name "the MacKinnons" (who were his neighbours in Camusfeàrna [18]), or his friend Uilleamena Macrae—a neighbouring innkeeper and former would-

be Hollywood actress (27). Maxwell himself provides enough information about them for the reader to follow the story, so a standard, commercial edition (such as *Destino* and *Hoja de Lata*) can –even should– eschew this kind of footnotes altogether—and that is what they do.

But there are a number of cases in which some clarification –which they omit– about more relevant personal references would have been desirable: the Duke of Argyll, called MacCallum Mor (Tur 13), the writers Neil Munro and Maurice Walsh (14), the painter Edwin Henry Landseer (21), the Swiss Family Robinson who gives name to a nineteenth-century moralistic novel (26), or the visionary and proto-ecologist Saint Cuthbert (54)—all of them contextualised by Turégano.

- **2.6.2.5. Intertextual references.** - Sandoval adds three explanatory footnotes belonging to this subtype that were not present in De la Escalera’s 1966 translation. At least initially, this seems to be a plus, since all are aimed to clarify important references made in the ST; but two of them are flawed. When Maxwell writes that “tartaned hikers from the industrial cities inspired in [him] a nausea akin to that of Compton Mackenzie’s Macdonald of Ben Nevis” (Max 12), he is referring to “Donald Macdonald of Ben Nevis [,] . . . a fictional character . . . who appears in several . . . novels . . . written by . . . Compton Mackenzie” (Tur 12); however, not only does Sandoval misunderstand the ST here (spoiling De la Escalera’s translation, which is perfectly right here; see above, p. 37), but she also makes no reference, in her footnote, to the fact that Macdonald of Ben Nevis is a literary character—providing, instead, information about Ben Nevis peak, irrelevant to the case (San 16). The second erroneous footnote, intended to cast light on the figure of the writer Rowena Farre and her novel *Seal Morning*, states that the plot is set “en un lugar remoto de Inglaterra” (64), when it actually takes place in Scotland. There is still a further, brief footnote that correctly explains the ST’s reference to Yeats and “his nine and fifty swans” (Max 47; San 56).

As for other intertextual references made in the ST, both *Destino* and *Hoja de Lata* editions lack any additional information, whereas Turégano clarifies every allusion to other texts—either explicit or implicit. Some of them seem to be of a certain relevance to the understanding of the book, thereby making their inclusion more of a need than a matter of choice. Here are a few instances: the use of the word “twilight”, which in a Celtic context evokes William Butler Yeats and “the so called ‘Celtic Twilight’ or Irish Literary Revival of the late 19th and early 20th century” (Tur 11); the

brief account of the author's shark-fishing enterprise, which should ideally be linked with his previous book *Harpoon at a Venture*, wholly devoted to that subject (15); and the unexplained reference to Xanadu, a name that goes back to Marco Polo and –for well-read British readers– recalls Samuel T. Coleridge's orientalist poem *Kubla Khan* (25).

- **2.6.2.6. Intratextual references.**- The only ones present in the TTs are those in which Turégano refers the reader to a previous footnote, in order to avoid the repetition of the same information about a certain word or expression that appears more than once in the body text.
- **2.6.2.7. Metalinguistic references.**- Among them –Marrero points out– are the hardly translatable plays on words, which “require a clarification” (“Información añadida” 80-81). One of such puns, in which there is a confusion between the common noun “rabbit” (misspelt as “rabit” by De la Escalera) and the proper noun “Robert”, is explained, at the foot of the page, by De la Escalera (Esc 50), Sandoval (San 59), and Turégano (Tur 59)—none of them attempting to replicate the joke in Spanish.<sup>61</sup> There is an instance of an untranslatable double meaning in which the explanation given by both De la Escalera and Sandoval totally misses the point: when Maxwell lists several nicknames he happened to hear in Scotland, he explains that one “Ronald Donald the Dummy” was thus called “not in any aspersion of his human reality but because he was dumb” (Max 44). De la Escalera adds a footnote stating that “dummy” may mean “número, maniquí, y también gordo” (precisely three acceptations irrelevant to the case [Esc 44]), a slip that Sandoval cuts out—but making an even bigger mistake by translating the ST passage as follows: “. . . o a un Ronald Donald el Imbécil, . . . no como difamación de su condición humana sino así llamado por ser mudo” (San 52), which makes the reader wonder why, if so, she translates “dummy” as “imbécil”.<sup>62</sup> Turégano, on his part, renders it as “el Mudito” and clarifies the duplicity of meaning in a footnote (Tur 52).

Another subcategory of metalinguistic references are those that “bear a distinctive stamp in the source language” (Marrero 82), as is the case with the reproduction of dialectal speech. As Hickey et al. point out, “in English, the

---

<sup>61</sup> Interestingly enough, Conrado Eggers-Lecour –as *domesticating* as usual– does so in his 1962 translation, for which he changes the name “Robert” into “Cornelio” to make it resemble the Spanish word for “rabbit”—“conejo” (Eggers-Lecour 335).

<sup>62</sup> The first sense of “dummy”, in colloquial register, is “[a] person who cannot speak” (“Dummy”), although it “is still used in a derogatory sense, meaning ‘a stupid person, a blockhead’” (Tur 52).

approximate pronunciation may indicate . . . a specific social class without any further explanation, just by resort to what any average English reader would know” (205). There is an instance in Turégano’s translation<sup>63</sup> where, in addition to attempting to retain the original connotation of the ST in the TT, he adds a footnote to justify his choice. It is when the character John MacQueen –nicknamed “The Pelican”– proclaims that his sweetheart has been “kilt and droont” (Max 29), in a dialectal variation of the standard English phrase “killed and drowned”. Turégano translates it as “muerta y ahogá” (Tur 34), providing, at the foot of the page, the ST phrase, and explaining that it “reproduces Joe’s dialectal pronunciation” (ibid.). Neither De la Escalera nor Sandoval tries any translation of register, opting, instead, for what Manuela Perteghella<sup>64</sup> would call “standardisation”, therefore depriving the target reader of a relevant element for the characterisation of The Pelican; their choice –which, as stated above (n. 25), is the predominant one– could have been compensated, at least, by an explanatory footnote.

## 2.7. MANUEL DE LA ESCALERA: DOUBLE INVISIBILITY?

### 2.7.1. Chronology

- 1895 – Born in San Luis Potosí (Mexico) from parents of Spanish descent.
- 1901-1911 – Settles with his family in Spain. He lives in Santander, Valladolid and Bilbao, where studies with the Jesuits.
- 1911 – Returns to Mexico with his family due to economic setbacks. He studies Fine Arts.
- 1916 – His mother dies. He returns to Santander (Spain) with his father. He works in the atelier of the sculptor Julio Antonio.
- 1919 – Julio Antonio dies and he settles in Paris, where he works at the Joinville Studios as a film editor for the Russian film director Alexis Granowsky, while getting acquainted with Marxism.
- Late 1920s – Returns to Santander, where he works in Coliseum Cinema and as organiser of film clubs, showing mostly Soviet films.
- 1936-1937 – Takes part in the Spanish Civil War on the side of the Republic, both as a lieutenant in the Lenin Battalion and shooting propaganda films –lost to us– to be sent to the USSR.

---

<sup>63</sup> Already analysed in 2.5.2.2. Acceptability (pp. 27-28).

<sup>64</sup> See above, pp. 27-28.

- October 1937 – Taken prisoner after the Republican defeat in the Northern Front.
- 1937-1941 – Confined in various prisons: Bilbao (from October 1937; his father dies then, in 1938) → Santander’s Tabacalera (from October 1938; he is sentenced to thirty years) → Burgos (from November 1939, shortly after the end of the war; he takes English classes from the Irish prisoner Frank Ryan [De la escalera, *Cuentos de nubes*]) → El Dueso in Santoña-Cantabria (from October 1940).
- June 1941 – Conditional release.
- 1942 – Arrested for communist activities and sent to Zaragoza prison, then provisionally released. Arrested again in Barcelona. He attempts suicide and is transferred to Madrid, where is tortured for three months in Puerta del Sol’s dungeons. Sent to Santa Rita prison in Carabanchel in May 1944 –where he meets the playwright Antonio Buero Vallejo (Buero Vallejo)– and soon afterwards (June 1944) to Alcalá de Henares.
- 1944 – While in Alcalá, he is sentenced to death.
- 1945 – Writes his diary *Muerte después de Reyes* [*Death After Three Kings Day*] in Alcalá’s death row.
- January 1946 – His sentence of death is commuted and he is transferred to Burgos prison alongside other commuted prisoners.
- 1947 – Leaves<sup>65</sup> the Communist Party.
- 1948 – Comes into contact with the publisher Josep Janés.
- January 1954 – Transferred to El Dueso prison in Santoña (Cantabria).
- 1958 – Transferred to Burgos prison. First work published crediting him as translator (*Los inconquistados* [*The Unconquered*] by Ben Ames Williams, José Janés publisher [*Catálogo BNE*]).
- 1962 – Final release. The painter Manuel Calvo hosts him at his atelier in Madrid’s Alcántara Street<sup>66</sup> until he settles in Barrio de la Concepción (Oñate, “Fwd: Re: Manuel de la Escalera”), where he most likely accomplished the translation of *Ring of Bright Water*.
- 1966 – *Muerte después de Reyes* published in Mexico under the pseudonym “Manuel Amblard”. He exiles to Mexico in fear of being arrested for the publication.

---

<sup>65</sup> Or rather he is expelled, as will be explained further below (p. 60 and n. 73).

<sup>66</sup> Until not later than 1964, since Calvo then moved to Brazil.

- 1970 – Moves back to Spain, at first –again– to Madrid’s Barrio de la Concepción.
- 1979-1994 – Lives in a retirement home in Santander.
- 1982 – The last book translated by him, the anonymous *La nube del no saber* [*The Cloud of Unknowing*], is published.
- 1994 – Dies in Santander

(The above chronology largely follows Alfonso Oñate’s time line provided in his article “Manuel de la Escalera, un grande para muy pocos”, complemented with other sources stated in parentheses).

### 2.7.2. Background

The biography of Manuel de la Escalera (1895-1994) is sadly representative of a generation of Spaniards who, after surviving the Civil War, were bound to either collaborate with the winners or be silenced—when not plainly eliminated. He was incarcerated from 1939 and sentenced to death in 1944 –being later reprieved– on account of his involvement in both propaganda and combatant activities in support of the Republic, spending twenty-three years in different prisons until his final release in 1962 (Oñate, “Manuel de la Escalera”).

De la Escalera, whose previous knowledge of English was poor, started studying it more eagerly in 1939-1940, while imprisoned in Burgos, where he attended the classes organised by the Irish inmate Frank Ryan (De la Escalera, *Cuentos de nubes*, “Frank Ryan, un preso excepcional”). In 1946, again in Burgos after five distressing years full of misfortunes (including his experience in Alcalá de Henares’ death row), faced with the prospect of a long term of imprisonment ahead of him and the need to earn money, undertook the study of literary English (*Currículum vitae* 106). The playwright Antonio Buero Vallejo, his fellow prisoner in Santa Rita (Carabanchel Bajo, Madrid) back in 1944, recalls that De la Escalera “had [already] enjoyed a good education [and] mastered other languages” (Buero Vallejo 6); the historian Alfonso Oñate specifies that he “could speak French, since it was considered as a sign of distinction in his family” (“Fwd: Escalera”). In words of Marcos Ana, he was “a kind of a Renaissance man . . . of a universal learning” (167).

