

TRANSLATING NATIONAL IDENTITY:
THE TRANSLATION AND RECEPTION OF
CATALAN LITERATURE INTO ENGLISH

by

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Abstract

This thesis examines reader responses to Catalan identity through the reception of two Catalan novels in translation: *Stone in a Landslide* by Maria Barbal and *For a Sack of Bones* by Lluís- Anton Baulenas. Drawing on theories from Descriptive Translation Studies and cultural and sociological approaches to translation, it examines how representations of Catalan culture and identity are subject to influence from different agents at each stage of the translation and reception process. The thesis explores three areas: the role of translation within Catalan culture in the promotion of Catalan identity; the way in which this role is relevant to the translation process itself within the target culture; and finally whether the objectives of this role are achieved within the target market. This study offers a new approach to the study of the reader within Translation Studies, using blogs, online reviews and reading groups in order to gain access to real reader responses to translated literature and offers a methodology by which the study of the representation of culture through translation may be explored. The results of this study have relevance not only to translation research and practice, but also to translation policy, particularly for minority cultures.

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Contents

Contents	8
Introduction	1
Thesis structure	9
Part One: Translation and Identity: Translation in the Catalan Context	12
1.1 Translation and Minority	15
1.2 Translation in Catalan Culture.....	18
1.2.1 Cultural Policy.....	21
1.2.3 Book Fairs.....	33
1.2.4 Translator Training	42
1.2.5 Other Organizations.....	45
1.3 Translations of Catalan Literature into English	49
1.3.1 Translations into English	58
Part Two: Textual Analysis	70
2.1 The Choice of Texts	72
2.2 Methodology.....	74
2.3 <i>For a Sack of Bones (Per un sac d'ossos)</i> by Lluís Anton Baulenas	80
2.3.1 Paratextual Material	92
2.3.2 The Translation of Culture Specific Items.....	97
2.3.3 The Translation of the Interplay between Spanish and Catalan	110
2.4 <i>Stone in a Landslide/Pedra de tartera</i> by Maria Barbal	116
2.4.1 Paratextual Material	135
2.4.2 The Translation of Culture Specific Items.....	146
2.4.3 Translation of Dialect and Phraseology.....	152
2.4.4 Interplay between Spanish and Catalan in the novel.....	162
2.5 A comparative overview of the two novels in translation	165
Part 3: The Reception of the Two Novels	167
3.1 Reading in Translation	169
3.2 Analysing Reception – Methodology.....	191

3.3.1 The Press reviews	194
3.3.2 Reviews on Blogs and review sites	201
3.4 The Reception of <i>For a Sack of Bones</i>	232
3.4.1 Press Reviews.....	233
3.4.2 Amazon and Goodreads	236
3.5 Reading Groups	242
3.5.1 Reading Group One – <i>For a Sack of Bones</i>	247
3.5.2 Reading Group Two – <i>Stone in a Landslide</i>	264
Conclusion.....	279
Bibliography	287
Appendix 1: Translations of Novels and Short Story Collections from Catalan into English in Chronological Order.....	306
Appendix 2: CSIs - Proper Nouns: Translation of Character names and titles	313
Appendix 3: CSIs – Proper Nouns: Real Place Names.....	316
Appendix 4: CSIs: Common Expressions – Places (including buildings, shops etc)	319
Appendix 5: CSIs: Common Expressions – Institutions, Organizations, departments	321
Appendix 6: CSIs: Common Expressions – Food.....	323
Appendix 7: CSIs: Common Expressions – Miscellaneous (including customs, newspapers, radio	325
Appendix 8: References to Catalan and Spanish in the novel	327
Appendix 9: CSIs Translated using a Spanish Equivalent.....	330
Appendix 10: CSIs in <i>Stone in a Landslide</i>	331
Appendix 11: Simplification of Long Sentences in <i>Stone in a Landslide</i>	335
Appendix 12: Phraseology in <i>Stone in a Landslide</i>	338
Appendix 13: Interplay between Spanish and Catalan in <i>Stone in a Landslide</i>	349
Appendix 14: References to Voice in Reviews.....	351
Appendix 15: References to simple or simplicity.....	354
Appendix 16: References to Stoic, stoical or stoicism	359
Appendix 17: References to sparse	360

Appendix 18: References to Quiet	361
Appendix 19: Comparative Analysis of Reviews.....	364

List of Illustrations

Figure 1: Translations into English by year.....	60
Figure 2: Front cover of source and target text of Lluís-Anton Baulenas' novel..	93
Figure 3: Front covers of source and target texts by Maria Barbal.....	135

List of Tables

Table 1: Translations of Catalan works into English according to TRAC	58
Table 2: Most translated Catalan authors	62
Table 3: Translators of Catalan literature	65
Table 4: Frequency of CSI and the translation strategy used in <i>For a Sack of Bones</i>	107
Table 5: Frequency of CSI and the translation strategy used in <i>Stone in a Landslide</i>	148
Table 6: Reference to the novel as a translation in press reviews.....	192
Table 7: References to Catalan context in press reviews.....	194
Table 8: References to style and characterization in press reviews.....	197
Table 9. References to translation in blog reviews.....	206
Table 10: References to Catalan context in blog reviews.....	211
Table 11: References to style and characterization in blog reviews.....	214
Table 12: References to translation on review sites.....	222
Table 14: References to style and characterization on review sites.....	225

Introduction

According to Álvarez and Vidal, translation is not “merely passing from one text to another, transferring words from one container to another, but rather transporting one entire culture to another with all this entails” (1998: 5). For Catalan, as for many other minority languages and cultures, the importance of recognition beyond their own borders is paramount. In some cases the very survival of the languages depend upon it, but for others it is essential for consolidation, for legitimization and for being able to participate on a global stage. Translation plays an integral part in the projection of national and cultural identity. Through literary translation, ideas of Catalan history, culture, language and literary tradition can travel beyond its borders and reach a wider audience.

In order for a reader, in the case of this study an English-speaking reader, to assimilate this information, one would have to assume that a translated text is able to convey this idea of difference and to convey some idea of Catalan national or cultural identity through the strategies used in the translation process. This is problematic for two reasons. Firstly, as Kathryn Cramer (2000; 2008) and Keith McRoberts (2001) affirm, one of the key markers of Catalan identity is the Catalan language. It is the prime signifier of difference that provides contrast to the dominant Spanish culture. In translation, this key signifier of Catalan culture disappears and is reduced to a statement of “translated from the Catalan....”, which may appear to a more or less obvious degree on the book. That is not to say that

the language cannot be a feature of the translated text in terms, for example, through character names, place names or other culture specific items, but its presence may be dependent on a whole range of factors. Additionally, because of the familiarity of Spanish culture to an English-speaking audience, the extent to which an average, or non-specialist, reader with no prior knowledge would be able to distinguish between Catalan and Spanish, in order to differentiate between a Spanish or Catalan context, is open to question.

The second problematic element of the representation of Catalan identity through translation is the degree of cultural manipulation that can take place throughout the translation process. Translation is context bound on two levels: both source and target, and the degree to which the space between them is negotiated may depend on the interests of the agents acting as mediators, and the constraints they may have imposed upon them. As Lefevere and Bassnett state:

What the development of Translation Studies shows is that translation, like all (re)writing, is never unintentional. There is always a context in which the translation takes place, always a history from which a text emerges and into which a text is transposed. (1990: 11)

For Lefevere, translation as rewriting is an important concept because it is through this rewriting that an image is created, an image that has the potential to reach a wider audience than the corresponding realities (1992). The translators, or “the men and women who do not write literature, but rewrite it” according to Lefevere, are “responsible for the general reception and survival of works of literature among non-professional readers in our global culture” (1992:1).

For Álvarez and Vidal (1998), the context in which the translation is produced is shaped by issues of power. Quoting Susan Bassnett, who states that “the study and practice of translation is inevitably an exploration of power relationships within textual practice that reflect power structures within the wider cultural context” (1998: 2), they affirm the need to examine the relationship between the production of knowledge in the source culture and its transmission, relocation and reinterpretation in the target culture (1998: 2). Álvarez and Vidal assign responsibility for this transmission to the translator, who can “artificially create the reception context of a given text. He (sic) can be the authority who manipulates the culture, politics, literature and their acceptance (or lack thereof) in the target culture” (1998: 2). The translator is, however, constrained by many factors which affect the way s/he translates, from their own ideology or feelings towards the two languages, to the “prevailing poetical rules”(1998: 6), the dominant institutions and ideologies that place expectations upon him/her, and the public for whom the translation is intended. The consequences, therefore, are that the translator “creates an image of the original, particularly for those who have no access to the reality of that original. This image can undoubtedly be very different from the truth insofar as the translator can distort and manipulate reality” (1998: 5).

For Venuti (1998; 2008; 1995; 2013), this manipulation is a form of domestication, of bringing the target text in line with the target culture to the detriment of the source culture:

Translation is often regarded with suspicion because it inevitably domesticates foreign texts, inscribing them with linguistic and cultural values that are intelligible to specific domestic contingencies. This process

of inscription operates at every stage in the production, circulation and reception of the translation. It is initiated by the very choice of foreign text to translate, always an exclusion of other texts or literatures which answers to particular domestic interests. It continues most forcefully in the development of a translation strategy that rewrites the foreign text in domestic dialects and discourses, always a choice of certain domestic values to the exclusion of others. And it is further complicated by the diverse forms in which the translation is published, reviewed, read and taught, producing cultural and political effects that vary with different institutional contexts and social positions. (2008: 67)

For Venuti, a translation always communicates an interpretation: “a foreign text that is partial and altered, supplemented with features peculiar to the translating language, no longer inscrutably foreign but made comprehensible in a distinctly domestic style” (2002: 5). Translation is an important factor, therefore, in the formation of national identities and Venuti recognises the power that translation can have in the construction of foreign cultures. This domestication means that foreign literature tends to be dehistoricized and removed from the literary traditions to which it pertains and that translation becomes the “forceable replacement of the linguistic and cultural differences of the foreign text with a text that is intelligible to the translating reader,”(2008, 14). For Venuti, in order to counteract the potential assimilation of the source culture into the target culture, the translator should translate in such a way that the fact that it is a translation is clearly marked so the reader is aware of difference and can actively seek out the other within the text, or in his words “foreignization” (1998; 2008).

If we compare the objectives of translation with the inevitable transformation which occurs during the process, we are faced with an apparent conflict of interests. On one hand, translation is a necessary process by which

Catalan literature can reach a wider audience and thereby gain wider recognition for national and cultural identity. On the other, this process is subject to a transformation and domestic appropriation that questions the very ability to achieve that goal. This thesis addresses the paradox proposed by these contrasting views of translation and explores the extent to which an Anglophone reader is able to receive and interpret Catalan identity through translation. In order to do this, three questions will be addressed. Firstly, the thesis will consider the role and objectives of translation as seen within the Catalan context, as demonstrated by the activity of Catalan cultural institutions. Secondly it will explore the extent to which these objectives are relevant to or guide the process of translation itself. Thirdly, it will consider whether these objectives are achieved through the reception of Catalan literature in the English-speaking target market. These questions will be answered using a case study of Catalan literature in translation in which the three stages of a translated text are analysed: firstly, the text as part of the source culture; secondly, as a translation process; and finally, as part of the target culture. Each of these stages influence the way in which Catalan culture is transferred during the translation process and therefore the impact of each must be studied in detail.

The originality of the approach of this thesis lies firstly in the combination of textual analysis with a sociological approach to translation. It considers the texts that are analysed as socially constructed, both as works within the source culture and as translations within the target culture, but combines this with textual analysis in order to examine how the sociological factors impact on the way the text is translated. Traditionally Descriptive Translation Studies has

focussed on the source and target texts themselves as the sites in which the effects of the aforementioned cultural manipulation or domestication can be seen. However, more recent sociological approaches to translation recognise the impact of every level of the translation process, and emphasise the need to take into account all factors at work in the process (see Kershaw, 2010; Wolf and Fukari, 2007; Heilbron and Sapiro, 2007). Whilst much of the focus of the above discussion on the potential manipulation of translation focuses on the translator as an individual responsible for the translated text, sociological approaches recognise the influence of the various agents and agencies involved in the process, and that the “social function and socio-communicative value of a translation can be located within the contact zone where the text and the various socially driven agencies meet” (Wolf, 2007:1). Heilbron and Sapiro (2007) concur that:

Interpretive approaches do not take into account the social condition of the interpretive act, which amounts to ignoring the plurality of implicated agents, as well as the effective functions that translations might fulfil, both for the translator and for the various mediators, as well as for the readerships in their historical and social spaces of reception. (2007: 94)

The implication is, therefore, that a text cannot be understood without considering the environment in which it is produced and the agents which act upon its production. In the source culture the text forms part of a literary system which may promote, reward and nurture certain authors or genres of literature. Prizes, often organized and funded by state organizations or interested parties, play a part in creating prestige for a certain author or work which can influence the way they are promoted as representative of the source culture. Political institutions, which financially support activities to promote Catalan literature both

domestically and abroad, have a vested interest in the promotion of a certain image of a nation-state by a certain author or certain type of work. In other words, in the promotion of national culture beyond the borders of the state or nation, there is a process of selection that occurs in relation to who or what is made visible.¹

These same cultural conditions can also be identified within the receiving culture. Literary trends in the target market influence the decisions made by publishing houses as to the translation rights they may choose to purchase, particularly for the larger companies for whom profitability is the most important consideration.² For smaller, independent publishers, there is a tendency towards a niche market that marks them out as different and offers a clear image of brand identity. This means, however, that the works that are chosen for translation are inevitably influenced by the need to fall in line with the demands of the target culture, confirming the suggestion that translations can be regarded as “factors of the target culture” (Toury: 1995). Until recently, and as arguably still continues within the field of descriptive translation studies, much of the responsibility for decisions made at a textual level has been placed in the hands of the translator. This assigning of responsibility, however, overlooks the involvement of other agents in the translation process, including editors, copy editors, proofreaders and publishers, all of whom may have an influence on the translation process, and so the representation of the source culture. In order to understand the way in which

¹ See Sapiro (2014) for a discussion of the ideological, political or economic issues at work in the selection process of works for translation.

² At a recent panel at London Book Fair (2017) on “How to Think Like a Publicist: For Translators”, Sarah Braybrooke from Scribe, Pru Rowlandson from Granta and Elizabeth Masters from Quercus all emphasised the importance the potential to be able to market and sell a book as one of the overriding factors in the selection of translated texts for publication.

a translated text functions in the target culture, therefore, all of these factors must be taken into account.

The originality of this thesis also lies in the fact that it posits an analysis of the reception of the translated work, not only as a way of evaluating the impact of the text in the target culture, but also as a means of understanding how all aspects of the translation process affects the way a work is received. As will be demonstrated in Part Three, the reader is a constant factor in translation and forms the basis on which translation decisions and evaluations are carried out. However assertions as to who this reader actually is and how s/he actually reads or responds to a text has generally been based on conjecture. Moreover, studies which look at the reception of translated works have often been based on sales figures and press reviews. This study, however, examines the response of real, or non-professional, readers, to translated works. By utilizing under-used, and under-researched, resources such as literary blogs, online review sites and reading groups, this study explores how readers respond to, review and discuss the translated works, and the extent to which they are able to identify Catalan culture through the process.

While some of the methods used in this thesis have been used in previous studies, though not always in the field of translation studies, they have not as yet been used as a combined approach in order to provide a more comprehensive picture of literature in translation. Moreover, approaches which examine reader response have not been applied to the study of Catalan literary translation into English. In light of the importance of translation to Catalan culture, as shall be explored in Part One of this study, the results could prove particularly valuable.

Not only could the findings of this study influence translation policy within the source culture, they could also be relevant to and benefit publishers and editors as a means of evaluating the success of marketing and promotional campaign, as well as interrogating current assumptions regarding the attitudes of the UK and US market towards translated fiction. Furthermore, the methodology used in this study will be useful within the wider discipline of Translation Studies as an alternative means of evaluating works in translation, and of measuring reader response.

Thesis structure

The structure of this thesis follows the three stages in the translation process as discussed above. Part One provides an overview of the role of translation in the source culture and explores its importance in the promotion of Catalan language and identity. It explores the growing emphasis on translation in cultural policy since the death of Franco in 1975 and the subsequent transition to democracy, and examines the role of cultural institutions in the development of a translation policy. It then goes on to offer a quantitative overview of Catalan literature in English translation over the last twenty-five years in order to describe the current situation of the field in which the translations of the two novels which form the basis of this study can be placed.

Part Two introduces the two novels which provide the case studies for the analysis of reception. The two novels, *Per un sac d'ossos* by Lluís-Anton Baulenas

and *Pedra de Tartera* by Maria Barbal, are introduced in relation to their place within Catalan literary tradition and the promotion of the translation rights for both works is discussed within this context. The acquisition of these rights is then discussed as a factor of the target market and the translation of each work is then explored through the choice of translator, editor, and promotional and marketing campaigns. This is followed by an analysis firstly of the paratextual material of each work, and then a textual analysis which focuses on strategies that have been employed at both micro and macro level. The analysis examines the translation of key elements which locate the texts within a Catalan context, such as the cultural specific items. The results of this analysis are then considered more generally in relation to the overall representation of Catalan identity and culture through the novels in translation.

Part Three then focuses on the reception of the two novels. This is divided into three parts: the reception by the media including online and print press; the reception by online reviewers including literary blogs and reviews sites such as Amazon and GoodReads; and finally, the reception by “real” readers in the form of reading groups. The analysis considers the way in which Catalan culture and identity is identified and discussed by readers and how the strategies identified in the textual analysis affect the reception of the works. It also explores the relationship between the three levels of reception and the intertextuality between reviews.

Finally, this thesis offers some tentative conclusions as to the effectiveness of translation as a means of promoting Catalan national and cultural identity, and offers an insight into the way in which the results of the study could inform

translation policy, and guide the translators and publishers of Catalan literature and translated literature more generally.

Part One: Translation and Identity: Translation in the Catalan Context

The study of Catalan literature into English is a subject that has received relatively little academic attention. Whilst there are numerous studies centred, both quantitatively and qualitatively, on the body of work that has been translated into Catalan, there is a lack of theoretical reflection on the process of translation into English. Yet, as this study will show, translation into English is a key objective in the promotion of Catalan culture and identity. Translation into English means exposure to, and recognition from, a wider audience. For a minority language like Catalan, this is an important part of the process of legitimization of national identity and culture. Yet the mechanisms which support literary translation from Catalan are fragile and depend on a precarious balance between private industry and public funding which, due to the status of Catalan as a stateless nation, lacks the backing of state support. This section will examine the role of translation within Catalan culture, with a focus on translation out of Catalan, and into English in particular. Drawing on works by Cronin (1995; 1996; 1998), Branchadell (2005) and Venuti (1998), it will discuss the relevance of terms such as a “minority”, “minoritized”, or “lesser translated” in order to describe Catalan and will consider the impact of translation on languages, cultures and nations which can be defined in such a way. It will go on to analyse the development of present-day translation policy within a wider context of contemporary cultural policy which developed after the transition to democracy in Spain, following Franco’s death in 1975. This will focus firstly on the role of two key cultural institutions, the Institut Ramon Llull and Institució de les Lletres Catalanes, which have become responsible for the promotion of Catalan culture both within Spain and abroad. The role of these institutions will be examined in detail, focussing on the initiatives and financial support involved in the promotion of translation.

Secondly, I will then explore the importance of book fairs, particularly the involvement of Catalan culture as guest of honour at the Frankfurt Book Fair in 2007, to assess the way in which these have aided the development of a clear translation policy in Catalonia in the past decade. To do this, I will examine promotional material produced and published by these institutions and consider the way in which the promotion of the translation of Catalan literature is closely tied to the promotion of Catalan identity. Thirdly, I shall examine the shift in the role of the translator as a factor in the translation of Catalan literature, and explore how a key factor of translation policy has been the professionalization of the industry through a focus on translator training. Finally, this part will focus on the current status of Catalan literature translated into English. It will analyse the works translated in terms of numbers, authors, place of publication and literary genre. It will identify possible trends and evaluate the success of the efforts of the Catalan cultural institutions and translation policy. This part will provide a contextual background within which the translated texts that form the textual analysis in Part Two and their reception in Part Three can be situated.

1.1 Translation and Minority

The term “minority language” is complex and contested and subject to much debate. According to the European Charter for Regional or Minority Languages, “regional or minority languages” are “languages traditionally used within a given territory of a state by nationals of that state who form a group numerically smaller than the rest of the state’s population; they are different from the official language(s) of that state, and they include neither dialects of the official language(s) of the state nor the languages of migrants”.³ In the case of the Catalan language, this definition is not quite so straightforward. With around ten million speakers across the various territories in which the language is spoken— Andorra, Spain (Catalonia, Valencia, the Balearic Islands, the Western Strip, Aragon, and El Carxe in Murcia), France (Northern Catalonia), and Italy (the town of Alghero on the island of Sardinia)—Catalan is the ninth most spoken language in the European Union and is actually the official language in the state of Andorra.⁴ Thus, according to the European Union, Catalan is a medium-sized language in terms of number of speakers, and on a par with languages like Swedish, Greek or European Portuguese. This definition does not, however, reflect the actual political and cultural status of Catalan language and culture which has suffered centuries of repression at the hands of its dominant Castilian neighbour and has faced a constant struggle for legitimacy, acceptance and awareness both within Spain and from abroad.

³ http://www.coe.int/t/dg4/education/minlang/default_en.asp (Last accessed 14/12/2016)

⁴ Figures from http://www.llull.cat/english/cultura/llengua_catala.cfm (Last accessed 31/08/2016)

For Cronin, within the discipline of translation studies “minority” is the expression of a relation not an essence” (1995: 86) and this relation can be either spatial or diachronic. He defines a diachronic relation as “an historical experience that destabilises the linguistic relations in one country so that languages find themselves in an asymmetrical relationship” (1995: 86). For Venuti (1998; 2014) “minority” means

a cultural or political position that is subordinate, whether the social context that so defines it is local, national or global. This position is occupied by languages and literatures that lack prestige or authority, the non-standard and the non-canonical, what is not spoken or read much by a hegemonic culture. Yet minorities also include the nations and social groups that are affiliated with these languages and literatures, the politically weak or underrepresented, the colonized and the disenfranchised, the exploited and the stigmatized. (1998: 135)

For Branchadell (2005), however, within Translation Studies the concept of underrepresentation in the face of dominant languages opens up the concept of minority even further and, for him, the concept of “less translated languages” provides a framework within which the study of the powers at work between languages, cultures and nations can take place. For Branchadell, a less translated language “applies to all those languages that are less often the source of translation in the international exchange of linguistic goods, regardless of the number of people using these languages” (2005: 9). In the case of Catalan language, any of the above definitions of minority within the discipline of Translation Studies is applicable and provides the parameters within which we can begin to understand the role of translation, both into and out of the Catalan, in relation to the concept of Catalan national and cultural identity. The term

“minoritized” arguably reflects more clearly how Catalan language has been relegated to a lower status by the influence of social and political historical forces, in spite of the aforementioned number of speakers.

The importance of translation for minority languages and the importance of research into translation and minority languages is paramount, as Cronin affirms: “Minority languages in Europe offer graphic illustrations of the processes of conquest, resistance and self-definition that guide translation in its relationship with power and history” (1995:85-86). For minority languages, translation is tied up with issues of promotion, consolidation and even survival, as Cronin states: “for minority languages themselves it is crucial to understand the operation of the translation process itself as the continued existence of the languages and the self-perception and self-confidence of its speakers are intimately bound up with translation effects” (1995, 88). Translation into and out of the language is not a luxury that can be ignored, as “it is precisely the pressure to translate that is a central rather than a peripheral aspect of the experience” (ibid). For minority languages, translation is often a case of survival. On a day-to-day pragmatic basis, it allows a minority language to participate in a global context with the translation of laws, statutes, international documentation and so on. Literary translation can strengthen the prestige of a language; translation into a minority language can illustrate the aesthetics of a language and, as described by Even-Zohar (1978) in his elaboration of polysystems theory, can impact positively on a weak peripheral literary polysystem and facilitate creative production within the target culture. Translation out of the minority language aids in the prestige and legitimisation of the language and culture by increasing awareness outside of its borders and

providing recognition to authors who can access a global audience that would otherwise be inaccessible.

1.2 Translation in Catalan Culture

As Crameri points out, the role of translation both into and out of Catalan has been a key part of attempts to promote the Catalan language and culture, both within Catalonia and Europe (2000). Highlighting the role of both public and private sectors in translation in Catalonia, Crameri highlights “a general agreement amongst Catalan scholars and publishers that literary translation both into and out of Catalan is a good and necessary thing, part of any respectable culture” (2000: 171). She states that, “as well as the general agreement that translation into Catalan should be 'normal', there is a strong feeling that it is important to promote an awareness of Catalan culture in other countries via the translation of Catalonia's finest offerings into other languages” (180). In terms of the objectives of translation from Catalan, she says: “It seems that the main perceived benefit is the possibility of international recognition of Catalonia’s unique identity, which then gives credibility to its claim of nationhood” (2000: 182). Translations into Catalan have been a key feature of Catalan literary activity since the turn of the last century, as a means of strengthening the language, literary system and cultural viability and much of the scholarship that deals with

translating Catalan looks at translations into the Catalan language.⁵ Translation into Catalan has a long history of activity and took on additional importance in contemporary cultural and literary history, particularly during the Franco regime. Due to the prohibition imposed on the language during this period, and the closure of all cultural centres, translation became a way of ensuring the continuation of the language and the enrichment of both the Catalan language and literature with literary traditions from other cultures, thereby offering a form of resistance in the face of repression.⁶

Studies on the translation of Catalan literature into English, however, are very few. These tend to focus on the translation of specific works⁷ or are reflections on the art of translating works of Catalan literature into English (Peter Bush, 2013a, 2013b; Martha Tennant, 2011). Articles by poet and former director and dean of the Institució de les Lletres Catalanes, Francesc Parcerisas (2000) and Joaquim Mallafrè (2000) address the topic more generally by offering a quantitative overview of translated works, recognising the importance of translation into English. As Parcerisas says: “If Catalan literature is to be known around the world, translation into English is now a necessity, given that English is the international language at present” (2000:238) He also sees the advantages of translation into English for the strengthening of Catalan culture more generally:

⁵ These include: Venuti, 1998; Buffery, 2007, 2013; Lloret, 2013; the work of the Grup d’estudi de la traducció catalana contemporània (GETCC, Group on Contemporary Catalan Translation), as well as the work of Montserrat Bacardi and Pilar Godoyol, among others.

⁶ See the work of GETCC, for example Jordi Cornellà-Detrell (2011, 2010) for translation and censorship or Montserrat Bacardi for translation and exile (2015) and the two principal projects: “La traducció en el sistema literari catalán: exilio, género e ideología (1939-2000)” and “La traducció catalana contemporània: censura y políticas editoriales, género e ideología (1939-2000)”.

⁷ See Keown (2005) and Miguélez Carballeira (2003) for works on the translation of Mercè Rodoreda’s *La plaça del diamant*, for example, or Sharon Feldman on the translation of Catalan theatre (2013).

“Translation into a widely-spoken language belonging to another culture not seen as threatening creative expression in Catalan enhances the self-esteem and prestige of the cultural system of literary production in Catalan” (ibid).

The impact of the translation of Catalan literature into other languages as identified by Parcerisas lies in the promotion of Catalan national and cultural identity outside of Spain and, at the same time, strengthening the prestige of the language from within Catalonia. This, as will shortly be discussed, was a key factor in the cultural policy of Catalan government after the transition and the results are still being seen today. Although translation as a means of promoting identity is, as discussed in the introduction, complicated by the inextricable link between language and identity, another key marker of Catalan identity is culture (Castells, 2004; Cramer, 2008; McRoberts, 2001). Cultural output has historically been one of the clearest manifestations of Catalan identity, as Cramer states: “Catalan literature has always played an important symbolic role in legitimizing Catalan culture and identity, which was very much enhanced by writers during the dictatorship” (2008:23). This was particularly the case during times of severe repression when expression of identity through cultural activity became a means of resistance, of rebelling against the restrictions imposed by the dominant power. The importance, therefore, of promoting Catalan cultural output has been a prominent feature of Catalan government policy since the transition, and it is within this context that we can situate the development of present-day translation policy; as Sapiro affirms: “translation policies implemented by nation-states are usually part of a broader policy aiming at the promotion of their national culture abroad” (2014: 88).

1.2.1 Cultural Policy

Translation into and out of Catalan played an important role in cultural output throughout the 20th century. From the beginning of the century, as part of a general trend in the modernist movement, which embraced all forms of new and foreign literature, for many prominent Catalan writers of the time translation was a way of developing their own literary ideas. It soon became “firmly established as a vital part of both the promotion of the Catalan language and the project to strengthen Catalan culture through the influence of European thought and literature” (Crameri 2000:173). Noucentista writers like Carles Riba conceived translation from other languages into Catalan as part of an ambitious humanist project to legitimize Catalan Culture. However the outbreak of Civil War and the subsequent dictatorship of General Franco drastically changed the outlook. The use of the Catalan language was banned in public, all Catalan public institutions were abolished and publishing in Catalan ceased for a number of years. In a hostile environment where the language was prohibited writing in Catalan was a tool of resistance, and translating into Catalan fell into the line. Publishing in Catalan, although possible from the 1940s, was limited. There was a brief productive period during the 1960s, but was only during the 1980s that the publishing market stabilized and a boom occurred in the translation industry. This boom can be considered, as described by Crameri, either as a sign of the “maturity” of Catalan culture, or as filling in the cultural gaps of a “weak polysystem”. In

whichever case, translating into the Catalan language was linked throughout to the legitimization of the language, nation and identity.

It is this later period on which I shall focus on translation out of Catalan. Since the end of the dictatorship and the transition to democracy the Catalan government, the Generalitat, has placed great importance on the need for recognition of Catalonia as a nation with a distinct identity. One of the ways it has done this is through the strengthening or legitimizing of the language and culture which became one of the main objectives of cultural policy during the 1980s (Crameri, 2008). Catalonia was granted autonomy as part of the Spanish Constitution of 1978 and the Generalitat took control of substantial areas of policy and spending, including culture. From the first elections of 1980 until 2003, the moderately nationalist centre-right formation *Convergència i Unió*—Convergence and Union (CiU)—led by Jordi Pujol, were in power in Catalonia and this provided an “extended and quite unique opportunity to develop an evolving cultural policy in order to defend and promote Catalan culture and the use of Catalan language” (Crameri, 2008:5). As previously mentioned, the use of culture as a means of resistance against the Franco dictatorship meant that culture was always going to be a defining and important factor in the context of the emerging democracy and Catalan autonomy, as Crameri points out:

It was cultural nationalism that had provided the most plausible means of resistance to the totalitarian nationalism of the Franco dictatorship, and culture that gave Catalanists one of their most important grounds for unity and consensus in the years leading up to the restoration of democracy. More specifically, Catalan culture held a special place in the particular nationalist ideology of CiU, since the party ideologues saw it as the primary

defining factor of Catalan identity, legitimizing Catalonia's right to call itself a nation. (2008:4)

Policy-making by the CiU was done in the belief that Catalan language was the key point of Catalan culture and Catalan culture was the key to the definition and legitimization of a Catalan national identity.

The main objectives therefore, of the CiU's cultural policy included: promoting and strengthening Catalan language and Catalan culture, reconnecting the public with Catalan culture, creating a Catalan culture with mass or popular appeal, rather than one that appeals to an elitist audience, and the consolidation of different forms of culture (Cramer, 2008). One of the main forms of culture protected and promoted by cultural policy was that of literature written in the Catalan language. This was done, for example, through support from the Generalitat for publications in Catalan and the promotion of the books and authors once published. Texts in the fields of literature, popular culture, tourism, agriculture and transport which offered information on Catalan life and culture were also commissioned and were published through the *Entitat Autònoma de Diari Oficial i de Publicacions de la Generalitat de Catalunya* (EADOP) (2008, 80).

1.2.2 Cultural Institutions

Whilst this support was offered for the promotion of literature within Catalonia, the problem of promoting Catalan literature outside of Catalonia was also addressed with the formation of two important institutional bodies with this particular role. The first of these is the *Institució de les Lletres Catalanes* (Institute

of Catalan Letters) (ILC) first created in the 1930s although abolished under Franco, and resurrected by a Catalan parliamentary law in 1987 as part of the *Departament de Cultura i Mitjans de Comunicació de la Generalitat de Catalunya* (Department of Culture and Media of the Catalan Generalitat). According to the website the main objectives of the ILC are:

- To promote literature and reading in general.
- To protect and disseminate the Catalan literary patrimony.
- To encourage the social recognition of Catalan literature and to give maximum projection to Catalan writers.
- To offer support to the Catalan writers and to the associations of the sector.⁸

In order to achieve these aims, the ILC oversees the awarding of grants and subsidies, the organization of events and activities to promote Catalan literature and culture, and the distribution of information about publications and authors in Catalan. A large part of the role played by the ILC is also to promote reading in Catalan in general among Catalans:

In order to achieve the previously mentioned objectives, the ILC oversees grants to writers, translators, researchers, editors, etc.; sets up campaigns such as “Literature at School” or “Literature Alive” to promote Catalan writers in schools and cultural centres; holds literary exhibitions organizes seminars and one-day workshops; creates and updates a database about Catalan literature called “Who is who” and, in general terms, collaborates in activities and centres that promote literature and reading.⁹

⁸ <http://www.lletrescatalanes.cat/en/la-institucio/que-es-la-ilc> (Last accessed 12/12/2016)

⁹ <http://www.lletrescatalanes.cat/en/la-institucio/que-es-la-ilc> (Last accessed 12/12/2016)

Until 2002, the ILC was also a key player in the promotion of Catalan literature abroad but that role has since been taken over by the Institut Ramon Llull. An important part of ILC website is “Literary Heritage” which celebrates some of the key names in classic, as opposed to contemporary, Catalan literature. Alongside this is a more contemporary initiative, *Què Llegeixes?* (What are you Reading?), a reading website in the form of a social networking platform from which readers can engage with each other and catalogue, review and recommend books they have been reading.

Along with the Institut Ramon Llull and the Universitat Oberta de Catalunya (OUC) the ILC also developed and maintained *Lletra*, the portal for Catalan literature online, with the objective of offering “specialist information and documentation on Catalan literature to readers, teachers, students, professionals and anyone in general interested in books and reading”.¹⁰ It is through such websites , Literary Heritage as mentioned above, association such as the Associació d'Escriptors en Llengua Catalana (AELC, the Catalan Writers' Association), Catalan PEN, and initiatives such as MOLC,¹¹ MOLU,¹² , that a Catalan “literary legacy” can begin to be seen. With almost one hundred and forty writers, poets and playwrights included on the *Lletra*, the vast majority are what would be called highbrow, classic Catalan writers, with some exceptions (notably the very contemporary and very successful Marta Rojals, and the bilingual Catalan-

¹⁰ <http://www.lletra.net/en/about-lletra-web/> (Last accessed 12/12/2016)

¹¹ “Les millors obres de la literatura catalana” (The best Works of Catalan Literature) is an initiative founded by the publishing house Edicions 62 and La Caixa at the end of the 1970s, managed by Joaquim Molas. Initially it was a collection of one hundred works from all periods of Catalan literature from the medieval classics to contemporary 20th century authors. The collection has since been added to and is still published today.

¹² “Les millors obres de la literatura universal” (The Best Works of Universal Literature) is a collection of Works translated into Catalan as part of an initiative founded by Edicions 62 and La Caixa.

Moroccan author Najat el Hachmi) which suggest the promotion of a certain class of Catalan literature and Catalan canon. These authors and this “highbrow” literature could be described as having an intellectual appeal, literature which would appear on a school or university syllabus, and which would not be promoted as popular culture or aimed at a mass market. Each author has their own page on ‘Lletra’ which includes an introduction, some of which are biographical, others made up of quotations from articles written by the authors themselves, and others from reviews of the authors’ works. There are further links to the authors elsewhere on the web, link to works or extracts from works by the authors online, and then links to articles, studies or reviews of the authors available online. Where applicable there are also links to other multimedia resources about the author such as audio links or videos. Significantly, this, and all of the other sites produced by cultural institutions, are all available, in addition to Catalan and Spanish, in the English language. This shows that, although not necessarily primarily aimed at a foreign audience, these sites are part of a more general campaign to promote Catalan literature and culture abroad.

The second and possibly most significant organisation involved in the promotion of Catalan language and culture (including literature) outside of Catalonia is the Institut Ramon Llull (IRL) created in 2002, initially to share the roles and responsibilities of the ILC. According to the website:

The Institut Ramon Llull is a public body founded with the purpose of promoting Catalan language studies at universities abroad, the translation of literature and thought written in Catalan, and Catalan cultural production in

other areas like theatre, film, circus, dance, music, the visual arts, design and architecture.¹³

In the area of language, the IRL provides support to universities and centres abroad that teach Catalan as a foreign language, and supports Catalanist associations that promote the teaching of, and research into Catalan language and culture. In regards to culture, the IRL promotes Catalan art and literature more generally as part of agreements with other cultural institutions, international shows, art centres and museums. It ensures a Catalan presence at key cultural events, such as world famous festivals and fairs, and “promotes exchanges between the local and international creative sectors with visits by foreign curators, critics, programmers, publishers and agents, attending festivals, exhibitions, premieres, concerts or conferences in Catalonia”.¹⁴ A large part of the work of the IRL is dedicated to the promotion of Catalan literature and the section of the website devoted to the subject offers an historical overview in which again we can see the similar list of authors to those on the *LLetra* website.