### 2.7.3. Work for Josep Janés

In 1948, after both his family<sup>67</sup> and the Communist Party<sup>68</sup> had stopped being potential means of sustenance (Oñate, “Manuel de la Escalera”), De la Escalera made contact with

---

<sup>67</sup> He had lost his mother in 1916 and his father in 1938 (Oñate, “Fwd: Escalera”).



the Catalan publisher Josep Janés i Olivé (1913-1959), who would start sending him work to prison<sup>69</sup>—which became De la Escalera’s main livelihood since. As Marcos Rodríguez Espinosa points out, literary translation became the *modus vivendi* of many Republican intellectuals who had been removed from their positions in newspapers, schools, and so on (469).

The way De la Escalera contacted Janés is obscure, but it must have been through intermediaries. Face-to-face interviews in Burgos were restricted to ten-minute weekly visits of relatives separated from the prisoners by a corridor (Ana 207), so it is out of question that Janés had ever visited De la Escalera in person—besides, he would not have taken the risk, considering his own delicate position.<sup>70</sup> Josep Mengual provides a few examples of how Janés showed, immediately after the end of the war, an admirable selflessness in helping writers in distress due to their previous political or social stances and activities (24). He would commission them translations even when aware that their command of the source language was insufficient, but paying them fair fees in advance anyway (25); in order to render the translations publishable, he relied on his only proofreader—or, sometimes, on his own skills (Mengual 25, 198). On other occasions, he would keep the manuscripts sent by the translators in a cabinet—well known among his acquaintances—where they piled up by tens waiting for a better time to be published. Janés—whose knowledge of English was too poor to be able to judge the quality of a translation himself (Hurtley, *Josep Janés* 320)—would send books to be translated to a variety of thwarted writers in need of help: some exiled in France, a handful of ex-exiles freshly returned, a few political prisoners still imprisoned, and other *personae non gratae* who had somehow been involved with leftist or Republican politics (socialists, communists, anarchists, Catalanists, and so forth). They were either former fellow journalists and translators from the pre-war times or new connections brought by common acquaintances who relied on the publisher’s generosity (312-320). Most of them were Catalan, but some contacts Janés had in Madrid recommended other Madrid-based writers to him. The newspaper editor Pedro Pellicena Camacho<sup>71</sup>—a friend from before the war—became his agent in Madrid for matters concerning censorship, printing houses, and the relations with the British Council (Guzmán, Interview); he introduced other translators to Janés, such as

---

<sup>68</sup> Which he had left in 1947, shortly after his arrival in Burgos prison (Oñate, “Fwd: Escalera”).

<sup>69</sup> It is not clear whether it was translation work or other, as will be discussed below [56-57]).

<sup>70</sup> Janés himself had been sentenced to death in 1939—and shortly afterwards reprieved—due to his Catalanist activities prior to the war (Hurtley, *Josep Janés* 177).

<sup>71</sup> Another ex-prisoner, translator from French for Janés and former member of the executive committee of the Spanish Socialist Workers’ Party [PSOE] (Hurtley, *Josep Janés* 313).

Eduardo de Guzmán (Hurtley, *Josep Janés* 319), an anarchist –former editor and director of several leftist and anarchist newspapers– whose trajectory runs parallel to De la Escalera’s in many respects: like him, he was sentenced to death; the conviction was later commuted, the following years being spent in Santa Rita prison in Madrid—coinciding with De la Escalera’s brief stay there, just for one month in 1944 (Hurtley, *The Politics* 231); having little previous knowledge of English, he studied it while in prison, from 1940 to 1944; and, to top the coincidences, he started translating for Janés in 1946, two years before his final release (*Josep Janés* 319-320) and already benefiting from mitigated imprisonment (Guzmán, Interview). While in Santa Rita, Guzmán might have met De la Escalera; but, when asked –in a 1980 interview with Jacqueline Hurtley– whether he knew any other translators working for Janés, he does not mention him. Thus, Pedro Pellicena – as described above, Janés’s agent in Madrid– is likely to be the one who brought De la Escalera into contact with the publisher (as he did with Guzmán); Pellicena’s connections with some of De la Escalera’s fellow inmates could have facilitated the contact. Guzmán’s account of how he managed to learn English and start translating is probably applicable to De la Escalera’s own experience: he used to talk with British prisoners –especially a group from Gibraltar– and was probably taught informally by some of them; besides, English newspapers such as *The Times*, in addition to the Bulletin of the British Embassy, made their way into prison every so often—as well as English books that, since 1941, some inmates with permission to spend the day at work outside (to help build Madrid’s new prison) would bring (Guzmán, Interview).<sup>72</sup> Guzmán used to translate and read aloud the newspapers brought “for the benefit of other prisoners” (Hurtley, *The Politics* 231). Concerning his work as a translator, he recalls that his tools, in those early years, amounted to no more than a dictionary. He also admits that he shifted to writing pulp Western novels<sup>73</sup> on account of their being better paid for than translations, from which he “could not make a living”, even though Janés was a better payer than others (300 pesetas for a five-hundred-page translated book<sup>74</sup>) and never took advantage –unlike others– of the hardships of the translators with a criminal record (Interview).

---

<sup>72</sup> In the following years, it would be much easier to take such books into the prison (Guzmán, Interview).

<sup>73</sup> A very common practice among translators at the time. They often wrote these original novels by imitating the style of the translations in every detail, even presenting them as translations (in what Toury calls “pseudotranslation” [O’Sullivan]) and signing them with foreign pseudonyms so as to make them more exotic and, therefore, more attractive to the Spanish readership.

<sup>74</sup> Whereas pulp Western and criminal novels under two hundred fifty pages were paid about 400 pesetas (Hurtley, *Josep Janés* 320).

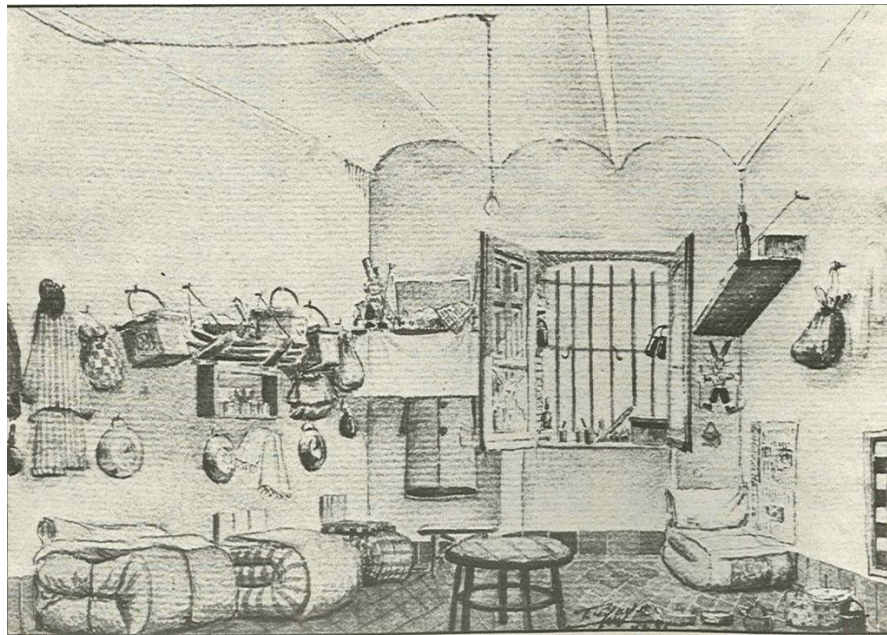


Fig. 3. Cell in Santa Rita prison, where Eduardo de Guzmán spent sixteen months (Gayo)

Unfortunately, it is not clear what De la Escalera actually translated in those years. Janés's publishing scope was proverbially diverse, ranging from popular, bestselling collections to the introduction in Spain of culturally relevant authors, along with classics of all times (Mengual 217); however, the exhaustive list compiled by Jacqueline Hurlley with all the books published by Janés between 1940 and 1959 (which includes the translators' names) does not contain any references prior to 1958 crediting De la Escalera (*José Janés* 245-303).<sup>75</sup> Could it be that his identity as a translator had been hidden behind **anonymity** or **pseudonymity**—both common practices at that time? As for anonymity, every single book published by Janés from 1948 on —i.e., the years when De la Escalera is supposed to have been working for him— credits the translator, with only a few exceptions; even before that year it was Janés's custom to include their names—which says a lot about his ethics. This seems to rule out the hypothesis of De la Escalera's having been working in anonymity. Besides, other translators in similar situations are duly credited as translators in Janés's publications since as early, at least, as 1946—as is the case with Eduardo de Guzmán (Hurlley, *José Janés*). As for the use of pseudonyms, only one is certain: Manuel Amblard,<sup>76</sup> which De la Escalera used to sign his death row memoir *Muerte después de Reyes* —when published in Mexico in 1966— and a few other works between 1965 and

<sup>75</sup> The first one is *Los inconquistados*, by B. A. Williams, which dates from that year (*Catálogo BNE*).

<sup>76</sup> Sometimes abbreviated to "Amblard" to sign "prison and clandestine publications" (Oñate, "Fwd: RE: MANUEL DE LA ESCALERA").

1980. He chose Amblard –his fourth surname– persuaded that “Franco’s police never put fourth surnames on file” (Malvar). There is no evidence of De la Escalera publishing under any other pseudonyms; the historian José Ramón Saiz Viadero –who was acquainted with the translator– recalls that he also used “Manuel de la Puerta” (Oñate, “Fwd: RE: MANUEL DE LA ESCALERA”), although there are no entries under this name in Hurtleley’s index. A further hypothesis would be that De la Escalera was hiding behind any of the unrevealing initials that some translators used to sign (C.F., V.C.L., J.R.B., J., and J.L.B. are all found in the index), or that he collaborated with other translators who were credited alone; in this respect, Janés admits to have commissioned translations to prestigious writers who just signed the works, wholly done by ghost translators who shared the (high) fees with the personality (Janés 18-19). Nevertheless, none of these hypotheses is supported by evidence.

It might also be the case that, at first, De la Escalera worked as a proofreader for Janés. Josep Mengual affirms that the publisher’s only “permanent” proofreader in those years was Lluís Palazón (197-198), and he believes that, in the 1940s, Janés –like other publishers– often had to revise the texts himself –along with other tasks outside his responsibilities– in order to make the business profitable. The adjective “permanent” suggests that other temporary collaborators may have been hired on occasion, perhaps De la Escalera being one of them, conveniently kept out of sight.

The truth is that De la Escalera himself affirms that Janés would “send [him] translation work to prison” after they made contact in 1948 (“*Curriculum vitae*” 106). There not being any reason to doubt it, the most likely hypothesis is that Janés had kept those translations in his above-mentioned famous cabinet; perhaps some of those published by Janés from 1958 on (of Katherine Mansfield, William Saroyan, William Somerset Maugham and others) had been accomplished by De la Escalera long before—maybe needing an improvement that he was then ready to make, after years of study and training.

Among the unsolved riddles about De la Escalera’s first works is his alleged translation –for Janés– of one of Edgar Rice Burroughs’s Tarzan novels, which (according to a 2017 article –full of inaccuracies– by Aníbal Malvar<sup>77</sup>) would have been his first translation commission ever. However, no Tarzan novels appear in Hurtleley’s index,<sup>78</sup> nor

---

<sup>77</sup> He goes as far as to entitle it “El escritor que tradujo ‘Tarzán’ en una cárcel franquista” [“The Writer Who Translated *Tarzan* in a Francoist Prison”].

<sup>78</sup> Only four novels belonging to the E. R. Burroughs’s so-called “Venus cycle” (unrelated to Tarzan), all published between 1953 and 1961 in translations by J. Calvo Alfaro, are listed by Hurtleley (*José Janés* 251).

in any other catalogues<sup>79</sup> are there any entries associating De la Escalera's name with Tarzan. Malvar obviously took that unreferenced piece of information from an article published in 2010 by Benito Madariaga, who became acquainted with De la Escalera in his last years and just repeats what the translator mentioned, in passing, in the course of one of the few encounters they held in the retirement home where he was living.<sup>80</sup> Such vagueness, together with De la Escalera's occasional liking for "misleading those who intended to enquire into him" and his ironic streak (Oñate, "Fwd: Re: Manuel de la Escalera"), could lead to suspect that the whole Tarzan thing may have been nothing but a joke or, perhaps, a distortion –voluntary or not– of the truth (be it what it may; for example, that he might have performed a ghost translation for a publisher other than Janés). However, in the absence of evidence for that, the facts are that a) De la Escalera affirmed having translated a Tarzan novel for Janés, and b) that such a novel was never published. Therefore, the hypothesis of Janés's cabinet hoarding one more unpublished manuscript seems to be the likeliest.

What seems to be out of question is that De la Escalera, in one way or another, benefited from the boom in the publication of English-language contemporary authors in Spanish translation for which Josep Janés was the main responsible<sup>81</sup>—motivated by a combination of his own affinity for the British idiosyncrasy and politics and the fact that the British government, through the labour of the British Council (and the enthusiastic director of the Madrid British Institute from 1940 to 1954, Walter Starkie), was keen on using the exportation of their culture as a means to strengthen their influence abroad both during the war and in the post-war years. Winston Churchill himself acknowledged the effort made by Janés in his promotion of English contemporary writing in Spain (Hurtley, *Josep Janés* 186-199). However, from 1942 there was a reaction among high-ranking officials and intellectuals loyal to the Franco regime against what they perceived as an excess of translations—which, in their view, could damage the principles of National Catholicism (259-262).<sup>82</sup> Janés justified his choice for foreign books (which was also the readers' choice) by pointing out that most young Spanish authors were too parochial in their concerns (263). The official reaction against translations was softened in the period

---

<sup>79</sup> Among them: Spanish National Library, ISBN records, and some lists of Tarzan's translations compiled by fans (Bayona).

<sup>80</sup> According to what Madariaga told the author of this dissertation in a telephone conversation in February 2019.

<sup>81</sup> He published sixteen such novels in 1942, vs seven in 1941 (Hurtley, *Josep Janés* 187).

<sup>82</sup> In fact, a number of protests appeared in different media but no measures were taken to "prevent the open window from becoming a garage door"—as Miguel Herrero, head of the section of "Ordenación Bibliográfica del INLE", wrote in 1942 (Moret 64).

from 1945 to 1950, as the outcome of World War II forced Franco to make concessions towards a certain opening-up in order to ingratiate the regime with the winning Allies (275).

#### 2.7.4. Self-organised education and culture in prison

De la Escalera –as well as other former political prisoners– emphasises the fact that, despite the harsh conditions in which they had to live, they kept an unquenchable thirst for learning that they tried to satisfy by organising courses –tolerated by the authorities in different degrees– on diverse subjects, along with other various cultural activities. Whereas in Santa Rita<sup>83</sup> the inmates would exchange informal classes on any subject they could teach each other (Guzmán, Interview) and in Alcalá<sup>84</sup> –with more than one hundred primary-school teachers imprisoned, in addition to many other professionals– they would stage theatre plays –even Lorca’s– and hold classes at the school’s long ward<sup>85</sup> (De la Escalera, *Muerte después de Reyes* 79-80), Burgos prison<sup>86</sup> had such political and cultural activity that it was known as “Universidad de Burgos”. According to Sixto Agudo –who was one of the prison’s political leaders– ninety percent of the five-thousand political prisoners held in 1946 were communists, who, in addition to clandestine Marxist lectures, would organise general culture courses during the courtyard hours—with the consent of the official teacher, whose education was much poorer than that of many of the inmates (Ibáñez 3) and, thus, could benefit from their favours.<sup>87</sup> In the years with the highest number of prisoners, more than two thousand of them enrolled for the courses. Among the subjects taught –all by qualified teachers– Agudo lists French and English classes (Laso, “La ciudad de Burgos”).

Marcos Ana, the longest-standing political prisoner in uninterrupted confinement in Francoist Spain,<sup>88</sup> who was acquainted with De la Escalera while in Burgos (Ana 161), gives ample details about the way communist prisoners managed to organise themselves (121-124, 137, 139, 151-152, 160). Among other activities, they set up a literary circle called *La Aldaba* (167), published a clandestine magazine with the same title (later

<sup>83</sup> De la Escalera served one month in Santa Rita in 1944.

<sup>84</sup> De la Escalera served there from 1944 to 1946.

<sup>85</sup> Taking advantage of the hitherto lack of effective prison regulations (De la Escalera, *Muerte después de Reyes* 79-80).

<sup>86</sup> Where he served approximately thirteen years, in three different periods: 1939-1940, 1946-1954, and 1958-1962.

<sup>87</sup> Such as the translation of French, Italian and British documentary films, a task performed by José María Laso Prieto from 1959 (Laso, “La ciudad de Burgos”). It might be hypothesised that De la Escalera –who was his fellow inmate (Laso, *De Bilbao a Oviedo* 233-234)– might have helped him at some point.

<sup>88</sup> He served twenty-two years and seven months (Aznar Soler 445). Altogether, Manuel de la Escalera spent, with a short interruption in 1941-1942, a similar time in prison.

changed to *Muro* [170]), and held poetry readings and theatre performances (179-182)—activities in which De la Escalera himself used to take part.



GRUPO DE PRESOS EN LA "RESERVA" DE LA CÁRCEL DE BURGOS

Fig. 4. Inmates in the Burgos prison school ward (“Grupo de presos”)

Even though he had left the Communist Party in 1947 “out of internal dissension” (“*Curriculum vitae*” 106) –or rather he was expelled, if Gregorio Morán is to be believed (498)<sup>89</sup>– he kept in good terms with other militant fellow inmates, thereby remaining able to use their channels of communication with the outside world—which included the help from complicit guards (Ana 168-169) as well as other “miraculous paths” –in Marcos Ana’s words– to get their writings out or forbidden books brought in (qtd. in Aznar Soler 455). Ana recalls that the two chaplains assigned to Burgos were responsible for “preventing the prisoners from spiritual escape”, being admonished when they were too permissive (Ana 182); they had to supervise every paper sent out of the prison, which includes the manuscripts De la Escalera sent to the publishers.

The prison’s official library, according to Ana –who describes the situation in the late 1940s or early 1950s– “mostly comprised either religious or trivial books”, all of them bearing the stamp with the authorisation of both the governor and the chaplain. Nevertheless, he recalls how the prisoners, “in order to feed [their] political and cultural

<sup>89</sup> Alfonso Oñate agrees with this view—as he told the author of this dissertation in a telephone conversation (26 May 2019).

life in prison”, managed to disguise many unapproved books behind covers belonging to others with pious content; such forbidden volumes added up to about one hundred—which enriched the poor official selection (Aznar Soler 455). José María Laso —who, after his imprisonment in 1958, also became acquainted with De la Escalera in Burgos— remembers that an inmate who pretended to have converted to Catholicism managed to be appointed chaplain, then being put in charge of the administrative work of the chaplaincy—of which he took advantage to manipulate the information shown on the labels attached to the books, thus rendering them irrefragable in the censors’ eyes (*De Bilbao a Oviedo* 223-224). He also explains how the official teacher would often turn a blind eye to the inmates keeping unauthorised books, in return for the favours received from them (227). Laso describes the library as it was in the late 1950s or the 1960s, having improved considerably since the picture given by Marcos Ana. It comprised three independent libraries: “the prison’s official library . . . , rather good, especially as far as the Spanish Golden Age and . . . the Generation of 1927 are concerned. The second one, owned by the libraries’ coordinating service, was really good and diverse. The third one was the property of the political prisoners” (226-227). They must have probably included at least a few bilingual dictionaries De la Escalera could use as an aid.

Aside from the libraries, the overall conditions in which De la Escalera performed his work changed over the years and the different prisons he stayed in. As for Santa Rita (a former boarding school where, according to Eduardo de Guzmán, what before the war had been individual cells —as the one shown in Fig. 3— had now to accommodate between ten and fourteen inmates each [*Nosotros, los asesinos* 351-352]), it is hardly conceivable that he could find there the calm needed to write at all.<sup>90</sup> However, it seems that, at least, the inmates could spend some time reading; among the few things available to read, there were “[n]ot only [the authorised newspapers] *Ya* or *ABC*, but also . . . *O Seculo* and, what [was] much riskier, the British Embassy’s news bulletin” (419), which, in addition to probable conversations with the foreign prisoners “in transit” who made up a great part of the total, may have helped De la Escalera refresh his English (417-418)—which he had started studying seriously in Burgos in 1939 with the Irish prisoner Frank Ryan, as described above (p. 57). In Alcalá de Henares,<sup>91</sup> some inmates —such as himself (who wrote *Muerte después de Reyes* there) and his friends the poets Francisco Burgos Lecea and Marcos Ana— managed to write and even self-publish their poems in rudimentary editions (De la

---

<sup>90</sup> Anyway, he served only one month there—in 1944.

<sup>91</sup> Where he served one and a half years, under death sentence, between 1944 and 1946.



Escalera, *Muerte después de Reyes* 114) and even staged a few shows—such as a circus show (115-116). De la Escalera would write, in his 4m x 3m cell shared with two other prisoners (14), “at one in the morning . . . It [was] the most peaceful hour, or rather the quietest” (101). Although admitting that he would have felt more at ease writing in a cell on his own—which would have probably been granted if requested—he could not tolerate the idea of saying goodbye to his cellmates—who were due to die, as was himself, in two months’ time (16). As for Burgos—where De la Escalera spent thirteen years altogether<sup>92</sup>—Marcos Ana’s recollection of how he used to write—“in a prison corner, sheltered by blankets, under the flickering light of an oil lamp . . . while the wardens’ steps and the sentinels’ alarms were heard” (Aznar Soler 451)—may offer a picture of the way other writers also worked there.

#### 2.7.5. Manuel de la Escalera’s career in translation

As mentioned above, De la Escalera seems to have made contact with Josep Janés in 1948 and started receiving commissions from him, the use of which—up to 1958—is unclear. In his 1982 self-written “*Currículum vitae*”, he just mentions Katherine Mansfield, William Saroyan, William Somerset Maugham and Neville Shute as some of the authors whose works he started translating—after contacting the Catalan publisher—while in Burgos and El Dueso prisons (i.e., between 1948 and 1962); however, De la Escalera’s translations of these writers—or of any others—began to be published only after 1958 (when *Los inconquistados* [*The Unconquered*] by Ben Ames Williams was issued), which might hint at some of them having been done earlier and kept by Janés in his cabinet—as hypothesised above (57). From 1958 to 1965, Janés published ten translations by De la Escalera (eight of which between 1958 and 1961, while still in prison), who soon (in 1961) started working also for other publishing houses (at first G.P, Juventud, EDAF, and Aguilar, and later Taurus and Seix-Barral, among others). As Gregorio Morán notes, after being released in 1962 he was regarded as a red, a communist, and therefore “had to use a pseudonym and concealment in order not to be sent back to prison” (498), so he might have carried out some other translations impossible to track down—although there is no evidence for it. Translation then became his only source of income. It is in this period when De la Escalera translated *Ring of Bright Water*, in 1965, while living in a flat in Madrid’s Barrio de la Concepción—and it is easy to figure out how remote (and alluring)

---

<sup>92</sup> In 1939-40, 1946-54, and 1958-62.