One of the key tools in increasing the awareness of Catalan culture and identity is through the promotion of translation from Catalan into other languages, as stated on the IRL website:

In another sphere of action, the Institut Ramon Llull promotes the translation of works of literature and thought written in Catalan, helping the publishers in other languages that *publish them and the translators that perform the task, who are given continuous training* and recognition for their work. Dialogue and exchange between Catalan essayists and language researchers and their interlocutors in other languages is facilitated, while the projection of thought

¹³ <http://www.llull.cat/english/home/index.cfm> (Last accessed 12/12/2016)

¹⁴ <https://www.llull.cat/english/quisom/quisom.cfm> (Last accessed 28/10/2017)

and culture journals written in Catalan is encouraged and exchange with those of other countries is promoted.¹⁵

The support for this activity is varied and comes in many different forms. One of the main ones is that of subventions and grants to aid the translation of original Catalan-language works in the fields of literature (fiction, poetry, theatre and graphic novels), and philosophy (non-fiction and humanities). These grants are aimed at “public and private, Spanish and foreign publishers, natural persons and legal entities that are planning to translate works of Catalan literature and philosophy into other languages during the year the application process takes place or the following year and have acquired, to this effect, the rights to publish the work in print format and distribute it commercially”.¹⁶ The grants can vary in amount and, although previously they could be used to acquire the translation rights or go towards printing costs, they can now be used only to cover the translator’s fee which they may do fully or in part. They are offered yearly.¹⁷ Alongside grants available to publishers, the IRL also offers financial support for translators, thus encouraging, as stated in their objectives, “dialogue and exchange”. The *Subvencions per a residències de traductors de la literatura catalana* (Grants for residencies for translators of the Catalan language) offers financial aid for translators from abroad who have a current contract with a publisher to translate a Catalan work and who wish to reside in Barcelona for between two and six weeks. The final grant which directly influences translation is the “Grants by

¹⁵ <http://www.llull.cat/english/quisom/quisom.cfm> (Last accessed 12/12/2016)

¹⁶ http://www.llull.cat/english/subvencions/traduccion_obres.cfm (Last accessed)

¹⁷ The “Yearbooks” or yearly reports produced by the IRL offer a breakdown of activity undertaken in all areas covered by the institution including the grants awarded for the translation of Catalan works and the languages, and publishers who have received them. Although very detailed for the earlier years, for the last five years details of the financial support has been removed leaving merely a list of the activity undertaken.

the Institut Ramon Llull for activities involving the promotion and dissemination of Catalan literature and philosophy abroad". This includes:

a) Events promoting Catalan literature and philosophy abroad (works of non-fiction and humanities originally written in Catalan) that take place outside the linguistic domain: international literary festivals, launches and planned promotional campaigns for new translations. Academic activities are excluded.

b) Monographic pieces on Catalan literature and philosophy (works of non-fiction and humanities originally written in Catalan) published in cultural journals outside the linguistic domain.

c) Translation of excerpts of and production of booklets containing Catalan literature and philosophy (works of non-fiction and humanities originally written in Catalan) to be distributed abroad.¹⁸

This financial support can be used, for example, for promotional events for the translated works after they have been published. This may be presentations, talks, appearances by the author and/or translator, an example of which we shall see in Part Two in the promotion of the English translation of Maria Barbal's *Pedra de Tartera*, the launch of which included a reading from the novel by popular British television actor Claire Skinner (see Section 2.4.1). This grant also covers sample translations which are often commissioned by publishers either for publication on their websites, to be distributed at book fairs, or to make available to foreign

¹⁸ http://www.llull.cat/english/subvencions/promocio_literatura.cfm (Last accessed 12/12/2016)

publishers in order to promote the translation rights of an author or work.¹⁹ The IRL also maintains a database of literary translators who may be available to produce such samples.

Alongside their promotional activity, the IRL website is also the home of numerable resources on Catalan literature and culture. The Bernard Lesfargues Library,²⁰ held at the head office of the IRL in Barcelona, contains literary and scholarly works translated from Catalan, as well as materials focusing on the Catalan language, including material on linguistics, foreign language learning and teaching methods, resources for learning and teaching Catalan, and a range of Catalan, bilingual and lexical dictionaries. The IRL also maintains TRAC,²¹ a database of works translated from Catalan into other languages and TRALICAT,²² a database of translators who have published translations of works into other languages. Additionally, the IRL also publish English language journals and newsletters with the aim of promoting Catalan culture. *Transfer* was published annually from 2006 until 2012,²³ together with Publicacions de la Universitat de València, and featured articles, reviews, essays, interviews and other writings that had previously been published in Catalan and that focussed on current intellectual debates on topics as diverse as gastronomy, architecture, and literature. Nonetheless, the aim of the project of the journal, according to the IRL, is firstly to, “heighten knowledge and awareness abroad of works by contemporary Catalan

¹⁹ See for example Marta Rojals at http://creatividades.rba.es/libros/Catalogue_2014_RBA.pdf with a translated extract available at http://lull.cat/IMAGES_11/rojals-english.pdf (Last accessed 2/9/2016)

²⁰ http://www.lull.cat/catala/actualitat/notes_prensa_detall.cfm?id=31669&url=la-biblioteca-bernard-lesfargues-especialitzada-en-traduuccions-d%E2%80%99obres-escrites-en-catala-obreportes-a-seu-de-l_irl.html (Last accessed 20/08/2016)

²¹ http://www.lull.cat/english/quiesqui/trac_traduuccions.cfm (Last accessed 20/08/2016)

²² http://www.lull.cat/english/quiesqui/tralicat_traductors.cfm (Last accessed 20/08/2016)

²³ http://www.lull.cat/english/actualitat/transfer_journal.cfm (Last accessed 20/08/2016)

writers on subjects of cultural interest, thereby promoting dialogue among authors from Catalonia and those from other countries”, and secondly, to “provide support for a broader international outreach of Catalan journals actively engaged in discussion of pertinent subjects of our time”.

Another of the IRL’s initiatives, also published in the English language, is the *Catalan Literary Kit*,²⁴ of which there were only three editions produced between winter 2012 and winter 2013. The website describes its purpose as follows:

“Enthralled by the new and in love with the old,” this quote by poet J. V. Foix could well serve as a leitmotif of Catalan literature, and is an inspiration for us to share this literature kit with other readers, offering the latest information on publications in Catalan, translations of Catalan works to other languages, and news and events on Catalan writing in general. Enjoy the read!

Each issue contains four sections: “What’s New: Books”, listing new books, most of which have been translated into such languages as French, German or Italian; “What’s on: Translation”, which lists new translations of Catalan literature published mostly into English, although again in this section there are also further examples of translations into other languages; and “Translator’s Corner”, which provides a link to an online interview with key Catalan translators (Martha Tennent, Peter Bush and Bernard Lesfargues respectively). Finally, the “What’s up” section offers information about upcoming book fairs, grants available, literary festivals or events, in which Catalan literature or authors play a key part. It is, however, difficult to ascertain at whom this publication is aimed. It appears

²⁴ <http://www.llull.cat/literature/literature02.html> (Last accessed 20/08/2016)

only to have been available on the IRL website but deals with books that have already been published in translation from Catalan. Therefore, while the content suggests that it is aimed at a general reader, the distribution and the fact that a reader would have to know it existed in order to find it, means that actually achieving a wide readership would be difficult. Nonetheless, the fact that the literary kits are written in English, that they promote works in English translation, and detail the success of Catalan works translated into other languages suggest that they are aimed at the Anglophone market and are, as such, a tool with which to promote Catalan literature further.

As can be seen, therefore, the focus on translation from Catalan into other languages, particularly into English, can be seen not only through the grants for translations, translators and promotional activities, but also through the proliferation of promotional material available in English. This study uses the role of cultural institutions and organisations as the focus of its analysis as it is the clearest and most accessible way in which organised and concentrated efforts to promote Catalan cultural identity can be seen. Nonetheless, it must also be noted that this activity is not limited only to the public sector. The private sector, in the form of literary agencies, publishing houses as well as writers themselves, also play an important role in the projection of Catalan literature outside the Catalan speaking territories. However, due to the nature of the Catalan polysystem, which forms a peripheral system within a wider Spanish context, literary translation from Catalan would be unable to survive without institutional support. The funding available, for example, for translation samples, promotional activities and appearances at book fairs enables literary translation to develop and continue

from within Catalonia. It is also important to note that due to the complexity of the Catalan political situation, Catalan cultural institutions cannot function in the same way as others, such as the Instituto Cervantes or the Goethe Institute. These institutions depend on the backing of a national state that fully supports their endeavours. Catalonia, however, is a stateless nation. Any public funding does not come from a state which supports Catalan as a nation, but comes from the wider Spanish state. The consequence of this, as stated in the introduction to Part Two, is that, despite the efforts and achievements of the cultural institutions, the infrastructures which support Catalan cultural production are always vulnerable. A wider interest in and recognition of Catalan literature that can be created outside of Spain, therefore, would strengthen the industry in the private sector, as well as promoting Catalan identity generally.

1.2.3 Book Fairs

Another important consideration in the promotion of Catalan literature is the participation in international book fairs. Since 2004, Catalan culture has been the Guest of Honour at various Book Fairs around the world including Guadalajara (2004) and Quebec (2012). These book fairs are a key feature of the promotion of Catalan literature and identity abroad because as Crameri states, “however much Catalans might want to be translated, they can only achieve this if a foreign publisher sees the text as saleable” (2008: 83). In other words, “publishers within the target culture must convince themselves to commission a translation through

their own commercial and cultural logic; the source cultures arguments for getting a text translated are not relevant” (2008, 83). Whilst this is true, the presence of Catalan culture at such major events means that they are able to promote their literature and make it visible to other countries, highlighting the success of their authors within the source market. They are also able to promote the availability of translation grants for publishers in order to lessen the potential financial risk involved in taking on such a project.

The most important and largest of the international book fairs is the Frankfurt Book Fair and the choice of Catalan culture as guest of honour in 2007 has been described as perhaps the most important event in the history of Catalan literature (King, 2010:233) because it provided an opportunity not only to promote Catalan literature and identity internationally, but also “to project and legitimate a vision of Catalonia for domestic audiences” (Woolard, 2016: 31), providing “a public arena for competing political and cultural elites to contend over the nature and status of Catalan language, culture, and identity” (Woolard, 2016: 31).²⁵ The visibility which the event offered to Catalan culture had not been experienced since the Barcelona Olympics in 1992. Indeed, as will be outlined later in this section (see 1.3), the success of the Frankfurt book fair might be seen as a contributing factor to the increase in translations into English in the years following the event.

As I have said, the Frankfurt Book Fair is undoubtedly one of the key events on the annual international literary calendar and the significance of the invitation extended was unprecedented in Catalan culture. For the organizers of Frankfurt it

²⁵ See also Knapp, 2007.

was only the third occasion, for a festival which presents publishers according to their geographical origin and language, in which the honour had gone, not to a state, but to a “cultural expression defined by its having a common language” (Bargalló, 2007: 10). The other two cases were Flanders and Holland in 1993 and the Arab World in 2004, which, as described by Bargalló, director of the IRL at the time of the fair, are all “geographical areas that do not coincide with any single-state or political reality and at the same time are identified by this characteristic of having their own common language and literary expression” (ibid). The strength of the efforts of the IRL at the Frankfurt Book Fair are part of what made it so significant. According to King (2010), the IRL reported spending twelve million Euros on the book fair, although many journalists suspect that this figure was actually much higher. One hundred and twenty Catalan language authors were taken to Germany to participate in over one hundred and forty different events around the time of the fair, as well as subsidizing the translation of over fifty works of Catalan into German (King, 2010). The IRL also supported fifteen exhibitions and sixty-three performances including a two-hour spectacular of spoken-word, dance and music performed by seventy-five different Catalan artists (King, 2010). Although the events organised by the IRL were centred around the fair in Frankfurt, the promotion of Catalan also extended across the whole of Germany. This was headed by an initiative organised by *Turisme de Catalunya*, placing Catalan culture at the centre of the literary and cultural scene by organising a competition involving four hundred and fifty German bookshops to produce the best window display of Catalan titles. This was in addition to a project involving sixty-nine German secondary schools, during the academic year 2006/2007 and 2007/2008, in which an element of Catalan was included in their

timetables, either in the form of reading Catalan literature, language classes or visits from Catalan authors.

To accompany their participation in the book fair, the IRL also published a promotional book called *Què fem a Frankfurt? La cultura catalana convidada d'honor a la Fira de Llibre 2007* (What are we doing in Frankfurt? Catalan Culture Guest of Honour at the 2007 Book Fair). Written by Josep Bargalló, it was translated into English, Spanish, French and German and produced in order to be distributed during the events at the fair. This book clearly shows the promotion of Catalan identity through its literature. Aimed at a general audience of varying nationalities, the book offers a comprehensive overview of the history of Catalan language and culture: its importance, its geographical context, its official status within the European Union, its presence on the internet, and, finally, the importance of the publishing industry within Catalan territories and the strength of its own literary heritage and tradition. It also highlights the importance of the Catalan language as a key factor in Catalan identity:

Why, without Catalan language, would there be a territorial delimitation of Catalan culture? Without the Catalan language, Catalan culture has its own distinctive identity? Without the Catalan language, would Catalan culture have been invited to the Fair, this year or ever? Obviously not. (20)

Catalan culture is described as being at once “Singular and Universal”, a slogan used throughout the participation in Frankfurt, and the book also offers an overview of the connection between Catalan culture and Germany and finally a section on the promotion of Catalan culture abroad. Bargalló states that the programme of events of the fair must be understood within a narrative of “a determined commitment to the process of international knowledge and

identification of Catalan culture, of its projection abroad. Of its singularity within universality. Of its plurality, its diversity” (5) and lays out three key objectives:

- 1: to make visible the strength and role of the Catalan publishing industry
- 2: to increase knowledge and recognition of Catalan literature and promote the translation of its works into other languages
- 3: to promote the internationalisation of Catalan culture on the basis of its diversity. (71)

Bargalló describes how the programme of events was based around three key themes: the promotion of the Catalan publishing industry, raising awareness of Catalan language and literature and, finally, the presentation of Catalan culture in all its domains. He also addresses the issues surrounding the controversy around the exclusion of Spanish language writers by recognising them as part of a plurilingual Catalan cultural community (see King, 2010; Woolard, 2016), and also reclaiming those authors who are Catalan but who have become synonymous with Spanish culture (Salvador Dalí, Pau Casals, Antoni Gaudí, Josep Carreras). These narratives of legitimization show the efforts being made to place the peripheral Catalan literary and cultural field within a central space. The publication locates Catalan culture within an international literary scene by referencing Harold Bloom, Gabriel García Márquez, Mario Vargas Llosa and Seamus Heaney as authors who have “spoken admiringly and with knowledge of some of the chief works of our literature”(47).

The success of the Frankfurt Book Fair for Catalonia can be seen both during and after the event. Jordi Jané i Lligé (2012) compares the event to the Barcelona Olympics of 1992 in terms of the impact on raising awareness of Catalan

culture, and although there does not appear to be any comprehensive study of the long term results, the immediate success particularly within the German market is unquestionable. The two major successes of the promotional campaign during the fair were Maria Barbal with *Pedra de Tartera* (translated into German as *Wie ein Stein im Geroll*) and Jaume Cabré's *Les veus de Panamo* (*Die Stimmen des Flusses*), due to both the efforts of their German publishers and the IRL. Barbal was chosen by the German Parliamentary Commission for Industry to participate in an event at the Bundestag, and Cabré's novel was chosen as the "Book of the Fair" by the German Foreign Minister, Joschka Fischer, in a televised debate (Vernis, 2013). The increased media presence of Catalan authors led to greater recognition from German audiences, with for example Cabré's publishing house organising an invitation, alongside Quim Monzó, to appear on *The Blue Sofa* (*Das Blaue Sofa*), a prestigious television programme which interviews those authors considered to be major players in the Fair, traditionally only German writers (Vernis 2013, King, 2010). The bilingual readings which were held across Germany also accessed a wider reading public and led to a larger number of book reviews in the press, not only of those authors who had been promoted during the event (Monzó, Barbal, Cabré, and Sánchez Piñol), but also of books by authors such as Josep Pla, Mercè Rodoreda, Salvador Espriu, or Victor Català (Jané i Lligé, 2012). The significance of such reviews was greater due to the fact that, as Jané i Lligé points out, as well as highlighting the values and significance of the works, they also "delve into their creative worlds to offer a strictly literary vision of them"²⁶.

²⁶ "Els autors d'aquestes ressenyes destaquen els valors i la significació de les obres que analitzen i s'endinsen en els seus universos creatius per oferir-ne una visió estrictament literària." (my translation) <http://www.visat.cat/articles/cat/41/la-fira-de-frankfurt-un-abans-i-un-despres.html>

Alongside this, the more serious, highbrow German Press (*Die Zeit*, the *Neue Zürcher Zeitung* or the *Frankfurter Allgemeine Zeitung*) dedicated supplements and “quality” full page spreads to extensive commentaries on Catalan literature which referred to both the historical and current situation.

In terms of results, as well as the number of books that had been translated into Germany for the Fair itself (fifty-three,²⁷ including four anthologies and five reeditions (Torner, 2008)), the IRL reported that during the Fair itself, an additional forty-six contracts for the translation of Catalan titles had been signed (King, 2010). From the perspective of the IRL, the success of the fair lay in the consolidation of the institution’s role, the contacts and networking established during the event, and the creation of a clear translation policy which, up until this point, according to Crameri (2008), had not existed. According to Jané i Lligé, the Frankfurt Book Fair tested and clarified the functions of the IRL in terms of the promotion of Catalan literature abroad and consolidated a universal model for translation grants that has been successful as a result (2012). In his article, which offers an overview of Catalan culture’s participation in Frankfurt, Carles Torner , the head of the IRL’s *Àrea de literatura i pensament* (Department of Literature and Thought) from 2004 and 2010, attributes the success of the fair to three factors: 1) the number and quality of German translation produced as a result, 2) the consolidation of the IRL’s translation policy, and 3) the construction of a clear model for the projection of Catalan literature (Torner, 2008). Torner highlights

²⁷ Torner states that these titles included both classics (authors such as Josep Pla, Víctor Català, Mercè Rodoreda, Josep Maria de Sagarra, Llorenç Villalonga, Eugeni Xammar, Miquel Martí i Pol, Àngel Guimerà), poets (Pere Gimferrer, Joan Margarit, Carles Duarte, Manuel Forcano Ambrosia Carria) and narrative (Maria Barbal, Jaume Cabré, Quim Monzó, Josep Fonalleras, Jordi Puntí, Carme Riera, Emili Rosales, Ada Castells, Albert Sánchez Piñol and Teresa Solana).

the formation of translation policy based on a network of relationships which link authors and their works, and Catalan publishing houses and literary agencies on the one hand, with translators working from Catalan into other languages and foreign publishing houses on the other. He described how this relationship is built on trust:

Hem anat creant, amb el pas dels anys, una relació de confiança amb una extensa xarxa d'editorials estrangeres. I hem aconseguit, també, la confiança dels autors catalans, i dels seus editors i agents literaris, que saben que tenen el suport que oferim a la seva projecció a l'estranger. (2008: 42)

(Over the years we have created a relationship of trust with a wide network of foreign publishers. We have also gained the trust of Catalan authors and their editors and literary agents who know they have the support we offer for their projection abroad.)²⁸

According to Torner, this network of contacts reportedly increased to almost four hundred as a result of the fair. Part of this network of contacts, and part of the translation policy, which is also highlighted by Torner in his article, is the participation of the IRL in *Literature Across Frontiers*, a “European Platform for Literary Exchange, Translation and Policy Debate”,²⁹ which aims to develop intercultural dialogue through literature and translation and highlight lesser-translated literatures. According to Torner, participation enables the IRL to discuss and compare translation policy and activity with other nations and improve initiatives. Another key feature of translation policy that was consolidated during the fair and which is an integral part in the promotion of

²⁸ Translations are all my own unless otherwise stated.

²⁹ <http://www.lit-across-frontiers.org/about/> (last accessed 03/10/2017)

translation is that of subvention. Torner's description of the financial aid available, and the history of the awards given to date, demonstrate that the IRL has

Una posició no dirigista i universal – fossin autors clàssics o contemporanis o bé narradors, poetes, assagistes, dramaturgs o autors de tots els camps de pensament i la recerca, o bé obres d'autors de qualsevol de les àrees del domini lingüístic català – han rebut una resposta afirmativa de l'IRL. Sense excepció. (2008, 41)

[a non-directive universal position – whether it be classic or contemporary authors, or poets, writers, essayists, playwrights, or authors from all fields of thought and research, or authors from any of the Catalan-speaking areas – all have received an affirmative response from the IRL. Without exception.]

The budget for these grants, according to Torner, had increased from 185,000 Euros in 2003 to 497,000 in 2007. According to Richard Mansell, in 2015 the budget stood at 200,000 Euros and now is only available to pay for the translator's fee and can no longer be used to pay for the translation rights or printing cost.³⁰

The impact of the Frankfurt Book Fair, therefore, lay not only in the successful promotion of Catalan culture, but also in the creation of a comprehensive translation policy which has yielded results in the years since the fair. Participation in book fairs continues to be an important part of the IRL's promotional activity and recent years have seen Catalan culture as guest of honour in Paris (2013) and Warsaw (2016) and next year in Bologna (2017).

³⁰ Information given in the conference paper "How does a Catalan literary translation get to market?" at the "Translating the Literature of Small European Nations" conference held in Bristol, Tuesday 8 September-Thursday 10 September 2015, as part of the AHRC funded project "Translating the Literatures of Small European Nations".

1.2.4 Translator Training

An important part of the translation policy developed by the IRL has been initiatives which address the lack of professional translators from Catalan into other languages. In an editorial in *Catalan Writing 10* (2011), entitled “More Translators Needed”, the then director of the IRL, Vincenç Villatoro, described how, in order to capitalise on the recent successes in terms of numbers of works translated from Catalan, there is a need to for a greater number of competent translators. Linking to the results of translation policy since Frankfurt as discussed above, Villatoro describes how translations have multiplied, funding for translations has doubled and promotional activities are five times what they were eight years ago. In order to continue, he states, it is important to address the issue of training of translators working from Catalan.

This shift towards the professionalization of translators working from Catalan can be seen in a number of initiatives that have been undertaken in recent years. As well as an increase in literary seminars and translation workshops such as those in Poland and Moscow,³¹ there was also the “Catalan Word for Word Translation Exchange (2014-2015)” between translators from the Universitat Pompeu Fabra, Barcelona and Colombia University. This was a year-long initiative which involved translation projects into and out of Catalan and English, as well as events such as an intensive translation workshop led by author and translator

³¹ http://www.llull.cat/catala/actualitat/notes_prensa_detall.cfm?id=33199&url=el-seminari-de-traduccio-literaria-a-polonia-enceta-participacio-catalana-a-fira-del-llibre-de-varsovia.html (Last accessed 17/12/2016)
http://www.llull.cat/catala/actualitat/actualitat_noticies_detall.cfm?id=33174&url=el-i-seminari-de-traduccio-literaria-per-a-joves-russoparlants-constata-bona-salut-de-literatura-catalana-a-russia.html (Last accessed 17/12/2016)

Yannick García and a panel discussion on literature in Catalan hosted by the Institut Ramon Llull.³² In 2015, the IRL, alongside the Universitat de Vic and the Universitat Oberta de Catalunya, organized the *Curs d'especialització en estudis catalans de traducció literària* (Catalan Studies Specialisation Course in Literary Translation) for translators working from Catalan into English. The objectives of the course were twofold: firstly to encourage the training of literary translators working from Catalan into English and secondly to increase the current number of literary translators working from Catalan. The course was divided into two parts: the first was theoretical and completed by students online via the websites of the two universities and the second was a residential course in translation held at the offices of the IRL in Barcelona. Students undertook a week of practical translation under the tutelage of Ronald Puppo (translator and lecturer at the Universitat de Vic) as well as talks from and visits to publishing houses and literary agents around the city. A total of ten candidates were chosen, from both the UK and the USA, all postgraduate students at either Masters or doctorate level, most with a specific interest in Catalan studies although most without any prior training or interest in translation.

Alongside the organisation of the course in Catalan literary translation, the last two years has seen the IRL offer further support to translators of Catalan into English. The first was their collaboration with the American Literary Translators Association (ALTA) in their year-long programme of Mentorships for Emerging Translators. The project was designed to “facilitate and establish a close working relationship between an experienced translator and an emerging translator on a

³² <http://arts.columbia.edu/writing/wfw/2014-15/spain> (Last accessed 12/12/2016)

project selected by the emerging translator”.³³ In the case of Catalan, the mentor was Ronald Puppò, and the candidate chosen, Scott Shanahan, significantly had chosen to translate of Mercè Rodoreda’s *Viatges i flors (Journeys and Blooms)*, one of the few works by arguably the most well-known and canonical Catalan authors left to be translated. This year, 2016, the IRL have also supported students taking part in the Translate in the City summer school for literary translators. The IRL offered one thousand pounds to be divided between all students attending the Catalan workshops with prolific Catalan literary translator Peter Bush. This year has also seen Catalan offered as part of the UK-based Emerging Translator Mentorships organised by the Writers Centre Norwich, also with Peter Bush, the first time the language has been offered since 2012.

Although, as shall be seen in Section 1.3, the number of translators working from Catalan into English is small, and the majority of translations are produced by just a handful of names, the above initiatives show that there is a shift towards a recognition of the need for professional translators. It is also evident that there is an emphasis not just on the need for an increase in numbers of translators but also on improving the quality of the work being done. These initiatives are aimed at specialists in Catalan studies and have a focus on improving the quality of their translation work through courses of mentorships with experts in the field of Catalan literary translation. This is particularly relevant as, until 2007, translations were often done by academics or people with a personal interest in Catalan studies. This professionalization is also reflected in the creation of the Premi Ramon Llull for Literary translation in 2012. Although as yet such initiatives

³³ <http://www.literarytranslators.org/awards/mentorships> (Last accessed 03/10/2017)

have not led to any translations by new translators, the impact remains to be seen in the near future.

1.2.5 Other Organizations

As well as the cultural institutions, there are three other organizations worthy of note in relation to Catalan translation into English and the promotion of Catalan culture and identity. The first is PEN Català, one of the one hundred and fifty members of PEN International, a worldwide association of writers “working to promote literature and defend freedom of expression around the world”. According to their website, since its creation in 1922, PEN Català “ha estat una plataforma per a la projecció internacional de la literatura i dels escriptors i escriptores dels territoris de parla catalana” (has been a platform for the international projection of literature and writers from Catalan-speaking territories). Their support for translation and translators is a key part of their work and their ethos:

El PEN Català promou la traducció literària per tal de superar la barrera de la diferència idiomàtica que impedeix la comprensió entre els pobles. Treballa tant per difondre la literatura catalana en altres llengües com per prestar suport a la traducció de les obres de la literatura universal al català.

Catalan PEN promotes literary translation in order to overcome the barrier of language difference that impedes understanding between peoples. It works to disseminate Catalan literature into other languages as well as giving support to the translation of universal literature into Catalan.

Although much of the work of the Catalan PEN is centred on translation and translators who work into Catalan, the importance of the organization in the promotion of authors, organization of events, and focus on literary translation is paramount, especially in light of its collaboration with other members of PEN internationally. As well as founding the Premi PEN Català, awarded for the first time in 2016, for the best published literary translation into Catalan, they also publish *Visat*, a biannual journal with the aim “d’internacionalitzar les lletres catalanes, donar a conèixer la literatura universal en català i promoure els intercanvis literaris” (“of internationalising Catalan letters, making universal literature known in Catalan and promoting literary exchanges”). The journal includes articles offering a theoretical approach to Translation Studies, the presentation of translators, as well as book reviews of translations both into and out of Catalan. There are a few contributions which consider the translation of Catalan works into English (Pou Jutglar, 2014; Resina, 2014; Kellman, 2012; Ferrer, 2009) as well as translations into other languages, although these take the form of book reviews rather than reflections on the translations themselves. All of the articles, however, are written in Catalan, which undermines to some degree the objective of promoting Catalan literature internationally. There have, however, also been ten issues of the publication *Catalan Writing* which is written in English and deals specifically with works that have been translated from Catalan into other languages. The journal offers interviews with publishers and translators, overviews of the situation regarding the translation of Catalan, the latest publications and book reviews. The last issue was published in 2010.

Two other important organisations that fall into this category are the Anglo-Catalan Society (ACS) and the North American Catalan Society (NACS). The aim of the ACS as stated on its website is to “promote awareness and appreciation of Catalan culture in Britain and Ireland and to encourage cultural relations with the Catalan-speaking”.³⁴ Formed in 1954, the society holds an annual conference bringing together academics from all over and also produces occasional publications in the form of monographs devoted to all aspects of Catalan culture. Interestingly the ACS has also published various translations but almost exclusively in the field of poetry. NACS, founded considerably later in 1978, plays the same role in the United States. By holding triennial colloquia NACS “seeks to foster greater visibility for and dissemination of scholarship in the field of Catalan Studies and serves as a central point of reference, as well as a public voice, for a network of scholars in this field”.³⁵ Another of the key feature of NACS is their biannual publication *Catalan Review* which is devoted to all aspects of Catalan culture. However, while the society is essential to the promotion of Catalan culture as a whole, its influence on translation is limited. However where these organisations are significant is in increasing awareness of Catalan literature, considering the support they have from Catalans living abroad, alongside the relatively strong presence of Catalan in universities throughout the world and the role of language promotion by the IRL. As Crameri says, this provides Catalan culture with a “way-in” to the target culture in regards to translation “through the back door” (2000: 181). They can generate interest in literature and therefore the need and desire to translate it. The work of academic members of the ACS has

³⁴ <http://www.anglo-catalan.org/index.html> (Last accessed 03/10/2017)

³⁵ <http://nacs.espais.iec.cat/> (Last accessed 03/10/2017)

meant that many Catalan works of literature have been translated over the years, and up until the turn of the century, they were responsible for the majority. Names such as Arthur Terry (Ausiàs March, J.V. Foix, Gabriel Ferrater), Alan Yates (Raimon Caselles, Joan Fuster), Dominic Keown (J.V. Foix, Ausiàs March, Joan Salvat-Papasseit, Vicent Andrés Estellés), Montserrat Roser i Puig, and US-based translators Ronald Puppo, Sam Abrams, and David H. Rosenthal have meant that some of the classics of Catalan literature, and poetry in particular, have been available in English translation, although the audience for these was limited to academic circles, with some exceptions such as Rosenthal's translation of Mercè Rodoreda's *La Plaça del Diamant*. In recent years this patronage of Catalan literature in translation has been taken over by a set of key translators and this has coincided with the "internationalisation" of Catalan literature as described by Jané i Llige, partly as a result of the Frankfurt Book Fair and the efforts of the IRL. This will be examined in more detail in the following section in which the actual state of Catalan literature in English is analysed.

To summarize, translation plays a key part in the promotion of Catalan cultural identity. The development of a coherent translation policy since the creation of cultural institutes such as the Institut Ramon LLull, which includes financial support for translation and promotional activities, and a focus on translator training show how this has been a key consideration in the projection of Catalan identity abroad. Alongside the cultural institutions, there are also a number of other agents involved in the process, including academics, writers, literary agents and publishing houses who work collaboratively towards the goal of the diffusion

of Catalan literature. The success of efforts over the last decade have been seen in light of the Catalan presence at the Frankfurt Book Fair which offered a visibility for Catalan literary culture that had not previously been seen. The degree to which the book fair affected translations from Catalan into English, however, has yet to be explored. This issue will be addressed in the following section which looks at the actual state of Catalan literature in English translation.

1.3 Translations of Catalan Literature into English

This section will attempt to evaluate the success of the translation policy outlined in the previous section (1.2) in relation to Catalan translations into English. In order to do this translations will be analysed in terms of numbers, authors, genres, years published and translators and any trends identified. Before this however, it is important to contextualise the state of literary translation into English, relating specifically to Catalan, through a report commissioned by the IRL and International PEN on the international situation of literary translation, edited by Esther Allen from PEN international in collaboration with writers, translators, cultural diplomats and specialists in the field of translation (Allen, 2007). The report offers an overview of the current state of literary translation in the English speaking world and then, in comparison, six case studies from around the world to describe what Allen calls the “translation economy” of each region, which include the Netherlands, Argentina, Germany, China, France and Catalonia. This report resulted in two publications; firstly *Ser traduït or no ser (To be Translated*

or not to be) (Allen 2007), which details the results of the research as a whole, and secondly, *La literatura catalana i la traducció en un món globalitzat (Catalan Literature and Translation in a Globalized World)* a report specifically on the Catalan situation by Carme Arenas and Simona Škrabec (2007). Both publications offer an interesting perspective on literary translation and its role and value in the English-speaking world.

Although the report was done on an international level, on reading the report it is clear how the very commissioning of the project and the publication of the report was also an exercise in the promotion of Catalan culture and identity on behalf of the IRL. In an introduction to the report, director Josep Bargalló states that the mission of the IRL is to “broaden people’s knowledge of the work of Catalan writers – from medieval classic to contemporary works – by supporting translation of their works” (Allen, 2007:11). He describes the main challenges faced by European literature in translation and states how the study has “coincidentally” been published in the same year that Catalan culture is the guest of honour at the Frankfurt Book Fair. The self-interest, not only in the findings from the results but from the very participation in the project is clear when he says:

I hope this debate continues around the world and that Catalan participation within it will be what we have always aimed for: to be one more voice, clear and unique, making itself heard within the greater dialogue on literature. (2007:11)

The main introduction to the report is written by Esther Allen, with Carles Torner from the IRL, who reflect on the complexities of translation into English:

Rather than acting as a true lingua franca to facilitate communication among different languages, English all too often simply ignores whatever is not English, mistaking the global reach and diversity of the world's dominant language for the world itself. (2007: 14)

What, or who, is meant by “English” in this quote is unclear and problematic. It does not make specify if it is referring to the publishing industry, English-speaking readers more generally, or the market forces at work. Furthermore, this clarity is missing in the report itself which offers a rather eclectic mixture of case studies for comparison and does not seem able to decide whether it is a factual report or a more abstract musing on the art of translation, with contributions by three “distinguished writers”, Paul Auster, Narcís Comadira and Ngũgĩ wa Thiong’o, who have “contributed literary depth to what might otherwise have been a lamentably technocratic document” (2007: 14).

Within the report, stress is placed on the importance of translation into English, but once again the blame for the difficultis of achieving this is placed on this unknown concept of “English” without any engagement with who this is or why this might be:

the grave and oft-noted failure of English to take in literary works from other languages via translation becomes all the more crucial. English's indifference to translation is not merely a problem for native speakers of English who thus deprive themselves of contact with the non-English-speaking world (ibid)

It does also, however, recognise that there is a shift in the publication of translated literature within the Anglophone world, with a large number of new initiatives working hard to address the imbalance. This is something that has developed further since the publication of the reports with, for example, the

creation of new publishing houses which deal specifically with translated literature (Peirenne Press, And Other Stories, Comma Press being just a few UK based examples), the organisation of mentorship programmes (such as the aforementioned ALTA and BCLT mentorships) and organisations such as the European Literature Network³⁶ or the Emerging Translator Network³⁷ in the UK which offer support, guidance and promotion to translators, publishers and the general public. After an overview of the situation of literary translations in the six countries that make up the case studies, the report offers some conclusions drawn from the research. The authors recognise the limitations of the study, in particular the exclusion of cases from Russia, India and Arabic-speaking countries with which to offer a comparison. The section which deals with the Catalan situation explores Catalan literature in translation into other languages, particularly English, and while this is included alongside the case studies from other countries, a more comprehensive overview was published as a separate document by Carme Arenas and Simona Škrabec (2007). This second report offers an insight into the state of literary translation both into and out of Catalan, and attempts to answer questions about what and who is translated and why; whether there are languages which act as a bridge between Catalan and other languages; the role of the market and industry; and the conditions of translators, among others. In the analysis of what has been translated into Catalan, according to the results obtained from the Index Translationum, the most translated authors into other languages are authors of children's or young people's literature, with the other notable example being genre fiction. Here Škrabec and Arenas introduce the

³⁶ <http://eurolitnetwork.com/> (Last accessed 12/12/2016)

³⁷ <https://emergingtranslatorsnetwork.wordpress.com/> (Last accessed 12/12/2016)

concept of *el llegat de la literatura catalana* (the Catalan literary legacy) to which they say only two of the most translated authors belong (Josep Pla and Mercè Rodoreda). This idea of a literary legacy seems to be a term which replaces the more commonly used “literary canon” and relates to the classic, highbrow literature authors promoted on, for example, the Lletra website, as discussed in section 1.2.2. In terms of the report they do not offer any further explanation as to what is meant by this literary legacy, or the parameters within which an author is defined as being part of it.