Camusfeàrna and the Highland wilderness may have seemed to him, stuck in a stifling narrowness of hardship, repression and fear.



Fig. 5. Barrio de la Concepción in the 1960s vs Camusfeàrna (“El barrio de la Concepción”; “What’s There?”)

In 1966, his death row memoir *Muerte después de Reyes* [*Death after Three Kings’ Day*], written in 1944-45,<sup>93</sup> was first published in Mexico –by Era– under the pseudonym Manuel Amblard. The publication jeopardised his precarious life in Spain, harassed by the constant watch of the socio-political police brigade. Joaquín Ruiz Jiménez<sup>94</sup> then advised him to go on exile, which he did that same year, settling in Mexico—his native country (Madariaga). During his exile (1966-70) he published a number of translations<sup>95</sup> for Mexican publishing houses such as Fondo de Cultura Económica, among others—mostly on psychology (which he had studied in his youth) and sociology.

On his return to Spain in 1970, De la Escalera started working for several newly created publishing houses such as Akal, Orbis, Ariel, Alianza and so forth, adding up to ten new translations in the twelve years prior to 1982, when he –already eighty-seven years old– published his last one: that of the anonymous English classic of medieval mysticism *The Cloud of Unknowing*,<sup>96</sup> which he could accomplish thanks to a government subsidy for new translations. He finishes the “*Curriculum vitae*” attached to his application with the following, implicitly plaintive words:

---

<sup>93</sup> In Alcalá de Henares, where the author managed to hide it from the guards and get it out of the prison, then being kept by a friend in a bank’s safe for seventeen years—until De la Escalera’s release in 1962 (“*Curriculum vitae*” 106).

<sup>94</sup> A Spanish lawyer (1912-2009), former Francoist minister and then Christian Democratic opponent of Franco’s regime (“La Universidad en el franquismo”).

<sup>95</sup> A number hard to determine, inasmuch as the Mexican National Library –supposed to hold every book published in the country since 1936 (*Quiénes somos*)– does not include translators as authors in its search engine, making it impossible to track down their production.

<sup>96</sup> Translated as *La nube del no saber*.

Manuel de la Escalera currently lives in a retirement home in Santander, where he has time and space to work, without any income other than the minimum retirement pension – 20,300 pesetas– and that from some occasional jobs. If he were granted the means to perform this translation, it would be the first time he would be able to choose which book to translate. Reports of him can be given by Antonio Buero Vallejo and Consuelo Berges.<sup>97</sup> (108)

His complaints are expressed with less restraint in the letters addressed to his friend the editor and translator Javier Alfaya (1939-2018) between 1978 and 1981, in which he insists on his need to keep working to pay the retirement home fees and lashes out at “the world of gangsters and mean tricks known as ‘the world of culture’” (4th February 1977)—with commissions fulfilled and never paid, letters to publishers and newspapers getting no answer, and an apparent “out-of-step Francoism” all around.

In those last years, De la Escalera also published the following books of his own authorship: *Cuando el cine rompió a hablar* [*When the Cinema Started Speaking*] (1971), *Mamá Grande y su tiempo* [*Big Mama and Her Time*] (1980), and *Cuentos de nubes* [*Stories of Clouds*] (1981)—which, together with *Muerte después de Reyes*, make up virtually the whole of his meagre literary output, aside from a few unpublished works.

Most of De la Escalera’s production consists of translations from English sources, although there are a few from French (such as Alexandre Dumas’s *El conde de Montecristo* [*The Count of Monte Cristo*]<sup>98</sup>) and, surprisingly, a Chekhov volume<sup>99</sup> comprising the plays *El tío Vania* [*Uncle Vanya*], *La gaviota* [*The Seagull*], and *El jardín de los cerezos* [*The Cherry Orchard*]. As they were written in Russian and there is no evidence that De la Escalera had any knowledge of that language, the chances are that the translation was made from a bridge language, either English or French—a circumstance omitted by the Spanish publisher.<sup>100</sup>

As further evidence –in addition to the Tarzan’s case commented on above– of the hazards of blindly relying on what allegedly authoritative online sources state –and then many other sites repeat– De la Escalera is credited by Josefina Cornejo, in an online magazine on translation dependent on the Spanish Instituto Cervantes, as the author of a translation of James Joyce’s *Ulysses* in 1955—when what he actually translated was the

---

<sup>97</sup> Consuelo Berges (1899-1988), Spanish translator of Stendhal, Flaubert, Proust and other French novelists. She was the first Spanish translator to be granted copyrights for translation works (“La escritora Consuelo Berges”).

<sup>98</sup> Published by Edaf in 1970.

<sup>99</sup> Published by Edaf in 1964.

<sup>100</sup> Miguel Ángel Vega Cernuda recalls that, surprisingly, in the early post-war years, one would come across translations from lesser-known languages such as Polish or Finnish, to name just a few—which made him wonder “from where had come the linguistic and cultural knowledge that made possible such an opening of horizons? . . . The fact is that many of those versions were made through French, Italian or English” (551).

Stuart Gilbert's critical study *James Joyce's Ulysses*.<sup>101</sup> The "double invisibility" hinted at in the title of this section –and already commented on in 2.5.2.1 (22-23)– seems to be further exacerbated by this kind of inaccuracies; but, on the other hand, they reveal fissures through which his silenced voice –alongside others erased by violence and neglect– can be heard; not in *what is said/written/translated* but rather in what is absent, what could not be said, what remained untranslated or was *wrongly* translated, and so forth.

### 3. Discussion of the results

#### 3.1. RESULTS OF THE COMPARATIVE ANALYSIS

The analysis of the TTs has yielded the following results as to each parameter of textuality:

- **Intentionality.**- While Maxwell's central role as author is retained intact from the ST – keeping alive the *fiction* of his being the only addresser of a monoglossic text– and, in this sense, this standard is met, the translators' voices remain virtually invisible in both De la Escalera and Sandoval's texts, and only through close attention to "*absences and silences*", "*resistances and counter-discourses*" (Alba-Juez 216) –i.e., reading *against the grain*– can their presence (and their intentions) be attested to. On the other hand, Turégano makes himself more visible through his lavish use of footnotes—regarded as a *paratext* deserving a status almost at par with the body text.
- **Acceptability.**- All three TTs are acceptable for the TC (as becomes three translators/revisers who, although not perfect, at least are painstaking writers), with only slight variations being apparent, such as the following: De la Escalera's sloppiness resulting in frequent mistranslations; his excessive recourse to loanwords and calques, mostly rectified by Sandoval—who also performs an opportune update of the former's wording; and the virtual absence of footnotes in the texts of De la Escalera and Sandoval, who, on the one hand, by eschewing this resource make their TTs more acceptable –since average readers do not want footnotes– while, on the other hand, sometimes –when cultural-bound terms are left unexplained– compromise that same acceptability.
- **Situationality.**- As for the field, all three TTs studied fluctuate between *domestication* and *exoticism* in respect to different culture-bound areas (while coinciding in their

---

<sup>101</sup> Francisco García Tortosa's exhaustive report on the translations of Joyce into Spanish does not leave any room for doubt as to the nonexistence of a translation of *Ulysses* by De la Escalera.

treatment of measurement units); the tenor is where the largest differences are found, as their respective target readerships –as well as Maxwell’s– are really different (which also affects other parameters, as is the case with the above-mentioned leaving-out footnotes in relation to acceptability); regarding the mode, the TTs being written texts leaves little to comment on as to their interactivity and spontaneity, obviously very limited—only a little less in Turégano’s case on account of its academic nature.

- **Informativity.**- Since the three TTs reproduce the ST structure sentence by sentence, only slight variations –as was expectable– are found as to their thematic and information structures. There are only some cases of loss of information transfer when De la Escalera and Sandoval present new information wrongly assuming a text-external “givenness-presupposition” (O’Grady 14) that, inasmuch as there are culture-bound references implied, should have not been assumed—i.e., such information should have been presented, instead, as not recoverable.
- **Intertextuality.**- In this respect, De la Escalera omits important explanations (which Sandoval also fails to provide) that should have been included in order for the target readers to have access to the rich intertextual networks in which *Ring of Bright Water* is involved; notably, some clarification about the Kathleen Raine’s poem that precedes the book and inspired its title, as well as about *overt* cultural areas present in it. As for the translators’ attitude towards their own work –which is a particular kind of intertextuality in a broad sense– De la Escalera’s published views against the copyediting of translations have proved to be interesting to set against Sandoval’s precisely doing it with his revision of *Ring of Bright Water*.
- **Coherence.**- Yet again, since all three TTs reproduce the ST skilfully enough, little variation is found. Only a few mistranslations on De la Escalera’s part –and retained by Sandoval– result in incoherent passages.
- **Cohesion.**- All three translations largely achieve textual cohesion by reproducing the ST cohesive devices with suitable counterparts. Thus, lexical networks are mostly retained, with only some cases –in De la Escalera’s translation– of *qualitative impoverishment*, others of vacillation between different word choices –e.g., regarding place names– and a certain incohesive use of punctuation; most of these deficiencies are rectified in Sandoval’s revision. As for the temporal cohesion, which Maxwell masterly achieves, is impeccably rendered in all three TTs by using the appropriate Spanish verb tenses and adverbs of time.

### 3.2. RESULTS OF THE ANALYSIS OF THE USE OF FOOTNOTES

As regards the use of footnotes, this study has –apparently– found little to analyse about them in the cases of both the Destino and Hoja de Lata editions—other than their virtual nonexistence (in contrast with their profusion in Turégano’s work), which might attest to their still being generally despised as an unwanted company for literary texts. Such resistance of the publishing establishment to come to terms with the blurring of textual and authorial boundaries (which affects the status of translators), if already seemed a stubborn attitude after all the literary experiments and “decentering” theories –namely, poststructuralism– of the last half-century, now, in the internet era, when the idea of *hypertextuality* has become a mainstream concept and the mentioned boundary-blurring keeps increasing, seems more incongruous than ever. The recourse to Gerard Genette’s insights into *paratexts* at large –including footnotes– has proved really useful for the present study, providing important clues to fulfil several of its objectives: the analysis of the role of footnotes in each TT (a question to which Genette’s ideas have helped give the attention it deserves), the research on Manuel de la Escalera (indeed, serving to stress his “invisibility”), and the illustration of the above-mentioned blurring of boundaries—with the suggestion of *heteroglossia* being a suitable linkage between all three phenomena: footnotes, the visibility/invisibility of the translator, and the hypothesised *death of the author*.

### 3.3. RESULTS OF THE RESEARCH ON MANUEL DE LA ESCALERA

The research conducted on Manuel de la Escalera has shed some light on his hard-to-track life and work –still largely to be written about<sup>102</sup>– and has served to disprove some apocryphal anecdotes that circulate freely on online articles—namely, his having published a translation of a Tarzan novel and another one of James Joyce’s *Ulysses*. It has provoked reflection on the way the very *invisibility* (to borrow Venuti’s idea) the translator chooses or suffers can –if a deconstructive approach is used– reveal, paradoxically, his/her hidden persona and context, especially if the latter is a repressive one—as was De la Escalera’s.