English is identified, according to the TRAC database used in the report, as being the third language into which Catalan is translated, behind French and German, which is a surprising statistic considering the content of the larger report. Nonetheless, Škrabec and Arenas also point out that a great many of the translations were actually published in Barcelona. This is something reflected in a study by Richard Mansell on the translation of Catalan literature into English, from which he also discovered that the leading place of publication of translations from Catalan into English was in fact Barcelona (followed by New York, London and Sheffield), highlighting the supply driven nature of the field.³⁸

The report also identifies the ambassadorial role played by translators in ensuring the translation of Catalan works, and the potential of this, particularly through translation into English, to trigger translations into other languages (such as the translation of *Tirant lo Blanc* into Finnish due to the success of Rosenthal’s

³⁸ Information given in the conference paper “How does a Catalan literary translation get to market?” as part of the “Translating the Literature of Small European Nations” conference held in Bristol, Tuesday 8 September-Thursday 10 September 2015, as part of the AHRC funded project “Translating the Literatures of Small European Nations”

translation into English). Additionally, it also recognises the role of commercial promotion strategies and their potential to create a huge success, such as in the case of Albert Sánchez Piñol's *Cold Skin (La pell Freda)* (Canongate, 2006), which was translated into thirty-seven languages and the success of which was repeated to a certain extent with his follow-up *Pandora in the Congo (Pandora al Congo)* (Canongate, 2009). The success of the novel, which interestingly was not published with financial support from the IRL, but with a grant from the General Books Council for the Archives and Libraries of the Spanish Ministry of Culture, did not live up to the publisher's expectations, and although it was read and reviewed quite extensively, this did not translate into sales. In an article published in the *Guardian* entitled "If Only..." in which publishers describe the books which were "near misses and the one they wished they'd nabbed", the novel is described as "(c)hilling horror of the highest literary quality" (Figs, 2006), and publisher Jamie Byng states:

All of us at Canongate felt that this novel had the potential to 'break out'. It was a bestseller in Spain for more than two years, translation rights have sold in 20 languages, we had wonderful blurbs from David Mitchell and Yann Martel and the translation by Cheryl Leah Morgan was superb. We felt we had a great package. But despite all our enthusiasm and some of the most evangelical responses from readers I have ever heard, somehow the book never took off. And I can't help but feel that if this book had been written by someone from Britain then it might have fared differently.³⁹

This shows the extent to which not only market forces within the publishing industry—the trends, the promotional campaigns, reviews, book shop shelf

³⁹ <https://www.theguardian.com/books/2006/dec/23/featuresreviews.guardianreview4> (Last accessed 03/10/2017)

space—can influence the success or failure of a novel, but also the fact that failure can be attributed to the fact it was a translation and not a part of the target culture, even when it has been a hit elsewhere and on paper may seem a guaranteed success.⁴⁰

Arenas and Škrabec also draw attention to those novels whose cultural context is not needed in order to understand them and that can therefore stand alone. As examples of this they offer Mercè Rodoreda whose novels were “the first to offer a new and different image of Spain to many readers around the world” (84), Quim Monzó and Jesús Moncada, whose works therefore act as “true ambassadors” (ibid), through whose influence “the complexity of the Catalan reality has become internationally recognised” (ibid). This seems contradictory; if the work is solid enough without the need for contextual knowledge for them to function in the target market, how does this therefore transmit the complexity of the culture from which they proceed? This goes back to the discussion in the introduction to this study, relating to the paradox proposed by the idea of translation as both a site of cultural manipulation and cultural ambassadorship. On one hand translation is supposedly a process which inevitably rewrites and domesticates a work within the target market norms and values, yet at the same time is seen as a window onto a source culture for a target market reader. Is it the renown of the author, therefore, that transmits the context? This would not seem to be the case, as Arenas and Škrabec then describe how this does not happen with all works that are translated. There is, they say, a “certain predilection for literary

⁴⁰ This is particularly interesting in the case of Sánchez Piñol’s novel as in fact a fairly long section from the beginning of the novel was omitted from the translation, in which the IRA past of the main character was explained. This, arguably, could have helped to provide a more familiar reference to a UK-based reader.

works that shun roots in specific contexts”, and that it is easy for a literary work that is “a little clichéd, that does not require the knowledge of any historical context, which has simple language, narrative agility and respects conventions of drama and suspense”, to achieve success on the international market, such as in the case of Sánchez Piñol. According to the authors, good sales and a wide audience are not enough:

If the aim is to project Catalan literature overseas as part of an autonomous cultural world, and to achieve an overseas reception that takes on the social, cultural and historical complexity of Catalonia, then market forces cannot end up having more weight than any other factor (85)

This appears a somewhat simplified and idealistic view of translation, and does not take into account the possible advantages of having more commercially driven fiction available to a wider audience. The success of Scandinavian crime fiction⁴¹ would certainly be an illustrative case of how this could work in favour of the promotion of a culture, and could open the door to a further interest in literature belonging to a certain culture or nation. And equally, as in the case of *Cold Skin* in English, the ingredients listed which could “easily obtain success”, does not mean that it will necessarily happen, even if that is the case in many other countries.

One of the key conclusions drawn from the findings of the report highlighted the lack of a clear translation policy within the Catalan context, something which was highlighted in 2000 by Crameri. However, since the report was published in 2007, there have been many changes in relation to the translation of Catalan literature, coinciding, as described in section 1.2, with the

⁴¹ See for example “Translating into sales” Bookseller 2009, (5368), p.41-41

development of a strong translation policy in light of the Catalan participation in Frankfurt, and although there is no clear policy available on the website, the clear guidelines, and requirements for the grants available show how clear strategies have since been implemented in order to improve the situation. Another key finding of the report, and relating to the professionalization of Catalan translation is that “the projection of Catalan literature abroad is mainly due to cultural complicity or literary complicity between Catalan writers and foreign writers, translators or professors” (115). This, as will be discussed below, has changed in the translation into English since 2007, where the involvement of academics has become a less prominent feature and the field has opened up into a wider group of professional translators working from both Catalan and Spanish into English. This, therefore, has an effect on another of the findings which was the question mark over the quality of the translations being produced. The professionalization of the translation industry can also be seen in this perspective; the training and development of literary translators, and the involvement of Catalan institutions in the process, either actively or financially means that this will have directly benefitted the quality of translations being produced. The following section will analyse the trends in translation from Catalan into English over the last thirty years in order to identify how these changes may be reflected in the numbers, titles and authors published, and the translators working in the field.

1.3.1 Translations into English

This section will analyse the data on translations published from Catalan into English since 1983.⁴² Whilst it will look at general numbers of all translated literature, the focus will be on translated narrative, due to the more broad appeal, commercial possibilities and wider readership that prose fiction offers in comparison to the more specialist areas of poetry, theatre or children's literature. The analysis will look at numbers of translations published across the years, identifying possible trends, and looking at the influence such events as the Frankfurt Book Fair have on translation into English. It will also look at the key translators of texts, and consider the changing role that academics and writers have had on the works that are chosen and translated. It will examine the authors who have been translated and reflect upon the "literary legacy" mentioned by Arenas and Škrabec, and compare how that fits in with the findings of the 2007 report. The data for this present study has been taken from a variety of sources, including *Index Translationum*, the IRL database *TRAC*, publisher's websites, and promotional material produced by the IRL and is up to date as of October 2016. Although both *TRAC* and the *Index Translationum* claim to offer a comprehensive list of works, my experience is that this is not the case; however, some of the general figures they offer provide an interesting overview for comparison with other languages.

⁴² This year has been chosen as I wished to focus on translation from Catalan since the transition to democracy in 1975. With the exception of Eda O'Shiel's translation of *La plaça del diamant* (1967), no Catalan narrative was published in English until 1983 and so the data starts from this point.

According to the *Index Translationum* which claims to look at all works translated into a given language between 1979 and 2009, there have been a total of 948 translations from Catalan into English, 228 of which are literary translations although there is no breakdown of the different genres included in this figure. This coincides with the statistics given by TRAC which offers figures to date,⁴³ according to which there have been 291 translations into English (see table 1). Of these the overwhelming majority is the translation of narrative which accounts for nearly one half of all texts published. This is followed by poetry, non-fiction, and children's literature. The figures for both theatre and short stories are surprisingly low and I suspect in reality are far higher. Short stories included in the figures relate to collections or anthologies and do not take into account any that have been published in online journals such as *Words Without Borders*, of which there are a considerable number and translated by figures such as Peter Bush and Martha Tennant (see below). Additionally, those books listed as falling into the category of narrative also include children's books, of which there are a number of religious texts. These findings, however, differ considerably from the results of the report published in 2007, which show that the most translated authors are those of children's literature.

⁴³ Although it is not clear how frequently the database is updated as some of the most recent publications in English are not as yet listed.

Genre	Number of translations
Narrative	135
Poetry	78
Non-fiction	41
Children's	31
Theatre	18
Short story	12
Humanities	1
Total	291

Table 1: Translations of Catalan works into English according to TRAC

Focusing purely on translated narrative, including volumes of short stories, there have been a total of 96 translations published between 1983 and 2016. Appendix 1 shows a list of all narrative works translated into Catalan from 1983 and the graph in Figure 1 shows the trends year on year. As can be seen, there are two main peaks in terms of numbers of translations: firstly in 1993 and then again in 2014. The first could be attributed to a renewed interest in Catalonia and Catalan culture generally as a result of the Olympic Games held in Barcelona in 1992. The second forms part of a general upward trend in the number of works translated since 2007, which could be explained by the success in Frankfurt, if not directly related to the actual promotional activities involved at the time, and then to the consolidation of the role of the IRL and the development of a defined and effective translation policy in the following years. It could also be related to the

professionalization of translation from Catalan into English which will be discussed in further detail later on. Nonetheless, to understand the impact of the changes, it is necessary to consider the period in two halves. Firstly in the twenty-three year period between 1983 and 2006, there was a total of 42 books published in translation, which gives an average of 1.82 books per year. In the nine-year period covering 2007 until 2016, there was a total of fifty four books published which gives an average of 6 books per year. This is a considerable difference and shows a very strong upward trend in the translation of Catalan literature. Looking at where these were published, 55 were published in the US, 36 in the UK, 1 in Canada, 1 in Ireland and 3 in Spain. Of the 3 books published in Spain, only 1 could arguably fall into the category of source culture supply-driven translations as discussed above (Jordi Puntí's *Armadillo Skin*, translated by Barcelona-based Matthew Tree). The other two were published by Hispabooks, a new Madrid-based publishing house specialising in contemporary Spanish fiction in English language translation.

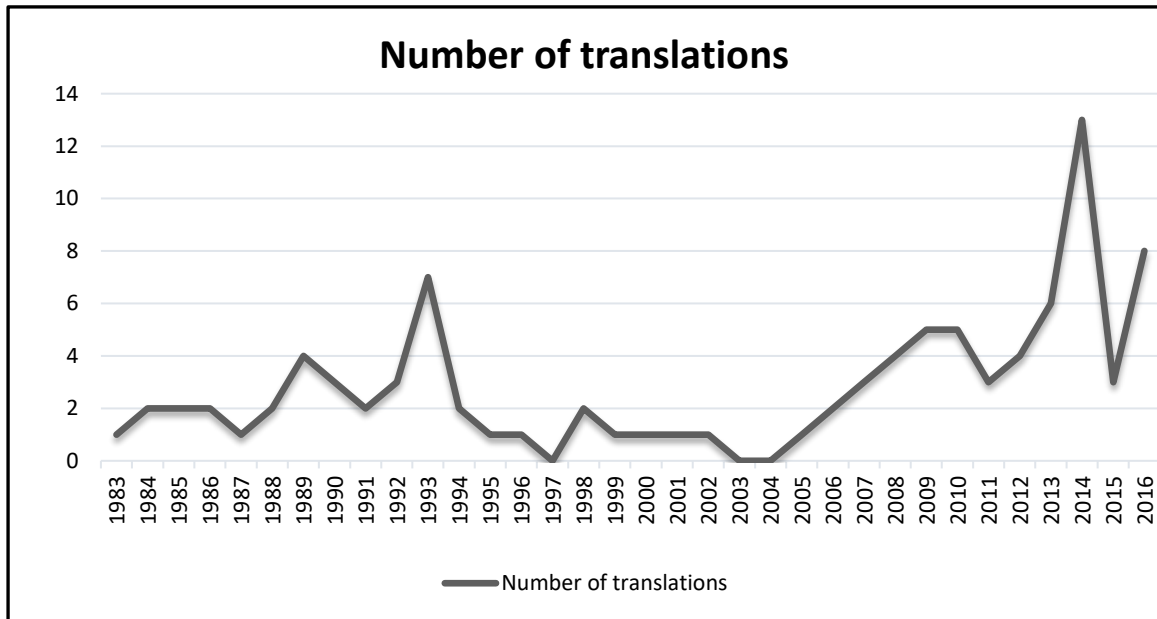


Figure 1: Translations into English by year.

There have been a total of 54 authors translated and the most translated of these are Mercè Rodoreda and Quim Monzó with seven works and eight editions, and six works in translation respectively (see Table 2). This is not surprising given the reputation both authors have internationally, and they are the two authors who have been translated consistently across the period. They are followed by Carme Riera, Maria Antònia Oliver and Teresa Solana in third place with four works each. Also noticeable is how, since 2006, the translation of classic Catalan works, or the “literary legacy”, continues with names such as Josep Pla, Josep Maria de Sagarra and Joan Sales as well as Mercè Rodoreda. Alongside these, there are also new, more contemporary writers, such as Najat el Hachmi, Flàvia Company, Care Santos and Jordi Puntí. The range of translated authors shows that there is a degree of target market demand for both the translation of classic works, often supported and championed by translators who bring these works to the attention of publishers,⁴⁴ as well as the translation of contemporary popular

⁴⁴ A good example of this is Peter Bush’s new translation of Joan Sales’ *Uncertain Glory* or Josep Pla’s *The Gray Notebook*.

fiction which can be seen in the translation of three crime novels and a collection of stories by Teresa Solana, and the success of Francesc Miralles' *Amor en Minúscula*, which was published both in the US, and the UK by Alma Books who also published the sequel in 2016.

Author	Number of Works
Mercè Rodoreda	7 (8 editions incl. 1 retranslation)
Quim Monzó	6
Maria Antònia Oliver	4
Carme Riera	4
Teresa Solana	3
Albert Sánchez Piñol	2 (3 editions)
Baltasar Porcel	2
Francesc Miralles	2 (3 editions)
Isabel-Clara Simó	2
Jaume Cabré	2
Jordi Puntí	2
Josep Pla	2
Monika Zgustová	2
Najat el Hachmi	2
Roser Caminals Heath	2

Table 2: Most translated Catalan authors

A closer analysis of the translators involved also reveals further insight into factors at work in the translation of Catalan literature (see Table 3). The translator with the largest number of translations published from Catalan is Peter Bush, and in the period since his first translated work from Catalan appeared in 2007, of the 54 translations published, Bush has been responsible for more than one third.

Although he is also a high profile translator from Spanish (having translated such names as Juan Goytisolo⁴⁵), he has become synonymous with Catalan literary translation and as well as being approached by publishers with works to translate, around 40 per cent of his translations come from his own active involvement in getting the works published.⁴⁶ Although now based in the UK, he works equally for publishing houses in the US and the UK, and his latest translation of Emili Teixidor's *Pa negre* was published in Canada. Bush is followed closely by Martha Tennant who has published a total of 9 translations, her most recent 3 in collaboration with her daughter Maruxa Relaño. Bush and Tennant are followed by the prolific writer and translator David Rosenthal who was perhaps one of the most important names in the promotion of Catalan literature in English translation with his translations of key works such as *La plaça del diamant* and Victor Català's *Solitud*. With a total of 8 translations, his work in the field was cut short due to his untimely death in 1992, although the impact of his endeavours can still to be seen to this day and the English reception of Catalan literature owes much to his work. Alongside the academics Kathleen McNerney, translator of Maria Antònia Oliver, and Josep Miquel Sobrer who translated Carme Riera and Mercè Rodoreda, a further analysis of the main translators working from Catalan shows the success of the efforts to professionalize Catalan literary translation. As well as Bush and Tennant, the other two key translators working today are Julie Wark and Mara Faye Lethem who have translated 6 and 5 books respectively. Bush, Tennant, Wark and Lethem are all literary translators by profession and of the 54 translations published since 2007 when they all became active, they are

⁴⁵ Juan Goytisolo (1931-2017) was one of the most important Spanish poets, essayist and novelists of the 20th century.

⁴⁶ Information provided through conversations with Peter Bush (October 2016).

responsible for 37. Other names which appear, all within this second period since 2007, are Mary Ann Newman, Laura McGloughlin, who was the recipient of the last Emerging translator Mentorship to be awarded in Catalan in 2012, and Cheryl Leah Morgan.

Translator	Number of Translations
Peter Bush	18
Martha Tennant	9 (including 3 with Maruxa Relañó)
David H Rosenthal	8
Julie Wark	6
Mara Faye Lethem	5
Kathleen McNerney	4
Matthew Tree	3
Cheryl Leah Morgan	2
Josep Miquel Sobrer	2
Mary Ann Newman	2
Laura McGloughlin	2

*

Table 3: Translators of Catalan literature

These figures show how, prior to 2007, translation from Catalan was dependent on a varied number of translators, with no real focus on what was translated or the quality of the translations produced. There were authors who self-translated and self-published such as in the case of Montserrat Piñol, translations were published by non-native speakers, such as Sobrer's translation of *Broken Mirror*, leading to a flat, uninspired very literal translation, or were published by presses which had so little budget, that there was very little left for a necessary editing to provide a fluid, idiomatic translation such as in the case of Jordi Coca's *Under the Dust* translated by Richard Thomson. Since 2007, there has been a shift towards a professionalization of the industry, which has coincided with a growing number of smaller independent presses specialising in literary translation and which therefore focus on the quality of the books they are producing. This has meant that not only the quantity but the quality of the translations has increased, as well as a growing communication network that enables books to reach a growing audience via promotion on line and wider distribution channels. As a result, the goals the IRL hope to achieve through translation have a better chance of being realised. Yet due to the fact that there are only four translators who are responsible for the majority of the Catalan to English translation output, means that the state of Catalan literary translation into English is fragile, something identified by Richard Mansell. If any of them decided to retire, or change profession, it would leave a rather large gap in the market that would be difficult to fill. Nonetheless, as discussed, it seems that the IRL are taking measures in order to address this issue, which, alongside the increasing number

of undergraduate and postgraduate programmes in literary translation means that the situation should improve in the years to come.

Part One has provided an overview not only of the importance of translation into English for a minority or minoritised language and culture, but the need for a coherent translation policy in order to maximise the potential impact of the activity. The link between culture, language and literature within the Catalan context has been stressed and demonstrates why the link between translation and the promotion of Catalan identity is so strong. Catalan cultural policy after the transition to democracy has been shown to focus on strengthening the Catalan language and as a consequence strengthening and legitimising Catalan institutions, in particular the IRL, in the promotion of Catalan culture in all its forms has been described, and the objectives are evident, particularly in the case of translation. The development of a clear and coherent translation policy since 2002, but particularly as a result of the initiatives put into place in the lead up to, during and after the Frankfurt Book Fair, can be seen with the financial support available for publishers, and organisations involved in the translation and promotion of Catalan literature abroad. This is alongside the events organised by the IRL in order to facilitate translations and translators, such as seminars, workshops and residencies. The continued importance of the field is highlighted in the recent efforts and investments in the training and formation of new translators and the creation of prizes to honour existing ones.

The results of such policies can be seen in the figures of translated works from Catalan into English since 1983. There is a clear shift not only in the quantity

of translation published between the two key periods identified (1983-2006 and 2007-2016) but also in the workings of the industry with the majority of the translations in the latter period being produced by professional, full time translators who are both producers and promoters of Catalan literature and culture. This shift has also resulted in a greater balance between more commercially driven translations of popular Catalan literature, and the consistent translation of classic works that represent the Catalan literary legacy. Although there are many areas which are under-represented in terms of very contemporary talents in Catalan literature, women authors, of which there are significantly fewer translations than male authors, and in terms of a very large body of classic Catalan literature which has yet to appear in English, the endeavours of such translators as Peter Bush are beginning to address such inequalities and ensure that changes are happening.

The representation of Catalan culture through its literature is now at its highest point. It has reached a wider English speaking audience than ever, in greater quantities than ever before. Yet the question remains as to how these works come across in translation to an English-speaking audience? How do the translation strategies adopted, at both a textual and a procedural level affect the way a text is read? How does the way a book is presented and marketed influence a reader? Is there a difference between the way in which a professional reviewer reads a Catalan work in translation and the way a real reader reads? Do they influence one another? These questions will be answered in the following sections in order to ascertain if the objective of translating Catalan literature as a means of promoting Catalan culture and identity can be achieved.

Part Two: Textual **Analysis**

As we have seen from Part One, there is a clear translation policy in place with the objective of promoting Catalan culture and identity through the translation of Catalan literature which has started to see significant success in the last few years. However, translating a text from one language to another, from one culture to another, inevitably involves a process of transformation during which features of the source text that provide markers as to the source culture and language, such as geographical or historical settings, place names, character names, foods or traditions, must be recontextualized for a target reader. The strategies adopted during the translation of such features could, therefore, impact on the way that the source context is received in the target culture. Moreover, a text is also accompanied by a range of materials, including a title, cover photographs, book cover blurb and so on which can, as Harvey (2003) points out, be evidence as to the way that they are “positioned as intercultural events for their potential readerships” (43). Therefore, in order to understand the way in which a work in translation is received, it is necessary to perform not only a comparative textual analysis of the source and target texts, but also examine the paratextual materials which accompany them. This section offers a case study of two Catalan novels that have been translated into English since the creation of the Institut Ramon Llull in 2002. It firstly describes the rationale behind the choice of texts, and then provides a methodology that will be used to carry out the analysis. This is followed by an analysis of the two texts and concludes with an overview of the similarities and differences in the presentation of each text within the English-speaking target market.

2.1 The Choice of Texts

Two key factors influenced the choice of texts which would form the basis of this study. Firstly, in order to assess the extent to which Catalan culture is an element that is discernible through translation by an Anglophone reader, two texts firmly rooted within the Catalan context were chosen. Secondly, due to the second part of the study, which includes real reader reactions to the texts in the form of reading groups, the choice of texts was informed by research into practices of reading groups by Jenny Hartley (2001) and the criteria they employ in the texts they choose for discussion.⁴⁷ According to Hartley, although reading groups can be very varied, there are certain restrictions that members may place on the books they choose. For example, due to the busy lives of members, some groups may have a length rule whereby books cannot be too long (2001: 46). Groups may also take pleasure in being challenged by the books they read and motivated by a desire to be stretched, and, while some groups may research their choices in great detail, others may pick books which none of their members know very much about and for whom “risk taking and flying blind may be part of the pleasure” (2001: 54). In her research, Hartley identifies the common themes of the top ten books chosen by the groups in her study, which include; war and its aftermath, damaged childhood, the overriding importance of a strong context and a mix of fact and fiction (2001: 68). Factors such as characterization, plot, and theme are also noted as being vital as they are the issues which drive subsequent discussion. Due to the potentially varied nature of the reading groups I aimed to work with, it was also necessary to provide a text that would have general appeal to most readers,

⁴⁷ Reading groups and the way they function will be discussed in further detail in Part Three.

independently of important variables that have been shown to affect reading preferences, such as gender. The book also needed to be one that was intellectually engaging without being “difficult” to the point of being off-putting, and that would appeal to wide audience in terms of themes.

The two texts chosen for this study, *For a Sack of Bones* (*Per un sac d'ossos*) by Lluís-Anton Baulenas and *Stone in a Landslide* (*Pedra de Tartera*) by Maria Barbal, fulfil this criteria in several ways. Firstly both texts share the same historical context: both are set during a key moment of Catalan and Spanish history which provide a setting that is important to the plot. Secondly, both texts deal with the question of identity; in the case of *For a Sack of Bones* this is explicit and forms part of both plot and theme, whereas in the case of *Stone in a Landslide* identity is a more subtle concern but one that is key in terms of characterization. Furthermore, the conditions surrounding the publication and the translations of the two novels are very different and provide an interesting basis from which to examine their reception. Both novels were critical and commercial successes upon their publication in Catalonia, yet the publications of the respective translations have followed different trajectories. *For a Sack of Bones* was published in a quiet, unassuming manner in the US, with little or no marketing strategy or campaign, and does not appear to have been widely distributed. *Stone in a Landslide*, on the other hand, was published in the UK by Peirene Press, an independent publishing house specializing in translated fiction and was supported by a successful marketing and promotional campaign. It has been relatively widely reviewed across a range of high profile newspapers and has a strong presence on the

internet in terms of reviews on bloggers' websites and other review sites, such as Goodreads, Amazon, and LibraryThing.

2.2 Methodology

The importance of paratextual material as a means of framing both the work itself and the culture from which it originates, or, as in the words of Gerard Genette (1997) the way that it presents the text, cannot be underestimated. Paratextual material can include a wide variety of different elements. There are those that form part of the book as a physical object, referred to by Genette as peritexts, which can include the front and back covers, introductions, prologues, notes and illustrations. Secondly there are the epitexts, which, although separate, accompany the text and can potentially have an influence on the reception, such as reviews, interviews, literary criticism and promotional material. In the case of the present study, certain elements included as part of the epitexts could also be classed as forming part of the reception of the text, particularly reviews. For the purposes of my analysis, therefore, reviews will be included as part of the paratextual material only when they are included on the book itself, or used as part of the promotional material. In this case, the reviews will form both part of the textual analysis, and the analysis of the reception in Part Three.

There is relatively little study on the significance of the role of paratextual material in the field of translation studies, (see for example Harvey, 2003; Gil-Bardaji, Orero, and Rovira-Esteva, 2012; Tahir-Gürçağlar, 2002), yet the importance of these elements in the presentation of a work, an author or a culture,

or even in the presentation of a work being a translation, must not be overlooked. The inclusion of “translated by...” or “translated from...”, the positioning of this information, information about the author or translator, the blurb, the quotes from reviews, the comparisons to other works, can all have a significant effect on whether the work is introduced as something which comes from another culture or is assumed as belonging to the receiving culture. Even the binding and choice of front cover can create an impression which can begin to frame the way in which a reader positions him/herself in relation to the text. Xoan Manuel Garrido Vilariño (2011) proposes a theory of paratranslation in response to what he sees as the linguistic focus in translation studies to the exclusion of other extratextual conditioning factors. Garrido Vilariño suggests that it is not the translator who is the intermediary acting on behalf of the receptor society in regard to these elements, but the editors and publishers who he describes as paratranslators (2011: 67). Paratranslation is, therefore, a concept which describes the intentional cognitive processes behind the mechanisms of cultural transfer and the ideology behind the translation and publication of a translated text within a receiving culture. Garrido Vilariño also recognises the creation, therefore, of two potential spaces for analysis; the first being the verbal expressions in the text in which the translator is active and the second, the paratextual elements which are largely beyond the control of the translator and the realm of the paratranslator mediators. The ideology contained within these two spaces, therefore, is not necessarily the same despite the fact that they can be contained within the same pages.

In terms of this particular study, the analysis of the two texts will begin by situating both the works and the authors within their source culture and

describing the circumstances surrounding their translations into English, including the role of the publishing houses, editors and the choice of translator. It will then proceed with an analysis of the paratextual material accompanying the two texts including the novels as physical objects, front and back covers, material included, quotations from reviewers, the blurb included and any other significant elements relating to the peritext. It will then go on to consider the epitextual material surrounding the novels which may be significant, such as promotional material on the publisher's website, information about promotional campaigns or material related to the novels.

In addition, this study offers a comparative textual analysis of source and target texts, focussing on the elements of the work which are most representative of the Catalan context from which they proceed. An overview of the two novels, and of the main themes and features of the narrative reveals, the importance of identity, and of the historical and geographical context. As explained before, both novels are set before, during and after the Spanish civil war, a time that saw significant changes in the linguistic, cultural and individual rights of Catalans. The question of Catalan identity is key in both novels and is reflected both thematically and semantically. As Catalan language is used in both as a marker of identity and difference, a key feature of the textual analysis will be the interplay between the Catalan and Spanish languages in translation. Furthermore, in the case of *Stone in a Landslide*, one of the key markers of geographical context and identity in the novel is the dialect in which it is written, and so the translation strategies adopted in the rendering of this aspect into English will also be considered.

Additionally, the analysis will focus on the translation of the most obvious symbols of Catalan identity in the novels, particularly the translation of culturally specific items. Culturally specific items, or CSIs, are described by Javier Franco Aixelá as

those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text.(1996:58)

By nature, therefore, CSIs refer to the *other*, something different and unknown to the reader of a target text and therefore the way they are translated will affect the representation of the source culture. According to Franco Aixelá, there are two main categories of CSIs: proper nouns, and common expressions. Proper nouns can be conventional, those that have no particular meaning, and loaded, which are “those literary names that are seen as ‘motivated’; they range from faintly ‘suggestive’ to overtly ‘expressive’ names and nicknames, and include those fictional as well as non-fictional names around which certain historical or cultural associations have accrued in the context of a particular culture” (Hermans, 1988 cited in Franco Aixela, 1996: 59). The term “common expression” is used to describe anything else that is culture specific and that does not fall into any of the previous categories. Franco Aixelá lists objects, institutions, habits or opinions, but could additionally refer to food, clothing, traditions, buildings, organisations, places, rites, and rituals, among many other possibilities.

According to Franco Aixelá there is tension within the target text since it is not only a representation of the source text, and therefore of the source culture,

but also a text in its own right. He identifies a series of strategies based on degrees of intercultural manipulation - distancing of the target text from the source culture, or “domestication” using Venuti’s terminology – which through analysis allows for a reading of the tendency of a translation to negotiate this tension. Whilst he recognises the fact that within a translation a great many different strategies may be used, even to translate the same CSI at different points in the text, he asserts that it is the regularity of the strategies chosen to deal with different CSIs across the text as a whole that is the decisive element in ascertaining the overall positioning of a translation with regards to the source text and culture. The strategies are ordered from a lesser to a greater degree of intercultural manipulation and are divided into two categories: conservation and substitution. Strategies of conservation give different levels of importance to the CSI in its original form, ranging from repetition to intra-textual gloss. Conversely, substitution lists the varying degrees in which strategies can seek to replace the reference with something more familiar in the target culture, ranging from synonymy to deletion (see Section 2.3.2). Franco Aixelá also lists the many factors that may explain the choice of strategy ranging, from outside influences, the nature of the CSI and its position and function within the text. Using this model, we can study the strategies at work at a textual level, dealing with lexical units which, when looked at in terms of frequency, can be used to determine an overriding approach to the translation of the source text.

The final part of this analysis will be an overview of the how the paratextual and the textual elements combine to present the texts to the target audience. In the *Routledge Encyclopedia of Translation Studies*, John Kearnes distinguishes

between local and global translation strategies (2009).⁴⁸ Local translation strategies are used to define strategies such as those that we have seen above, that deal with the translation of particular language structures and lexical items. Global strategies, however, are those of textual style and highlight the difference between suppressing or emphasizing particular aspects of a source text. Whilst this can be ascertained from the collective results of the local translation strategies, I contend that this can also be seen in the paratextual material that accompanies the translated text. The choices made, whether by translator, editor, author or publishing house regarding, for example, the information given about the book or the way a book is physically presented, can reveal, as stated above, the decision to suppress or highlight certain aspects of a text. Furthermore, as Garrido Vilariño states, these decisions made at each of these levels, by each of these agents, translators and paratranslators, are not necessarily taken with the same objective in mind and could indeed be contradictory in their approach. This will then be considered in terms of how the Catalan source culture is represented through the translation of the two texts, and the possible similarities and differences between the two that may impact upon their reception.

⁴⁸ See also Hermans (2002) for discussion on strategies.

2.3 For a Sack of Bones (*Per un sac d'ossos*) by Lluís Anton Baulenas

Published in Barcelona by Editorial Planeta in 2005, *Per un sac d'ossos* was the eleventh novel published by successful author, playwright and translator Lluís-Anton Baulenas. Born in Barcelona in 1958, Baulenas is a key figure on the Catalan literary and journalistic scene. He regularly writes for various newspapers and has also had novels adapted for the cinema by the prominent Catalan filmmaker Ventura Pons. According to his website,⁴⁹ Baulenas has been awarded prizes such as the *Documenta*, *Carlemany*, *Prudenci Betrana*, *Crítica Serra d'or*, *Sant Jordi Prize* and one of the highest awards in the Catalan literary scene, the *Premi Ramon Llull* which he received for *Per un sac d'ossos*. His website describes how he is considered “the chronicler of Barcelona”, famous for setting his stories against Barcelona’s historical turning points and for turning anonymous people into “small heroes”. It states that his narrative work is devoted to an “attempt to single out and provide a setting for key moments throughout the 20th century in Catalan history, always from the point of view of the individual, dealing with the characters’ conflicts with both themselves and the society in which they must live”. The website emphasises the universal appeal of the author which is reflected in quotes taken from French press reviews and lists the translations of his works into ten languages including Spanish, French, English, Italian and Chinese.

The publication of *Per un sac d'ossos* occurred at a key moment in recent Spanish contemporary culture which has seen a renewed interest in the Spanish

⁴⁹ <http://www.lluisantonbaulenas.cat/index.php?lang=en> (Last accessed 12/12/2016)

Civil War since the turn of the 21st Century (Lough, 2012). With creation of the *Asociación para la Recuperación de la Memoria Histórica* in 2000 and the passing of the *Ley de la Memoria Histórica* (Law of Historical Memory) in October 2007, the novel reflects a new paradigm in the recuperation of memory, a rejection of the pact of silence regarding the Civil War and the Franco period which had been in place since the transition to democracy, and starting to remember the events of the 20th century, giving a voice to events that had remained unspoken for so long. A key part of this was the opening of mass graves that had been the burial sites of Republican soldiers and supporters during and after the Civil War. The search for the buried bones in an unmarked grave is one of the key plot elements of the novel *Per un sac d'ossos*, and at the time of publication this was a very controversial and much-debated topic. The novel, therefore, received a great deal of attention and was the subject of some controversy. Baulenas, however, states that his reasons for writing were not motivated primarily by politics reasons and that the attention he received was somewhat unexpected:

Ha creat una certa expectació que no esperava. Sense que fos la intenció bàsica de la novel·la resulta que he tocat un botonet que provoca que passin coses.⁵⁰

(It has created a certain expectation that I didn't foresee. Although it wasn't the main intention of the novel it has pressed a button that has made things happen)⁵¹

When questioned over whether the novel had been written with the objective of causing controversy, he states how, for him, the subject of recovering bodies and

⁵⁰ http://www.escriptors.cat/autors/baulenasla/pagina.php?id_sec=697 (Last accessed 12/11/2016). Interview with Francesc Bombí-Vilaseca.

⁵¹ Translations are mine unless otherwise stated.

the experiences of prisoners in concentration camps merely provided the background against which the story could unfold, and that in actual fact, the most important consideration of his novels is plot and character:

Em costa més argumentar per qué la meua no és una novel·la històrica: faig novel·les sense etiquetes, en què l'argument, la creació de personatges, d'ambients i d'històries és el principal. (...) Secundàriament estan situades en moments determinats, de vegades un tema m'interessa molt o poc, però sempre és un component secundari.⁵²

(It is more difficult to argue why the novel is not a historical one: I write novels without labels, in which plot, the creation of characters, of settings and stories is the main thing. (...) The fact they take place at a particular moment is secondary, sometimes it will interest me more or less, but it is always a secondary component.)

Nonetheless, whilst *Per un sac d'ossos* is indeed very much driven by both plot and character, the importance of context cannot be underplayed. One of the key features of Baulenas' work is the fact that history provides the canvas on which the plot and characters are drawn and from which they are inseparable, as Sara Serrano Valenzuela (2013) states:

'talking about the past' is one of the constants in an author's life and in Baulenas' work the remains of the past are seen through a new lens: one that is young and personal. (...) History is arranged like scenery, like paper on which the plot is sketched, and the author always carries out thorough research prior to commencing.⁵³

Valenzuela also states that, although Baulenas' main motivation is the creation of a work of fiction, he is also "clear about the fact that he intends to stir his readers'

⁵² Ibid.

⁵³ <http://www.visat.cat/traduccions-literatura-catalana/eng/autor/190/lluis-anton-baulenas.html> (Last accessed 17/12/2016)

conscience when writing and it is with this aim that he shapes his characters. They all have one trait in common: they are survivors. The reader accompanies a character in an extreme situation, with their back against the wall, between life and death”.⁵⁴

The novel was translated into English as *For a Sack of Bones* and published in the USA in 2008 by Harcourt, a publishing house which has now been taken over by Houghton Mifflin. The translation was published in hardback with no paperback edition made available, although a Kindle version was available for a short time in 2010. Represented by the international Barcelona-based literary agency Pontas, Baulenas was one of the authors promoted as part of the Frankfurt Book Fair in 2007. Although the translation of the novel was published after the book fair, the rights had in fact been purchased before this and *Per un sac d'ossos* remains the only work by Baulenas to have been translated into English despite his extensive catalogue. The novel was translated by Cheryl Leah Morgan, who had previously translated Albert Sanchez Piñol's bestseller *Cold Skin*, and who it seems is no longer actively working as a literary translator as no information or contact details can be found for her, nor is she listed as the translator of any more recent works. Due to the changes that have taken place within Harcourt since 2008, it has been difficult to find any information regarding the translation and publication of the novel. The rights of the novel were acquired by Tim Bent who worked for Harcourt as an editor at the time. He believes that the translator might have been part of the deal, as he cannot remember exactly how Cheryl Leah Morgan was chosen, and he does not remember commissioning sample translations, in part

⁵⁴ Ibid.

because he would not have been able to judge them with any expertise, apart from readability. Bent left Harcourt for Oxford University Press, where he still works, almost two years before the book was published, and was unclear about the progress of the novel's publication. He did however acknowledge that he had no particular expertise in Catalan literature and acquired the novel due to the recommendation of Kent Wolf who was foreign rights director at Harcourt at the time and who had lived in Barcelona and read Baulenas with huge enthusiasm. Given that Harcourt had an active list of translated fiction, and that Bent had been responsible for a number of translations and was himself a translator from French, it seemed like a good fit for the list and Bent essentially took Wolf's word for how good it was.⁵⁵ The novel was then placed into the hands of another editor, Jenna Johnson, who oversaw the translation and publication.⁵⁶ Although information on this process is hard to come by, Baulenas recalls having considerable contact with the translator during the translation process and was actively involved in assisting her when needed. On publication, however, the novel was not supported by any promotional campaign with either Baulenas or Morgan, and indeed Baulenas has stated that he still to this day struggles to find any information about the sales or success of the book.⁵⁷

The novel, written in the first person, centres on the story of Genís Aleu, his mission to fulfil a promise made to his father on his deathbed, and his quest to avenge the unlawful death of his best friend. The promise consists of finding the bones of the man who had saved his father's life during their imprisonment in the

⁵⁵ Information obtained through email correspondence with Tim Bent (July 2016)

⁵⁶ Despite contacting her several times, Jenna Johnson did not respond to my requests for information.