### 3.4. CONFIRMATION OF THE INITIAL THESIS

The research has found enough evidence to support the initial thesis of this study. As the many examples provided show, the personal, socio-economical and political contexts in which Manuel de la Escalera, Laura Sandoval and Víctor Turégano produced their texts

---

<sup>102</sup> The historian Alfonso Oñate has been conducting research on his biography for the last few years with the aim to have it published.

influenced them in various respects. Whereas the outcome of the research in the case of De la Escalera seemed more predictable since the beginning (on account of the extreme nature of his constraints), the analysis of Sandoval's revision of the former's translation has revealed the interesting fact that today's determinants –such as time pressure and market factors– can have a comparable impact on the quality of translations, which is not wholly offset by the parallel, huge advance in technological aids. This also confirms what Gideon Toury already posited: that “translations are facts of the culture which hosts them” and, as such, undeniably linked to the context in which they are produced (24).

### 3.5. JUSTIFICATION AND CRITICAL EVALUATION OF THE APPROACH

Rosa Rabadán and Purificación Fernández Nistal's model of analysis –mainly grounded on the De Beaugrand & Dressler's seven standards of textuality– has proved to be suitable to organise the findings of the research, which are highly diverse in nature and, therefore, required a comprehensive, well-structured framework in order not to become a disjointed jumble of facts. Additionally, its complementation with a different approach –namely, a poststructuralist one– has been very helpful for the interpretation of some points –such as the role of footnotes– and would have been worth following in more depth as to the overall analysis of the translations. However, its full implementation would have overextended the dissertation and made it stray too far from the main approach followed.

A critical assessment of this approach –i.e., Rabadán and Fernández Nistal's– for a research like this shows the following shortcomings detected a posteriori:

- The seven parameters of textuality often overlap, to such an extent that the inclusion of some kinds of variation in one parameter or another is often driven by the own consideration of the author of the work.
- Even though the seven parameters can apply to the analysis of any text, their use for a comparative study of texts that are very similar in many respects –inasmuch as they are all translations of the same ST– often fails to provide any clues as to the interpretation of microvariations—larger ones being absent insofar as a great part of the ST's features are just retained in all its TTs. This is especially so when such TTs have been written by conscientious translators, who will obviously not produce non-texts (i.e., bunches of sentences lacking the conditions necessary to make them communicative and, thus, texts proper); the fact that both SC and TC are not too dissimilar is a further reason. Therefore, a stronger lens seems to be needed in order to pinpoint nuances able to reveal more of the translators' personae—which was, at least regarding De la Escalera, one of the main

objectives of the present research study. The above-mentioned poststructuralist approach could provide such a lens, were it not for the fact that, as Laura Alba-Juez points out, the post-structuralist discourse theory “fail[s] to present an explicit method for the analysis of actual instances of text” (211-212), indeed “challeng[ing] the hegemony of a scientific method” (ibid.) and “plac[ing] emphasis on the less objective and brute fact of human suffering” (ibid.)—an approach that, indeed, seems to suit perfectly the study of De la Escalera’s case. This is the main reason why, in the present approach, a combination of both a linguistic microscope and a cultural telescope –to put it in Maria Tymoczko’s terms– has been applied.

- As stated above in the Introduction, the discipline of Comparative Translation Studies is more oriented toward the comparison between a ST and the TTs derived from it than between different TTs derived from a single ST. In absence of a well-developed model of the latter type, the compromise formula applied has been –although not perfect– at least functional.

### 3.6. SUMMARY OF THE FINDINGS AND ANALYSIS OF THEIR CONTRIBUTION TO THE FIELD OF CULTURAL STUDIES AND THEIR SOCIAL PROJECTION

To sum up, this research study has drawn the following significant conclusions<sup>103</sup> as to its objects of analysis:

- No relevant deviations from the basic standards of textuality are likely to be found in TTs like the ones analysed—i.e., produced by skilled translators or revisers and derived from a source language and culture not too far removed from the target ones.

- The belief in the sacredness of authorship keeps being held in literary publishing, with the translators’ invisibility –denounced by Lawrence Venuti– still alive, although their presence can be attested to if close attention is paid to the translated texts.

- There is a heterogeneous coexistence of *foreignisation* and *domestication* of source cultures and languages in literary translations, without any clear historical tendency towards one or the other.

- New translations may or may not excel former ones, and copyediting may or may not improve them. New constraints –such as time pressure, market competitiveness, and so forth– can hamper the translators and revisers’ performance, whereas the use of new technologies proves to be a double-edged sword: while today’s improved access to

---

<sup>103</sup> Their possible translatability to other cases, only postulated here as hypotheses, would require further research.



information undoubtedly entails a breakthrough, its perfunctory use may result – paradoxically– in a decline in quality.

- What may be gained in readability –and in commercialism– by eschewing footnotes –or other types of added information– can be lost in the ST’s intertextual and cultural complexity, as the target readers are deprived of clues to otherwise unrecoverable referents.

The above-listed findings provide new insights into several subfields still to be explored in depth within Cultural Studies, pointing to new possible directions for research. Among the most relevant are the following:

- The extension of Comparative Translation Studies to include the comparison between several TTs derived from a single ST, a subfield already explored (e.g., by Raquel Merino when comparing Spanish translations of Washington Irving’s *The Alhambra*) but still needing much development.

- The tracking of the translators’ –and revisers’– personae behind the texts from where they have been effaced.

- The effects that the rapid technological change is having on the quality of literary translation.

- The relevance of the role of footnotes for the ongoing debate on authorship and intertextuality –and transtextuality<sup>104</sup> at large– as well as their connection with the concept of “hypertextuality” in the context of the World Wide Web.<sup>105</sup>

- The analysis of copyediting practices, seldom addressed in the existing literature.

#### 4. Conclusion and future projection of the research

The comparative analysis of the three translated versions of *Ring of Bright Water* shows the strong influence their different contexts of production had on the translators’ performance, proving that external factors –be them either political repression or just time pressure– can affect the accuracy and overall quality of TTs. More specifically, a decrease in focus will likely result in a less acceptable text (in Gideon Toury’s terms) according to the TC norms, keeping it closer to the SC ones instead—inasmuch as the use of loanwords and calques, in addition to the plain omission of any explanation of allusions or *culturemes*

---

<sup>104</sup> Both terms are borrowed from Gerard Genette, although it was Julia Kristeva who coined the word “intertextuality”.

<sup>105</sup> In the World Wide Web, “. . . hypertext allows a direct representation of the structures and connections which are belatedly and inadequately recreated in a book through footnotes and indexes . . . . The word ‘hypertext’ was coined by [the philosopher of information technology] Ted Nelson in the sixties” (Sandbothe).

(see n. 19 above) requires less cognitive effort and time than the search for suitable equivalents and the elaboration of informative notes. In the same manner, numerous cases of *qualitative impoverishment*<sup>106</sup> are sprinkled both in De la Escalera's translation and in its revision.

Further research could be conducted based on the findings of this study. Here are some possibilities:

- The deepening of the research on some of the parameters of textuality as embodied in the three TTs, each of them deserving a whole research study on its own. Alternatively, specific topics –such as the translation of culture-bound terms or the use of loanwords– could be studied in a cross-cutting fashion involving all seven parameters.
- Further biographical research into Manuel de la Escalera, involving the search in archives (PCE<sup>107</sup> archives, prison and police archives, personal papers, etc.), interviews with surviving acquaintances and relatives, and so forth. It might include the compilation of an exhaustive index of his translations, with an emphasis on the identification of possible anonymous or pseudonymous works, as well as non-published ones.
- A detailed analysis of De la Escalera's translation practice throughout his career, comparing it with his own authored works.

As for much more ambitious research that could be carried out –exceeding the scope of a single work– the present study suggests possible future avenues such as the following:

- The development of analytical tools –within Comparative Translation Studies– that can account for the variation between different TTs derived from the same ST; or the adaptation of the existing ones.
- The outlining of a detailed, well-structured model to track the presence of the translators' *invisible* personae. Such a model might or might not be deconstructive in its approach.
- The establishment of connections between, on the one hand, semiotic concepts such as *transtextuality* (Genette), *heteroglossia* (Bakhtin), or *archaeology of discourse* (Foucault) and, on the other hand, the *hypertextuality* of the World Wide Web.
- The research into the effects of the ongoing rapid technological change on the quality of translations—specifically, on literary translations.

---

<sup>106</sup> In Antoine Berman's definition, "the replacement of words and expressions with TT equivalents 'that lack their sonorous richness or . . . their signifying or *iconic* features'" (qtd. in Munday 150).

<sup>107</sup> Spanish Communist Party.

- The carrying out of statistical studies –involving the use of linguistic corpora, surveys, and so on– on the trends in various aspects of literary translation, such as: the relative status of the translators’ names and credits in literary editions; *foreignising* vs *domesticating* language; update of older translations; presence or absence of footnotes (and their relative number) in literary editions, both synchronically and diachronically; comparison between STs and TTs’ richness of vocabulary; evolution of professional translation rates across the last few decades; or the evolution of the number of professional literary translators.
- A wider-scope analysis of literary copyediting practices.
- The analysis of how the recourse to low-brow sources has become an unavoidable –and not necessarily disreputable– practice for Cultural-Studies researchers in the internet era.

## Works Cited

- AGA (Archivo General de la Administración). *Expediente n° 5669-65*. Madrid, Ministerio de Información y Turismo (Dirección General de Información – Sección de Orientación Bibliográfica), 1965.
- Alba Juez, Laura. *Perspectives on Discourse Analysis. Theory and Practice*. Cambridge Scholars, 2009.
- Ana, Marcos. *Decidme cómo es un árbol. Memoria de la prisión y la vida*. Barcelona, Umbriel, 2007.
- “Aporia Definition.” *LitCharts*, [www.litcharts.com/literary-devices-and-terms/aporia](http://www.litcharts.com/literary-devices-and-terms/aporia). Accessed 4 May 2019.
- Aznar Soler, Manuel. “Marcos Ana, un poeta en el penal de Burgos.” *Universitat Autònoma de Barcelona*, [centresderecerca.uab.cat/cedid/sites/centresderecerca.uab.cat/cedid/files/comunicIII-1.pdf](http://centresderecerca.uab.cat/cedid/sites/centresderecerca.uab.cat/cedid/files/comunicIII-1.pdf). Accessed 5 Dec. 2018.
- Baker, Mona. *In Other Words. A Coursebook on Translation*. Routledge, 2011.
- “Bardal.” *Collins Spanish Online Dictionary*, [www.collinsdictionary.com/es/diccionario/espanol-ingles/bardal](http://www.collinsdictionary.com/es/diccionario/espanol-ingles/bardal). Accessed 3 May 2019.
- “El barrio de la Concepción.” *Historias matritenses*, 13 March 2011, [historias-matritenses.blogspot.com/2011/03/el-barrio-de-la-concepcion-madrid.html](http://historias-matritenses.blogspot.com/2011/03/el-barrio-de-la-concepcion-madrid.html). Accessed 27 May 2019.
- Barthes, Roland. “The Death of the Author.” *UbuWeb Papers*, [www.tbook.constantvzw.org/wp-content/death\\_authorbarthes.pdf](http://www.tbook.constantvzw.org/wp-content/death_authorbarthes.pdf). Accessed 1 May 2019.
- Bayona Estradera, Mariano. *Tarzán*, [tarzan.marianobayona.com/](http://tarzan.marianobayona.com/). Accessed 10 Jan. 2019.
- Botha, Maricel. “The Retention of Evoked Meaning in Literary Translation: Translating Dialect and Register in *The Long Journey of Poppie Nongena* by Elsa Joubert.” *University of Pretoria*, Mar. 2015, [repository.up.ac.za/bitstream/handle/2263/50797/Botha\\_Retention\\_2015.pdf?sequence=1](http://repository.up.ac.za/bitstream/handle/2263/50797/Botha_Retention_2015.pdf?sequence=1). Accessed 16 May 2019.
- Botting, Douglas. *Gavin Maxwell. A Life*. HarperCollins, 1994.
- Brownlie, Siobhan. “Investigating Norms.” *Ku Leuven – Faculteit Letteren*, [www.arts.kuleuven.be/cetra/papers/files/brownlie-1999.pdf](http://www.arts.kuleuven.be/cetra/papers/files/brownlie-1999.pdf). Accessed 4 May 2019.