⁵⁷ Information obtained through email correspondence with Baulenas (September 2016).

Fascist concentration camp in the town of Miranda del Ebro, and who had been buried in an unmarked grave after being assassinated for trying to escape. The novel uses the technique of flashbacks in order to tell two stories and allow them to unfold simultaneously. The flashbacks tell the story of Genís as a boy, known as Niso, before the outbreak of the Civil War. They describe his family life, his friendships with their neighbour senyor Pau and his lodger Salvador *SenseGermana*.⁵⁸ They relate how their lives were turned upside down by the outbreak of war, when his father went off to fight and he was placed in a Charity Orphan Home by his mother when she can longer provide for them. They reveal a time when tragedy and a desperate need to survive determined his outlook on life. The flashbacks also recount the end of the war, and the shift from fascist occupation to fascist control of Barcelona and what this meant for the general population. It charts the Francoist regime of hatred, suspicion, blame and violence towards anyone with the merest suspicion of being a republican supporter, and the general atmosphere of mistrust and fear of betrayal which pervaded every inch of daily life. It is also in this post-war period that Genís and his mother discover that his father has been imprisoned in a concentration camp in Miranda del Ebro, and a large part of the flashbacks recount the experiences his father suffered and his friendship with Bartomeu Camus, the man whose bones form the object of the mission in adult Genís' life.

Although locked away in the charity home, Franco's regime also dominates daily life for Genís, as the institution is taken over by nuns and priests, who use

⁵⁸ No-sister Salvador – a name given to him on his move to Barcelona to escape his violent father and to look for his sister who had moved there some years previously. This search was unsuccessful and therefore he was given the nickname.

the guise of religious purification and doctrine in order to persecute the inmates and force them into submission. With malnutrition, forced labour, regular punishments, including severe beatings, and illness rife and exacerbated by the conditions in which they live, life in the home becomes a daily battle for survival. Genís' instinct for survival is the trigger for the tragedy of this part of the novel. After receiving a beating from one of the wardens which leaves him hospitalized for more than three weeks, Genís plans his escape from the home. After seizing an opportunity he flees the home and turns to his best friend, Salvador *SenseGermana* who had been his constant companion and confidante throughout his life. Salvador assists him and they seek refuge in a concealed tower which had been their constant hiding place while they were growing up. Genís' hope for escape quickly turns sour, when one of the nuns, Sor Paula, who had befriended him during his time in hospital and who is the daughter of an important Baron, convinces Salvador to tell her of Genís' whereabouts. She arrives at the tower, initially to persuade him to give himself up and, when she sees the futility of her pleas, decides to join him. This decision becomes Genís' downfall. Only daughter of the baron Remei, Paula succeeds in involving her father who believes she has been kidnapped and drugged, into the situation. In an attempt to control the situation, the baron ends up murdering Salvador *SenseGermana* in cold blood. This unlawful killing and the intervention of sor Paula gives Genís a small lifeline and, instead of being killed on the spot or handed over to the authorities, the Baron sends him off to join the foreign legion when his daughter pleads for his life.

These flashbacks are interspersed with the 'present' in the novel: the story of the man Genís has since become, marked by the circumstances of his childhood,

his promise to his father and his desire for revenge for the death of his friend. The 'present' part of the plot takes place nearly eight years after he is put on a boat to Melilla to join the Legion. At sixteen he was too young to join so spent 2 years in the service of the captain and enlisted officially when he turned eighteen. The Genís of the present is on a mission to carry out the promise made to his father. He arrives in the town of Miranda del Ebro, under the pretence of writing a report for the legion on the recruitment and training of soldiers at the military training camp located in the area. This military training camp was formerly the concentration camp and holds the key not only to the location of the bones of his father's friend Bartolome Camus, but also to the existence of a "treasure" his father had promised him hidden somewhere on the camp. It is, however Genís's overconfidence in his status as Legionnaire which leads to a careless approach to his mission. He exercises no discretion in his comings and goings, acting in a way that arouses suspicions from the Major in charge of the camp, and leads eventually to his downfall. Indeed, he is unable to carry out his promise to his father, although the secrets he uncovers along the way enable him to enact some kind of revenge on the regime he so hates, and he is eventually murdered in the very grave he has spent the novel trying to locate.

There are three aspects of the novel which highlight the source culture in the novel. Firstly the numerous CSIs which appear, secondly the interplay between the Spanish and Catalan languages, and thirdly the theme of identity. The analysis which follows in section 2.3.1 will focus on the translation on the first two aspects in the target text and consider how the translation strategy employed affects the representation of the third.

For a Sack of Bones is littered with references which firmly place the novel within the source cultural context. From its historical context, to the places of geographical importance, to the reference to political parties, military factions, state institutions, real people and events, the importance of the setting is unavoidable. Alongside this, it is the character, his actions and emotions which are the overwhelming strengths of the novel, and it is his own search for identity within the mission he sets out to accomplish which is the central theme. This question of identity is present throughout and the protagonist struggles constantly to come to terms with who he really is. From the various names he is called by (Niso, the Catalan name Genís or the Spanish version Ginés) to his inner conflicts of loyalty, is he republican or nationalist, Spanish or Catalan, military man or legionnaire, soldier or civilian.-Identity is central to the novel . Aleu finds himself in all of these positions at one time or another, and seems not to know who he is from one moment to the next.

The overriding identity of Aleu for a large part of the novel and one that he believes will enable him to carry out his mission and succeed in his quest for revenge is that of legionnaire, firstly because of the fierce reputation it bestows upon him, but also because of the impression that it sends out to others in regards to where his loyalty lies. His persona of legionnaire gives him a confidence and a belief in himself that eventually leads to his downfall; in fact, in chapter four he describes how dressing himself in his legionnaire's uniform is a transformation and lists the exercise in close detail. He describes how, on his return to Barcelona to revenge the murder of his best friend, "wearing that uniform made me feel invincible" (Baulenas, 2007: 338).

A constant motif in the novel is the idea that Aleu is wearing a mask, that he is pretending to be someone he is not, that he is actually unsure of who he is underneath the mask. This is a legacy from his father's deathbed, where he is instructed him to pretend to be one of "them" in order to comply with the promise he makes. After the incident with Salvador and Sister Paula, when Aleu makes the decision to comply with the plans the Baron makes for him and go to Melilla with the Legion he describes how "I had ceased to be myself. For the first time I began to wear the mask. It was also the first time that I realized how easy it is to fool people." (336). The mask is ever-present until the moment he stares death in the face and decides to remove it. Early on in the novel we are told that, in relation to his pretence of going to the training camp in order to promote the Legion, he is a hypocrite. We are presented with a man at times feels such love for his son that it overwhelms him, as he says "How can a man like me be capable of such emotions? Some days it's almost as if I've taken a vacation from myself," but that at the same time says "I'm even capable of being the worst son-of-a-bitch Legionnaire that the Spanish Legion has ever known. Sometimes I have no idea who I am." (162)

Yet the conflict within him is not only over who he is as a person, but also where his loyalty lies politically. As a Legionnaire, publically he is a supporter of Franco, yet as Aleu he is apolitical. He never claims to be a supporter of the Republic as his father was. In fact his loyalties only seem to lie in his friends and those who were victims of the regime. Yet, despite his comments at the beginning of the novel, he recognises how narrow the line he is walking actually is

My hatred for the Regime stems from purely personal reasons. It's done me so much harm. But it's frightening, because if it wasn't for that, it might not be long before maybe I'd be one of those guys who go round saying how

the war was a necessary evil and maybe the Regime isn't all that bad, how it's worthwhile to lose a little freedom in exchange for peace and tranquillity. (263)

He realizes that spending so long wearing the mask could eventually mean that he is indistinguishable from it.

There are days when I'm consumed by doubt. It's not that I've lost faith in my objective, but that I'm afraid of not being able to withstand wearing this mask for so long. Or, worse, of the mask taking the place of my very own skin without realizing it. There is a high price to be paid for having worn it so long. (267)

However, whilst Aleu believes that the public Legionnaire figure that he presents to the world on the outside is the one that people will believe and that will lead him to success in his mission, we as readers are able to observe that this very conflict of identity is the one that is most apparent to those around him, and that actually his words and his actions belie the person he is supposed to be. The very fact that Aleu's appearance as a Legionnaire, with the striking uniform and beard as well as the distinctive scar on his face, is so remarkable means that he instantly draws attention to himself. Everything he does, by being different, either physically or just by being a stranger in a small town, is of interest and therefore suspicious. From the very beginning he draws unwanted attention to himself through his actions, either by his constant enquiries about Eusebio Fernandez, or by appearing to be looking for something when touring the camp, by hiring a taxi when he has access to a military vehicle, by requesting use of a camera, by openly showing his attraction towards up the major's wife when invited for dinner, he constantly solicits unfavourable suspicion. And yet he knows this. He also remarks many times that he must be careful, that constant questioning will be considered

strange behaviour but his own self-belief and vanity to some extent prevent him from taking notice of his own advice.

The very conflict of identity, and the questioning of loyalty that is present in the character of Aleu is also present in the people of the village of Miranda, something that Aleu himself observes and again ignores when it is relevant to him and which inevitably leads to his downfall. In describing Miranda at the beginning of the novel, he says how the village was Red and remained fiercely loyal to the republic until the Guardia Civil were sent in and quashed any resistance leading to fascist control of the village. Due to its strategic importance the fascists “after ripping out the wild weeds (...) set about laying down manure and planting new seeds” (34). This resulted in the death of many people, entire families even, and those who survived were left living in fear: fear of being reported, of being considered disloyal, of the consequences. Still, knowing all of that, Aleu does not consider how that may affect people’s behaviour towards him in the village.

Alongside these questions of identity in terms of loyalty or politically, there is of course the issue of Catalan versus Spanish identity which runs through the novel. Being Catalan is something else that marks Aleu as different in the village and is another reason for people’s mistrust. His accent is something the major, his wife and other officers at the military camp comment on, and refer to as a distinguishing feature. The novel presents the idea of Catalan identity in the prologue, in which he describes Barcelona, how it has changed and how his father had always said that it was the people and the way that they behave that makes a place what it is and gives it its’ own character. He also had a theory that “the citizens in Barcelona wiped their noses in public differently than those who lived

in Madrid” (5). The language conflict is also introduced very quickly, in chapter one, in an incident on a train, in which Aleu draws attention to himself in a conflict with the Guardia Civil, and the other passengers begin to worry and so switch from speaking Catalan to speaking Spanish but; “it’s no use; the Catalan peasants barely speak Spanish and soon give up talking at all” (27). From then on this is a constant theme running through the novel. From the change in names of the character (see below), to language switching by characters in different situations, to the letters from Aleu’s father having to be written in Spanish rather than Catalan, to general comments made about the Catalans such as them being overly concerned with money, there is a clear presence and distinction made between the Catalan and Spanish languages in the novel.

2.3.1 Paratextual Material

The front covers of both the translation of the novel and the original are fairly similar (see figure 2). Both are images of a man carrying a gun, although the target text places him within a larger frame of a battle ground and in the source text he is carrying a small boy in his arms. The image on the cover of the source text places emphasis on the role of the protagonist as a father and arguable highlighting the idea of legacy that is key to the ending of the novel. The target text, on the other hand, emphasises the solitary nature of the protagonist as he is alone staring behind him towards the backdrop of a battleground. The description on the back cover of the source text gives a fairly detailed summary of the plot, stating

when and where the action takes place and also highlighting the search for identity of the protagonist as one of the principle themes of the novel. The target text on the other hand starts the description with two short, emotive questions designed to attract the reader:

How far would you go to fulfil your father's dying wish?

Could you serve the very regime that took him from you?

Following on from this is the final paragraph from the prologue which gives a brief description of what the novel is about:

This story, among many other things, is about two men who are gone from the world but are still very much mine. Their deaths occurred after the fighting stopped, but the war still got them in the end.

This story is also about keeping promises,

And it's about revenge.

Whilst certainly these are all important elements of the novel, they have obviously been chosen to describe the novel in order to draw in the reader and tempt their curiosity. It is interesting to note that at no point on the cover does it mention that the novel is a translation or that it is set in a country other than an English-speaking one. It is only on the inside cover of the dust jacket that more information is given. The information opens with a quote from a review in *Publisher's Weekly*, in which the novel is compared to Koestler's *Darkness at Noon*, and the humour and the soldier's banter to Hemmingway. We are then provided with a more detailed description of the plot and then finally the fact that it has been translated from Catalan. This is actually the only reference in the book to the fact that the novel is a translation from the Catalan and, as it is included the on the inside cover

of the dust jacket, were this reference to be removed as dust jackets frequently are, then there would be no mention at all of it being a translation, as there are no publishing details included inside the book. The inside front cover of the source text provides biographical information about Baulenas, in particular listing the prizes he has won and the titles of the works to which they had been awarded. It also provide general information about the nature of his fiction:

La seva narrativa busca enmarcar moments claus de la historia del pais al segle xx, des del punt de vist de l'individu I del seu constant conflicte amb ell mateix i amb la societat i el temps que li ha tocat viure.

(His narrative strives to mark key moments in the 20th century history of the country from the perspective of the individual and his constant conflict with himself and with the society and the time he lives.)

The inside back cover of the target text also provides biographical information about the author, describing him as a novelist, playwright, and screenwriter, and then going on to list some of the prizes he has won including “the highest honour in Catalan Literature, the Ramon Llull Prize – which he received for *For a Sack of Bones*.” Information is also given about the Ramon Llull Prize and the members of the awarding jury are listed.



Figure 2: Front cover of source and target text of Lluís-Anton Baulenas' novel

In the target text, before the novel begins, the reader is provided with “A note on names”. In the note, the reader is told that during Franco’s regime, Catalan was prohibited in public and therefore in the novel the character’s name will appear both in Catalan and Spanish forms depending on the context. The note underlines the Catalan/Spanish context of the novel whilst also suggesting that the reader for whom the text has been aimed is unlikely to have prior knowledge of the Catalan/Spanish conflict. According to Baulenas, the decision to include this note, and the information included at the end, which will be discussed shortly, was made by the publishing house, although with the full agreement of the translator. Because it is included at this particular moment, the note provides the reader with an indication as to the contents and themes of the novel, and also goes some way to providing a framework within which it should be read. It foregrounds Catalan as a language and highlights the idea of repression. This is echoed at the end of the

novel, as the reader is provided with an “Author’s note to the reader on Catalan and Catalonia”, which closes the novel with a focus on the Catalan situation culturally, politically and historically. The note re-situates the novel within this context and consolidates the knowledge or interest that the reader may have gained regarding Catalan language and culture through their reading. The note to the reader includes a short history of the Catalan language, from its golden days at court, through the period of decline, and the *Renaixença*, through to the Franco period and present day. Baulenas reasserts some of the ideas present in the novel by repeating the strategy of the differences in the spelling of the names, stating that it was a “conscious part of my overall effort to show readers the extent to which a person’s identity was shaped by oppression during this period in Catalan history” (2008: 358). He then goes on to give a geographical description of where Catalan is spoken and provide statistics regarding the difference in numbers of people who can understand Catalan and those who can speak the language. Baulenas concludes by addressing the continuing present-day struggle for acceptance within Spain and then returns to the themes of the novel by stating that the use of the persecution of Catalan within *For a Sack of Bones* was used to show the methods of control exercised by the dictatorship. His closing statement is emotive and appeals to the reader’s sympathy regarding the Catalan situation in light of everything they have so far read:

I hope that I have, in writing this novel, brought out the importance of a people’s language and culture and shown how the loss of these can impart damage not incomparable to violence done to the body. (2008: 359)

None of these para-textual features are present in the source text and therefore their inclusion in the target text shows that there is a clear strategy to place the

translation within its source context for the target reader. Yet, at the same time, the text does not highlight the fact that it is a translation. As I said previously, the only reference to the translation and translator occurs on the removable dust jacket and no further mention is made and there is no biographical information included on the translator. There is no reference within the author's note, either to when it was added or to whether it was then translated. In fact there would be no reason for readers of the target text to assume that both the additions made at the beginning and end were not part of the text, or that the text, although set in a different culture, was not originally written in English.

2.3.2 The Translation of Culture Specific Items

The culture specific items in *For a Sack of Bones* include character names (both loaded and conventional), historical figures, geographical locations, place names, buildings, organizations, institutions, departments, political parties, food, newspapers, radio and customs. They are numerous and appear very frequently throughout the text, helping to place the novel firmly within its cultural context. In order to analyse the representation of this context in translation, each CSI has been mapped onto the framework proposed by Franco Aixelá in order to understand the degree of cultural manipulation at work (see Section 2.2). The strategies identified by Aixelá are firstly placed within the two main categories of conservation or substitution and then ordered according to the degree of distance of the target text from the source text. Ranging from the closest and moving

further away from the target text, the strategies of conservation that are used in the translation of *For a Sack of Bones* are;

1) Repetition, in which as much as possible of the source text reference is kept.

2) Linguistic, or non-cultural translation, which offers a target language equivalent of the source text reference.

3) Intratextual gloss, in which an explanation of the reference is included within the text, also known as explicitation.

The strategies of substitution which are used in the translation and which move from a lesser to a greater degree of distance from the source culture are:

1) Limited universalization, in which the CSI is considered too obscure or there is another more usual possibility and so it is replaced with another, more familiar reference belonging to source culture.

2) Absolute universalization, which is used in the same cases as the previous strategy, but in which any foreign connotations are deleted and a neutral target culture reference is used.

3) Naturalization, where the CSI is brought into the intertextual corpus felt as specific by the TL culture

4) Deletion, where a CSI is considered unacceptable due to ideology or stylistic grounds or is not relevant enough, or too obscure for the effort required by readers to understand.

8) Autonomous creation, where a cultural reference is added that is non-existent in the source text.

By, firstly, dividing the CSIs into different categories which account for the varying frequency with which they appear in the text and then assessing them in terms of the strategy used, we can start to evaluate if there is a coherent global strategy at work in the translation to highlight the Catalan context as suggested by the inclusion of the paratextual material discussed above.

Character names

248 CSIs were identified in *For a Sack of Bones* and in order to analyse the way in which they have been translated I have divided them into six categories; character names, geographical locations, places, organisations, food and miscellaneous. The largest group of CSIs are the character names, with a total of 74 characters appearing across the novel. Although the majority of these are fictional, there are also references to real, historical figures such as Franco, his wife and brother, along with other figures from the period. Just over half of the 74 (39) have remained the same in the translation (see Appendix 2). 32 are character names, which are preceded by a title as well as their actual name. These have been translated using a linguistic strategy which replaces the title with the English equivalent, for example “Commandant mèdic Julián Barros” is translated as “Major Doctor Julián Barros”, or “Sor Paula” becomes “Sister Paula” in the target text. There are also several examples in the text of loaded names, which have been dealt with in different ways in translation. Firstly there is the name by which Aleu’s father was known, “el pintalletres”, and the name by which he himself became known, “el pintalletres petit”. These have been translated into English as “Letter

Painter” and “Little Letter Painter” which, despite being linguistic equivalents, remove any traces of the source text reference. A similar strategy is employed with the translation of “Salvador *Sense Germana*” who becomes “No-Sister-Salvador”. This is in comparison to the translation of the nickname of the character Eusebio Fernández, who is known as “Piojillo”, a name which comes from his father:

Jo, a Pancorbo, el meu poble, sóc el Piojillo de la Tahona, perquè al meu pare li deien Piojo i era forner. La meva mare és la Pioja, la meva germana és la Piojilla, el seu marit el Cuñado Piojo i els sus fills, els meus nebots, els Piojillos Chicos. I els de Miranda em diuen el Piojo de Pancorbo. (263)

In this case, however, the translator maintains the source text reference and employs intratextual gloss to convey the significance:

In my village, Pancorbo, I’m known as Piojillo – Little Louse – from Tahona, because my father was called Piojo, the Louse, and he was a baker. My mother’s called La Pioja; my sister’s La Piojilla; her husband whose by Brother-in-Law Piojo; and their children, my nieces and nephews, are nicknamed the Little Piojillos. In Miranda they call me Piojo from Pancorbo. (266)

In the final example of a loaded name, the translator employs a strategy of autonomous creation to convey the disdain and offence intended by the nickname in the source text. After an illness resulting in a large boil on his forehead, Aleu is left with a huge scar which will become a permanent feature and one that makes him stand out in his adult life. The other children and the guards in the home call him “pelat” which means bald or shaven but the translator opts for “crater” which conveys both the tone and the meaning of the nickname particularly well, although it loses any source text reference. Despite this, the number of characters that appear, the frequency with which they are mentioned in the text, and the

overriding strategies employed mean that the source context is firmly maintained through the translation of the names.

Geographical Locations

The other large group of CSIs in the text refer to real geographical locations, including cities, towns, streets, areas or neighbourhoods, squares and monuments (see Appendix 3). Of the 71 references in the text, 29 remain the same in both source and target texts, either because they are the same in both languages (Madrid, Barcelona), or because there is no English equivalent (Llobregat, Caldes de Malavella, Alcazarquivir). 30 of the references have been adapted linguistically for the target text “Parc Calvo Sotelo” becomes “Calvo Sotelo Park” for example or “Llac de Banyoles” becomes “Banyoles Lake”. Many of this second group however are the names of streets or roads and although the strategy would be described as linguistic, as the translation provides an English language equivalent, carrer Montalegre for example translated as Montalegre Street, it seems almost an unnecessary strategy, especially considering the frequency of references in the novel, when context would provide sufficient signifiers as to the meaning of the source text reference “carrer” or “passeig”.

Following on from this, certain references have been translated using intertextual gloss. Two of these are key roads in Barcelona, “Paral·lel” and “Diagonal”, which have been translated as “Parallel Avenue”, which includes a linguistic adaptation as well, and “Diagonal Avenue”. Additionally, references to other places in Barcelona have been expanded with intertextual gloss, providing further contextual information for the reader: “Born” has been translated as “Born market”, “Boqueria” as “Boqueria Market” and “Encants” as “Encants flea market”.

Despite the frequency of these conservation strategies, there are references in which the source culture has been removed and they have become absorbed into the target culture or completely neutralized. There are several mentions of the train stations “L’estació de França” and “L’estació del Nord”, all of which are translated using absolute universalization, removing any specificity of the reference with a general translation of “train station”. Others, such as “Portal de l’Àngel”, “Passeig de Colom” or “Pont de Carles III” have been translated completely and lose any reference to the source culture; “Angel’s Gate”, “Columbus Boulevard”, “Charles the Third Bridge”. Whilst certainly the strategies of conservation in the case of geographical locations are the most frequent, it also seems that these are not consistently employed.

Places

Alongside the geographical locations, another group of CSIs is the name of places which includes buildings, camps, shops, and restaurants (see Appendix 4). Whilst most of these are fictional, some, particularly the concentration and prison camps and the references to churches and cathedrals, do exist. Of the 27 references, 3 were left as repetitions of the source text with no additional information as to the meaning: “Picadero Andaluz”, “Venta del Cruce” and “La Garriga”, the first two of which are names of bars and the third the name of a boys’ boarding school. The overriding strategy employed was linguistic (10 of the 27 references) including both real places, for example “Camp de treball de Nanclares de Oca” “Nanclares de Oca Work Camp” or “Camp de concentració Miranda del Ebro”/ “Miranda del Ebro Concentration Camp”, and fictional places, for example “Casa d’Assistència Francesc Macià”/“Francesc Macià House of Assistance”.

There are examples of intratextual gloss which significantly occur in the translation of two key places in Barcelona: the “Liceu” is translated with the addition of “opera house” and “Santa Maria del Mar” is translated as “Barcelona’s cathedral Santa Maria de Mar”. However there are also certain references which are important to the plot, and therefore appear frequently across the novel, which have been translated using absolute universalization, removing any traces of the source text reference. The first is “la Casa de Caritat” which is translated as “Charity Home” and also as the “House of Mercy”. The second is the former concentration camp at Miranda that has become the military training camp. “El Campament d’Instrucció de Reclutes” or CIR is translated as “Basic Combat Training Facility” and is also referred to as a “training camp” or “boot camp” throughout the target text. In addition to removing any trace of the source text reference, the use of the term “boot camp” is particularly ambiguous as, aside from the military connotations of the term, it has also come into popular usage in other contexts such as fitness programmes or general training programmes for other skills, and so has different connotations. Furthermore, and in stark contrast to the strategies applied until now, in the references to the names of the churches of Santa Maria or San Nicolás, the strategy used is naturalization in which the names have been translated into their English equivalents of Saint Mary and Saint Nicholas.

Organizations and Military Factions

The next group of CSIs includes groups, organizations, political parties and military factions. Over half of these items were translated using a linguistic strategy (19 of 32) (see Appendix 5). For example “Terç mare de Déu de

Montserrat” is translated using a straight English equivalent, “Mother of God of Montserrat Regiment” or “La Sanitat Militar” as “Military Board of Health”. In two cases of military factions, however, the translator has chosen to explain the references using intratextual gloss. For example when the inmates of the charity home are called to work on crowd control during the military parade marking the end of the war and Aleu describes the job they were assigned to do, he states that

Reforçavem el servei d’ordre dels falangistes, amb les seves camises blaves i les seves boines vermelles, tots tan nets i polits. (126).

In the target text, however, an explanatory clause is added into the text

We provided backup for the Fascist paramilitary group known as the Falangists. They were always impeccably polished in their blue shirts and red berets.(122)

Additionally, the “requetès” are translated as “military faction of Carlists known as Requetes”. Whilst there are several references to the Falange in the course of the novel and the decision to include additional information could be explained because of this, the Requetes appear only once and in other examples where the CSI is mentioned only once and therefore has no significant impact on the understanding of the novel, the same strategy has not been applied. For example in the case of the anarchist organization FAI, this is left untranslated and unexplained in the target text, and in the case of the CADCI, (the Centre Autonomista de Dependents del Comerç i de la Indústria/Autonomous Center of Employees of Commerce and Industry) or the POUM (the Partido Obrero de Unificación Marxista/ Workers' Party of Marxist Unification), the references have

been deleted with the latter being generalised from “un dels dirigents més importants del POUM” to “an important figure during the Republic”.

The other strategy that has been employed with this group of CSIs is that of limited universalisation. This becomes problematic however with the translation of many of the same CSIs into “Town Hall”. “Consistori franquista” is translated as “Francoist Town Hall”, the “Generalitat” is translated as “Catalan Government” but then later as “Town Hall” and the actual building itself the “Ajuntament” is also translated as “Town Hall”. Whilst the neutralization of the term in an isolated case would not be problematic, to translate the three terms in the same way means that the specificity of each is lost. It also means that the political significance of the references are also unclear; if there is no distinction in the English between the “Town Hall” of Franco and the “Town Hall” of the “Generalitat”, there is no awareness of the political context of the two institutions and the consequences this may have in the novel.

Food and Miscellaneous

The final two groups of CSIs are more varied in nature and this is reflected in the strategies used to translate them. In the translation of foods (see Appendix 6), with a couple of exceptions including orxata (tiger nut milk) which has been repeated in the translation, the most-used strategy is that of absolute universalization and all references to products specific to the source culture have been given a target language equivalent. These include “turrone” as “almond nougat”, “un xurro” as “fritter” and “botifarró” as “sausage”. This is the general strategy for most of the CSIs which fall into category of miscellaneous (see Appendix 7) which are for the most part infrequent, often single references which

have no impact in the novel and merely form a cultural backdrop. There are some exceptions however. There are several names of products which appear in the novel such as Netol and Zotal which are repeated in the target text with no further information. There are also a couple of instances of naturalization, once again, as before, in the name of a saint, Nicolau becomes Nicholas, and the song “la Internacional” is mistranslated as “la Marseillaise” which is a completely different song. By not using the English translation, the “International”, the reference loses any significance it would have had for a Catalan audience of the appropriation of the song within that context. There is also one deletion of a reference to the authors of a series of children’s books (En Folch i Torres).

The most significant translations of CSIs within these groups are those that use intratextual gloss. In some cases this is just the addition of a word which explains the reference: for example in the case of *La Vanguardia* newspaper which is translated as “The Barcelona daily La Vanguardia” or “el mes de Maria” which is translated as “the month of the Virgin Mary”. Other examples, however, add considerable information to explain the reference which suggests there was an aim to highlight Catalan culture in the translation. For example in one of the food references the source text is fairly neutral: “una cassoleta amb una sopa d’all tota guarnida”. The target text however expands upon this; “a pot of traditional Catalan garlic soup with all the trimmings” adding further information that the soup is both Catalan and traditional. This can be seen further in the translation of “La festivitats de la Mercè” which is described as the “First big festival” which is “held in honour of Barcelona’s patrón saint, la Mercè”. There are two further key examples. One occurs when Aleu’s father enlists in the Republican army and they

are about to go off to fight. Aleu describes how he goes to watch him participate in “L’acte de Lliurement de la senyera de combat”. This is translated as “the ceremony in which the Catalan Flag was handed down to the troops before the men were sent off to the front line” which explains the significance of the reference although it omits that “la senyera” which is the name of the Catalan flag. Another key example is when Aleu describes an incident involving Senyor Pau and two men who tried to cheat him by offering him a rare collector’s piece for his collection. The items he collects are “caganers”, figurines depicting the act of defecating, something which is very particular to Catalan culture and would be unknown to the majority of Anglophone speakers unfamiliar with Catalan culture. In the source text this incident is introduced merely in terms of Senyor Pau’s hobby: “El Senyor Pau era un bon home, col·leccionava caganers de pessebre i li agradava llegir” (140). However in the target text this is explicitated in a way that provides information that is surplus to that which is necessary to understand the incident that is being described:

Señor Pau was a good man. He loved to read and collected very traditional, very scatological Catalan nativity figurines. These little red-capped peasants were known as “defecators”. The shepherd-like figures squatted by the holy family each Christmas, contributing their own special offering to the Christ child. (137)

This extended explicitation makes a significant point of interest out of something which is very specific to Catalan culture. This is a clear example of how the strategy has been used in a very considered manner, and included to inform the reader when in actual fact just the first sentence of the translation would have included enough information for the reader to understand what was to follow.

Table 4 below shows the frequency of CSIs by category and the strategies used for each one as described above, but also how this reflects on the strategies used generally across the novel. In terms of conservation or substitution, the figures show that the overwhelming strategy has been a conservation of the source text reference, with nearly three times more uses. The most frequent conservation strategy has been either repetition or linguistic translation although these have been used largely in the translation of character names or place names which is arguably the most common way of translating these types of CSI. The next most frequent strategy used is the substitution of the CSI through absolute universalization. This is significant because, if we discounted character names and geographical locations, this would account for the way almost half of the CSIs have been dealt with here, removing any sense of the source text reference. Despite this, the third most commonly used strategy is intratextual gloss which, alongside the strategies explored in relation to the paratextual material, suggests that there was a global strategy of highlighting Catalan culture, particularly because, as seen in the last examples, in certain cases the intratextual material provided was unnecessary in order to understand the reference and its significance.

Strategy									
CSI	Conservation			Substitution					TOTAL
	Repetition	Linguistic	Textual Gloss Intra	Universalization Limited	Absolute universalization	Naturalization	Deletion	Autonomous creation	
Names	39	32			2			1	74
Geographical locations	29	30	6		6				71
Places, buildings etc	3	10	1	1	8	4			27
Organizations, Institutions etc	1	14	2	6	7		2		32
Food	2	1	1	1	11				16
Miscellaneous	4	3	6	4	7	2	1	1	28
Total	78	90	16	12	41	6	3	2	248
	196			52					

Table 4: Frequency of CSI and the translation strategy used

2.3.3 The Translation of the Interplay between Spanish and Catalan

Alongside the CSIs, the aspect of the novel which is also key to the historical, political and cultural context of the novel, and which is tied in with the theme of identity is that of the interplay between the Catalan and Spanish languages in the novel, and the identity represented by the use of, or negation of, one or the other. There are many examples throughout the novel in addition to the use of different names according to context which is highlighted in the note at the beginning. Appendix 8 shows how a clear distinction has been made in the translation of these into English. For example the first time this appears in the book, when Aleu is on the train and two Guàrdia Civil board and the other passengers immediately start to feel uneasy and anxious it describes how

Per si de cas, es posen a parlar en castellà, per a no provocar. Però no se'n surten, no en saben, i de seguida callen. (33)

(Just in case, they start to speak Castilian, so as not to provoke. But they can't, they don't know how, and they immediately shut up)(my translation)

The translation makes the distinction very clear by repeating both the words Catalan and Spanish twice

Just in case, they switch from their own Catalan language to Spanish. Nobody wants trouble. But it's no use: the Catalan peasants barely speak Spanish and soon give up talking at all. (27)

Whilst the other examples offer a more direct translation with no further additions, the fact that this appears in the first chapters again makes the distinction clear for a reader from the outset. As well as the conflict between the two languages, there are also certain phrases that are in Spanish in the target text;

for example the sign which is hung over the main entrance of the boot camp states “Todo por la patria” is left in the Spanish in the target text with the addition of an explanatory note stating “or “Everything for the Nation””. However this is not a strategy that is employed. The case of the anthem of the Legion “El novio de la muerte” is translated into English as “The Bridegroom of Death” without any reference to the fact that it is in Spanish in the source text, as are the words which are included afterwards; “soy el novio de la muerte que va a unirse en lazo fuerte con tan leal compañera” (66)/ “I am the bridegroom of Death, bound for all eternity to the most loyal of companions” (61).

Whilst, as we have seen, the evidence suggests that the global strategy employed in the translation of the novel is one of maintaining the visibility of the source culture within the target text, and even at certain points drawing attention to its distinctiveness, there are also certain translation choices which seem to contradict this. As discussed in the introduction to this study, translation and manipulation of the source text is often an exploration of the imbalance of powers at work within languages (Álvarez and Vidal, 1996). This is particularly relevant with the case of Catalan translation into English, where there are not two languages in which the balance is played out, but three. Not only does Catalan, as a minority language and culture, face the reality of translation into a dominant Anglophone culture, it also has to contend with the ever-present Spanish context which is dominant within its own nation and therefore a constant comparison and point of reference within the receiving culture. If we return to Franco Aixelá’s strategies for the translation of CSIs we encounter a paradox which is particularly pertinent to the Catalan context. His definition of linguistic (non-cultural)

translation states that “with the support of pre-established translations within the intertextual corpus of the target language, or making use of the linguistic transparency of the CSI, the translator chooses in many cases a denotatively very close reference to the original, but increases its comprehensibility by offering a target language version which can still be recognized as belonging to the cultural system of the source text” (Aixelá 1996:62). He uses the example of dollars translated into Spanish as “dólares”. Whilst this is an obvious strategy to adopt, and, as we have seen in the examples discussed above, can maintain the visibility of the source culture within the target text, the problematic nature for the translation of Catalan into English becomes very clear when considering the familiarity of the Spanish language to English speakers over and above the Catalan language. The danger is that such a solution to a CSI problem as described above could become the inclusion of a Catalan word in a Spanish spelling, or the Spanish translation of a Catalan word which would be more familiar to an Anglophone reader. Whilst this would increase the transparency of the work as a translation, in the case of *For a Sack of Bones*, it runs the risk of confusing and undermining the conflict and interaction between the two languages which is present in the source text.

In *For a Sack of Bones*, this is a strategy which occurs frequently (see Appendix 9). There are many words used in the source text which are translated into Spanish equivalents in the target text and these occur in the most frequently appearing CSIs that have been noted: character names and geographical locations. In the names of characters, these include senyor as señor, senyora as señora and donya as doña. Due to the bilingual context of the novel and the fact that a point

has been made of the difference in usage between Catalan and Spanish, and that a large part of the novel is placed within a context in which the use of Catalan was prohibited, as the reader has been informed at the very beginning, it could be argued that to then place some of these words in Spanish could therefore be confusing. The changes, for example, to Genís/Ginés' name, as pointed out in the note at the beginning, are very subtle across the novel and occur at key moments. Yet the name "senyor Pau" occurs very frequently, meaning that the frequent references to "señor Pau" in the English translation only serve to underline a Spanish context, contradict the information provided by the note at the beginning, and consolidate a Spanish reference in a novel that maintains that its purpose is to enhance the distinction, as Baulenas states in his note to the reader:

I hope that I have, in writing this novel, brought out the importance of people's language and culture and shown how the loss of these can impart damage not incomparable to violence done to the body.

This can also be seen in the translation of geographical locations (see Appendix 9). In the translation of the names of la Plaça Duc de Medinaceli, la Plaça Prim, la Plaça de Catalunya and Plaça de Sant Felip Neri, the word plaça is replaced by plaza. The Spanish spellings of certain place names are included: San Sebastià is San Sebastián, Vitòria is Vitoria, Benemèrita is Benemérita, Logronyo is Logroño and Alcanyís is Alcañiz. Whilst this occurs most frequently in the two categories identified, it can also be seen in the translation of Guàrdies civils to the Spanish spelling of "Guardias Civiles" and the musical spectacle "Sarsueleres" as "Zarzuelas".

Although these might not be important words with great semantic weighting, they are in fact words that occur frequently within the text and therefore are a common occurrence within the translation. This means that despite the use of strategies which foreground Catalan culture and identity within the novel and the translation, the use of Spanish terminology is a constant feature and undermines the strategies which appear to conserve the source culture CSI reference. The question is to what extent can this be overcome or will the reader accept it as a merging of Catalan and Spanish culture. Indeed the inclusion of the Catalan words in the target text, or a mixture of both Spanish and Catalan, could have proved an interesting translation strategy and emphasised the point that the novel was trying to convey, as stated in the author's note. In the source text for example, apart from the press reports about Franco and his wife in which she is referred to as doña Carmen, all other versions of the CSIs above are in the Catalan spelling. If the translator had used the different spellings to make the distinction in the same way that the author has done with the names of the characters then this could have been a strategy that would have only served to consolidate the themes and issues of the novel. However the strategy to overcome this particular CSI has been a uniform use of the Spanish spelling of the word.

The translation, therefore, of Baulenas's novel is something of a paradox. On the one hand the paratextual features (the note to the reader and the author's note) and some of the strategies employed in the translation of the CSIs (particularly the use of intratextual gloss to stress certain elements of Catalan culture) suggest a strong intention to provide a translation centred within the source culture context, to inform the reader and raise awareness of issues of

Catalan culture and identity. However at the same time, the very same translation employs strategies which undermine and counteract this intention. The use of the Spanish version of frequently occurring terms reinforces a Spanish rather than Catalan context and contradicts the message sent to reader in the note on names at the beginning. It could be argued that the use of Spanish versions is not a conscious decision to use a Spanish word per se, but more a strategy along the lines of those proposed by Franco Aixelá, whereby a term which would be more familiar to a target language reader is used. It could therefore be argued that the inclusion of such words is a 'Spanishification' of the Catalan, which is a domestication in the target culture of a Catalan word, but nonetheless this strategy only undermines the work done in the rest of the translation and actually plays an active part in participating in the minoritization of the Catalan language to which the translation outwardly appears to be drawing attention.

2.4 Stone in a Landslide/*Pedra de tartera* by Maria Barbal

Like *Per un sac d'ossos*, key events of contemporary Spanish history also form the backdrop to the events in *Pedra de Tartera*. It was, however, published far earlier, in 1985, and does not form part of renewed cultural interest in the Spanish Civil War or the boom of novels about that historical event, although it does respond to a society's need to come to terms with what has happened and to give voice to many who were silenced before and after the conflict. The author Maria Barbal explains how

el llibre sorgeix de la necessitat d'expressar una ferida que ve de la història del nostre país i que va tenir conseqüències individuals i familiars (Cortés, 2008:2)

(The book sprang from the need to express a wound that comes from the history of our country and that had consequences for the individual and for families)

With no experience or contacts in the publishing industry, Barbal submitted the novel for consideration for the *Premi Joaquim Ruyra*, awarded to literature for young adults, although this was due more to the length rather than genre into this category, and the novel was unanimously voted the winner by the jury. It was subsequently published by Laia and although not an instant success in terms of sales, it was very well received critically, and gradually gained fame and recognition. It is now in its 60th edition in Catalan and has sold over 300,000 copies. It has been translated into over 14 languages including Portuguese, French, German, Italian, Slovenian and Dutch and was adapted into a successful stage play by Joaquim Vilà i Folch in 2010. Both the 25th and the 30th anniversary of the

publication of the novel have been celebrated and marked by a series of events, roundtables and renewed interest in the novel, including new special 'deluxe' editions and a commemorative brochure on the construction of the novel which contains Barbal's original typewritten manuscripts and handwritten notes (Arenas 2015). It is the subject of a large body of critical work and is a regular feature on the school syllabus' because, as Barbal herself recognises, "ajuda a transitar per un episodi de la nostra historia" (it helps to work through a period in our history) (Arenas 2015: 9).

A key moment in the trajectory of the novel occurred in March 2007 with the publication of the German translation. *Wie ein Stein im Geröll*, translated by Heike Nottebaum and published by Transit has been a great success, having sold over 150,000 copies (Aragay, 2009), largely due to the interest of a well-known writer who promoted the novel on her television programme and a promotional campaign which involved a tour with Barbal "contextualitzant *Pedra de tartera* literàriament i històricament"⁵⁹ (placing *Stone in a Landslide* within its historical and literary context".⁶⁰ The success of the German translation led to a renewed interest in the novel in Barbal's native Catalonia and much of the literature written in relation to *Pedra de Tartera* subsequently refers to the German success, almost as a benchmark. The German translation, and the promotion of Barbal at the Frankfurt Book Fair, also led to the subsequent translations of the novel into English, Slovenian, Dutch, Serbian and Italian. It has also led to two of Barbal's

⁵⁹ <http://www.vilaweb.cat/noticia/2588777/20071012/literatura-catalana-pirineu-singular-universal.html>

(Last accessed 23/11/2016)

⁶⁰ As mentioned in Section 1.2.3, Barbal also formed part of Catalan Culture's involvement in the Frankfurt Book Fair where the novel was heavily featured.

other novels being translated into German and there is clearly a strong relationship, and friendship, between the novelist and German translator (Piquer, 2008).

It is the importance of the German translation that leads us to the publication of the English translation of the novel, *Stone in a Landslide*, published by Peirene Press in 2010. The novel has been relatively successful, now in its 3rd print run of 3000 copies. Peirene is a small independent publishing house which specialises in contemporary European literature, in particular the novella, which they describe as “thought provoking, well designed, short” or as the TLS describe them, “Two-hour books to be devoured in a single sitting: literary cinema for those fatigued by film”.⁶¹ They are staunch promoters of translated literature who describe themselves and their products as

committed to first class European literature in high quality translation. Our books are beautifully designed paperback editions, using only the best paper from sustainable British sources. Affordable, timeless collector items.⁶²

They pride themselves on the quality of the literature they publish, which are all bestsellers or award-winners in their native countries.⁶³ Whilst they certainly are not the only small independent publisher to specialise in translation, the fact that they concentrate on the novella places them firmly within a niche market, but additionally, the success of Peirene comes from the originality of their approach. They actively promote the company and their books through a large range of marketing activities including book clubs, literary events, the Peirene salon, which

⁶¹ http://www.peirenepress.com/about_us/about_us (last accessed 03/10/2017)

⁶² Ibid.

⁶³ See James English (2005) for a discussion of the role of prizes and literature.

are evenings of literature, conversation, dinner and wine, held at the home of Mieke Ziervogel, the founder and lead publisher of the company , as well as coffee mornings and roaming “pop-up” bookshops. In short, there is an active attempt to create a buzz around both the publishing house and the books they publish, the staff demonstrate a real love and enthusiasm for the literature and encourage an emotional link with their readers. This emotional tie is also the key to the commercial success of the business, as it is based around a system of subscription. Readers make a financial commitment to Peirene and receive three novels a year as well as 40% members discount and priority booking for two people on all their organized events. Peirene categorise their novellas based on themes, and publish 3 titles a year based around a particular perspective. *Stone in a Landslide* was the second title to be published in the first themed series entitled “The Female Voice”.

The decision to publish *Stone in a Landslide* lies with Ziervogel who was born in Germany and came over to the UK to study. She set up Peirene in 2008 and, while advancing her own career as a novelist, she has maintained tight control over the titles, translations and publications produced by her publishing house. Ziervogel describes how she has never published a text that she cannot read herself, either in the original language or in translation. She therefore had read the German translation of the novel, was aware of its commercial success and describes how she “fell in love with Conxa's narrative voice, its stoic calmness and the complete lack of anger and bitterness.”⁶⁴ This reference to Conxa's – the main character's - voice, and its significance to Ziervogel is key as it occurs frequently in all promotional material for the novel, on the Peirene website, on the book itself,

⁶⁴ http://www.peirenepress.com/books/female_voice/peirene_no_2 (Last accessed 03/10/2010)

and in the many interviews that Ziervogel undertook in the marketing campaign for the translation. However, it is immediately clear that this use of the term “voice” is problematic; Ziervogel did not at any point read the book in Catalan (she is not able to read the language), and the voice she hears and interprets in her readings is one that had already been interpreted and mediated through translation from Catalan into German. Although she does also state that part of her confidence in the German translation was due to the strong working relationship that existed between the German translator and Barbal, as we begin to analyse the translation of the novel into English it becomes apparent how important this idea of Conxa’s voice actually is to both the global and local translation strategies employed.

Conxa’s voice is not only key in the decision to publish a translation of the novel, it is also significant in Ziervogel’s choice of translator and editor. Ziervogel states how translator Laura McLoughlin was chosen “because of the accuracy and respect with which she treated the underlying text” and editor Paul Mitchell “because it was clear from his edits of the four samples that he has understood Conxa’s voice and can bring it beautifully to life in English”.⁶⁵ She describes how she commissioned four different sample translations from different translators, discarding some because they painted a picture of Conxa which did not coincide with her vision or interpretation of how Conxa would be, as she described in the comment section of a blog post which reviewed the novel:

With *Stone in a Landslide* I ended up requesting four different sample translations. The results varied hugely. I remember one sample – as I was reading it I imagined a bitter old woman at a kitchen table with a fag in her

⁶⁵ http://www.peirenepress.com/books/female_voice/peirene_no_2/translators (Last accessed 03/10/2010)

mouth, complaining about her messed-up past life in a wailing voice. Although it was the same story, it wasn't Conxa's voice.⁶⁶

In an online blog post Ziervogel has also described the translation and editing process in some detail. Entitled "Love thy text", here she describes how her once strongly held opinion that a writer is the sole creator of a text has been questioned during the process of translating *Stone in a Landslide*. Stating how she now firmly believes it requires teamwork to make a text complete, she describes how the manuscript in its various stages was passed between translator, editor and herself for many revisions until the text, and Conxa's voice, were just right. This insight into the process is fascinating as it raises many questions. The publisher asserts a great deal of ownership over the text: it is her interpretation of the text and Conxa's voice which seems to provide the overriding argument for the way in which the translation has been produced. Yet this interpretation seems to be based on a translation; at no point does she mention the source language or context, of which neither herself nor editor Mitchell appear to have any knowledge. In fact there is no mention at all of the source text. There is no input from the translator on how she approached the translation process or the qualities of the Catalan language that she had to bring into English. Therefore, whilst the novel is very obviously marketed and sold as a translation, and dealing in translated literature is one of Peirene's unique selling points, the source culture does not feature very highly in any of the discussion around the novel. In fact at one particular promotional event for Peirene, when questioned about the importance of the Catalan context, of which the novel is clearly a part, for the

⁶⁶ <https://bookssnob.wordpress.com/2010/06/16/lost-in-translation-stone-in-a-landslide-by-maria-barbal/> (Last accessed 03/10/2017)

translated text and its function within the target market, Ziervogel, accompanied by the translator of the French novels published by Peirene, described the source history and culture as being “by the by”.⁶⁷

The novel, or novella, tells the story of Conxa, a woman who has grown up in the Pyrenees in the North of Catalonia, living and working on the land. Told in the first person narrative from the point of view of Conxa as an eighty year old woman, living in Barcelona, looking back on her life, the book relates the story of her life, or at least the parts of her life that have been the most important and the most memorable. In the course of just over 120 pages in the English translation, the novel covers such themes as social conditions, poverty, love, loss, war, death, marriage, birth, memory, the role of women and rural to urban migration. The story begins with Conxa as a thirteen-year old-girl who has to leave behind her family, friends and the only life she has ever known because, as a family living off the land in a small farming village in the mountains, times were hard and as the novel begins we are told: “Es veia prou que a casa érem molts. I devia de sobrar algú” (loc16⁶⁸) (Anyone could see that there were a lot of us and someone had to go). She is therefore sent off to live with her childless aunt and uncle in the village of Pallarès, who need help to run their house and lands to alleviate the pressure of so many mouths to provide for at home. It is in this village that she is to spend most of her adult life. We are told how she meets and falls in love with Jaume, whom, despite initial reservations from her aunt and uncle, she marries and with whom, eventually has three children. Against the backdrop of some of the key events of Spanish history, such as the fleeing into exile of King Alfonso and the start of the

⁶⁷ “Timeless, Fast, Foreign Fiction” – University of Birmingham, 16/10/2014

⁶⁸ References refer to the location of the quote within the Kindle edition of the novel

Second Republic, Conxa's story unfolds. However to Conxa, whose life is centred around her work and duties on the land and to the house and family, these are events that are far away and far removed from her sphere of knowledge and experience. We are told of Jaume's increasing involvement in public life during the Second Republic, and Conxa describes how this merely distances him from her and their life together. It is, however, Jaume's political activities that finally bring these events to Conxa's doorstep and have consequences on her life after the outbreak of Civil War. Jaume is captured and subsequently executed by fascist soldiers and Conxa and her two daughters are also taken and imprisoned in a camp for a short period. These events are to have a devastating effect on Conxa's life, particularly the loss of her husband who she describes as having been the centre of her life, and she reaches a point where she loses all direction in her life. This also coincides with the fact that her children are growing up and forging lives of their own. They no longer need her, and do not show any interest in taking on the responsibilities of caring for the land and animals that have been at the centre of Conxa's life for as long as she can remember. Eventually, after her youngest child, Mateu, marries and takes responsibility for the family, he makes the decision to renounce the house and land and move to the city, Barcelona, taking Conxa with them, uprooting her once again, although this time permanently, from everything she has ever know, to a place where everything is unfamiliar and alien, where she knows nobody and understands little and essentially waits as Barcelona "És l'últim graó abans del cementiri."(loc 1085) (is the last step before the cemetery).

One of the most striking features of Barbal's novel is the language used; the dialect, the set phrases, the phraseology, the lexical choices all serve to place

Conxa within a particular setting and to form the background to her life experiences and make up her identity. The language used by Barbal has been the focus of much critical study. According to Arenas, “la llengua juga un paper fonamental en cada obra, és – de vegades- un personatge més de l’obra” (language plays a fundamental part in every work, sometimes it is even another character). She goes on to describe how

Es tracta d’un model de llengua d’una gran riquesa lèxica, que se serveix de múltiples registres, una llengua depurada, quasi destil·lada, que ho estalvia tota mena de recursos com els dialectismes or els col·loquialismes per donar més realisme al personatge. (2010: 11)

(It is a language with a rich lexic, which uses many registers, a refined, almost distilled language which uses a whole range of resources such as dialectisms or colloquialisms in order to make the characters more real.)

It is this language which clearly locates Conxa within a very clear geographical setting, and gives her a very distinct voice which speaks from the confines of her own experience. In fact within the novel, Conxa herself expresses her opinions on the function of language: “una llengua es com una eina que cadascú l’agafa a la seva manera, encara que serveixi per a la mateixa cosa” (184) (a language is like a tool that each person picks up in their own way, even if it is used for the same purpose). If we consider this in light of the way Peirene present the novel and the way in which Ziervogel places so much emphasis on “Conxa’s voice” as a key factor of the novel, the translation of this element become particularly complex as will be discussed below. Both the French and Slovenian translators of Barbal’s novel have also commented on the challenges they faced

when confronted with the richness of Barbal's language. French translator Károly Morvay has written on the use of Conxa's voice using the lexic of the area from where she comes, as well as the number of expressions and set phrases, particularly making reference to the agricultural economy on which her community was based (Biosca and Morvay, 2011). Slovenian translator and catalanophile Simona Škrabec also comments on the challenges of translating the novel:

Perquè l'escriptura d'una novel·la com Pedra de Tartera pugui fer-se present en una altra llengua, cal superar molts obstacles. Sovint falten paraules perquè les coses que les paraules descriuen en l'altre indret simplement no existeixen. El món a l'altre costat és diferent, tot sovint intraduïble a causa d'usos i costums que no coincideixen. (Škrabec, 2009: 93)

(For the writing of a novel like Pedra de Tartera to be visible in another language, many obstacles must be overcome. Often words will be lacking because the things that the words are describing belonging to the other place simply do not exist. The world on the other side is different, often untranslatable because of uses and customs which do not coincide.)

Indeed this question of lacking the words to describe something because it does not exist within a different context is one that is explored within the novel itself. When Conxa's aunt goes to visit their cousin, in order to see Barcelona for the first time, when she comes home, she finds herself unable to describe her experiences in the big city to her husband and to Conxa as there is nothing within their own world to which she could compare it. She simply lacks the words to make them understand.

Aquell diumenge tia faria cap amb una cara brillant de pasqües que jo no li coneixia. No tenia paraules per parlar de l'exposició i de com l'havien tractat de bé el parents, sobretot la Ventura, filla del seu cosí Tomàs, que l'havia passejada pertot arreu.

Parlava dels palaus, dels jardins i de tantes coses que es poden amidar amb res del que coneixíem a Pallarès. Només amb les muntanyes i els rius, i encara. (loc 486)

That Sunday Tia would arrive with a face so radiant that I wouldn't recognize her. Words couldn't describe the Exposition and how well her relatives had treated her, especially Ventura, the daughter of her cousin Tomàs, who had walked everywhere with her.

She spoke of the pavilions, the gardens and so many thing that couldn't compare to anything we knew in Pallarès. Only to the mountains and rivers perhaps. (p60)

The difficulty of Barbal's choice of language is evident not only at the point of translation into another language. It also provides a challenge to readers of the novel in Catalan, so much so that a decision was taken upon publication to include a foreword explaining the choice of language, as Barbal explains:

Quan el llibre obtingué el premi, des de l'editorial se'm va comentar que potser el títol era una mica problemàtica perquè molta gent no entendria el mot tartera. Van començar a trobar dificultats i volien que facilités la tasca a un possible lector ciutadà que se sentís sorpresa i no sé si una mica

agredit per un vocabulari que li seria estrany. Aquesta nota respon fonamentalment a això (Cortés 2008: 3)

(When the book was awarded the prize, the publishing house mentioned that the maybe the title was slightly problematic because many people would not understand the word tartera. They started to find difficulties and wanted to make it easier for a city reader who might be surprised and I don't know if a little insulted by such a strange vocabulary. This note basically responds to that.)

This foreword has, however, appeared in certain editions, later been omitted, later added into others but has never been a constant throughout the publishing history of the novel. It has never appeared in any translated version in order to explain the context to which the novel pertains. The foreword, or “Nota preliminar” highlights and explains the importance of the language as the vehicle through which Conxa expresses her experience:

El personatge principal de Pedra de tartera és qui ens explica els fets. Es tracta de la seva pròpia història i, per tant, l'escoltem a través del lèxic que es fa servir a les valls pirinenques de la part occidental de Catalunya. (quoted in Biosca and Morvay 2011)

(It is the main character of character of Stone in a Landslide who tells the story. It is her own story and therefore we hear it through the lexic that is used in the Pyrenees valleys in the eastern part of Catalonia)

It can be seen, therefore, that despite elements of the novel that provide a universal appeal and would facilitate a reading for a non-Catalan speaking reader

of a translation, the context is key to understanding Conxa and her experiences, and part of that context is the language she uses to express herself. It is the language and context that makes Conxa who she is, as Arenas points out:

Conxa té un mon proper que la defineix i que l'explica. (...) A través de la llengua emprada per la protagonista tenim una mostra de com és Conxa i d'on es mou. La llengua ajuda a configurar el personatge, ens fa adonar de l'abast del seu mon. (Arenas 2010:23)

(Conxa has her own world which defines her and explains her. (...)The language Conxa uses shows us who she is and the world in which she moves. The language helps to configure the character and makes us realise the scope of her world.)

The key factors, therefore, in defining Conxa's identity are space and time and it is impossible to understand the other aspects of her character without placing them within this context. Whilst identity is not a theme of conflict and is not as central to the plot as is the case in *For a Sack of Bones*, it is certainly a concern of the novel and is a key feature of the characterisation of Conxa. The way that Conxa relates her story and the terms in which she chooses to describe herself show how her identity evolves throughout the novel; an identity that is tied, not only to the landscape on which she is born and raised, but to the historical period through which she lives and to the circumstances and people that mark her life. Everything in the novel is recounted through the eyes of Conxa and her frame of reference in life. As Enric Sullà says, "la novel·la conta tota una vida o, si es vol, tot el que la narradora considera significatiu de la seva vida" (2008: 9) (the novel relates a whole life, or if you like, everything the narrator considers important in

her life). The births of her children, for example, are not described in detail, but merely mentioned in passing. In fact, in relation to the birth of Mateu, in one chapter we are told Conxa is pregnant, and in the next Mateu is three years old. Her life is dominated and dictated by the work on the land, the animals, the crops and providing for her family.

The symbolic and spatial features that define Conxa and construct her identity have been explored in detail by M. Àngels Francés in “D’absències: espais i identitat en Pedra de tartrera, de Maria Barbal” (2008), who describes how often “a penes sí dóna importància als aspectes que defineixen qui és: mes aviat se’ns mostra com qui no és” (4) (she hardly places importance on elements that define who she is: more often she shows herself as what she isn’t). This can be seen right from the very beginning when the novel starts with the first instance of passivity and lack of control that dominate Conxa’s life, the move from her family home in Ermita to her aunt and uncle in Pallarès as she was the youngest and everybody else in the family seemed to have a role already assigned to them. She describes how even her own name feels alien to her and should describe somebody who is physically very different from herself;

Jo estava convençuda que sonava a dona grossa i ferrenya i, com que estava tan prima, quan em preguntaven el nom sempre pensava que arrencarien a riure i passava un mal moment. (loc 257)

I was convinced that a Conxa would be fat and beefy and, since I was so thin, when people asked my name I always thought they would burst out laughing and I’d feel bad. (Barbal, 2010: 37)

She is by nature timid, and shies away from attention. The attention she attracts from the villagers as a newcomer to Pallarès makes her uncomfortable, and even

after several years she finds it hard to be seen herself as accepted as one of them. It is when she meets Jaume that she begins to recognise herself as a person. As M. Àngels Francès points out, he becomes the defining point for Conxa's identity, the place where she becomes a person in her own right, as Conxa also asserts;

A mi el Jaume m'havia ascendit a persona, i jo barrejava agraïment i estimació

Jaume had made me somebody and I felt gratitude mixed in with my love for him (51)

Understanding the importance of Jaume in Conxa's life and the effect he had on her, not only in terms of her feelings towards him, but also the way she saw herself, helps to understand the magnitude of the effects that his murder had on Conxa and the life she had to face as a consequence. Yet Conxa is defined, not only by Jaume, but also by her role as a mother, firstly to young children and the conflict this produced with her responsibilities to the house, land and aunt and uncle, and later as the elderly mother to grown up children who assume the role controllers of her destiny when she is taken to live out her final years in Barcelona with her son and his wife.

Whilst it is easy to assume that Conxa is submissive and passive because of the way she succumbs to the will of those who surround her, it is important to consider this in terms of both the time and the circumstances in which the novel is set. The significance of a life dependant on the land means that any decision taken must be done in light of the consequences for the source of their sustenance. Her disinterest in public life, the politics which she finds so alien, and the goings on in Barcelona for example, are irrelevant to the life that Conxa leads and have

no impact upon her. For Conxa, her main concern is the day-to-day routine as it is this which enables them to survive. Yet she is not unaware of the possibilities open to her daughters, for example, and wishes a better life for them than was open to her. She shows a keen awareness of the role of women, and recognises that, despite the emphasis placed on the role of men, it is the women who are the backbone of domestic life and it is they who continue working long after the men have come in from the lands to rest, as she says when reflecting upon the pressure she feels to produce a male heir after two daughters:

Un nen serà un home. I l'home te força per a la terra, per al bestiar, per construir. Però jo no ho acabava de veure clar. Quan pensava en casa meva, era mare qui feia o acoblava totes les feines. No diguin tia. La dona tenia els fills, els criava, segava tenia cura de la cort, del galliner, dels conills (...) no era palpable que l'home fes mes o fos mes, però tothom repetia: que es una casa de pagès sense un home? I jo penso: que es una casa sense una dona? (372)

A boy will be a man. And a man has the strength to deal with the land, the animal, to build. But I didn't see it so clearly. When I thought about the families I knew well, I saw the woman as the foundation stone. If I thought about my home, it was my mother who did all the work or organized others to do it. Not to mention Tia. The women had the children, raised them, harvested, took care of the pigsty, the chicken coop, the rabbits. (...) it wasn't obvious that the man did more or was more but everyone said, What is a farm without a man? And I thought, What is a house without a woman? (49)

So whilst Conxa is largely accepting of the way her life unfolds, and on the whole is victim to the circumstances which provoke change, the "pedra de tartera" of the title, the landslide of events which are to mark her life, there is a suggestion that despite being aware of the alternatives that life may have had to offer, she was

content with the life she had been given. Significantly the one time she does make a stand against a decision made for her is in the choice of husband, in which she refuses to be swayed under any circumstance.

The discussion of Conxa's identity, however, must also take into account the very specific geographical and historical context in which the events take place. Conxa is shaped firstly, by the historical events which unfold around her and which mark the second half of the novel and secondly by the land upon which she lives and works. The historical context of the novel is important and Barbal recognises the role of literature in the chronicling of such events, particularly from the point of view of those who would never normally have their voice heard. As Carme Arenas points out (2010), Conxa lives in a very particular time in Spanish history which begins at the turn of the century, and she is the unwilling protagonist of some of the biggest events of her lifetime: L'Exposició de Barcelona in 1929, the proclamation of the Second Republic, the outbreak of the Civil War, the Franco regime, and the depopulation of the countryside and mass urban migration of the 1960s (Arenas, 2010).⁶⁹ Although Barbal recognises the didactic function that literature can have, she also states that this is not the objective of her writing, but recognises the important role literature can play;

Amb la literatura podem difondre, fer conèixer a les noves generacions el que va passar. Amb la història, també, però és distint. És més fàcil, més entenedora una novel·la on s'abordi, de manera adient, un fet històric. (Cortés, 2007:141)

⁶⁹ See also Anton Martí Monterde, "Història en minúscula" (2008), for a discussion of the role of history in the novel.

(With literature we can inform new generations and let them know what happened. With history as well, but it is different. A novel which deals with historical fact in the right way is easier, more accessible.)

However, she also recognises that, despite the specific context, many of the themes of the novel are ones that are of universal experience:

Amb la perspectiva de tots aquests anys, em sembla que aquesta novel·la té referents força universals que faciliten la seva comprensió en lectors d'altres llengües o països. Les guerres, per desgràcia, son elements unificadors de les persones. (ibid: 145)

(Looking at it all these years later, it seems that this novel has many universal references that enable it to be understood by readers of other languages or countries. Wars, unfortunately, are elements that unify people.)

Enric Sullà echoes this:

hi ha una proporció molt equilibrada entre categoria i anècdota: la categoria seria la vida d'una dona que ha passat per una situació prou generitzable, alhora hi ha prou anècdotes que li donen un detall local i una convicció personal molt important. (2008, 5)

(there is an even balance between category and anecdote: category would be the life of a woman that has gone through a fairly general situation, but at the same time there are enough anecdotes which give it local detail and a very important personal conviction.)

However, in terms of the representation of Catalan identity and culture through translation, it is the specific, the anecdotal that becomes the focus of study. In the same way, therefore, that in *Per un sac d'ossos* there are key features which in translation would provide keys to the Catalan context, in the translation of *Pedra de Tartera* the same thing occurs. Once again there are culturally specific

items which tie the novel to the Catalan context: references to food, clothing, place names, customs, historical events or people, but also the key marker of the geographical context of the novel. The importance of the geographical setting and use of spaces is also key to understanding Conxa, as M. Àngels Francés says:

Els espais que habita, en què s'arrela profundament, també tenen un paper important en la conformació de la seva identitat." (2008, 10)(The spaces she inhabits, in which she is deeply rooted also have an important role in the configuration of her identity)

Conxa's life, as we have seen, is dictated by the land on which she works, something that takes priority over her children. Barbal skips over the details of the births of her children, summarising them in a sentence, yet spends whole sections describing the rural landscape which forms the backdrop to her life. The importance of her immediate environment is shown not only in the minute detail with which describes both interior and exterior spaces, but also in the difficulty she describes of moving from one location to another. For example the journey from Ermita to Pallarès at the beginning is just a few kilometres but would mean an entire day's walk for the family to take her there. The distance to Barcelona, not only physically but conceptually, means that, when her aunt goes to visit the cousins and on her return tries to describe the city, it is beyond the imagining of Conxa and her uncle. The setting of the novel forms the point of reference for Conxa's whole life and serves to highlight the isolation and her feeling of dispossession at the end when she is removed from the only way of life she has ever known.

The analysis of the translation of *Pedra de Tartera* into English will focus on those elements of the novel which place it firmly within the Catalan context.

Firstly it will examine the culturally specific items. Secondly it will explore the interplay between Spanish and Catalan in the novel which, as well as being a marker of difference as previously discussed, also forms part of the historical and geographical context. The analysis will then focus on the way in which the dialect and the lexical choices made by the author have been translated into English and how much consideration therefore has been given to highlighting the Catalan context.

2.4.1 Paratextual Material

Stone in a Landslide, as already mentioned, forms part of the first series of titles published by Peirene Press, entitled “Female Voice”. All of the cover designs of the titles published by Peirene Press are similar and show a clear branding strategy. All are produced using high quality paper and have ‘French flaps’ which mark them out as belonging to Peirene. As Ziervogel says when questioned about her choice in an interview, “Books are objects and I wanted to create nice, affordable objects that feel luxurious when you hold them in your hand”.⁷⁰ In the case of *Stone in a Landslide* the recognisable style of the Peirene cover is accompanied by images of piles of rocks (see figure 2). The name of the publishing house also features prominently on the front cover. To compare the target text to the source text in terms of physical object is more difficult due to the various editions of the book in Catalan which are still available. A glance, however, at the

⁷⁰ <https://winstonsdad.wordpress.com/2010/07/06/behind-the-scenes-with-meike-the-publisher-of-peirene-press/?iframe=true&preview=true> (Last accessed 03/10/2017)

most recent paperback edition of the novel (see figure 2) shows an image of a window looking into a room with a small vase of flowers in the bottom corner. The back cover of the Peirene edition gives general information about the book, describing it as a “Catalan modern classic, first published in 1985 and now in its 50th edition, for the first time in English”. The reader therefore is instantly informed that the novel is a work of Catalan literature, although at this point the word translation is not used and there is no mention of the translator. This information is then accompanied by a brief summary of the plot, and a quote from a review in the *Guardian* that states it is “So vibrant, that it makes me want to take scissors to everything else I read.” Inside the flaps, at the front the reader then finds quotes from a further three press reviews of the novel: the *Lancashire Evening Post* (“A masterpiece of world literature”), the *Daily Express* (“A stirring account of love and loss”) and the *Financial Times* (“Understated power”), all of which help to lend authority and prestige to the novel. In the back flap the reader is provided with information about the author. Maria Barbal is described as the “most influential living Catalan author”, although it is not clear where this assessment comes from and it is not one that appears in any Catalan publicity for the novel. There is a comment about her ability to present human relations and the passage of time and then information on the numerous prizes she has won during her career. We are also told she lives in Barcelona. At this point the reader is also informed that the novel has been translated from the Catalan by Laura McGloughlin and Paul Mitchell. The information about the translators is also included on the first title page inside the novel, and on the second, the information about Barbal from the back flap is repeated. The third page contains a full page

large print quote from Ziervogel about her reasons for choosing to publish the novel:

I fell in love with Conxa's voice, its stoic calmness and the complete lack of anger and bitterness. It's a timeless voice, down to earth and full of human contradictory nuances. It's the expression of someone who searches for understanding in a changing world but senses that ultimately there may be no such thing.

In the same way that the information provided in *For a Sack of Bones* about names changing depending on the Catalan or Spanish context within the novel could be argued as foregrounding this issue for the reader and providing a framework in which this novel can be read, these comments provided by Ziervogel also guide the reader, offering an interpretation and way of reading Conxa, placing emphasis on this particular aspect of the novel.



Figure 3: Front covers of source and target texts by Maria Barbal.

The accompanying promotional material for the publication of the novella on the Peirene website is detailed and extensive. Each of their books has its own section which, for *Stone in a Landslide* includes:

1) A synopsis, which briefly describes the story, focussing on Conxa leaving her village, meeting Jaume, the arrival of the war and that she is writing from the perspective of the end of her life. This section also includes the previously mentioned quote from Ziervogel as to why the book was chosen for publication.

2) Information about the author, which repeats the information included on the book.

3) Information about the translators and why they were chosen. This section also includes a quote from editor Paul Mitchell giving his opinion of the book, in which he uses words such as “universal”, “genius” and “exceptional”.⁷¹

4) “What the press say”, which includes quotes from the high profile press reviews which appeared on publication of the novel. As well as the quotes on the cover of the novel itself, there are snippets from *The Independent Books of the Year 2010* (“sparse and haunting”), the *Independent* (“Sometimes the best stories are those simply told”), *The Strand*, BBC World Service (“short, spare and haunting”), *Independent on Sunday* (“A Pyrenean life told in a quietly effective voice”), *Wanderlust Magazine* (“This book is a quiet reminder that sometimes simplicity is the key to revealing the depth of human suffering”). There are also reviews by translator Nick Caistor, by author Judy Darley at Essential Writers.com, and from two German sources: Elke Heidenreich in her TV show *Lesen* and *Inforadio, Kultur*. An extended quotation from the *Lancashire Evening Post* is also included in this section and compares the novel to Picasso’s *Guernica* for how it “encapsulated the sufferings of the Spanish Civil War”.

5) “What the lit bloggers say” which includes quotes taken from 34 different reviews posted on literary blogs. Although these will be analysed in greater detail in Part 3, the quotes included on the site generally offer varying perspectives. There are two negative reviews, two reviews which praise Peirene for their excellent choices of texts for publication, and two which mention the

⁷¹ "A genuinely great work of literature, the story is firmly located in the life of a single Catalan woman but the themes and the humanity of the writing are universal. It's a very short read, but the genius of it still creeps up on you; by a third of the way through - 30 pages - the narrator's experience resonates for you too. An outwardly modest but truly exceptional book."

novel in comparison to other works (Tolstoy's *War and Peace*, and Luis de Bernier's *Captain Corelli's Mandolin*).

6) "What the readers say" which includes six comments from "readers": one from the *Guardian readers recommend their favourite books 2010*, two from authors (one of whom is the author of a title related to *Stone in a Landside, Love and War in the Pyrenees*) and three from readers listed only by their name.

7) A reading sample which is an extract from the very beginning of the book.

8) A reading guide which offers discussion points for reading groups including questions on context and setting, characterisation, narrative technique and themes.

9) Finally there is a list of titles suggested by readers of *Stone in a Landside* for those who have enjoyed the novel. This includes *Homage to Catalonia* by George Orwell (1938), described as a fascinating companion read to the novel, *Gasoline* by Quim Monzo (2010) and *Death in Spring* by Mercè Rodoreda (2009) because they are also "Catalan literature in translation". Suggestions are also offered for further reading based on similarities to elements of the novel: a book encapsulating an entire life (*The Life and Death of Harriett Frenn* by May Sinclair (1922)), a book with a similar story (*A Simple Heart* by Gustave Flaubert (1877)), and for a similar setting (*Love and War in the Pyrenees* by Rosemary Bailey (2009), and *Pig Earth* by John Berger (1979)). Interestingly it also recommends *Unaccustomed Earth* by Jhumpa Lahiri (2008) for a similar use of language although it does not expand upon what is meant by this, or how it is similar.

The material included on the website for *Stone in a Landslide*, as for the other novels published by Peirene, provides potential readers with evidence of the quality of the books not only according to Peirene but also the opinions of other readers. The website has been updated several times since the publication of the book and the quotes from bloggers have been added to as new reviews have been posted. This means that these reviews form both part of the paratextual material of the novel and part of the reception, as shall be seen in Part 3. It is important to consider them from both points of view because of the potential influence they may have as paratextual material over future readers of the novel. What is clear, however, from the quotes that Peirene have chosen to include on the site, from the recommended readings and from the quotes and information that Peirene offer, is that there is a presentation of the book which offers a certain way of interpreting it, as suggested by Genette's study on paratextual material, but also highlighting the different spaces within which these translators and paratranslators can work as proposed by Garrido Vilareño. On one hand the novel is marketed as a translation and as will be seen, at times this is emphasised within the translation strategy, but on the other, the way in which it should be read is being suggested by the information provided by the publishing house. The quality of the text which is suggested by the physical presentation is echoed by the inclusion of the high profile press reviews, by the description of the novel as a "Catalan modern classic" and by the reference to Maria Barbal as "the most influential living Catalan author". Alongside this, it also places emphasis on Conxa's voice as one of the most important parts of the novel, suggested by the repeated quote from Ziervogel, but echoed in the 14 references which are included in this section. There are also 10 references to "simple" or "simplicity" in relation to the novel, whether it be the

prose, the story, the way of life described or the main character. Similarly, there are also 6 references to “sparse” and 4 to “quiet” to describe the novel. Whilst the site emphasises the fact that the novel is a translation, there is very little information about the source culture or the origins of the novel. The focus of the information is from the perspective of Peirene: the reasons it was chosen, why it is such a good book, how this influenced the choice of translator and editor. The fact that it is a translation from the Catalan is mentioned, as its setting, but this is not expanded upon in anyway. One of the questions for discussion does provoke consideration of the relevance of the book for an English speaking audience:

Stone in a Landslide is the story of a Pyrenean woman from the last century. The book describes a lost world. What relevance, if any, does it have to our lives here in the UK?