- Buero Vallejo, Antonio. "Carta a Manuel," preface. *Cuentos de Nubes*, by Manuel de la Escalera, Madrid, Heliodoro, 1981.
- Calvo, Manuel. Prologue. *Ramas de un mismo tronco*, by Manuel de la Escalera, Santander, Caja Cantabria, 1994.
- Calzada Pérez, María. "Corpus-based methods for Comparative Translation and Interpreting Studies –mapping differences and similarities with traditional and innovative tools." *Repositori Universitat Jaume I*, [repositori.uji.es/xmlui/bitstream/handle/10234/173696/calzada1\\_2017.pdf?sequence=1&isAllowed=y](http://repositori.uji.es/xmlui/bitstream/handle/10234/173696/calzada1_2017.pdf?sequence=1&isAllowed=y). Accessed 29 March 2019.
- Catálogo BNE*. Biblioteca Nacional de España (BNE), [catalogo.bne.es/uhtbin/cgiirsi/?ps=zMmtgFRYUV/BNMADRID/42140578/123](http://catalogo.bne.es/uhtbin/cgiirsi/?ps=zMmtgFRYUV/BNMADRID/42140578/123). Accessed 9 Jan. 2019.
- Chejov, Antón. *El tío Vania – La gaviota – El jardín de los cerezos*. Madrid, EDAF, 1964.
- Chruszczewski, Piotr P. "Principles of Textual Communication. On the Basis of Polish Press Reports after President Obama's 2009 Inauguration." *Styles of Communication*, no. 1/2009. *Danubius Journals*, Danubius U.P., [journals.univ-danubius.ro/index.php/communication/article/view/137/0](http://journals.univ-danubius.ro/index.php/communication/article/view/137/0). Accessed 30 Apr. 2019.
- Claramunda Bes, J. M., translator. *Yo compré una isla*. By Gavin Maxwell, Barcelona, Aymá, 1953.
- Cornejo, Josefina. "Traduciendo desde el exilio (12): Manuel de la Escalera." *El Trujamán. Revista diaria de traducción*, 17 Aug. 2012, Centro Virtual Cervantes, [cvc.cervantes.es/trujaman/anteriores/agosto\\_12/17082012.htm](http://cvc.cervantes.es/trujaman/anteriores/agosto_12/17082012.htm). Accessed 27 May 2019.
- De la Escalera, Manuel. Letters to Javier Alfaya. 1977-1981. Reserved Archives, Biblioteca Nacional de España.
- . *Cuentos de nubes y otros escritos*. Madrid, Akal, 2017. *Google Books*, [books.google.es/books?id=s55jDwAAQBAJ&printsec=frontcover&dq=Cuentos+de+nubes+y+otros+escritos&hl=es&sa=X&ved=0ahUKEwjKsoSd5NziAhXy1uAKHdDNBDYQ6AEIKDAA#v=onepage&q=Cuentos%20de%20nubes%20y%20otros%20escritos&f=false](http://books.google.es/books?id=s55jDwAAQBAJ&printsec=frontcover&dq=Cuentos+de+nubes+y+otros+escritos&hl=es&sa=X&ved=0ahUKEwjKsoSd5NziAhXy1uAKHdDNBDYQ6AEIKDAA#v=onepage&q=Cuentos%20de%20nubes%20y%20otros%20escritos&f=false). Accessed 19 May 2019.
- . "Currículum vitae de Manuel de la Escalera," afterword. *La nube del no saber*, Santander, Indra Comunicación, 1989, pp. 106-108.
- , translator. *El círculo resplandeciente*. By Gavin Maxwell, Barcelona, Destino, 1966.

- (pseudonym: Manuel Amblard). *Muerte después de Reyes. Relatos de cautividad en España*. Mexico, Era, 1966.
- . “Nuevos rumbos en la traducción literaria.” *Ínsula*, no. 191, Oct. 1962, p. 12.
- . “Traductor: un oficio degradado.” *Informaciones de las Artes y las Letras*, 20 Feb. 1975, pp. 1-2.
- Del Conte, Anna. “The Flow of Themes and Rhemes.” *Anne’s Angle*, 10 June 2016, [annadelconte.blog/2016/06/10/the-flow-of-themes-and-rhemes/](http://annadelconte.blog/2016/06/10/the-flow-of-themes-and-rhemes/). Accessed 4 May 2019.
- “El dinero en el viejo Pamplona.” *Memorias del viejo Pamplona*, 28 Dec. 2014, [memoriasdelviejopamplona.com/2014/12/el-dinero-en-el-viejo-pamplona-y-cuanto.html](http://memoriasdelviejopamplona.com/2014/12/el-dinero-en-el-viejo-pamplona-y-cuanto.html). Accessed 25 Apr. 2019.
- Donaire, M<sup>a</sup> Luisa. “Opacidad lingüística, idiosincrasia cultural (N. del T.)” *Traducción y adaptación cultural: España-Francia*, edited by M<sup>a</sup> Luisa Donaire and Francisco Lafarga, Universidad de Oviedo, 1991. *Biblioteca Virtual Miguel de Cervantes*, 2007, [www.cervantesvirtual.com/nd/ark:/59851/bmc5h7x3](http://www.cervantesvirtual.com/nd/ark:/59851/bmc5h7x3). Accessed 23 Nov 2018.
- “Droon v.” *Dictionary of the Scots Language*, 2004, Scottish Language Dictionaries, [www.dsl.ac.uk/entry/snd/droon](http://www.dsl.ac.uk/entry/snd/droon). Accessed 2 May 2019.
- “Dummy.” *Shorter Oxford English Dictionary*, Oxford University, 2007.
- “Edition (authoritative).” *Lexicon of Scholar Editing*. European Society for Textual Scholarship (ESTS), [uahost.uantwerpen.be/lse/index.php/lexicon/](http://uahost.uantwerpen.be/lse/index.php/lexicon/). Accessed 27 Apr. 2019.
- “Edition (first).” *Lexicon of Scholar Editing*. European Society for Textual Scholarship (ESTS), [uahost.uantwerpen.be/lse/index.php/lexicon/](http://uahost.uantwerpen.be/lse/index.php/lexicon/). Accessed 27 Apr. 2019.
- Eggers-Lecour, Conrado, translator. *Mi amiga Mij, la nutria. Condensación del libro de Gavin Maxwell*. By Gavin Maxwell, Madrid, Selecciones del Reader’s Digest, 1962.
- Ehrlich, Susan. *Point of View. A Linguistic Analysis of Literary Style*. Routledge, 1990. *Google Books*, [books.google.es/books?id=ce5QAwAAQBAJ&printsec=frontcover&dq=Point+of+View.+A+Linguistic+Analysis+of+Literary+Style&hl=es&sa=X&ved=0ahUKEwiCl6ml49ziAhUH2BoKHU6fBt0Q6AEILTAB#v=onepage&q=Point%20of%20View.%20A%20Linguistic%20Analysis%20of%20Literary%20Style&f=false](https://books.google.es/books?id=ce5QAwAAQBAJ&printsec=frontcover&dq=Point+of+View.+A+Linguistic+Analysis+of+Literary+Style&hl=es&sa=X&ved=0ahUKEwiCl6ml49ziAhUH2BoKHU6fBt0Q6AEILTAB#v=onepage&q=Point%20of%20View.%20A%20Linguistic%20Analysis%20of%20Literary%20Style&f=false). Accessed 5 Feb. 2019.

- “La escritora Consuelo Berges muere en Madrid a los 89 años.” *El País*, 24 Dic. 1988, [elpais.com/diario/1988/12/24/cultura/598921207\\_850215.html](http://elpais.com/diario/1988/12/24/cultura/598921207_850215.html). Accessed 27 May 2019.
- “Exonym.” *Collins English Dictionary*, [www.collinsdictionary.com/dictionary/english/exonym](http://www.collinsdictionary.com/dictionary/english/exonym). Accessed 7 May 2019.
- Field, Marcus. “Gavin Maxwell’s bitter legacy: Was the otter man the wildlife champion he appeared to be?” *Independent*, 13 July 2014, [www.independent.co.uk/news/people/profiles/gavin-maxwells-bitter-legacy-was-the-otter-man-the-wildlife-champion-he-appeared-to-be-9595629.html](http://www.independent.co.uk/news/people/profiles/gavin-maxwells-bitter-legacy-was-the-otter-man-the-wildlife-champion-he-appeared-to-be-9595629.html). Accessed 23 Nov. 2018.
- “Footnote.” *Cambridge Dictionary*, 2019, [dictionary.cambridge.org/dictionary/english/footnote](http://dictionary.cambridge.org/dictionary/english/footnote). Accessed 16 May 2019.
- “Footnote.” *Merriam-Webster Dictionary*, 2019, [www.merriam-webster.com/dictionary/footnote](http://www.merriam-webster.com/dictionary/footnote). Accessed 16 May 2019.
- García Tortosa, Francisco. “Las traducciones de Joyce al español.” *Depósito de Investigación Universidad de Sevilla*, [idus.us.es/xmlui/bitstream/handle/11441/18004/file\\_1.pdf?sequence=1](http://idus.us.es/xmlui/bitstream/handle/11441/18004/file_1.pdf?sequence=1). Accessed 10 Jan. 2019.
- Gaviño Rodríguez, Victoriano. *Español coloquial: pragmática de lo cotidiano*. Cádiz, UCA, 2008. *Google Books*, [books.google.es/books?id=VawR6OhqI\\_UC&printsec=frontcover&dq=Español%20coloquial:+pragmática+de+lo+cotidiano&hl=es&sa=X&ved=0ahUKEwizqNe14tziAhVN1BoKHxWeB-YQ6AEIKDAA#v=onepage&q=Español%20coloquial%20pragmática%20de%20lo%20cotidiano&f=false](https://books.google.es/books?id=VawR6OhqI_UC&printsec=frontcover&dq=Español%20coloquial:+pragmática+de+lo+cotidiano&hl=es&sa=X&ved=0ahUKEwizqNe14tziAhVN1BoKHxWeB-YQ6AEIKDAA#v=onepage&q=Español%20coloquial%20pragmática%20de%20lo%20cotidiano&f=false). Accessed 21 Mar. 2019.
- Gayo, Tomás. Untitled illustration. “Mi condena a muerte en 1940,” by Eduardo de Guzmán, *Tiempo de Historia*, no. 17, Apr. 1976, pp. 22-27.
- Geli, Carles. *Les tres vides de Destino*. Barcelona, Diputació de Barcelona – Col·legi de Periodistes de Catalunya, 1990.
- Genette, Gérard. “Introduction to the Paratext.” *New Literary History*, vol. 22, no. 2. *Probings: Art, Criticism, Genre*, John Hopkins University, Spring 1991, pp. 261-272, [internt.ht.lu.se/doc/1408547525.calendarEvents.6300.pdf.0.Introduction\\_to\\_the\\_paratext.pdf/Introduction%20to%20the%20paratext.pdf](http://internt.ht.lu.se/doc/1408547525.calendarEvents.6300.pdf.0.Introduction_to_the_paratext.pdf/Introduction%20to%20the%20paratext.pdf). Accessed 15 Feb. 2019.