Yet the idea of a “lost world” lacks engagement with what this actually means or why and seems to romanticize it to some extent. One of the titles listed as further reading also suggests another insight into the text but again this is not developed in any way. Described as a book that is recommended due to a “similar use of language”, the suggested title is *Unaccustomed Earth* by Jhumpa Lahiri. What is meant by “similar use of language” in the context of a translated work is unclear, but when we consider the fact that Lahiri’s novel deals with ideas of plurality of culture and identity, including language, this could offer an insight into possible ways of reading *Stone in a Landslide*, however this is not something that is developed in any way in any of the Peirene material.

Alongside the website there is also a large amount of promotional material in various forms available for *Stone in a Landslide*. Not only at the time of

publication of the novel but also before and after, Peirene has undertaken a fairly rigorous promotional campaign which includes reviews, promotion on social media and events. One of the key features of the Peirene website is the blog written by Ziervogel entitled “The Pain and Passion of a Small Publisher”. Characteristic of the many promotional strategies adopted by the company, the blog is written in a very intimate, personal style which is obviously aimed at forging connections with the reader. As well as giving information on the books, events and activities of the company, it also gives an insight into the life of the editor including the clothes she likes or the things she does in her spare time. Months before the publication of *Stone in a Landslide*, Ziervogel began to talk about the novel in the blog in the aforementioned blog post about the translation process (see Section 2.4) and has continued to do so to date. One of the blogposts, “Ladies who Lunch”, details how she decided to seek help with the financial aspect of the promotion of the novel by going to Catalonia, where “*Roman Llull* (sic) awarded her courage and chutzpah by granting her money to pay for a PR company to promote her Catalan modern classic, *Stone in a Landslide*” (my emphasis)⁷². This financial aid, according to the post, allowed her to pay for a PR company to promote the novel, resulting in a high profile launch held at the BookHaus bookshop in London. This launch was also advertised, with tickets available to buy, on the Peirene Facebook page and was attended by around 80 people, including 2 camera teams, Catalan TV3, and a Catalan news agency. It was

⁷² <http://www.peirenepress.com/blog/2010/04/ladies-who-lunch/> (Last accessed 20/08/2016)

rounded off with a reading from the novel by popular English television actress Claire Skinner. This information was again detailed in a post on the Peirene blog.⁷³

Like many small, independent publishers the use of social media is vital for Peirene in promoting the company and its books, but also to achieve Peirene's vision of building, what Ziervogel calls, "a cohesive community of booklovers and readers".⁷⁴ Peirene are very active on Twitter and Facebook with regular posts and updates on their books and events. The promotion of *Stone in a Landslide* is no exception and in the months following its publication, reviews which appeared in the press, or were posted by literary bloggers were shared on the Facebook page. What is key, however, to the promotional activity undertaken by Peirene for all of their titles is that it continues to the present day. There are regular Facebook posts promoting *Stone in a Landslide* in a variety of ways, including Maria Barbal choosing her favourite English language authors, Laura McLoughlin sharing her literary haunts in Barcelona, a writing masterclass using the Peirene books as a springboard for ideas, with *Stone in a Landslide* being used as an example of how to structure a novella, or a reading tour of independent bookshops in London. These activities have continued 6 years after the date of publication with a Twitter-based event called "#peichat" held in June 2016 which is an attempt to engage readers in conversation about the novel.

Therefore, if any kind of strategy was apparent from the paratextual material in relation to the promotion of the Catalan source culture as part of the

⁷³ <http://www.peirenepress.com/blog/2010/06/showbiz-in-sloane-square/> (Last accessed 20/08/2016)

⁷⁴ <http://www.thefictiondesk.com/blog/peirene-press-an-interview-with-meike-ziervogel/> (Last accessed 20/08/2016)

publication of the translation of the novel, it would be fair to say that the presentation of the novel does not shy away from the fact that it is a translation. It is marketed and sold as a translation, as part of a publishing house that deals specifically with translated European fiction. The fact it is a translation is included in all material and recognition is given, not only to the translator, but to the editor. However, at the same time there is little engagement with the source culture beyond a short biography of Maria Barbal. There is no commentary on the translation process in terms of the source text, or how this relates to the text in English. The term “Catalan” is used to refer to the language, or used as an adjective to describe a person or landscape. The fact that the novel is a translation is important but not the place it comes from. What does become apparent, however, is that Peirene have created certain phrases which they use to market the book. The term “Catalan modern classic”, “for the first time in English” the description of Maria Barbal as “the most influential living Catalan author” are all repeated on the books itself, on the website information, in the posts on Facebook and in the blog posts. The last of these is particularly problematic as there are arguably many more living Catalan authors who have been far more influential than Maria Barbal and whose work is considerably more high profile, such as Quim Monzo, Albert Sàncehz Piñol, Carme Riera or Jaume Cabre. The other key idea which Peirene use to promote the book, or the aspect which they choose to draw attention to, is that of Conxa’s voice, not only, as we have seen, in the opinions expressed directly by Peirene but also in the choice of quotes from other reviews which praise this feature of the novel. The consequences of this will be discussed in more detail in Part Three in terms of the reception of the novel.

2.4.2 The Translation of Culture Specific Items

87 CSIs were identified in *Stone in a Landslide*, and, as in *For a Sack of Bones*, the most prevalent are character names (40), followed by place names (22) which in this case include both geographical locations and buildings. The next most frequent are food items (10), followed by a miscellaneous category (15) which includes money, festivals, clothing, political parties or organizations. Like the translation of *Per un sac d'ossos*, the most commonly used strategy for the translation of the two most frequent groups is that of repetition. Of the 40 names that appear in the novel, 20 are repeated exactly and 19 are translated using the strategy of a linguistic equivalent (see Appendix 10). Some of these are straightforward; “el Tonet Vell” as “Old Tonet” or “Mossèn Miquel” as “Monsignor Miquel” for example. There are others which are slightly more problematic. For example, although at first glance the fact that “tia” and “oncle” are used in both source and target text to refer to Conxa’s aunt and uncle would indicate a strategy of repetition, this is not actually the case as both are capitalised in the translation which give the impression that they are character names rather than family names, especially when we consider how “Tia” in particular is introduced;

So it was decided that I, who was level-headed and even-tempered, would be sent to help my mother’s sister, Tia (9)

In some of the other linguistic strategies employed in the translation of character names, although the name is retained, the particular way in which it is expressed in the source text is lost. For example, character names are often expressed in terms of the family to who they belong, such as Delina de ca l’Arnau (Delina from L’Arnau house) l’Anton de la casa Peret (Anton from Peret house), Martí de

Sebastià (Martí from Sebastià) but have been translated to the more standard forms; Delina Arnau, Anton Peret and Martí Sebastià. In one example, as well as this standardisation, additional information about the characters is added. In the case of “el vell de ca l’August i el de casa Sebastià” we are told that they “were the old men at the head of the two most important families in the village, the Augusts and the Sebastiàs” (31). This addition is something which is implicit in the source text through the actions of the characters and the way others react to them, yet the intratextual gloss has made it explicit in the translation. Despite the overriding strategy of conservation of the character names, there are three examples which stand out. The first two are the wives of the two aforementioned male characters who, in the source text, are referred to merely by the feminine form of their surname: “La Sebastiana” and “l’Augusta”. In the translation, however, they have been referred to as “Mrs Sebastià” and “Mrs August”. This particular strategy of limited universalization, so categorized due to the fact that the surname has been retained but it has been universalized by the inclusion of an English title, thus losing the specificity of the source text, is a strange choice, especially when considered in comparison to the strategies used to translate other CSIs as described below. A third example also occurs in the translation of “Señora Encarnación Martí”, the full name of Conxa’s aunt who receives a letter, written in Spanish, from her cousins in Barcelona, which accounts for the use of the Spanish “señora”.. This again is translated as “Mrs Encarnación Martí” which not only adds the English title as before, but also loses the distinction made by the use of señora in Spanish, as opposed to the Catalan “senyora”.

In terms of place names, there is a total of 22 references in the novel, 11 of which are repeated in the translation. These are the names of villages, towns or cities (see Appendix 10). Aside from one example of intratextual gloss (“Sant Damià” translated as “Sant Damià mountain”), the other 10 are translated using a linguistic strategy. Most of these are straightforward linguistic equivalents: “el Prat de Tres Aigües” as “Tres Aigües meadow”, “Prats de Solau” as “Solau meadows” and “la Vall d’Aran” as “Aran valley”. In the references to people’s houses, whilst retaining a linguistic equivalent, the equivalent is achieved through the use of the English possessive apostrophe: “Casa Alimbau” is translated as “the Alimbau’s” for example and “Ca l’Esquirol” as “the Esquirol’s”.

In the translation of food which features fairly prominently in the novel, of the 10 different references (some which occur more than once), the main strategy used is that of absolute universalization (see Appendix 10). There is one example of intratextual gloss: “el xolís”, which is typical of the area, is translated as “xolís sausage”. There is one example of limited universalization in which “bull”, which is a type of cured meat, is translated using the Spanish word “chorizo” which actually refers to a different type of cured meat and one that has its own equivalent in Catalan (choriço). The majority of terms however are translated into a more general term in English which loses the specificity of the terminology in the source text, for example, both “cansalada” and “rosta” are translated as “bacon”. There are two examples of repetition, the first being the translation of “porró”, the special glass-spouted wine jar which, while neither translated nor explained but placed in italics, is understandable in terms of function from context:

but you weren't allowed to have a sip of wine from the *porró* or any bacon after you'd done your work. (12)

The second example is that of the wild mushrooms which grow on the land near where they live and an entire chapter in the novel is spent describing a day spent by Conxa on her friends on an important trip to find and pick them. The two types of mushrooms, “*carretes i moixarrons*”, are repeated in the target text several times in the chapter, in italics, after being introduced and explained in an earlier sentence. It is examples such as these which make the inclusion of the English title “Mrs” a strange choice. If the translator, or editor, deemed a reader capable of dealing with terms such as “*carretes i moixarrons*” within the target text, then it would seem reasonable to think that a term such as “*senyora*” would also be acceptable.

The final miscellaneous group of CSIs cover a variety of different elements. Of the 15 different CSIs, 7 have been translated using a linguistic strategy (see Appendix 10). For example, “*L'Esquerra Republicana*” is translated as “the Republican Left” and “*El govern de la Generalitat*” as “the Generalitat government”. Another 4 have been translated using intratextual gloss. These include one custom, “*fer el mandongo*” which is translated as “slaughter the pigs, to help them make sausage”; two celebrations, “*La Inmaculada*” translated as “the day of the Immaculate Conception” and “*La Mare de Deu*” as “the festival of the Mother of God”; and one political grouping, “*Els negres*” translated as “the nationalists, the Blackshirts”. There are three cases of absolute universalization; “*cèntims*” is translated by the more general term “money”, “*berenar*”, the term for the meal or snack eaten late afternoon, is generalized to “food”, and “*espardenyès*”

is translated as “sandals” although at a different point it is also translated as “espadrilles”, using a linguistic equivalent. There is one case of repetition which is “Festa Major”, which is again italicized in the target text, and which appears frequently throughout to refer to the yearly celebration held in the village involving food and dancing for everybody.

If then we consider how these results convert into general strategies, we can see from table 5 that a clear strategy of conservation of CSIs has been used in the translation of the novel. The majority of the CSIs are character names or place names, as in the case of *For a Sack of Bones*, and because of their frequency in the novel, source culture references are spread liberally throughout the text. The number of instances of intratextual gloss also corroborates the suggestion that generally the tendency is to attempt to preserve the cultural context. However, as is the case in *For a Sack of Bones*, there is also a tendency to provide a Spanish equivalent for certain terms in the target text. Again references to “donya” have been translated using the Spanish “doña”, the frequent references to the “plaça”, which is an important centre in the village and the scene for much of the action that takes place, is translated using the Spanish “plaza”. Once again, these are terms which are not particularly different from the Spanish and it is unlikely that it would have caused an English reader any great problem if they encountered them. However, if we compare this with the decision to leave words such as *festes* in the Catalan, rather than the more commonly known Spanish *fiesta*, it seems that there is not one consistent strategy applied across the novel. If we consider this in regards to the use of Catalan and Spanish is an issue in the novel, as will be discussed in greater detail in the following sections, the lack of clarity in the

translation strategy undermines this. Nonetheless, as is suggested in the analysis of the paratextual material, the strategy that is evident generally from the way in which the CSIs have been translated is one that does promote transparency. It is clear that the novel is a translation and that it comes from a cultural context other than an English speaking one (see Table 5).

Strategy										
CSI	Conservation			Substitution					TOTAL	
	Repetition	Linguistic	Textual Gloss Intra	Universalization	Limited	Absolute universalization	Naturalization	Deletion		Autonomous creation
Names	20	19	1							40
Places names	11	10	1							22
Food	2		1	1	6					10
Miscellaneous	1	7	4		3					15
Total	34	36	7	1	9					87
	77			10						

Table 5: Frequency of CSI and the translation strategy used in *Stone in a Landslide*

2.4.3 Translation of Dialect and Phraseology

As previously mentioned, one of the key features of Maria Barbal's novel is the dialect in which it is written and the distinct phraseology which the main character uses to express herself. Not only is this a factor for the reader and for the translation but the language Conxa uses is also referred to in the novel itself in terms of how it is different from that of her family in Barcelona. Describing why she enjoys the yearly visits from her cousins she says how they would say to her

aquesta noia cada cop se us fa més maca i quins cabells més ondulats i bonics que té! A pallarès no es diu <<noia>> ni <<maca>>: aquestes paraules que jo entenia sense fer-les servir em feien gràcia. (loc180)

This Young lady gets lovelier every time, and what beautiful curly hair! In Pallarès no one says "young lady" nor "lovely". I understood these words even if I didn't use them and they pleased me" (29)

The language Conxa uses to tell her story, as we have seen, is key to understanding her and where she comes from and therefore the way that it is translated can play an important role in her characterization. As discussed in section 2.4, the issue of the dialect in which the novel is written has been an issue for translators into other languages but there are two factors at work in the novel that must be considered in translation. Firstly there is the dialect. However, although they are present, as Sullà points out in relation to the inclusion of the "nota preliminar" in certain editions, they do not make understanding the novel impossible for any reader: "les

expressions locals no són tan abundants com per dificultar la lectura a qui no conegui el dialecte del Pallars” (2008, 2) (“there are not so many local expressions that they make it difficult for a reader who does not understand the Pallars dialect”). Secondly there is the way Conxa expresses herself, her own particular way of speaking, her idiolect, or, other words, her voice.

In *Discourse and the Translator* (1990), Hatim and Mason use Halliday, Macintosh and Stevens’ framework to distinguish between language variation in terms of use-related and user-related varieties. Use-related varieties are what are known as registers and can be distinguished by the form of language used (eg grammar and lexis). Dialects, however, as user-related varieties, can show differences at all levels and can differ from person to person. Hatim and Mason distinguish between idiolectal, geographical, temporal, social and standard/non-standard variations. B.J. Epstein, writing about translating dialect in relation to children’s literature, describes a dialect as “a language used by a specific group at a specific time in a specific location” (2012, 198) and recognises that languages have specific worlds views which may not be easily or potentially transferred to other languages. Yet Federico Federici asserts the importance of dialects to the translation of literatures, noting that “The relationship with regional voices is central to depicting identities or fragments of identities in translation” (2011: 11) He highlights how they can become central not only to characterization, but the plot itself: “When a dialect is perceived as a core element of a characterization, the implication is that it becomes a macroposition in the plot (13).

The importance of dialect, particularly in relation to *Stone in a Landslide*, is echoed by Epstein:

Authors write in dialect when the realistic portrayal of a particular setting, time period, or style of language is essential to the story and/or the characters. Quite simply, dialect serves as a marker of a specific time and/or place (2013: 2)

However, in addition to a dialect, we can also refer to an idiolect, which Federici describes as an

ensemble of linguistic features, belonging to a person, which are affected by geographical, educational and even physical factors including class, gender, race, historical influences which contribute to shaping one's ideological persona (2012: 7-8).

An idiolect is, therefore, the way an individual chooses to express themselves, their own personal dialect which subsumes all the other aspects of their identity, including where they come from. This is key to *Stone in a Landslide* because the novel is narrated in Conxa's voice. She comes from an area where a dialect is spoken, the novel is set in a particular period in time and Barbal has stressed that she tells the story in her own words from her own perspective. The further emphasis, therefore, on the importance of Conxa's voice in the paratextual material automatically places a question mark over the issue: to what extent is the voice that Ziergogel fell in love with in the German translation and which became such a key feature in the choices made during the translation process, representative of the idiolectal and dialectal voice in the source text?

Translating dialect into another language, however, is problematic. The responsibility of the translator lies in identifying the function of the use of the dialect in the source text and then deciding how best that can be rendered into the target language, as Gunilla Anderman states:

Giving each character a voice of his or her own requires, however, that the translator first has an awareness of where the characters live, their social position and their own, personal idiosyncrasies in the source cultures, and also the ability to find the lexical and grammatical means of matching expressions in the target language. (2007: 7)

B.J. Epstein suggests that, despite the difficulty of translating dialect, “translators must find a way of marking the dialect, so that readers will recognise that a dialect is being used and hopefully will recognise what dialects are and/or what they are supposed to represent” (2012: 201). She suggests a range of strategies available to the translator which include deletion, replacement, compensation, addition, explanation, representation, standardization and adaptation. Federici recognises the creative possibility that the translation of dialect opens up to the translator, as does Epstein who suggests the possibility of translations of source language dialect with a target language equivalent with comparable class or geographical features. However, it is also recognised that such strategies are not without problems, as Hatim and Mason point out: “Rendering ST dialect by TL standard has the disadvantage of losing the special effect intended in the ST, while rendering dialect by dialect runs the risk of creating unintended effects” (1990: 41). Despite this, Anderman suggests that the most commonly used strategy in the translation of dialect is that of standardization, and while Epstein states that “An author has presumably chosen to use a dialect for a reason, whether consciously or not, and dismissing that choice is not respectful of the author or the work, nor respectful of the readers, and their desire and ability to understand the source text” (2012: 207), she also recognises that a rendering of dialect into standard language may be the only solution in some cases.

The strategy that dominates the translation of Barbal's novel is one of rendering the narrative voice into a standard variety of language, and simplification. The narrative voice is characterized firstly by use of terminology which belongs to the dialect spoken in the area, and secondly by Conxa's own idiolect - the phraseology by which she chooses to express herself which includes idioms, onomatopoeia, set expressions and long sentences, among other techniques. The first thing to note is that the fact that the source text is written in a dialect or in anything other than a standard variety of Catalan is not at all marked in the translation, nor, as we have seen, in any of the paratextual material. The dialectal variety of the language is important however because it emphasises the specificity of the location and adds to the feeling of community that is suggested in the villages, and how this marks the people out as different. To understand this is to understand the enormity of the consequences of the end of the novel when Conxa is taken from her home to live in a big city where a language is spoken that she has trouble understanding. Because this difference is not as marked in the translation, the enormity of the impact is not felt to such a degree.

There are three categories of examples which best illustrate both the dialect and Conxa's idiolect in the novel. These are: the translation of specific terms in the dialect; the translations of idioms and set phrases; and finally the translation of phrases and sentences which are expressed in a particular way by Conxa. In order to describe the translation strategies, I have used Mona Baker's terminology. She identifies simplification, which she describes as "the tendency to simplify the language used in translation" (1996: 182), making things easier for the reader; standardization which is the tendency to exaggerate features of the

target language and to conform to its typical patterns” (1996: 184), which could include grammatical structures, punctuation and collocational patterns; and finally explicitation which is “the tendency to spell things out rather than leave them implicit in translation” (1996:181). Whilst all of these strategies are target-based, I also identify what I describe as employing a target language equivalent.

The standardization of the translation means that terms that are used specifically in the region have been given direct translations which loses the dialectal flavour of the language. There are many examples across the novel and Appendix 11 shows how terminology and phraseology has been translated in the target text. Examples of such words include “trumfes” (potatoes), minyó/na (boy/girl), fadrí/fadrina (boy/girl), perepep (poppy), fraga (strawberry), bresca (honey). All of these words have a more usual word in Catalan but have been left unmarked in the translation and translated into standardized English. There are also words which are very specific to the landscape, such as the “tartera” of the title which actually refers to a scree or pile of rocks, the many names of plants such as forment (breadwheat, translated very generally as something to eat), and trepadella (sainfoin, or French honeysuckle, translated as clover).

In terms of the way that Conxa speaks, she uses many expressions and idioms which mark her speech as different (see Appendix 11). A frequent feature is the use of onomatopoeic phrases which have also been translated into standardized English

ST: d’haver de parlar xiu-xiu (789)

(Of having to speak xiu-xiu)

TT: of having to speak in whispers

Or

ST: aquell tric-i-trac em condormia (717)

(The tric and trac put me to sleep)

TT: the rattling of the engine made me drowsy (87)

Some of the set phrases used by Conxa have been translated using a similar idiom or expression in English, for example;

ST: hauria girat cua i comes ajudeu-me cap a casa (92)

(I would have turned tail and legs help me home.)

TT: I so wanted to turn round and run back home as fast as my legs could carry me (18)

Or

ST: engega'l a pastar fang (242)

(Make him go to knead mud)

TT: send him packing (35-36)

Or

ST: El seu home passava per un trensilla (400)

TT: her husband was as timid as a mouse (52)

But the overriding strategy used in the novel in the translation of Conxa's idiolect has been that of simplification. Of the 89 examples identified in the text, 48 have been translated using simplification. This could be in terms of the language used, for example the translation of a set phrase using a more simplified expression:

ST: Molta gent i poc forment. (25)

(Lots of people and little wheat)

TT: There were a lot of people and not a lot to eat at those festivals. (10)

Or in terms of the way the words are expressed, using, for example, a more common structure in the English;

ST: a casa ja n'hi havia de més grandetes bones per a fer la feina (28)

(At home there were more big, good ones to do the work)

TT: unless you had older sisters to do all the work (10)

Or

ST: D'aigua, massa que en trobaríem. (533)

(Of water, too much we would find).

TT: And we would find lots of water. (66)

There is also a tendency to simplify more generally, by using fewer words in the target text, for example:

ST: amb les galtes bullint i la fresca al coll, ens aturàvem a esmorzar abans de començar a buscar valent el bolets preciosos. ¿Qui gosava presentar el guisat de la Festa Major sense acompanyar-lo amb un bon suquet de carreretes? Els moixarrons encara eren més valorats pels paladars fins i, així tendres, els fèiem en truitada. (541)

(With our cheeks burning and the freshness on our neck, we stopped to have lunch before boldly starting look for the beautiful mushrooms. Who would dare to present the stew of the Festa Major without it being

accompanied by the good juice of the carreretes? The moixarrons were even more valued still by the fine palates and as tender as they were, we used them to make omelettes.)

TT: We stopped at the top to eat, red-faced and with a light wind on our necks, before we started the painstaking search for mushrooms. Who would want to serve the stew of the Festa Major without carreretes? For those who really knew how to enjoy mushrooms the moixarrons were the great prize, and we would make omelettes with them raw. (67)

Whilst there are times when this strategy can seem like the most obvious way of translating a certain part of the text, there are other times when it can have the effect of seeming almost childlike in the rendering of Conxa's voice. For example:

ST: es feia caure en diumenge, per estalviar, i coincidia amb les acaballes de la feinada grossa als prats (207)

In this particular example "feinada grossa" obviously refers to the very heavy, tough work on the meadows and with it the reader can understand the physical toll of the way of life in the place they lived. However, this is translated into English as;

TT: it was on a Sunday to save time and came towards the end of the really hard work in the meadows. (32)

The use of "really hard work" underplays this completely and sounds simplistic and childlike in the face of the reality of the task.

This simplification can also be seen in the breaking down of long sentences (see Appendix 11). These long sentences often occur at particularly emotional moments for Conxa, and convey a stream of consciousness in which her thoughts seem to tumble out, for example when she is describing leaving home at the very beginning:

ST: Des de l'ermita a Pallarès no hi havia gaires quilòmetres però sí que representava un dia a peu i perdre casa meva, que em veía marxar d'esquena i que em dolia endins més que cap altra cosa en aquells moments, camí avall, amb l'únic món que coneixia, tot junt, que s'anava quedant enrere. (loc21)

TT: It was just a few kilometres between Ermita and Pallarès, but it meant a day's walk and losing sight of home. At the time, this hurt more than anything else. As I walked away, I left the only world I had ever known behind. (10)

In these cases, by breaking down the sentences the translation loses the sense of emotion conveyed by the source text. Conxa appears more staid, more measured, which not only affects that moment but, combined with the other elements of simplification through the text, also affects her characterization.

To summarize, therefore, the strategies employed in the translation of dialect and of Conxa's own idiolect in the novel show an overriding tendency towards standardization and simplification. Whilst it could be argued that in the majority of cases this leads to a fluency in the reading of the novel, there is no attempt to mark the fact that the novel was originally written in dialect or add any originality to Conxa's way of expressing herself. This in turn can affect the characterization of the protagonist as at times the language is over-simplified and childlike, a quality that does not come through in the source text, and not one that

has been referred to in reference to the novel in the source culture. The specificity of the context has been lost not only by failing to mark the dialect but also by the standardization of terms that are specific to the landscape in which the novel is set, and which describe the way of life of the people who live there.

2.4.4 Interplay between Spanish and Catalan in the novel

In the same way as we have seen in *For a Sack of Bones*, the interplay between Spanish and Catalan can also be found in *Stone in a Landslide* (See Appendix 12). This is a key feature as not only does it show the isolation and self-sufficiency of the community living on the mountain who speak their own dialectal version of Catalan, and are not particularly familiar with the standard Spanish, but it also emphasises how alone and isolated Conxa must have felt when she was taken away from her home and life at the end of the novel to live in Barcelona. The difference between the two is very clearly marked for example when Conxa talks about going to school and the teacher she had, she says:

Si volien que aprenguéssim, calia “poner un poco de buena voluntad”. Perquè jo el poc que sé, que quasi tot ho vaig oblidar més endavant, ho vaig aprendre en castellà. No em sabia avenir els primers dies que aquella senyora mestra, que no sé pas qui devia saber d'on havia sortit, no es fes entendre i ella també ens entenia quan parlàvem nosaltres, però

no sé per què dissimulava com si li fes vergonya o una mica de quimera.
(34)

This distinction is also marked in the translation:

If anyone wants you to learn anything then they need to show a bit of good will. She said it in Spanish – poner un poco de buena voluntad. The little I know, I learnt it in Spanish. I have forgotten most of it. I was amazed the first few times she spoke, this teacher of ours who came from outside. No one understood her. Eventually we did, and she understood us when we talked too, although I don't know why she pretended not to. Maybe she was ashamed of understanding us, or did it out of spite. (11)

This is replicated throughout. For example when the nationalists come for Jaume they knock on the door and speak in Spanish

Havien trucat a migdia I havien demanat “la esposa y los hijos de Jaime Camps” (717)

Again this is made clear in the translation:

they'd called at midday and asked in Spanish for the wife and children of Jaime Camps (87)

The only point in the translation when the differentiation is not made is in the letter the cousins send to tell them they will not be coming to visit because of the situation in Barcelona. The letter is written in Spanish, yet there is no distinction made in the translation. In fact it is at this point when Conxa's aunt is referred to as “Mrs” which removes any reference to the source language at all (see section 2.4.2).

To summarise, *Stone in a Landslide* is very clearly presented as a translation, both in the novel itself and in the paratextual material provided by the

publisher. However, despite this, there is no emphasis on the source culture. Whilst the word Catalan is frequently mentioned in relation to the text in the paratextual material, there is no reflection on, or engagement with what this actually means. The presentation of the book by the publishers has proposed a way of reading the book which highlights a certain element; that of Conxa's voice. This is done by repeated references on the book itself, on the website, in interviews and on social media. However this concept of Conxa's voice is problematic. In addition to the fact that Ziervogel had chosen the text because of the success of the German translation, it was the voice of the German translation on which she had based her own interpretation of Conxa and on which she based her choice of translator and editor with whom she worked to reproduce it. This was a voice that had already been mediated through translation. On textual analysis the questions over voice are highlighted. One of the key features of the novel is the dialect and idiolect in which Conxa speaks. In other words, Conxa's voice. Yet this voice has been standardized and simplified through the translation strategies employed in the text. Despite the other strategies used that maintain some of the CSIs in the target text, this failure to mark the dialect is accompanied by the translation of certain Catalan words using Spanish conventions, and an inconsistent approach to the translation of titles in the names of characters. For these reasons, despite the fact that the novel is clearly marketed as a translation, the Catalan context to which Conxa belongs has been somewhat diluted during the translation process. The markedness of the dialect in the source culture draws attention to geographical context and by translating this into standardised English, combined with the other strategies mentioned above, it means that in the

target text the source culture is no longer as foregrounded as it is in the source text.

2.5 A comparative overview of the two novels in translation

Both novels provide interesting cases from which to analyse the reception of Catalan culture through translation. Firstly comparing the paratextual material, the fact *Stone in a Landslide* is a translation features heavily in the marketing campaign and on the book as a physical object, and, despite the transparency of the process which is described in detail by Peirene, there is very little emphasis placed on the source culture, and the translation is not discussed in relation to the original. *For a Sack of Bones*, on the other hand, while the fact that it was a translation would not be known if the dust jacket were to be removed, shows a very clear strategy, indicated by the note on names and note from the author, to inform the reader of the Catalan context and make them aware of the conflict in which the novel is situated. In contrast, on the epitextual material for *Stone in a Landslide* Peirene present the reader with a certain way of reading the novel by emphasising certain aspects; in particular Conxa's voice, but also the novel using terms such as "simple" or "quiet". *For a Sack of Bones* is not accompanied by such features and the only framing which occurs through paratextual material is that as mentioned above.

These elements are, to some extent, apparent in the translation strategies identified in the textual analysis. In both novels there is an overriding tendency to

use repetition or linguistic strategy to translate the numerous culture specific items which appear in the text, and in the Baulenas text, this is emphasised by instances of (unnecessary) intertextual gloss to convey meaning. In the translation of *Stone in a Landslide* there was also cases of repetition in the case of some of the more unusual CSI. This was however, contrasted with some contradicting decision such as the use of the English title “Mrs” which suggested an inconsistency in strategy. A feature of the translation of both novels, however, is the use of Spanish words for the translation of some of the more frequent CSIs. This is a particular issue for both as well as it contradicted and undermined the distinction made in the two between the use of Catalan and Spanish languages by the characters, and which reflect the themes of identity which run through the novels. What can be seen from both novels in translation is that there is a lack of unity and consistency within the local translation strategies which confuse the message that is sent out at a global level. There is not a coherent, overriding strategy which takes all elements of the text, the linguistic elements, the content and the paratextual and combines them so that they work together. Certain paratextual strategies are contradicted by strategies adopted at a linguistic level and vice versa. Whilst the source culture is certainly present in varying degrees in the target texts, Part Three will explore the extent to which the target reader is receptive to this representation and how Catalan culture is interpreted.

Part 3: The Reception of the Two Novels

This section covers the third stage of the translation process: having considered both the context of the source culture and then gone onto offer both a textual and paratextual analysis of the texts in translation, this final part follows the process through to its end and looks at how the texts have been received both critically and commercially. Firstly I offer a theoretical overview of the role of the reader and reception within Translation Studies and suggest an alternative approach to the study of the reception of a translated work. I then go on to analyse the reception of both *For a Sack of Bones* and *Stone in a Landslide*. The analysis considers the reception of the work in terms of press reviews, online reviews (including review sites such as Amazon.com, Amazon.co.uk, GoodReads.com and LibraryThing.com) and blogs, and finally “real” reader responses to the text in the form of two reading group discussions about the texts. I conclude by looking at how the different stages of the reception process inform each other and how this affects the way in which the texts are read. I also consider how decisions made and strategies adopted during the translation and publication process affect the way that the texts are received. Finally I compare the reception of the two texts as representatives of Catalan literature, taking into account all of the factors discussed at each stage of the analysis.

3.1 Reading in Translation

The figure of the reader in translation theory and practice is a constant one; frequently referenced yet looming in the background with no real identity. Translation scholars advise on strategies of how to translate based on how the reader will or will not react to the text. Translations are analysed in terms of the effects the decisions may have on the reader. From Schleiermacher's early theories on the distance between author and reader (2012), to Toury's acceptable or adequate (source or target oriented) translation (1980), through to Venuti's foreignization and domestication among many others, the reader is always there, either implicitly or explicitly. Yet the question as to who exactly this reader is, whoscholars, translators or industry professionals actually have in mind when they refer to the reader, is never really addressed. This reader is a hypothetical being, one who is talked about as the intended target for the translation and about whom clear assumptions are made which guide decisions taken at all levels. Equally, discussion around translation and the reader is often prescriptive: readers should read translations in order to learn about other cultures, and if they read a translation which has not been domesticated then they will become aware of the Other and learn to appreciate what is beyond their own cultural horizon (Venuti, 2004; Berman, 2009; Connor, 2014; Boase Beier, 2015). And if translation is considered from the point of view of the publishing industry, decisions are made based on assumptions regarding the demands of the target reader. The oft quoted and lamentable 3% of translated books published in the US and UK is blamed on the reluctance of Anglophone readers to read novels in translation. We are told that publishers in the UK and US are reluctant to 'risk' publishing books or

investing money in marketing strategies for those that they do publish, due to the indifference of an English speaking market towards literature in translation. Likewise, decisions made, not just by the translator, but by publishing houses and editors, are governed by assumptions as to how the reading public will react.

However, at all points in these processes, the reader is left undefined. At times s/he is imagined as an ethnocentric, parochial reader, who is indifferent to anything beyond the realms of the familiar. At others the reader is an educated, literary critic who is sensitive to the text and the culture that lies behind it fulfilling a rather idealistic view of translation. The likelihood is that there are readers who would fall into one, the other or neither of these categories. How readers read literature in translation, or whether they approach it differently than they would approach and read a non-translated work is still to be addressed, as does the possibility that reading in translation has changed over the last two decades, particularly with the effect that the internet may have had. Is it possible to think about reading in translation as functioning as a collective activity (Fuller and Rehberg Sedo, 2013; Long, 2003, 1992; Proctor and Benwell, 2015)? Recent studies have begun to recognise the need to place further importance on the figure of the reader in Translation Studies and place him/her at the centre of studies but this research is very much still in its infancy (Heilibron (2014), Baer (2014) Chan (2008)).

This chapter will begin to move a step forward in terms of understanding who readers are and giving them a more central position within translation theory. Firstly, I examine some of the theory that has attempted to place the reader at the centre of the translation process, looking at how they have constructed this

reader and what their role is considered to be. This approach takes as its starting point the role of the translator as primary reader of the source text and looks at how some of the considerations aimed at the translator's position as reader are not adopted when considering the target reader of the text. I then go on to look at some approximations towards a definition of the reader that have appeared within the body of work in Translation Studies, drawing upon theories and concepts from reception theory and reader response theory, and provide an overview of the studies that have approached analyses from this perspective. Secondly, I look at how recent projects undertaken within the fields of literary studies and discourse analysis, which have adopted the "real" reader as the focus of the reading experience, can inform Translation Studies and offer a methodology by which some of the assumptions made about the reader within the discipline and the publishing industry can start to be challenged and investigated. Finally I shall explain how both of these factors inform my analysis of the reception of the two texts analysed in the previous section and consider the extent to which the role of the reader needs to be reevaluated within Translation Studies in order to study reader response and the reception of a given work.

To consider translation separately from reading is impossible. If the reader him/herself has largely been left as an unidentifiable presence in the process, this is not the case with the idea of the translator as, first and foremostly, a reader. From Spivak who describes translation as the "most intimate act of reading" (2013; 313) to Deborah Cook (1996), who asserts that translation is a response to reading, and that reading itself is turned into words during the translation process, the translator is considered the most privileged of readers. S/he is

equipped with the knowledge of the language and culture that gives him/her an insight into the factors of the source culture and the requirements of the target culture that enable him/her to perform a mediatory act through which a text can be transformed from a product rooted in the source culture to one that is intelligible for a target culture audience. For a translator, reading is a subjective, interpretive act and as such the translator as reader does not translate without leaving something of his or her own presence within the text. The undetectable presence of the translator in the text is a fallacy, an illusion that can be shattered if one cares to look hard enough (Hermans, 1996). The presence of the translator's voice in the translated text was addressed by Hermans and Giuliana Schiavi (1996) who, by doing so, also began to address the question of the reader of the translated text; who s/he is, how does s/he differ and how does s/he fit into traditional models of author - implied author - implied reader- reader. This question of the translator's voice which gives the translated text the potential to become something "structurally different from an original text" (Schiavi 1996: 1) is particularly relevant with regards to the texts analysed in this work. As we have seen there are very clear "voices" at work in the translations; either due to considerations of style or due to "the cultural embedding of texts e.g. in the form of historical or topical references and allusions" for which the translator (or editor, or publisher) "openly intrudes into the discourse to provide information deemed necessary to safeguard adequate communication with the new audience" (Hermans, 1996: 29). However, the extent to which this intrusion of the translator's (or editor's, or publisher's in the case of *Stone in a Landslide*) voice is evident for the reader of the translated text, or to which it is ignored in favour of overriding cultural and ideological attitudes towards translation as transparent

and identical to the source text, remains to be seen. However, what is interesting in both Hermans' and Schiavi's articles is that the reader begins to intrude into the discourse about translation. Hermans questions why "we, as readers, prefer to ignore this 'other' discursive presence?" (1996: 46) and Schiavi concludes her discussion of implied readers and translators guiding the text by asserting that "In real reading conditions, I suppose we all experience the sense of uneasiness coming from the reading of a translation whose norms do not correspond to ours" (1996: 18).