- Gioia, Ted. “Pale Fire by Vladimir Nabokov.” *Postmodern Mystery. New Angles on an Old Genre*, 23 Aug. 2011, [www.postmodernmystery.com/pale\\_fire.html](http://www.postmodernmystery.com/pale_fire.html). Accessed 15 Feb. 2019.
- Gómez Castro, Cristina. “Translated Overseas, Manipulated in Spain: Two Argentinean Translations Facing Censorship in the Last Franco’s Years.” *Traducción, género y censura en la literatura y en los medios de comunicación*, edited by Gora Zaragoza Ninet et al. *Interlingua*, no. 196, Granada, Comares, 2018, pp. 161-175.
- Green, Mitchell. “Speech Acts.” *The Stanford Encyclopedia of Philosophy*, Winter 2017 Edition, edited by Edward N. Zalta, [plato.stanford.edu/archives/win2017/entries/speech-acts/](http://plato.stanford.edu/archives/win2017/entries/speech-acts/). Accessed 17 May 2019.
- “Grupo de presos en la “escuela” de la cárcel de Burgos.” *Presos en la Cárcel de Burgos*, [www.nodo50.org/despage/Nuestra%20Historia/exilio/franquismo\\_exilio\\_interior/PenalBurgos/burgos.htm](http://www.nodo50.org/despage/Nuestra%20Historia/exilio/franquismo_exilio_interior/PenalBurgos/burgos.htm). Accessed 6 Feb. 2019.
- Guzmán Espinosa, Eduardo de. Interview with Jacqueline Hurlley (unpublished). 20 Dec. 1980.
- . *Nosotros, los asesinos*. Madrid, G. del Toro, 1976.
- Hickey, Leo, et al. “Información ‘conocida’ y ‘nueva’ en la traducción literaria.” *Sendébar*, no. 4, 1993, pp. 199-207.
- Hurlley, Jacqueline. *José Janés, editor de literatura inglesa*. Barcelona, PPU, 1992.
- . *Josep Janés, el combat per la cultura*. Barcelona, Curial, 1986.
- . “Re: MANUEL DE LA ESCALERA, TRANSLATOR.” Received by Víctor Turégano, 1 Feb. 2019.
- . “The Politics of Translation: Eduardo de Guzmán Espinosa.” *La traducción literaria en la época contemporánea. Actas de la Conferencia Internacional “Traducción e Intercambio Cultural en la Época de la Globalización”, mayo de 2006, Universidad de Barcelona*, edited by Assumpta Camps and Lew Zybatow, Frankfurt am Main, Peter Lang, 2008, pp. 229-238. *Google Books*, [books.google.es/books?id=\\_woAEliiOdUC&pg=PA229&dq=The+Politics+of+Translation:+Eduardo+de+Guzm%C3%A1n+Espinosa&hl=es&sa=X&ved=0ahUKEwjWmbq84dziAhUK3xoKHcajD6QQ6AEIKDAA#v=onepage&q=The%20Politics%20of%20Translation%3A%20Eduardo%20de%20Guzm%C3%A1n%20Espinosa&f=false](https://books.google.es/books?id=_woAEliiOdUC&pg=PA229&dq=The+Politics+of+Translation:+Eduardo+de+Guzm%C3%A1n+Espinosa&hl=es&sa=X&ved=0ahUKEwjWmbq84dziAhUK3xoKHcajD6QQ6AEIKDAA#v=onepage&q=The%20Politics%20of%20Translation%3A%20Eduardo%20de%20Guzm%C3%A1n%20Espinosa&f=false). Accessed 15 Jan. 2019.
- Ibáñez Ortega, Norberto, and José Antonio Pérez Pérez. “La Universidad de Burgos.” *Universitat Autònoma de Barcelona*,



- centresderecerca.uab.cat/cedid/sites/centresderecerca.uab.cat. cedid/files/comunicIII-4.pdf. Accessed 4 Feb. 2019.
- Inglaterra. Vacaciones 1969. Escocia-País de Gales-Irlanda del Norte*. Unsigned leaflet, 1969.
- Janés i Olivé, Josep. “Aventuras y desventuras de un editor.” *Trama & Texturas*, no. 28, 2015, pp. 7-22.
- Katan, David. “Translation As Intercultural Communication.” [www.unikore.it/phocadownload/userupload/a94996f62b/KATAN-Translator%20as%20intercultural%20mediator\\_1\\_year.pdf](http://www.unikore.it/phocadownload/userupload/a94996f62b/KATAN-Translator%20as%20intercultural%20mediator_1_year.pdf). Accessed 3 May 2019.
- Laso Prieto, José María. *De Bilbao a Oviedo, pasando por el penal de Burgos*. Oviedo, Pentalfa, 2002.
- . “La ciudad de Burgos homenajea a los presos políticos que estuvieron reclusos en su penal.” *El Catoblepas. Revista crítica del presente*, no. 17, July 2003, [www.nodulo.org/ec/2003/n017p06.htm](http://www.nodulo.org/ec/2003/n017p06.htm). Accessed 4 Feb. 2019.
- Litlove. “The Strange Love Affair of Kathleen Raine and Gavin Maxwell.” *The Creative Diaries*, 27 Feb. 2018, [creativitydiaries.wordpress.com/2018/02/27/the-strange-love-affair-of-kathleen-raine-and-gavin-maxwell/](http://creativitydiaries.wordpress.com/2018/02/27/the-strange-love-affair-of-kathleen-raine-and-gavin-maxwell/). Accessed 5 May 2019.
- “Los vicios y los precios de los años 60.” *Me cambio de década*, Antena 3 TV, [www.antena3.com/programas/me-cambio-de-decada/yo-vivi/los-vicios-y-los-precios-de-los-anos-60\\_2017091159b75c2f0cf2d6e127fb838e.html](http://www.antena3.com/programas/me-cambio-de-decada/yo-vivi/los-vicios-y-los-precios-de-los-anos-60_2017091159b75c2f0cf2d6e127fb838e.html). Accessed 25 Apr. 2019.
- Madariaga de la Campa, Benito. “La aventura del escritor Manuel de la Escalera.” *El Diario Montañés*, 24 Nov 2010. [www.eldiariomontanes.es/20101124/opinion/articulos/aventura-escritor-manuel-escalera-20101124.html](http://www.eldiariomontanes.es/20101124/opinion/articulos/aventura-escritor-manuel-escalera-20101124.html). Accessed 9 Jan. 2019.
- Malvar, Aníbal. “El escritor que tradujo ‘Tarzán’ en una cárcel franquista.” *Público*, 23 Jun 2017. [www.publico.es/culturas/escritor-tradujo-tarzan-carcel-franquista.html](http://www.publico.es/culturas/escritor-tradujo-tarzan-carcel-franquista.html). Accessed 19 Dec. 2018.
- Marrero Pulido, Vicente. “Información añadida en la traducción literaria, ¿dentro o fuera del texto?” *La traducción: estrategias profesionales*, edited by Isabel Pascua Febles, Universidad de Las Palmas de Gran Canaria, 2001, pp. 69-88.
- Maxwell, Gavin. *Ring of Bright Water*. Longmans, 1960.
- . *Ring of Bright Water*. Unicorn, 2014.

- Měchura, Michal Boleslav. "A Practical Guide for Functional Text Analysis." Sep. 2005, [www.lexiconista.com/pdf/FunctionalTextAnalysis.pdf](http://www.lexiconista.com/pdf/FunctionalTextAnalysis.pdf). Accessed 21 Mar. 2019.
- Menéndez Llamazares, Javier. "Guerrillero del cine." *El Diario Montañés*, 2 July 2017, [www.eldiariomontanes.es/culturas/cine/guerrillero-cine-20170702210031-nt.html](http://www.eldiariomontanes.es/culturas/cine/guerrillero-cine-20170702210031-nt.html). Accessed 11 Jan 2019.
- Mengual, Josep. *A dos tintas. Josep Janés, poeta y editor*. Barcelona, Debate, 2013.
- Mirenayat, Sayyed Ali, and Elaheh Soofastaei. "Gerard Genette and the Categorization of Textual Transcendence." *Mediterranean Journal of Social Sciences*, vol. 6, no. 5, Sep. 2015, pp. 533-537, [www.mcser.org/journal/index.php/mjss/article/viewFile/7520/7202](http://www.mcser.org/journal/index.php/mjss/article/viewFile/7520/7202). Accessed 18 Feb. 2019.
- "MLA Formatting and Style Guide". *Purdue Online Writing Lab*, Purdue University, 2018, [owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_formatting\\_and\\_style\\_guide/mla\\_formatting\\_and\\_style\\_guide.html](http://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html). Accessed 15 Feb. 2019.
- Morán, Gregorio. *El cura y los mandarines. Historia no oficial del bosque de los letrados. Cultura y política en España 1962-1996*. Madrid, Akal, 2014.
- Moret, Xavier. *Tiempo de editores. Historia de la edición en España, 1939-1975*. Barcelona, Destino, 2002.
- Munday, Jeremy. *Introducing Translation Studies. Theories and Applications*. Routledge, 2001.
- Nabokov, Vladimir. *Pale Fire*. Berkley, 1962. [en8848.com.cn www.24grammata.com/wp-content/uploads/2011/12/Nabokov-Pale-Fire-24grammata.com\\_.pdf](http://en8848.com.cn/www.24grammata.com/wp-content/uploads/2011/12/Nabokov-Pale-Fire-24grammata.com_.pdf). Accessed 13 Feb. 2019.
- "Naturalistas de España por siglo." *Wikipedia*, 1 Mar. 2016. [es.wikipedia.org/wiki/Categor%C3%ADa:Naturalistas\\_de\\_Espa%C3%B1a\\_por\\_siglo](https://es.wikipedia.org/wiki/Categor%C3%ADa:Naturalistas_de_Espa%C3%B1a_por_siglo). Accessed 5 June 2019.
- Nord, Christiane. "Translation as a process of linguistic and cultural adaptation." *Teaching Translation and Interpreting 2*, edited by Cay Dollerup and Annette Lindegaard, Benjamins, 1994, pp. 59-67. *Academia.edu*, [www.academia.edu/12701590/Translation\\_as\\_a\\_process\\_of\\_linguistic\\_and\\_cultural\\_adaptation](http://www.academia.edu/12701590/Translation_as_a_process_of_linguistic_and_cultural_adaptation). Accessed 2 May 2019.
- O'Grady, Gerard. "Given/New: "What do the terms refer to? A first (small) step." *Benjamins*, [benjamins.com/catalog/etc.9.1.02ogr/fulltext/etc.9.1.02ogr.pdf](http://benjamins.com/catalog/etc.9.1.02ogr/fulltext/etc.9.1.02ogr.pdf). Accessed 5 May 2019.

- Oñate, Alfonso. "Manuel de la Escalera, un grande para muy pocos." *Atlántica XXII*, 11 Apr. 2018. [www.atlanticaxxii.com/7071-2/](http://www.atlanticaxxii.com/7071-2/). Accessed 22 Nov 2018.
- . "Fwd: Escalera." Received by Víctor Turégano, 26 Nov. 2018.
- . "Fwd: Re: Manuel de la Escalera." Received by Víctor Turégano, 19 Feb. 2019.
- O'Sullivan, Carol. "Pseudotranslation." *Handbook of Translation Studies Online*, edited by Yves Gambier and Luc van Doorslaer, John Benjamins, doi.org/10.1075/hts.2.pse1. Accessed 4 June 2019.
- Buero Vallejo, Antonio. "Buero Vallejo en la cárcel." Interview with Mariano de Paco. *Complemento Agente*, 9 Mar. 2015, [complemento-agente.blogspot.com/2015/03/buero-vallejo-en-la-carcel.html](http://complemento-agente.blogspot.com/2015/03/buero-vallejo-en-la-carcel.html). Accessed 22 Nov 2018.
- Persson, Ulrika. "Culture-specific items. Translation procedures for a text about Australian and New Zealand Children's Literature." Linnéuniversitetet, Kalmar Växjö, Spring 2015. [www.diva-portal.org/smash/get/diva2:850704/FULLTEXT01.pdf](http://www.diva-portal.org/smash/get/diva2:850704/FULLTEXT01.pdf). Accessed 17 May 2019.
- Pron, Patricio. "La nota a pie de página." *Letras Libres*, 17 May 2016, [www.letraslibres.com/mexico-espana/la-nota-pie-pagina](http://www.letraslibres.com/mexico-espana/la-nota-pie-pagina). Accessed 4 May 2019.
- Quiénes somos. Antecedentes.* Biblioteca Nacional de México, [bnm.unam.mx/index.php/quienes-somos/antecedentes](http://bnm.unam.mx/index.php/quienes-somos/antecedentes). Accessed 9 Jan. 2019.
- Rabadán, Rosa, and Purificación Fernández Nistal. *La traducción inglés-español: fundamentos, herramientas, aplicaciones*. León, Universidad de León, 2002.
- Raine, Kathleen. *En una desierta orilla*. Madrid, Hiperión, 1981.
- Riccardi, Alessandra, editor. *Translation Studies: Perspectives on an Emerging Discipline*. Cambridge University, 2002. *Google Books*, [books.google.es/books/about/Translation\\_Studies.html?id=Lqf508FYrwsC&redir\\_esc=y](http://books.google.es/books/about/Translation_Studies.html?id=Lqf508FYrwsC&redir_esc=y). Accessed 29 Mar. 2019.
- Rivelles Hellín, Norma. "Las notas a pie de página en las versiones al español de las novelas de Patrick Modiano: 'la honte du traducteur'?" *Anales de Filología Francesa*, no. 12, 2003-2004, pp. 385-393.
- Rodríguez Espinosa, Marcos. "El discurso ideológico de la censura franquista y la traducción de textos literarios: *Las aventuras de Barry Lyndon* y la Editorial Destino." *Ética y política de la traducción literaria*, by Grupo de Investigación Traducción, Literatura y Sociedad, Málaga, Miguel Gómez, 2004, pp. 219-238.

- . "Hacia una historia de la traducción en la España de Franco." *Trasvases culturales: Literatura-Cine-Traducción*, no. 3, edited by Eterio Pajares et al., Universidad del País Vasco, 2001, pp. 467-472, [addi.ehu.es/bitstream/handle/10810/10528/S.T.3%20Rodriguez%20Espinosa.%20M..PDF;jsessionid=1A94F2C5B3FED5B8EFFBA72803C3E42C?sequence=1&fbclid=IwAR2gkUCYpe8nnaniqEcv\\_fmwiGt6kRajEMgtA3lJuBPy00aBhpEvblMCq](http://addi.ehu.es/bitstream/handle/10810/10528/S.T.3%20Rodriguez%20Espinosa.%20M..PDF;jsessionid=1A94F2C5B3FED5B8EFFBA72803C3E42C?sequence=1&fbclid=IwAR2gkUCYpe8nnaniqEcv_fmwiGt6kRajEMgtA3lJuBPy00aBhpEvblMCq). Accessed 19 Jan. 2019.
- Rojas Claros, Francisco. "Poder, disidencia editorial y cambio cultural en España durante los años 60." *Pasado y Memoria. Revista de Historia Contemporánea*, no. 5, Universidad de Alicante, 2006, pp. 59-80, [www.redalyc.org/pdf/5215/521552315004.pdf](http://www.redalyc.org/pdf/5215/521552315004.pdf). Accessed 17 Jan. 2019.
- Sánchez Ortiz, María Teresa. "The Use of Footnotes in Literary Translation." *Forum*, vol. 13, no. 1, pp. 111-127, [doi.org/10.1075/forum.13.1.06san](https://doi.org/10.1075/forum.13.1.06san). Accessed 28 Nov. 2018.
- Sandbothe, Mike. "Interactivity-Hypertextuality-Transversality: A Media-Philosophical Analysis of the Internet." [www.sandbothe.net/241.98.html](http://www.sandbothe.net/241.98.html). Accessed 4 June 2019.
- Sanders, Andrew. *The Short Oxford History of English Literature*. Oxford University, 2004.
- Sandoval Borràs, Laura. "Re: Revisión «El círculo de agua clara», de Gavin Maxwell. Hoja de Lata Editorial." Received by Víctor Turégano, 6 Dec. 2018.
- , copy-editor. *El círculo de agua clara*. By Gavin Maxwell, translated by Manuel de la Escalera, Xixón, Hoja de Lata, 2015.
- Sandoval Rey, Antonio. "Escribir la naturaleza". *Leer*, 28 Feb. 2017, [revistaleer.com/2017/02/escribir-la-naturaleza/](http://revistaleer.com/2017/02/escribir-la-naturaleza/). Accessed 5 Jun. 2019.
- Sapiro, Gisèle. "The World Market of Translation in the Globalization Era. Symbolic Capital and Cultural Diversity in the Publishing Field." *Routledge International Handbook of the Sociology of Art and Culture*, edited by Laurie Hanquinet and Mike Savage, Routledge, 2015, pp. 262-276. *Google Books*, [books.google.es/books?id=xc-PCgAAQBAJ&printsec=frontcover&dq=Routledge+International+Handbook+of+the+Sociology+of+Art+and+Culture,&hl=es&sa=X&ved=0ahUKEwjZk7GX39ziAhVHPBoKHU6MC2kQ6AEIKzAA#v=onepage&q=Routledge%20International%20Handbook%20of%20the%20Sociology%20of%20Art%20and%20Culture%2C&f=false](https://books.google.es/books?id=xc-PCgAAQBAJ&printsec=frontcover&dq=Routledge+International+Handbook+of+the+Sociology+of+Art+and+Culture,&hl=es&sa=X&ved=0ahUKEwjZk7GX39ziAhVHPBoKHU6MC2kQ6AEIKzAA#v=onepage&q=Routledge%20International%20Handbook%20of%20the%20Sociology%20of%20Art%20and%20Culture%2C&f=false). Accessed 5 Apr. 2019.

- School of English, Communication and Philosophy. "Language as social semiotic in Halliday's systemic functional linguistics." *SemiotiX*, 2019, [semioticon.com/semiotix/2012/03/language-as-social-semiotic-in-hallidays-systemic-functional-linguistics/](http://semioticon.com/semiotix/2012/03/language-as-social-semiotic-in-hallidays-systemic-functional-linguistics/). Accessed 3 May 2019.
- Silvia, Arnis. "Grammatical and Lexical Cohesion." *Academia.edu*, [www.academia.edu/2344329/Grammatical\\_and\\_Lexical\\_Cohesion](http://www.academia.edu/2344329/Grammatical_and_Lexical_Cohesion). Accessed 9 May 2019.
- Szwedek, Aleksander. "Text Linguistics Versus Cognitive Linguistics." *ResearchGate*, Aug. 2003, [www.researchgate.net/publication/311862306\\_Text\\_Linguistics\\_Versus\\_Cognitive\\_Linguistics/download](http://www.researchgate.net/publication/311862306_Text_Linguistics_Versus_Cognitive_Linguistics/download). Accessed 4 June 2019.
- Taylor, Bron. *Encyclopedia of Religion and Nature*. A&C Black, 2005. *Google Books*, [books.google.es/books?id=i4mvAwAAQBAJ&printsec=frontcover&dq=Encyclopedia+of+Religion+and+Nature&hl=es&sa=X&ved=0ahUKEwjSvor039ziAhVLQRoKHRXMBcgQ6AEIKzAA#v=onepage&q=Encyclopedia%20of%20Religion%20and%20Nature&f=false](https://books.google.es/books?id=i4mvAwAAQBAJ&printsec=frontcover&dq=Encyclopedia+of+Religion+and+Nature&hl=es&sa=X&ved=0ahUKEwjSvor039ziAhVLQRoKHRXMBcgQ6AEIKzAA#v=onepage&q=Encyclopedia%20of%20Religion%20and%20Nature&f=false). Accessed 1 May 2019.
- Toury, Gideon. *Descriptive Translation Studies and Beyond*. John Benjamins, 1995.
- Trudhill, Peter and Jean Hannah. *International English. A Guide to the Varieties of Standard English*. Hodder Education, 2008.
- Turégano Acosta, Víctor. *Un anillo de agua radiante: An Annotated Spanish Translation of the First Two Chapters of Gavin Maxwell's Ring of Bright Water*. 2015. UNED, Final Year Project.
- Tymoczko, Maria. "Connecting the Two Infinite Orders. Research Methods in Translation Studies." *Crosscultural Transgressions: Research Models in Translation Studies II: Historical and Ideological Issues*, edited by T. Hermans, Manchester, St. Jerome, 2002, pp. 9-25.
- "La Universidad en el franquismo." *Universidad Complutense de Madrid*, [www.ucm.es/la-universidad-en-el-franquismo](http://www.ucm.es/la-universidad-en-el-franquismo). Accessed 26 May 2019.
- Vega Cernuda, Miguel Ángel. "De la Guerra Civil al pasado inmediato." *Historia de la traducción en España*, edited by Francisco Lafarga and Luis Pegenaute, Salamanca, Ambos Mundos, 2004, pp. 527-578.
- Venuti, Lawrence. *The Translator's Invisibility. A History of Translation*. Routledge, 1995. *Cite Seer X*. Accessed 26 Apr. 2019.

Vidal, Miquel. “Traducir (o no) los topónimos.” *Fundéu BBVA*, 13 Feb. 2007, [www.fundeu.es/noticia/traducir-o-no-los-toponimos-3617/](http://www.fundeu.es/noticia/traducir-o-no-los-toponimos-3617/). Accessed 7 May 2019.

Waddington, Christopher. *Estudio comparativo de diferentes métodos de evaluación de traducción general (inglés-español)*. Madrid, Universidad Pontificia Comillas, 2000. *Google Books*,

[books.google.es/books?id=7lX084ImmVIC&printsec=frontcover&dq=Estudio+comparativo+de+diferentes+m%C3%A9todos+de+evaluaci%C3%B3n+de+traducci%C3%B3n+general+\(ingl%C3%A9s-espa%C3%B1ol&hl=es&sa=X&ved=0ahUKEwjF9dmW4NziAhUK1BoKHTn-Bv8Q6AEIKDAA#v=onepage&q=Estudio%20comparativo%20de%20diferentes%20m%C3%A9todos%20de%20evaluaci%C3%B3n%20de%20traducci%C3%B3n%20general%20\(ingl%C3%A9s-espa%C3%B1ol&f=false](https://books.google.es/books?id=7lX084ImmVIC&printsec=frontcover&dq=Estudio+comparativo+de+diferentes+m%C3%A9todos+de+evaluaci%C3%B3n+de+traducci%C3%B3n+general+(ingl%C3%A9s-espa%C3%B1ol&hl=es&sa=X&ved=0ahUKEwjF9dmW4NziAhUK1BoKHTn-Bv8Q6AEIKDAA#v=onepage&q=Estudio%20comparativo%20de%20diferentes%20m%C3%A9todos%20de%20evaluaci%C3%B3n%20de%20traducci%C3%B3n%20general%20(ingl%C3%A9s-espa%C3%B1ol&f=false). Accessed 13 March 2019.

“What’s There?” Intamap, 2019, *whats-there.co.uk*. Accessed 27 May 2019.