Other approaches towards the translator as reader also take into account the idea that, alongside the position of the translator as a knowledgeable and experienced reader who brings to the text a cultural, historical and linguistic knowledge, the translator is also a reader who has his/her own personal response to the text which affects the way s/he interprets the work and how it is translated (see Boase-Beier, 2006, 2014). Boase-Beier suggests that one of the key factors of translation lies beyond the linguistic elements and that particularly for literary translation,

we want to know how texts can lead to different interpretations, how they achieve their effects, what different readerly contexts will mean for possible readings. And the fact that it is the linguistic detail of the text which gives rise to such interpretations, effects or ways of reading is thrown into sharp relief by the confrontation of two different languages and the exploration of how original and translated text work in these different languages. (2014: 242)

This is an approach which is particularly addressed by practitioners in the field, one that, according to translator Peter Bush, has not been given sufficient attention by translation scholars. As Bush says,

The words on the page appeal to a range of idiosyncratic experience, language and culture. The 'I' behind the eyes running over the pages is not a cybernetic cypher and should not be seen as a reluctant guest that the translator would prefer to evict. Subjective engagement with the text is inevitable, both an invaluable and deceptive agency. (1996:22)

Bush's numerous accounts of the translation process are testimony to the input of personal responses to the texts under scrutiny (Bush, 2013, 2006, 1996). In his account of the translation of Mercè Rodoreda's *In Diamond Square* he describes how the "description of the aftermath of war illuminates what became a driving force powering my translation: a rewriting based on an inclusive experience of reading, where the historical self cannot be absent from a creative activity that assumes equal amounts of scholarly, linguistic and literary insight" (Bush, 2013: 13). Indeed, his own assessment of the criticism aimed at past translations of the novel show just how personal interpretation can affect the reading of a literary work. According to Helena Miguélez- Carballeira, David Rosenthal's translation of Rodoreda's novel, *The Time of the Doves* (1989), does not do justice to the feminist reading of the novel (Miguélez-Carballeira, 2003). Dominic Keown's critique of two previous translations, by Rosenthal and Eda O'Shiel (*The Pigeon Girl* (1967)), lament what he sees as the nationalist stance of Rodoreda's work (Keown, 2005). For Bush and other translators, as illustrated throughout the volume edited by Bush and Susan Bassnett (2014) which focuses on the art of literary translation and the interpretive role of the translator, the subjective input of the translator is

a key factor, as Bush says about translating Rodoreda: “Academic ‘critical distance’ can bring an almost puritanical repression of the subjective, of what the reader actually feels when reading this text or reacting to those images the memories they evoke, the physical reactions they provok.” (Bush, 2013: 38).

So if, on one hand, the reader is an omnipresent being throughout Translation Studies, but, on the other hand, has largely been ignored, how has s/he been described? Who is this reader that is the focus of many of the decisions and assumptions about the receiver of translated work? The definitions offered by of the scholarship that has either made an attempt to identify the reader, or that has approached translation from a reader’s point of view are ambiguous. At times the reader is a bilingual reader, with access to, and ability to read and compare both source text and target text, or they are students who are reading texts in a classroom situation, with guidance and with a supposedly analytical eye that will later reflect upon and analyse what they have read. Yet when translation is considered as part of the publishing industry where success is measured in terms of sales, the readers are the general public who may or may not fall into the previously mentioned groups, but who do not carry these characteristics by definition. In their entry into the *Handbook of Translation Studies* under “Reception and Translation”, Brems and Pinto identify two levels of study in the area:

1. The reception of translation at social level with a focus on theoretical readers;
2. The reception at an individual level with a focus on real readers which includes the cognitive processes, effects of specific contextual, sociological,

technical or linguistic aspects, and the readers' assessment of particular translation strategies.

Nonetheless, despite the two distinctions, the focus of most studies seems largely to be on the former rather than the latter and many of the presuppositions made in studies of the former are never put to the test or combined with studies into the latter. Is it possible therefore to talk about a 'reader' in Translation Studies? Is it possible to make assumptions as to how a translation is or should be read without addressing and defining the reader? Is it actually possible to define a reader to an extent that is useful and that informs the translation process?

Discussion of reader responses in Translation Studies has started to develop in recent years, although one of the first to do this was Marilyn Gaddis Rose in 1997. Gaddis Rose's study of translation and literary criticism placed focus on the reader: reader was assumed to be bilingual, and certainly a student of literature. This reader is a frequent presence within the body of scholarship available. The collection edited by Carole Maier and Françoise Massardier-Kenney (2010) addresses literature in translation from the perspective of teaching and reading, again with the focus on readers in a classroom, who are therefore reading with a specific purpose, being guided by instructors and having their interpretations focussed around themes or stylistic elements. Whilst the collection aims to guide undergraduate and graduate level teaching of literature in translation, there is a tendency towards assumptions about the way in which the literature is read by students and subjected to their own cultural norms, and suggests that instructors and students should be familiar with the issues involved in translation in order to maximize intercultural communication. One particular

essay in this volume, by Isabel Garayta, is of particular interest to the Catalan case and is one that will be explored in detail later on. Garayta (2010) examines the reading of texts from 'familiar' cultures and she makes an interesting point:

Although reading translated texts from what might be called "familiar cultures" (for example French, German, Italian, and Spanish...) requires less effort than reading texts that seem more distant, it is also important to recognize that a sense of familiarity might entail a false sense of comfort. A reader might be lulled into thinking that she "knows things" about the translated text, its characters, and its message that she in fact does not know. (2010: 31-32)

This is particularly interesting and relevant from the Catalan perspective. An English-speaking reader would see Catalan as a familiar culture due to the geographical and social proximity of the two cultures. However, it is not clear if, for an English speaking reader, the differentiation between Spanish and Catalan would be clear, or if the Catalan culture would automatically resonate as Spanish. Nonetheless, Garayta's discussion is theoretical; she offers no actual examples of how this has affected the reading experience of her students in practice.

What is common to most of the essays in Maier and Massardeir-Kenney's volume is that they are prescriptive in their outlook; they offer a solution as to how translation should be taught and therefore how it should be read, and this is a common feature of the body of work about the role of the reader in translated literature. For example, Antoine Berman (2009), in advocating a hermeneutic model for analysing translations, also stresses the importance of the translator within the text from the perspective of the reader. He proposes the need for readers to familiarise themselves with the translator and to make the most of any

para-textual materials available. Such information as his/her life, background, experience, his/her own writing and other works s/he has translated all serve to give an idea of who the translator is and how he might therefore influence the translated works. The reader, according to Berman, needs to grasp the translator's project (2009; 60) (the model and style in which s/he translates), his/her position (2009; 58) (the translator's attitude towards translation, its purpose etc.) and the horizon of the translator (2009; 63), i.e. the set of linguistic, literary, cultural and historical parameters that determine the way s/he feels, acts and thinks. By acquiring all this information the reader will then be able to reach the "truth" of the translation as shaped and constructed by the translating subject, that is to say the place where a "dialogue between two languages and two cultures occurs" (2009; 5).

David Damrosch equally offers his own view as to how the reader should approach a translated work as he discusses:

the potentials and pitfalls of translation, outlining issues we should be aware of as we read translated works. By attending to the choices a translator has made, we can better appreciate the results and read in awareness of the translator's biases. Read intelligently, an excellent translation can be seen as an expansive transformation of the original...(2009: 66)

He even suggests comparing different translations of the same author in order to become aware of the motives for the translator's choices. In an article originally published in *Words Without Borders* (WWB), Lawrence Venuti also sets out a list of 'rules' for reading literature in translation. Although entitled "How to Read a Translation" (2004), it is as much about the translator and translation process and

how this then should dictate the way a reader reads as it is about the actual role of the reader. He suggests that readers should read carefully, past the fluency that is the preference of publishers, copy editors and reviewers, and points out how “We become aware of the translation when we come across a ‘bump on its surface’ an unfamiliar word, an error in usage, a confused meaning that may seem unintentionally comical” (Venuti, 2004). His rules state that readers should:

1. Read not just for meaning, but also for language, and to appreciate the formal features.
2. Be open to linguistic variation, rather than just standard dialect.
3. Not overlook connotations and cultural references.
4. Not skip paratextual features such as introductions by the translator. Such features are statements of interpretation that guide the translation and contribute to what is unique about it.
5. Read other works from the same language, as one work is not representative of an entire foreign literature.

He concludes by saying that “A translation ought to be read differently from an original composition precisely because it is not an original, because not only a foreign work, but a foreign culture is involved”(WWB, 2014).

As Peter Connor (2014) points out in reference to Berman’s method for reading translations, these approaches to the reader, or to the way a translated text should be read, are aimed at readers of considerable literary sensitivity, capable of discerning linguistic deviance in a translated text without consultation

of the original. This indeed seems to be the case for most of the examples listed. Talking about the Penguinification of translated literature, that is to say publishing works in translation that read like they have been written in English, Connor describes how:

The kind of translations that are put into circulation, of course, shape and sustain the general fiction of the general reader that dictates translation policy; the tactics of Penguinification both reflect and inflect the reading practices of the 'modern' reader they're designed to address" (2014, 426)

He differentiates between what he calls process (text-oriented) and product (sociological) approaches and states how they have rarely been used in conjunction. Using Berman's method as an illustration of a text-based approach, he then describes how a product-focused approach looks at the cultural, social and institutional forces that have shaped it and the mechanisms that serve to promote it, and the uses to which the translation is put in the literary polysystem of the target culture. There is also a focus on the process of selection and promotion that bring a translation into being, the contribution of multiple actors and the factors and agents (reviewers, critics, academics, prizes) influencing the success (or failure) of a translation in the literary market place. He illustrates his point by describing the controversial translation of Simone de Beauvoir's *Second Sex*, which contained a great deal of alterations and omissions. Although the translator was held to blame for the decision, the responsibility actually lay with the many other agents involved in the process. Yet whilst Connor certainly recognises and demonstrates the need for a combined approach to the study of reading in translation, it seems that ultimately he too is concerned with a specialised reader, one who is capable of identifying the 'other' rather than examining how the factors

he mentions actually affect the reader of the text. In the end he too adopts a prescriptive approach to the task in hand, describing the issue raised by reading in translation as an ethical one:

reading literature in translation really begins with an inkling of the strangeness and “difference” of the translated text, which may obtrude to a greater or lesser degree but is always discernible.(...)Without this sense of disorientation, the feeling that we are in unfamiliar territory, we are not truly reading-in-translation. (435)

There are, however, some attempts to either hypothesise the reader or to start to define him/her, typically where approximations between Translation Studies and reception theory or reader response theory begin to intertwine. To some extent Jean Boase-Beier begins to touch on these ideas in her stylistic approaches to translation (2006, 2014). Although she is largely concerned with the translator as reader and interpreter and how the translator’s style is a manifestation of his/her interpretation of the literary work, the premise of her approach is that the study of style contributes to understanding how texts are read. She also acknowledges, further to the author’s subjective interpretation of the text as discussed above, the reader as a unique individual, and recognises that “common criticisms of text-based literary approaches are that they ignore the author’s background and perhaps the reader’s background, ideology and active involvement in creating readings of texts” (8) and that the same can be said, if not more strongly, of Translation Studies. Boase-Beier expands upon the idea of implied translator - implied reader of translation suggested by both Hermans and Schiavi, and draws upon further ideas from reception and reader response theory.

She draws upon the various ‘types’ of reader suggested within the two areas (informed reader, model reader, super-reader) and refers to Iser’s ideas on stylistics which suggest that a “focus on the reader presupposes responses to the stylistic detail of a text, but responses which take into account the reader’s own particular context” (2006: 39). However, despite her focus on reader or translator responses to the stylistics of a text, her approach is still largely text based. From textual analysis, assumptions are made in regard to how a reader will respond to or interpret the words on the page. As she says: “literary translations work by allowing readers to see the effects of the original, even if they do not experience them directly or in the same way” (26). Her more recent work on translating the poetry of the holocaust explores the idea of reader response to translated literature further (2015), however in this volume it appears that her approach once again follows the line of prescriptive advice on how translations should be read. In fact she places a fair amount of expectation on the reader in terms of what should be achieved by reading this particular literature. She explores “how readers might reconstruct the act of translation by taking on the role of comparative readers” (2015: 490) and read through the translation to the original text and again advocates an ethical approach to translation in the hands of the reader, as “this is what all reading of translation should aspire to” (2015: 49). In this case, Boase Beier makes assumptions about how the reader wants to react or feel when they read the poems in translation and again uses textual analysis of the stylistic features in order to infer the responses of a reader.

In the works mentioned so far, as we have seen, the target text reader remains either an ‘ideal reader’, often a student, in many cases bilingual and able

to compare the source text and target text, capable of identifying all nuances and sensitive to underlying connotations in the text, or a shady, unidentified being who is the end receiver of the text and one who drives the market. There have, however, been attempts at actually giving life to a potential reader. In “Defining Target Text Reader” (2006), Alexandra Assis Rosa addresses different notions of the reader and their relevance, recognising that the addresser and receiver are “defined as entities located in a certain historical and sociocultural context which conditions their linguistic behaviour and interaction” (99). She lists the different categories of reader, as proposed by reader response and reception theory, and identifies three main types:

1. Actual or real readers (defined by Seymour Chatman as “the flesh and bones you or I sitting in our living rooms reading the book.” (101))
2. Ideal reader – capable of an informed and sensitive reading, able to understand the meaning and significance of any literary text but distant from any given context.
3. Intertextual implied reader – a writer’s expectation of an addressed readership, built by and within the discourse.

She questions which of these definitions are of most relevance within Translation Studies and how they relate to the type of study to be carried out in order to investigate their role. Certainly an overview of the studies which take the reader as the focus of Translation Studies seems to place the second, ideal reader as the centre of their studies. Yet Assis Rosa recognises the risks of making this invented figure the focus of attention, asserting that the ideal reader is problematic, and a

reader of translation should be considered within a given sociocultural context. An ideal reader distances is in impossibility within Translation Studies as translations are “facts of the target culture” (Toury, 1995:29) and one of the constraints placed upon its production is that of the receiver. For that reason, therefore, an ideal reader is imaginary.

Although Brems and Ramos Pinto (2013) recognise that approaches to the study of real readers within Translation Studies are still in their infancy, there are increasing numbers of studies which have researched the response of real readers to translated literature across cultures,⁷⁵ and which offer methodologies by which such studies can be conducted. Ian Mason (2006), for example, suggests the use of book reviewers as sources of evidence of the reception of translation, although recognising that these may be indicative of a special kind of reader that points towards social norms of acceptability rather than being representative of the process of interpretation. Nonetheless he recognises the importance of moving away from purely linguistic based analyses:

If we are to move beyond descriptions of ostension in texts and their translations, we have to find ways of investigating reader response, an under-researched area of descriptive translation studies. (2006: 8)

Although Mason’s article was written nearly ten years ago, in more recent studies, both James Baer (2014) and Leo Tak-Hung Chan (2016) echo his assessment of the situation. In “Translated Literature and the Role of the Reader” which looks at readers in situations where censorship and restrictive social norms encourage reading practices that construct alternative interpretations of those

⁷⁵ See Puurtinen (1995) and Kruge (2013) for studies on the reception of children’s literature in translation and Kenesi (2010) for the translation of poetry through its reception.

offered by societies who place heavy control over cultural output, Baer explores the reader as controller of textual meaning. This alternative reading of texts is described as being a product of the “readerliness” (Baer, 2014: 334) (as opposed to “readability”) of a translated text, due to the fact that it will always carry some trace of the foreign origins, something which challenges the exclusive authority of both the author and the source text itself. For this reason, according to Baer, readers are always conscious of the hypothetical presence of at least two different texts and another set of readers. The political effects of reading in translation, Baer says, “reside not in texts but in the way they are read – not in what a work “is” but what it does for a given reader or community of readers in a particular place in time” (2014: 336). Although Baer deals with a very specific readership in the example he uses, one that is active and willing to go “beyond the boundaries of the text” (342), he recognises the value in placing the reader at the centre of the study of translated literature:

Including the reader in our considerations of translation holds the potential to complicate in interesting and productive ways our conceptual models of reading translated texts. (342)

In “Reader Response and Reception Theory”, in Baer and Angelleli’s *Researching Translation and Interpreting* (2016), Chan highlights the number of studies which construct textual versions of the reader and the attention paid to the translator as reader, but underlines the lack of research into actual addressees of translated literature. He offers an overview of the studies that have been carried out on reader responses across languages,⁷⁶ noting in particular the trend

⁷⁶ See Carter (2014) for a study on the differences between reactions of readers from France and New Zealand to the novel *Utu* and its translation, Dollerup and Reventlow (2006) for a study of Danish and English in the Folktale Project, Ping (2012) for reader responses to ideology oriented

towards studies of historical reception. Chan's own studies (2008, 2009, 2010) offer valuable contributions to the field. In "Lily Briscoe's Chinese Eyes: The Reading of Difference in Translated Fiction" (2008), he explores Chinese reader responses to "Chinese eyes" in translation as attributed to the main character of Virginia Woolf's *To the Lighthouse* (1927). Chan describes reading a translation as a "border-crossing experience" in which the reader moves between two semiotic realms, one familiar, the other strange" (2008: 197) and states that it is the recognition and negotiation of this difference that is the crucial aspect of reading in translation. This reading of otherness has also been explored by Lee (2011), Wang (2011) and Boyden and Goethals (2011).

Where both Baer and Chan, among many others, agree is on the necessity of understanding reader response as being collectively constructed. As Chan says "interpretation must proceed within the perimeters stipulated by the cultural environment within which the reader finds himself, by a kind of conceptual grid within his interpretive community" (2008: 200). This concept of "interpretive communities" as proposed by Stanley Fish (1980), although problematic, paved the way for theorists to start considering reading as something that had a wider scope, something that could be influenced not only by the text or by the individual reader, but by the community to which s/he belonged. This, for Fish, enabled him to explain why some readers will read differently, but others will read in the same way, and thereby limit the exponential possibilities of interpretations of one text.

translations in China, O'Neill (2005) for the reception of James Joyce in translation, Stiullina (2009) for studies of "creative readers" in Stalinist Russia, Adeaga (2006) for the reception of Virginia Woolf, Paliassotti (2008) for non-Asian reader receptions to male homoerotic comics, Leong (2010) for the reception of Manga and crime fan fiction, Hollington (2012) for the reception of Charles Dickens, Godayol (2014), and Munday (1998) for the reception of Gabriel García Márquez, and Hickey (2003) on the reader as assessor of translations.

Fish, however, deduced that these ways of interpreting, these interpretive strategies, came not from the reading process, but from the writing process. Writers who belong to the same interpretive communities will have the same interpretive strategies which will inform the way they read and so what their readers will expect. Readers who belong to different interpretive communities will be unable to employ these strategies and so will not be able to read in the same way. According to Fish, these interpretive communities are not fixed; they may change with time and place and become something quite different. Although there are many questionable elements of Fish's ideas, they do provide a basis from which something can be built upon. Although Fish bases his communities upon writers and therefore immediately starts to link meaning as being related to the text rather than being placed in the hands of the reader, the idea of groups of readers with shared knowledge, experience or interests is something that has become increasingly popular with the prevalence of book clubs and reading groups, but also the possibilities of shared reading that have been opened up by the internet. Elizabeth Long's (1992) work on "Textual Interpretation as Collective Action" also addresses the collective rather than solitary act of reading and stresses the importance of studying reading from this perspective. Considering reading a solitary activity, according to Long, fails to take into account the ways in which it is socially framed, by which she means:

that collective and institutional processes shape reading practices by authoritatively defining what is worth reading and how to read it. In turn this authoritative framing has effects on what kind of books are published, reviewed, and kept in circulation in libraries, classrooms and the marketplace (Long, 1992: 192)

For Translation Studies this idea is key. It addresses issues of power and hegemony which favour one culture or language over another and it addresses the idea of readers of translated literature as being part of a socio-collective that shares cultural ideologies which can, in turn, influence the way that literature is read and circulated.

Yet we are therefore left with two contrasting and opposing ideas. On the one hand we have the idea that reading is a subjective act which involves personal experience in the interpretive act. On the other we have the recognition that this subjective act is also shaped by the interpretive community and is influenced by social factors that determine a reader's way of seeing the world. In order therefore to investigate the ways these two factors combine it is necessary to analyse the way in which the way the reading of a text is shaped by individual experience and by the community to which the reader belongs, by placing the "real" reader at the centre of the study and examining their response to a text. Although this is yet to happen in Translation Studies, there have been several key projects which have been undertaken in the last few years within other disciplines which have done just that. One of the key sites that provide unlimited resources to real readers within their own environment from which to study the way in which readers read and discuss their readings is reading groups or book clubs, also cited by Chan (2016) as a key resource for the study of reader response. Book clubs have become commercial over the past fifteen years or so, with some very high profile examples: Oprah Winfrey in the US and Richard and Judy in the UK.⁷⁷ Interest in reading groups from an academic perspective has increased since 2000, with key

⁷⁷ See Rooney (2005) and Ramone and Cousins (2011) for the influence of both Winfrey and Richard and Judy on the proliferation of book clubs and reading groups in the US and the UK.

empirical studies carried out by Elizabeth Long (2003) and Jenny Hartley (2001). Since then, studies into reading practices have used reading groups as a way of accessing groups of readers. Notable examples are Joan Swann and Daniel Allington's *Discourse of Reading Groups* (Allington (2011), Allington and Swann (2009, 2011), Swann and Allington, (2009)), Danielle Fuller and DeNel Rehberg Sedo's *Beyond the Book* (2013) and Bethn Benwell and James Proctor's *Devolving Diasporas* (Benwell (2009), Proctor and Benwell (2015)). The value of reading groups, or studying reading groups, according to Long, lies in the fact that they offer "occasions for explicitly collective textual interpretation", "encourages new forms of association, and nurtures new ideas that are developed in conversation with other people as well as with the books" (1992, 194). Although this has not crossed until now into the discipline of Translation Studies the importance of the work is undeniable. As Hall (2009) points out in his overview of such projects, the reader can no longer be ignored in the study of literature. Proctor and Benwell's project, due to its focus on social, racial and ethnic identity within the reading group experience, is of particular interest and relevance as it used groups who discussed books dealing specifically with themes of diaspora, migration, emigration and identity. It also used groups that were based in a variety of countries across the world and explored how they negotiated their own identity through the interpretation of the books, in order to

Attempt to understand how reading groups and regular readers decode, denounce and delight in a body of fictional texts that have been largely detached from their daily scenes of general consumption (2015: 2)

Despite this, there has not been any focus on literature in translation, and although the English translation of Irene Némirovsky's *Suite Française* was used as one of

the texts under discussion in Swann and Allington's project, the fact it was in translation was not a factor considered in the analysis of the discussion, or considered as problematic.

The use of reading groups for the study of readers of literature in translation will allow us to conceive reading "as a socially situated, localized activity, contingent upon the context in which it is produced" (Benwell: 2009: 300). Nonetheless, real readers are also part of a larger group of readers that may also have an influence over the way a work is read and discussed. In the studies of reading groups by Hartley and Long, and in the projects by Allington and Swann, and Benwell and Proctor, one of the features of group discussions was the use members made of extra-textual material such as reviews, blogs, and reading group guides. Reading group talk is one in a series of acts of reading, including private reading, and occasionally rereading in the light of discussion, consultation of other readings such. Allington and Swann (2011) recognise that, like criticism, reviewing and other reading practices, reading groups will "mediate texts in contextually-specific ways, and not simply unveil the typical responses of a mythical "ordinary" reader" (2011: 84). Furthermore they state that reading groups offer "an opportunity to engage with theoretical debates on such concepts as interpretation and reader response, as well as to investigate the reception of specific texts" (ibid). For translated literature all of these opportunities provide an insight into a process which, as we have seen, until recently has only been hypothesised. The specific context of the reading group allows for a target language reception analysis which includes not only individuals with differing knowledge and experience but also the chance to see how readers can interact,

reconsider, and negotiate opinions based on the information given to them by others. Furthermore, it also provides the opportunity to study how other factors involved in the publishing of a book can influence the way it is read; it enables researchers to consider, for example, how paratextual material, marketing strategies and reviews filter down and affect the reading process of real readers. Nonetheless, as argued by Swann and Allington, “the utterances of reading group members are embedded in interpersonal interactions, responsive to earlier utterances, contingent on social structures, and endlessly subjected to revision” which means that “they cannot be taken to give the researcher a window on the interior lives of readers or their unmediated mental responses” (2011;92-93). Despite this, analysis of reading groups gives an insight into how these responses are achieved, the processes readers go through and the factors that they take into account whilst articulating their responses within a group context.

3.2 Analysing Reception – Methodology

This section will analyse the reception of *Stone in a Landslide* and *For a Sack of Bones* in order to assess the extent to which the goals of translation as set out by the Catalan cultural institutions and as set out in section one are achieved. To do this the analysis will take into account three aspects of the way the books are written and spoken about. Firstly I look at the way in which the readers engage with the fact that the books are translations. Secondly I consider the way in which the readers engage with Catalan culture and identity, either through the themes and plot of the novels, or through the texts as a whole including all paratextual

elements. Thirdly I examine the way in which readers are informed by the paratextual material that accompanies the texts, and the way in which this may influence their reading and interpretation. In doing so I aim to establish the way in which Catalan cultural or national identity is perceived by English-speaking readers of translations and therefore to what extent translation can work as a window onto another culture and the effect that agents involved in the translation process can have over the way in which a text is read.

The analysis is comprised of three parts. In the first I will look at press reviews of the two novels either in print, online, or both. The second will analyse reviews posted by reviewers online, on sites such as Amazon.co.uk, Amazon.com, LibraryThing.com, Goodreads.com and by bloggers on personal blog sites. Due to the nature of review sites, on which new reviews are added daily, and to the fact that new literary blogs are constantly appearing, the data for this section is correct as of September 2016. The third and final part of the analysis examines the reading group discussions of the two works. To conclude I offer an overview of all three parts and examine how the three sets of reviews influence or inform each other. This will include any general trends in the way the works are spoken about across the reviews, the way in which the works as translated works are dealt with, and the existence of any patterns in the way in which Catalan culture, literature and identity are referred to. Due to the differences in the reception of the two works, and the fact that there is considerably more data available relating to the reception of the Barbal novel, I will undertake each of these steps firstly for *Stone in a Landslide* (Section 3.3) and then *For a Sack of Bones* (Section 3.4). The two works will then be compared in terms of their reception, looking at similarities and

differences between the way they have been received and the factors that may have contributed.

3.3 The Reception of *Stone in a Landslide*

The analysis of the reviews of *Stone in a Landslide* has been divided into three categories in order to assess the reception of Catalan culture through the translations. Firstly I identify references to the novel as a translation, including the mentions of the source language and names of the translator. Any evaluative comments on the quality of the translation were also noted. This would indicate that readers were reading with an awareness of the fact that the novel belonged to a culture other than their own. Secondly I identify references to the Catalan context of the novel in order to ascertain the degree to which this other culture was recognised as Catalan. This could refer to the author, the geographical or historical context, the culture and general description using the word “Catalan”. I also compare this to references to Spanish in the reviews to see if there was any differentiation between the two. Finally I identified any words and phrases that were repeated frequently across the reviews to describe the style and characterization. In order to assess the influence of the paratextual material on the way that the readers read the novel, these features were then compared to the numbers of mentions found on the book itself and on the Peirene website. These include references to Conxa’s “voice”, references to “stoic” or “stoicism”, references to “simple” or “simplicity”, “sparse” and “quiet”.

3.3.1 The Press reviews

Reviews of translated literature published in the press have been the focus of some study over the past fifteen years (Fawcett, 2000; Bush, 2000; Schulte, 2000, 2004) including a recent series of opinion articles published in *Words without Borders* by translators such as Edith Grossman, Susan Bernofsky and Daniel Hahn.⁷⁸ The importance of the reviews lies not only in the work, author and translated culture involved, but also for translation as an art and a profession. If a translated work is representative of the originating culture, then it is vital that the fact it is a translation is highlighted and commented on in reviews in order for the work to be read and understood as part of that culture.

Seven reviews of *Stone in a Landslide* have appeared in the press and are available online; in the *TLS* by Catalanist, author and critic Matthew Tree (28/10/2011), *The Guardian (G)* (Richard Lea, 13/07/2010), *The Independent (TI)* (Lucy Popescu, 18/06/2010), *The Independent on Sunday (ToS)* written by translator Daniel Hahn (16/06/2010), *The Financial Times (FT)* by Adrian Turpin (05/06/2010), *The Lancashire Evening Post (LEP)* by Pam Norfolk (14/06/2010) and *Malta Today (MT)* (Rose Lapira, 01/06/2013). There was also a review on the programme *The Strand* on the BBC World Service which I include here as part of the press reviews due to its inclusion on the Peirene website under the press

⁷⁸ <http://www.wordswithoutborders.org/dispatches/archives/> (Last accessed 16/12/2016)

section. The translation was also included as one of *The Independent's* Books of the Year 2010⁷⁹ which included a very brief mention and endorsement of the novel.

References to the novel as a translation

All of the seven press reviews refer to the fact that the novel has been translated from the Catalan (see Table 6). The translators, however, are named in only five of the reviews; they are omitted in the review in the *LEP* and in the *Guardian* which is particularly interesting in light of the fact that the newspaper has made a feature of reviewing and featuring fiction in translation.⁸⁰ Additionally, three of the reviews also refer to the fact that the novel has appeared “for the first time in English” (*TI*, *LEP*, *MT*) which again is lifted directly from the Peirene website and would lead to an assumption that either a further translation is likely/possible in the near future or that one should have appeared before. Only one of the reviews comments directly on the translation: Tree in the *TLS* describes how the English translation “does justice to Barbal’s laconic prose” although he also states how readers “may baulk at the Catalan word *plaça* – meaning, simply, a village or town square – being rendered throughout as “plaza”, which surely conjures up images of American shopping malls rather than underdeveloped Pyrenean hamlets.” Other reviews do refer to the language of the novel, as shall be discussed below, but do not relate this to the translation. One review also notes that the translation was supported by a grant from the Institut Ramon Llull (Lapiro, MT).

⁷⁹ <http://www.theguardian.com/books/2011/jan/01/readers-books-year-2010-roundup> (Last accessed 16/12/2016)

⁸⁰ See <https://www.theguardian.com/books/fiction-in-translation> and in particular their promotion of Translation Tuesday in conjunction with Asymptote.

	Peirene Marketing Material		Press Reviews
	Book	Website	(7)
Translated from the Catalan	3	1	1
Names of Translators	3	3	3
Available for the first time in English	1	1	3
Comment on the translation		3	2

Table 6: References to translation in press reviews

References to the Catalan cultural context.

All of the reviews engage with the Catalan context of the novel to some degree (see Table 7). Despite the fact that only Lapira in *Malta Today* refers directly to the novel being a translation from the Catalan, three of the reviews refer to it as a “Catalan classic” (*TI*, *LEP*, *TG*) although as previously stated (Section 2.4.1), this accolade seems to come from Peirene themselves rather than being something assigned to the novel in the source culture. *Malta Today* again uses the words of Peirene by referring to Barbal as “one of the most influential living Catalan authors” and goes into further detail about her career and the importance of her childhood. Tree (TLS) also comments further on Barbal and her work, describing the success of *Stone in a Landslide*, particularly in Germany, and how, despite having published eight other novels, this remains her most acclaimed. He also uses a quote from Barbal to describe how her fiction concerns “a few of the unknown millions who never get close to making history but undeniably form part

of it” (31). Five of the seven reviews make an additional reference to the context of the novel using Catalan as an adjective: “Catalan peasant life” (Turpin, *FT*), Conxa’s aunt and uncle are “hard-working Catalan mountain folk” (Norfolk, *LEP*), “Maria Barbal describes Catalan mountain life, vibrantly” (Lea, *TG*), “Catalan literature” (Lapira, *MT*). Lapira engages further with Catalan culture by providing information about the fact that the translation was funded by the Institut Ramon Llull, the work that this organization does and who Ramon Llull actually was. They also include a photograph of Barbal to accompany the review. The *Guardian* also accompanies the review with a photo of “A landscape with sunflowers in Baix Empordà, Catalonia, Spain” in an attempt to provide some context to the review. Two of the reviews refer to the importance of context: Turpin describes the character as being inseparable from the landscape (*FT*), and Lapira points to the educational value of the work, stating that: “It is also a highly informative read, and in just 126 pages, one can learn much about a place and its people who had to live through very difficult times.” (*MT*). All of the reviews refer to the Spanish Civil War and place the novel firmly within its historical context.

	Peirene Marketing Material		Press Reviews
	Book	Website	(7)
Catalan Classic	1	2	3
Barbal the most influential living Catalan author	2	1	2
Additional information about Barbal	2	2	
References to Catalan or Catalonia other than the language of the novel		11	3
Further engagement with Catalan culture			2
Spanish Civil War	1	1	7

Table 7: References to Catalan context in press reviews

The review which aired on the edition of the *Strand* on the BBC World Service is set within a piece which emphasises the Catalan context of the novel. It includes a reading from the novel, an interview with Barbal and an interview with Meike Ziervogel from Peirene Press. The introduction to the piece and the interview with Barbal provide context for the novel. The novel is described as being set in the Catalan North of Spain and as a classic of Catalan literature. In the interview, for which a translation is provided by an interpreter, Barbal is asked to provide the Catalan context which would help English speaking readers to fully understand the novel. Barbal explains the isolation of the Pyrenean towns, their

economy based in livestock and small agriculture, the role of Catholic religion and the particular cruelty of war in these places where the death toll was very high.

Style and Characterization

References to Conxa's "voice" are a significant feature of the reviews (in 5 of the 7, as is the term "simplicity" (4 out of 7) used to describe the novel itself, the character of Conxa or the language used (see Table 8). Tree (TLS) describes how Conxa's "first-person voice starts to evoke her innermost feelings through simple, almost throwaway remarks". Hahn (TI) describes the novel as being "Told in simple, often almost childish language" which "at its weakest, it slips into banality". Popescu describes the "deliberately understated tone of Conxa's narrative voice" which takes on a "lyrical quality" when describing Barcelona. Lea describes the voice as "so strong, so particular", while Norfolk starts her review with "One woman, one voice, one life...". "Simple", however, is used not only to refer to the language, but to Conxa herself, with Lapira describing her as a "simple rural woman"; to the novel as a whole, with Hahn describing it as: "all so simple and so quiet that it's rather hard to imagine this to be the one to set the world alight"; or to the structure, as Popescu says, "sometimes the best stories are simply told". There are also references to Conxa as stoic, with Lapira describing how she "goes through life stoically" and Turpin calling her the "stoical narrator". These particular features are important because, as we can see from Table 7, they also appear in the paratextual material for the book, and also, as will be seen in later sections, become recurring features of other online reviews.

Aside from this, the language of the novel is also described as “readable” and “quietly affecting” (Hahn, TI) and as “so vibrant it makes me want to take scissors to everything else I read” (Lea, TG). Turpin describes the “understated power in Barbal’s description” and Norfolk calls it “a masterpiece of world literature and a shining example of the virtuosity of elegant and concise prose”. Yet none of these descriptions are considered in relation to the fact that the novel is in translation. Considering the textual analysis carried out in Part 2, we can start to see how decisions taken within the translation process, particularly the strategies of simplification and standardization, may begin to affect both the reading of the novel and the characterization of Conxa. Nonetheless it is also clear that reviewers have considered the novel with the Catalan context, and have gone some way to describe that in their reviews. The fact that the novel is a translation has been clearly stated in the reviews, although there is a general failure to evaluate, or even comment on the translation, and, in over half of the reviews, a failure to acknowledge the translators. Although, as seen in Part Two, quotes from these reviews become part of the paratextual material, it is also important to consider the reviews as part of the reception process, due to the fact that, as identified by Benwell and Proctor (2015), Allington and Swann (2009) and Hartley (2000), reading reviews of novels published online and in the press forms an important part of the reading process for many readers. And, as will be seen in further analysis, the recurring themes present in the press reviews become a recurring feature in other reviews of the novel.

	Peirene Marketing Material		Press Reviews
	Book	Website	(7)
Voice of Conxa	2	14	5
Stoic/stoicism	1	1	2
Simple/simplicity		12	4
Sparse		5	
Quiet		6	1

Table 8: Style and characterization in press reviews

3.3.2 Reviews on Blogs and review sites

The nature of book reviews has changed greatly over the last ten years and while, as noted by the authors of the previously mentioned studies, the number of book reviews that appear in national newspapers is steadily decreasing, there is another, unavoidable agent involved in the process and that is the online, non-professional reviewer, generally in the form of a blogger. Whilst some authors and professionals may actively dislike the presence and potential influence of such readers,⁸¹ the fact that these bloggers exist and now form a significant part of the

⁸¹ See J Sutherland quoted in Steiner (2008). A. Stevens in the Guardian (1/10/2007 <https://www.theguardian.com/books/booksblog/2007/oct/01/evennowitiswith> (Last accessed 30/6/2016)) refers to the stereotype of an “over-opinionated and under-qualified dilettante”. Also at a joint ACLAIR/IGRS/IC seminar on 18 April 2013 about 21st Century Fiction from Spain, one

market place is undeniable (Steiner, 2008, 2010) and Nelson, 2006).⁸² This section contains two parts. The first will analyse the reviews of *Stone in a Landslide* placed on blogs and the second will look at the reviews placed on sites such as Amazon, Goodreads and LibraryThing.

Blogs

Nelson describes the blogosphere as a “massive conversation that’s playing an increasing role in establishing trends, reporting news and opinion and generating buzz” (2006:3). Therefore, for publishers, bloggers have become the source of many new and important opportunities to market, promote and create a presence for their books in a way that, in comparison with traditional marketing strategies and campaigns, implies very little cost. Not only that, blogs also allows publishers direct access to their readers, meaning they can listen to what is being said about their books. They can also potentially access groups or communities of readers they would previously have been unable to engage with due to the crosslinking feature of blogs, and the fact that they can establish links not only with the bloggers themselves but also with readers of blogs. Of course publishers must accept the possibility that the review a blogger writes might not always be positive, but, as Nelson points out, both positive and negative comments generate

Spanish author quite vehemently attacked the fact that anybody can review anything online, and expressed the invalidity of such opinions as the reviewers are not professionals.

⁸² There appears to be no recent comprehensive study of the role and effect of Bloggers or reviewers on the world of book publishing since the publication of the articles by Nelson and Steiner. Whilst there is no doubt that numbers of bloggers, and possibly trends have changed since, my research suggests that the findings by both are still applicable and relevant today.

discussion and that is the real goal of marketing, something which can be seen in the case of *Stone in a Landslide* particularly.

Steiner (2010), in a study of Swedish book blogs, considers the social positioning of book bloggers who are no longer “passive consumers” but who are rather “actively promoting and discussing reading and literature” (480). Steiner describes the bloggers as now part of the book trade in that they “contribute to the attention a particular work receives” and when then sheer quantity of titles that are published each week is taken into account, visibility is the key to success yet one of the most difficult goals to achieve. Bloggers contribute to this through a range of functions; marketing, displaying, reconnecting, reviewing, gossiping and consuming (Steiner; 2010, 483). Peirene is a clear example of a publishing house optimizing the relationship between publishers and bloggers in order to promote not only the individual works, but also the company and brand. We have seen in Section 2.4.1, by examining the paratextual material on the website, an example of how Peirene uses the bloggers as a marketing tool by placing quotes from the bloggers’ reviews in a section on each book. In this section we shall look at the same but from the opposite side, from the position of the bloggers. In analysing how the bloggers speak about *Stone in a Landslide* in the reviews, the involvement, contact and relationship between Peirene and the readers also becomes evident. Through this, we can also explore the influence of this relationship influences on the way in which the readers receive the novel. The analysis also brings to light the questions of communities of readers, and how these are formed through the blogging community. This is evident in many ways: the roll call of other bloggers is a common feature on each blog site and recommends or names other sites which

readers of the blog should consult; “pingbacks” link content from other blogs to the content on another;⁸³ bloggers quote from or make reference to other reviews with which they agree, disagree or that pick up on something particularly interesting; and finally the discussion between bloggers and readers of the blog that often takes place in the comments section after each review.

A total of 42 blogs have been identified which have posted a review of *Stone in a Landslide* since its publication in 2010 which will be analysed for the same features as described above in Section 3.3.1. Of the 42, 3 are devoted entirely to literature in translation, ten have a particular interest in or focus on literature in translation but also review other works, and the rest are more general blogs which may review the odd work in translation although the fact that it is a translation is not the reason for the choice of text and review. The blogs are written by a mixture of men and women, of varying ages and, although some profess themselves to be writers, others work as journalists, and some have had reviews published in other publications, none are writers or reviewers by profession and would be classed as “amateurs” according to the distinctions offered by Steiner. Some blogs are devoted purely to books and reading, others contain posts about other interests or hobbies, or about the bloggers’ thoughts and musings on other topics. Although not all bloggers give personal information, of those that do, the majority are based in the UK, although there are a few exceptions; one from the Netherlands, two from Canada, and one from Israel. For the purposes of this study, which examines the reception of the novels by English-speaking readers, the blogger from the Netherlands and from Israel will be included in the study due to the fact that the

⁸³ For example where another blogger has commented on *Stone in a Landslide* and referenced another.

novel was read in English translation and the blogs are both written in English and therefore form part of the community of readers as described above. Most blog reviews follow more or less the same structure: a brief introduction to the text and author followed by a synopsis of the plot concluding with their own personal opinion. Some are more personal than others and, whilst some write in a fairly authoritative tone in their review, referencing and comparing the text to other works of literature, others stress their personal reaction to the novel. This is particularly the case when a reviewer has posted a negative review of the book, which they see as going against the majority opinion of the other reviews they have read.

One of the key features of the blog reviews is that there are certain threads that emerge throughout and begin to show not only the influence of the paratextual material provided by Peirene on the website and on the actual book itself, but also how the bloggers themselves have influenced each other in terms of how they describe the book. In order to explore the influence of Peirene firstly on the way in which the books are reviewed, it is necessary to explore the interaction between the publishing house, Meike Ziervogel in particular, and the bloggers themselves.

As described in Part 2, Peirene's idea is not only to publish books, but to create a community of readers. This we have seen in the use of readers' and bloggers' comments published on the website for each of the books. The bloggers' reviews of *Stone in a Landslide* offer another insight into how this relationship is formed but from the perspective of the readers. Of the 42 reviews posted all but 3 include a reference to Peirene. 16 of these are just references to Peirene as the

publisher and offer no further information. 2 comment on the quality of the presentation of the book, as being a beautiful thing that adds to the reading experience. As one reviewer states, Peirene Press “has produced this book with the presentation being delivered so beautifully it is one of those books that have a magical quality indicating even before you start reading that this is going to be something special” (Inside Books). A further 5 give a description of the publishing house and give information about them regarding, for example, the fact that they are publishers of European literature in translation, or that they offer series of three titles. 12 reviews, however, make very clear and obvious their regard and respect for Peirene and Ziervogel in particular. The element of expectation which is mentioned in the previous quote is a common feature of the bloggers in regards to Peirene. For some of the bloggers the publishing house has become synonymous with good books, either because of quality of the other books or because of the way they sell themselves on the website, as one blogger says; they have a “focus on bringing out award winning novels, so I’ve an expectation that they will be quality stories” (A Work in Progress). One blogger, after having read the first novel in the series describes how, approaching *Stone in a Landslide*, “you don’t normally think that you would be in the position where you have really high expectations from the next book you read from a publisher, especially when it’s the second book they are publishing” (Savidge Reads) and another begins his review with the fact that he always enjoys “Peirene Press novel(la) offerings” (Tony’s Reading List). Other reviews champion the idea of publishing translated literature and thank both Ziervogel and Peirene for the job they are doing. One blogger states that he is “so grateful to Meike and Peirene Press for making these European classics available in English and in such beautiful editions too” (Stuck in

a Book). Another offers their congratulations to Peirene for the “innovative approach to publishing” (Book Word) and another thanks the “wonderful” Meike for “starting Peirene Press” (Amy Reads). One blogger compliments Peirene because of the connection they create with their readers and says that before she read the novel

I already love the book’s publishers (...) Like Snowbooks Peirene’s web design and blog are fun, informative and easily accessible. Like Persephone, Peirene engages with its readers’ views by putting up snippets about each book from bloggers and readers. I’m not just saying that because they gave me a lovely book to review, it is true. (Book Gazing).

The name “Meike” is a frequent feature of the blogs and it is evident how she interacts with her bloggers by commenting on their posts, involving herself in discussions and answering questions. In fact 13 of the reviews clearly identify that their book has come courtesy of “Meike at Peirene” which also gives an indication of the marketing activity of the house. Another blogger talks in his review about how he and three others had been invited by Ziervogel to the launch of *Stone in a Landslide*. He describes the event in glowing terms:

And Meike wins gold stars and suchlike for being one very lovely lady! Although there were lots of very important-looking folk there, she made us feel really welcome – we had a nice chat, and I realised afresh just how brilliant the people behind independent publishers are. The relationship between bloggers and smaller publishers is still in its early days, but can be so mutually joyous – last night being a great example. Long live bloggers, and long live Peirene! (Stuck in a Book)

The bloggers show a clear awareness of Peirene as a brand, what they stand for and the type of books they publish. The positive comments are aimed as much

at the publishers as they are at the books themselves and being a Peirene title seems for many to be a sign of quality. In fact 16 of the bloggers in the same reviews make references to other titles they have read from Peirene. For the bloggers Ziervogel is key to this; one describes how her “enthusiasm for what she’s doing is palpable and infectious” (Desperate Reader) and another uses this book as a benchmark for what is to come, as she says: “judging by the passion and excellent critical eye of Meike at Peirene, I think I will be trying many more novels from their selection” (Book Snob). In fact a further 7 reviews also make reference to wanting to read other titles by Peirene or to being excited as to what more is to come from them. The only review that did not openly praise Peirene, although not overly critical either, still reinforced the idea of Peirene as a brand with a strong identity. The blogger disliked the novel and, when trying to find something positive, she says:

But surely the writing you must say at this point (sic). The writing must be good, if so many readers enjoyed it! And if Peirene published it! But like I said, I have a bit a different taste when it comes to Peirene’s preferred writing style. (Biblibio)

What we can see from this, and from an analysis of the terms in which the novel is described by reviewers (see Style and Characterization below), is that this relationship affects not only the way that readers see Peirene and what they stand for, but also the way that they read the book.

The novel as a translation

Of the 42 reviews posted on blogs only 22 referred to the fact that the novel was translated from the Catalan (see Table 9). This was done either as part of the

general information about the book (title, publisher), referred to explicitly within the text of the review (translated from the Catalan) or implicitly by the information given (for example the novel was first published in Catalan in 1985 and has now been translated into English by...). 25 reviews mention the names of the translators, although one of these did not mention the language it had been translated from. Of the remaining 17 reviews that did not make specific reference to the source language, 8 did make reference to the fact that the novel was a translated work, but eleven made no mention of the fact at all (See Table 9). One reviewer talks about not having read much Spanish fiction with the exception of “Carlos Ruíz Zafón’s *Shadow of the Wind* and George Orwell’s *Homage to Catalonia*” which leaves unclear whether she is referring to books in translation or books set in Spain, and another also references stories about the Civil War including *Homage to Catalonia* (1938), Hemingway’s *Farewell to Arms* (1929) and Manuel Rivas’s *Carpenter’s Pencil* (1998) without referring to translation at all in the review of *Stone in a Landslide*. 8 reviews also refer to the fact that the novel is available for the first time in English.

	Number of reviews (42)
Translated from the Catalan	22
Names of translators	24
Work in translation but no reference to source language	8
No mention of translation	11
Engagement with translation	6
Available for the first time in English	8

Table 9: References to translation in blogs reviews.

Of the reviews that referred directly to the translation, whether including source language or not, only 6 offered a further engagement, either in the form of an evaluation or assessment of the quality of the translation, or as a reflection on the translation process and its effect on the reading experience. Five of these offered an evaluative comment on the translation including: “sensitively translated” (Tiny Library), “wonderfully translated” (Winston’s Dad), and “meticulously done” (Savidge Reads). One reviewer described the translation as having “the kind of precise simplicity that deflects attention away from it” (David’s Book World), supporting theories of preference of transparency in translation

(Venuti, 1998). Another offers a critique on translating from the Catalan language, describing the translators as having “done a good job of translating the harsh tones of this difficult language into sparse but elegant language”(A common Reader) although he does not say that he has a working knowledge of the language. None of these reviews however offer any examples to illustrate their assessments or offer any criteria as to how they have arrived at their opinion. One blogger actually uses her review to offer an insight into her opinions on the translation process and the difficulties it poses for her as a reader of translated literature. Describing her “fraught relationship” with works in translation she questions whether she is “truly reading the book as the author intended. The author’s voice, syntax, expression, invariably becomes blurred with that of the translator. The translator must make decisions about how to interpret words and phrases; for those authors long dead, how can you be sure that the words chosen by the translator accurately express the author’s voice” (Book Snob). She frames her review within this discussion and rather than offer an evaluation as to the quality of the translation, which she feels herself unable to do, she merely questions how reliable the translation and, therefore, her reading experience actually is, as she says:

I don’t know how much of Barbal’s voice comes through in the translation. I think that is one of the most frustrating things for me about translations; the reason why I’m reading a translation is because I can’t read the original, and the fact that I don’t know what I could be missing is what I find intensely irritating.

The nature of this review is very interesting if we consider it in light of the recommendations for how to read a translation as discussed in Section 3.1. This

particular reviewer not only approaches her reading critically and questioningly, in the other examples she uses to describe her relationship and distrust of translated literature, she describes how her interest in Russian literature has led her to read and compare different translations of Tolstoy in English and discusses the relative merits or downfalls. This in turn leads to a rather lengthy discussion between several other bloggers in the comments section of her review which will prove of vital interest in the further study of reader's attitudes towards translated literature more generally. This awareness of the text as translation is echoed in another review in which the blogger fails to credit the translators in the main body of the review and so includes it within the comments section. This in turn leads to a further discussion on translation (Pechorin's Journal). Interestingly, this blogger starts his review with a comment on how "As a rule, the British reading public (with the honourable exception of crime fiction fans) don't like books in translation", although the comment is used to introduce Peirene rather than relating to his review of *Stone in a Landslide*. In another blog, in response to a comment on the "tricky art of translation", the blogger replies saying how "I always wish I could read the original language too, so I could truly judge how good the translation is" (Tiny Library). On another blog, again not in the main review but in the comments section, another conversation begins on translation due to one person describing the "very bad experiences at the hands of bad translators" (A Work in Progress). The reviewer concurs in her reply, saying how she has "read some clunky books, though, that I think I just put down to a not very smooth translation rather than anything the author might have done wrong". Nonetheless, despite these musings over the translation process more generally, none take

place specifically in the context of *Stone in a Landslide* or question the authority of the translation they are reviewing.

References to Catalan and the Catalan Context

Of the 42 reviews posted on blog sites, 31 make some reference to Catalan or Catalonia, apart from it being the language of the translation (see Table 10). Of these 31, 5 use this reference merely as part of the phrase “Catalan classic”, and another 5 as part of the phrase which describes Maria Barbal as “the most influential living Catalan author”, both of which will be discussed in further detail later on. Reviews also offer additional information about Barbal, her life and work. Of the remaining 21, 3 make specific reference to Catalan culture outside of the context of the novel; one describes how although “most of the world” regard Catalonia as part of Spain, “it’s interesting to realise that from their own point of view, then and now, Catalonia is its own country, with its own language, customs and beliefs” (*Sky Light Rain*) and another offers additional information regarding the Catalan language, stating it is “the national language of Andorra and a co-official language in parts of Spain, such as Catalonia and the Balearics” (*Tolstoy is my Cat*). A third reviewer offers a fairly personal view on Catalan language and culture due to his interest in the Pyrenees and the folk music that originates in the area and that has “recently been made popular by Catalan musicians such as Toti Soler and Ester Formosa”. He also informs his reader of that “Spanish Catalonia has a very distinctive culture of its own, with its own language, Catalanian, and many traditions and festivals unique to the region” (*A Common Reader*). He also offers a selection of songs he recommends for any interested readers and

describes how these will give “a good impression of difficulties for an English speaker of the Catalanian language”.⁸⁴

	Peirene Marketing Material		Blogs Reviews
	Book	Website	(42)
Catalan Classic	1	2	6
Barbal the most influential living Catalan author	2	1	9
Additional information about Barbal	2	2	6
References to Catalan or Catalonia other than the language of the novel		11	31
Further engagement with Catalan culture			3
References to Spain		2	10
Spanish Civil War	1	1	35

Table 10: References to context in blog reviews

⁸⁴ This is the same reviewer who commented on the “harsh tones” of the Catalan language (see above)

The remaining 21 of this group of reviews make reference to Catalan or Catalonia only as an adjective to describe a place or person as well as the book as a classic and the author as influential. In some reviews, Catalan is used up to 3 times as an adjective, but without any real engagement with what this means, or where Catalonia actually is (besides being in Spain), and it seems that it is used as a stock phrase rather than providing any real meaning. 8 of the 42 reviews make no reference to any kind of source culture and comment only on the content of the novel, and 3 reviews place the novel firmly within a Spanish context; one describes it as being “set in Spain” (Caribou’s Mum), another as “taking place in Spain” (Tiny Library) and another describes Barbal as one of “Spain’s most regarded writers” (Savidge Reads).

Although there is limited engagement with the geographical or cultural context of the novel, the historical setting of the novel is vitally important, and reference to the Spanish Civil War is made in a large number of reviews (35 out of 42). However, the use of translated literature as a means of informing readers about historical events, or encouraging them to find out more information, is questionable according to the reviews of *Stone in a Landslide*. Most readers refer to the Civil War as merely the historical setting without going into any detail about what this actually entailed. A few reviews engage to a greater degree but some of those that do offer a very vague explanation of what happened, and in some the information is incorrect. One review explains how the Catalan villagers’ lives were impacted by “decisions and actions far away in Barcelona, so far that even their oppressors didn’t quite know who they were” (Black Sheep Dances). Another describes “the onset of Spain's civil war and how they were taken prisoners for a

while for Jaume's involvement with the Communist revolutionaries" (LotusReads). One blogger glosses over the war, describing Conxa and Jaume as happy until "Jaume starts to get excited about the chance to change the system and ends up being identified with those that wind up on the anti-Franco side" (Inside Books) and Conxa is eventually taken by "the powers that be". Another states that "Jaume is considered a dangerous radical by the government and he is abducted by them" without mentioning the war at all (Book Gazing). In a couple of reviews the war is spoken about in terms of a revolution; one blogger describes how Jaume is "an idealist captivated by democratic ideas and becomes a prominent local voice in the revolution" and that "When this fledgling revolution is brutally crushed, Conxa has to face the inevitable consequences and the devastating effect on her life" (Tiny Library). Another describes Jaume's "revolutionary political activity" (Book Snob) and another his arrest and execution as "one day a fatal blow from above snatches her husband away" (Alice Poon). The remaining reviews use very general terms to describe the events and avoid giving any specific detail.

What can be seen from this analysis is that, from the way they describe the book, the fact that the novel belongs to a different culture is a key feature of their reading experience. However, this awareness is limited to their existing knowledge of the source culture and what they can ascertain from the words on the page. Their reading experience does not seem to encourage them to research in more detail the geographical, historical or cultural context. This, therefore, means that their perception of difference is very non-specific and vague. They talk of place of context in very general terms and often the information they offer is incorrect and based on assumption rather than informed knowledge. In the

majority of reviews (see Table 9), the terms Catalan or Catalonia are used to describe the novel and an awareness of the importance of the historical context was also clear in the number of references to the Civil War. However, the lack of engagement with Catalan culture, and the often incorrect information provided in the reviews show that, despite an awareness of the culture, there was no real attempt to engage with what that actually means, and Catalonia and Catalan remained on the whole a place and a language which provided an adjective with which to describe the novel, the setting and the characters.

Style and characterization.

Reference to “Conxa’s voice” (or the narrative voice) is a recurring feature of the blog posts and appears in 28 of the 42 reviews, with a total of 44 mentions across all of those (see Table 11). 2 of the 28 reviews use the quote from Ziervogel at the beginning of the book directly within their review,⁸⁵ and another uses the same quote that taken from the publicity information on the Goodreads review site. The rest are varied, and use a fair range of adjectives to describe the voice, from “compelling”, to “fresh”, “humble”, and “dispassionate”. The majority are full of praise (see Appendix 14). There is only one review that describes the voice in negative terms as a “bland, dead-sounding voice” (Bibliobio). The other interesting thing to note is that in this key quote from Ziervogel is the use of the term “stoic calmness” to describe Conxa’s narrative. The word “stoic”, “stoical” or “stoicism”

⁸⁵ “I fell in love with Conxa’s voice, its stoic calmness and the complete lack of anger and bitterness. It’s a timeless voice, down to earth and full of human contradictory nuances. It’s the expression of someone who searches for understanding in a changing world but senses that ultimately there may be no such thing” (see Section 2.4.1)

again occurs frequently across the reviews (11 references across 10 reviews) (see Appendix 16).

	Peirene Marketing Material		Blogs Reviews (42)
	Book	Website	
Voice of Conxa	2	14	44 mentions in 28 Review
Stoic/stoicism	1	1	11 mentions in 10 reviews
Simple/simplicity		12	38 mentions in 21 reviews
Sparse		5	5
Quiet		6	15 mentions in 11 reviews
Gem		1	5

Table 11: style and characterization in blog reviews

The relationship between many of the bloggers used in this study becomes quickly evident upon analysis, not just due to the recommendations (or Blog roll calls) that most have on their sites, but also due to the fact that they frequently

reference each other, place links to other reviews of the same book on other sites and place comments after reviews either in reference to something that has been said, but often just to congratulate another blogger on a good review. In cases where they have not liked the book, the reviewer makes reference to how they are going against the general opinion of most other reviews, and occasionally a reviewer will reference another review and say they cannot put it any better. The influence that the bloggers have on each other and the way the book is read can be seen in certain recurring elements across the posts. This is due to the frequent use of four key terms within the reviews; “simple”(or simplicity, simpleness etc), “sparse”, “quiet” and “gem”. Of the 42 reviews, 21 include the word “simple, or simplicity a total of 38 times across them all (see Appendix 15), in reference to the story, the language or prose or the character or the way of life. There are five reviews which refer to the novel as a “gem” and five references to the language being “sparse” (see Appendix 17). In regards to “quiet” there are fifteen references across eleven reviews (see Appendix 18).

From this analysis, the influence of Peirene and the features they have chosen to highlight on the way that the reviewers talk about the novel on their blog posts is clearly evident (see Table 11). References to “stoic” and “stoicism”, but particularly to Conxa’s voice, feature heavily in reviews and, for many reviewers, the latter is described as the best feature. Additionally the other recurring features show the intertextuality between the bloggers and how they can mutually influence each other’s reviews, something which links to the idea of how interpretive communities can shape the reception of a work (Long, 1992; Allington, 2008). Whilst it may be fair to describe the novel as “quiet” or “sparse”,

the use of “simple” or “simplicity” proves more problematic. The degree to which this could be applied to the character, the language or the way of life is arguable. It would be hard to describe a way of life in which hard, physical labour is the norm as “simple”, where providing enough food to feed a whole family becomes a serious problem. As we have seen from the textual analysis (see section 2.4.2) the language of the Catalan novel is far from simple. The use of dialect and the variety of language used by Conxa actually offers a richness of expression that has been lost by the translation strategies employed. Therefore this simplicity of language has become a feature of the target text and something which has had an impact on the characterization of Conxa. By giving Conxa a voice composed of simple language, her character has been read as simple, something which is arguable when we take into account the hardships she encounters, the dilemmas she faces, and the parts of her story she chooses to tell. This reading of Conxa, however, could also be due to the lack of engagement with the context in which her story is told, without understanding the impact of the Spanish Civil War. Although the majority of the reviews refer to the novel as a translation, comments about the style or language are not considered in light of this fact. With a couple of exceptions, there is no questioning of whether the language of the translation is representative of the language in the source text, despite the inclusion of Catalan words within the translated text.

Online Review Sites

With few exceptions (Steiner, 2008, Stover, 2009, Antosh 2010, Naik, 2012, Montesi, 2015), there is little academic scholarship that has looked at review sites as a platform for the way in which readers speak about literature, or describes the way in which they are used. Ann Steiner is one exception to this, and she describes such reviews a “private criticism in the public sphere”. Her study is based on an analysis of Amazon review pages and considers it both from the point of view of Amazon, for whom such reviews are a “cheap and efficient way to provide information on its products” and creates the image of being a customer oriented, non-commercial site where the marketing doesn’t look like marketing (Steiner, 2008), and from that of the reviewers themselves. Steiner describes the sites as a place where readers can use the reviews to confirm their personal interpretation or experience of a text, and indeed highlights the personal nature of the reviews which often give details about the reviewers themselves (such as where they read, or how they relate emotionally to the books). She also indicates the desire of reviewers to connect with others over their love of books and reading. Michela Montesi’s article (2015) highlights the possibilities that such sites offer for researchers to study reading habits and which as yet remains a fairly untapped resource. Most existing studies (Stover, 2009; Antosh 2010; Naik, 2012), however, have focused on the benefits, particularly of LibraryThing, for such organizations as libraries, due to its tagging features.

The four sites that form the basis for this study are Amazon.co.uk, Amazon.com, LibraryThing and Goodreads. LibraryThing was formed in 2005 and

comprises nearly two million members. Goodreads was formed in 2007 as an independently run site although it was taken over by Amazon in 2013. Both sites are based on reader reviews, suggestions and recommendations, with LibraryThing based around the idea of an online catalogue in which members form “libraries” of books they have read or want to read,⁸⁶ and Goodreads works along the lines of a social network, where members can interact more freely.⁸⁷ There are two aspects which are key to these three sites which inform and influence the focus of this present study on the reception of Catalan literature. Firstly, the reviews posted on these site enable an analysis of the way in which the books have been read and discussed, and the way in which these then influence other reviewers. Secondly, these sites also have members, or visitors in the case of Amazon, who browse and search for recommendations and do not post reviews. This suggests that these reviews will have an impact on the way the books are read and interpreted that goes beyond that revealed by the reviewers themselves. In order to analyse the reception of the novel on these sites I will firstly look at the

⁸⁶ According to the website says: “LibraryThing is an online service to help people catalog their books easily. You can access your catalog from anywhere—even on your mobile phone. Because everyone catalogs together, LibraryThing also connects people with the same books, comes up with suggestions for what to read next, and so forth”

And what it does as “LibraryThing offers powerful tools for cataloging and tracking your books, music, AND movies, with access to the Library of Congress, six national Amazon sites, and more than 1,000 libraries worldwide. Edit your information, search and sort it, “tag” books with your own subjects, and use various classification systems (including the Library of Congress, Dewey Decimal, or other custom systems) to organize your collection. Use the LibraryThing iOS App to scan books to your library from the palm of your hand.

If you want it, LibraryThing is also a great social networking space, often described as “Facebook for books.” You can check out other peoples’ libraries, see whose library is most similar to yours, swap reading suggestions, and more. Sign up to win free books through our Early Reviewers and Member Giveaways programs. Or, find the best book recommendations for your next reads, based on the collective intelligence of the other libraries”

⁸⁷ The website describes “A few of the things you can do on Goodreads” as:

See which books your friends are reading.

Track the books you’re reading, have read, and want to read.

Check out your personalized book recommendations. Our recommendation engine analyzes 20 billion data points to give suggestions tailored to your literary tastes.

Find out if a book is a good fit for you from our community’s reviews.
<https://www.librarything.com/about> (Last accessed 26/08/2016)

way the book is presented on each site and then go on to look at the content of the reviews.

The Amazon page for *Stone in a Landslide* starts off with with a description of the book which reproduces the paratextual material provided by Peirene: “Catalan modern classic”, “first time in English”, the blurb from the back of the book and the quote from Ziervogel as to why she chose to publish the book. It then has quotes from the press reviews, which again include the phrases “sparse”, two references to the “voice”, and then the fact that it made the Foyles’ list and the Independent’s books of the year. In the product description section of the page, there are more quotes, this time from the German press which again make reference to the “sparse” language. The quote from Ziervogel is repeated once again and there is the quote from Editor Mitchell from the Peirene website.⁸⁸

There is also a quote from Barbal:

I was inspired by a true-life story when I wrote this novel, by a part of the collective past of my country, which still belongs or unfortunately can belong to anywhere and anytime (ever since I wrote it twenty-five years ago). I think I was given the plot to put it into words. I feel deeply grateful both to the people who offered it to me and to those who, still today, are moved by its reading. (Amazon.co.uk)

This quote places the novel within its geographical and cultural context, although without making specific what these actually are. There is also biographical information about Barbal and an excerpt from the first chapter. On Goodreads, the

⁸⁸ "A genuinely great work of literature, the story is firmly located in the life of a single Catalan woman but the themes and the humanity of the writing are universal. It's a very short read, but the genius of it still creeps up on you; by a third of the way through - 30 pages - the narrator's experience resonates for you too. An outwardly modest but truly exceptional book." (<http://www.peirenepress.com/>(Last accessed 20/08/2016)

introductory information has not been written by Peirene, although it does not state who has added the book onto the site. The opening description therefore is not the paratextual information that is to be seen on other sites and is a lot more personal. Yet the influence of Peirene is still evident; in the 277 word text, the word “voice” is used a total of nine times.⁸⁹ There is also a brief paragraph on Maria Barbal, and the site lists both her works in Catalan and in translation. LibraryThing offers a very short introduction to the novel which summarises the plot but makes no mention at all of the fact that it is a translation or the Catalan origins of the novel either in terms of language or geographical context.

There are a total of 19 reviews on Amazon⁹⁰. On LibraryThing the novel has been reviewed 14 times in total although there are only 6 that appear in full on the site. It has been rated 50 times with an average score of 3.84 stars.⁹¹ There are 49 listed on Goodreads, although some of these are very brief, and contain little more than a comment in one line, others are from readers who have read the novel in Catalan and published their review in Catalan, therefore leaving a total of 37 reviews which form the basis of analysis. The novel has 322 ratings with an average of 3.73 stars.⁹² The other factor that needs to be taken into account in this analysis is the fact that many of the bloggers discussed in the previous section,

⁸⁹ “Peirene simply fell in love with the narrative voice of this beautiful love story. A voice totally free of anger and bitterness, a voice of someone who just tried to ride the waves to her best ability. It's a calming and rare voice in these times of recessionary gloom”

“Of course, a voice needs substance”

“what Maria Barbal has managed to do with Conxa’s voice has few parallels in modern literature. She created the voice of a perceptive person but with no formal education”

.”It’s a poetic, timeless voice, down to earth and full of contradictory nuances. It’s a voice that searches for understanding in a changing world” (Goodreads.com)

⁹⁰ As mentioned previously all data for this section is correct as of September 2016.

⁹¹ 13 five star ratings, 3 four and a half star, 19 four star, 2 three and a half star, 14 3 star, 2 two star and 1 one star.

⁹² 23% five star (70 ratings), 38% four star (115 ratings), 29% three star (90 ratings), 6% 2 star (19 ratings), 2% 1star (8 ratings) as listed on the website despite the percentages only adding up to 98%.

have their own reviewer page or post reviews on these sites. Therefore some of the reviews are the same as the ones that appear on the blogs, some are a shorter version or extracts, and others a short comment which they have then elaborated upon in their blog review. However, not all reviewers publish under the same name on each site and this fact would not be immediately obvious to someone who was looking for reviews on the book generally, without studying them in detail. Therefore for the purposes of this study, each shall be treated as a separate review and will count as a separate data entry. I will only, however, discuss in detail those comments which are different to the ones that have been discussed already.

Although present, Peirene is only mentioned directly in in seven reviews. Three simply mention the name as publisher, one goes into some detail about the type of books they publish, and three mention one of the other titles in the series. Two reviewers thank the publisher for the review copy but do not mention her by name.

The novel as a translation

On the whole, there is much less engagement with the novel in the reviews posted on these sites in comparison with the reviews posted on the blogs. The reviews are more concise, focussed on opinion and on the whole do not offer detailed discussion on the novel, its themes or characterisation. Whilst this is probably due to the fact that the majority of the reviews posted are fairly short, this is not always the case.⁹³ This means therefore that the reviews tend to be

⁹³ In fact one review was a good two sides of A4 in length and went into considerable detail.

more general in tone and do not offer such a detailed review. Of the total number of 62 reviews posted across the three sites only 14 referred to the fact that the novel was translated from the Catalan, 3 made reference to translation but without mentioning the source language, but nearly three-quarters did not acknowledge the translation at all (see Table 12). 7 of the reviews refer to the fact that this is the first time the novel has been translated into English. Only 5 named the translators in their review and only 4 made some kind of evaluative comment as to the quality of the translation. These were all reviews that had also appeared on blogs.

Number of reviews				
	Amazon	Goodreads	LibraryThing	Total
	(19)	(37)	(6)	(62)
Translated from the Catalan	6	5	3	14
Names of translators	3	1	1	5
Work in translation but no reference to SL	3			3
No mention of translation	10	32	3	45
Engagement with translation	3	2		5

Table 12: References to translation on review sites

Catalan Context

There are 43 references to Catalan other than as the language of the source text, and they are all a variation of the uses that appeared in the blog reviews, with the word being used as an adjective rather than taking on any significance and in these reviews there is no further engagement with Catalan culture (see Table 13). 4 refer to the book as a Catalan classic. 2 of the 42 refer to Barbal as the most influential Catalan author, and 2 also provide additional background in relation to the writer. As in the blogs, the references to the Spanish Civil War are inevitable in order to provide a summary of the novel and occur in 29 of the 62 reviews. Again there is some attempt to explain a little further the political context surrounding the events, but again it is often done with no research as to the facts and at times demonstrates a lack of understanding: Jaume is involved with the “antiroyalists” (Amazon) for example, a “Spanish uprising” to explain the Civil War (Goodreads). There are some reviews however that do show an awareness of the value of such a novel as a springboard to learn about the historical or geographical context; one recommends “getting the facts via Wikipedia or a history book, and then reading this to understand how ONE woman felt who lived in Catalonia, Spain at this time”(Goodreads), another “its main value, I figured, was historical detail, and a story about an area and a language I know little about”(Goodreads), and another suggests that it “conveys utterly convincingly the experience of growing up in a small mountain village in 20th century Catalonia” (Goodreads). 9 of the reviews place the novel firmly within a Spanish rather than Catalan context, however one demonstrates how Catalan is used merely as an adjective, rather than taking on any real significance, as he says firstly “the novella is set in a small

Catalonian town” and then, in the next paragraph as “an evocative description of life in a small Spanish town”.

	Peirene Marketing Material		Reviews
	Book	Website	Sites (62)
Catalan Classic	1	2	4
Barbal the most influential living Catalan author	2	1	2
Additional information about Barbal	2	2	2
References to Catalan or Catalonia other than the language of the novel		11	44
Further engagement with Catalan culture			35
References to Spain		2	9
Spanish Civil War	1	1	35

Table 13: References to Catalan context on review sites.

Style and Characterization

Once again, there are similarities in the description of the novel across the review sites that echo the paratextual material. There are 41 references to “simple” or “simplicity” across 28 of the 62 reviews (see Table 14), with one review again reproducing the Ziervogel quote from the beginning of the book. The references were very similar to those in the blog posts, and referred to the story, language, characters or way of life (see Appendix 15). The references to Conxa’s voice were still a feature of the reviews, but not quite as frequent as in the blog reviews with a total of 12 references across 11 reviews, but was also praised highly, often as the most outstanding feature of the novel (see Appendix 14). There are 6 references to “sparse” across five reviews (see Appendix 17) and 3 references to “stoic” or “stoicism” across 2 reviews (see Appendix 16). There are 18 mentions of “quiet” to describe the book across 12 (see Appendix 18). Table 14 shows the the references to style and characterization that appear both in the Peirene marketing material and in the review sites;

	Peirene Marketing Material		Reviews (62)
	Book	Website	
Voice of Conxa	2	14	12 mentions in 11 reviews
Stoic/stoicism	1	1	3 mentions in 2 reviews
Simple/simplicity		12	41 mentions in 28 reviews
Sparse		5	6 mentions 5 reviews
Quiet		6	18 mentions in 12 reviews

Table 14: References to style and characterization on review sites.

To summarise, the analysis of the reviews of *Stone in a Landslide* show four things. Firstly, the fact that the novel is translated from the Catalan does not appear in the majority of reviews, and in fact is mentioned in only 37 of the total number of 112 reviews across the different platforms analysed (see Appendix 23). Some of the reviews, particularly the press reviews, do refer to the text as a translation but not from Catalan. This is important to note because, although, as

can also be seen in the reviews, references to Catalan or Catalonian is a key feature of the reviews (78 of the 112), a book does not have to have been written in Catalan to be about Catalan culture. This is particularly relevant in this study because of the familiarity of Spanish culture to a general, non-specialized English-speaking audience, and, as we have seen in Section 2.4, the inclusion of Spanish words in the English translation. Despite the numerous references to Catalan, and to the historical context of the novel in the form of references to the Civil War, the second finding from the analysis shows that readers do not engage with these in any real depth. In the case of “Catalan”, on the whole this is used as an adjective to describe an aspect of the novel (Catalan peasant, Catalan woman, Catalan mountain and so on.) In the case of the Civil War, this is referred to as a backdrop and in the cases where further detail is provided, this detail is often incorrect and shows a lack of understanding of what the event actually entailed. The last key finding of the analysis is the influence of the paratextual material on the way that the novel has been read. The 60 references to Conxa’s voice show how this feature of the novel has become key in reading and interpreting the novel. The influence can also be seen in the repetition of key phrases by reviewers from the paratextual material, such as “Catalan classic”, “first time in English” and the description of Barbal as “the most influential living Catalan author”. This is also linked to the suggested intertextuality between the reviewers, which is particularly evident in blog reviews, with the repetition of such terms as “simple”, “sparse” and “quiet”.

3.4 The Reception of *For a Sack of Bones*

The approach to the reception of *For a Sack of Bones* has to be different from the way in which I have analysed *Stone in a Landslide* as the novel has not had the same impact as the Barbal text. As we have seen, *Stone in a Landslide* was the focus of a fairly rigorous marketing campaign which ensured that the novel became visible and was widely reviewed. This was not the case, however, with *For a Sack of Bones*. The novel was published with what appears to be little or no promotional campaign, and there are very few reviews online, either in the press, review sites or blogs. In fact only one blog review on the Internet Review of Books has been identified. Rather than being a personal site like the others I have analysed, this site a collective blog that regularly publishes a number of reviews written by one of a fairly large team of collaborators., As indicted by Nelson (2006), this site straddles the line between an online magazine and a blog site. There is also a review published on the Historical Novel Society website which is a specialised group of readers and writers united by their love of the genre and who publish both online and print reviews as part of their monthly or bi-monthly magazine. There are two further reviews which appear in specialist online magazines dedicated to reviewing books, although not aimed at a specialist market; the *Hudson Review* and *Booklist*. There are two press reviews; one in Canada (the *Toronto Star*) and one in the US (*Washington City Paper*). Although neither are national newspapers they are both available freely on line. Four further reviews appear in more specialist publications which are aimed at publishers, librarians and other people with an interest in the book industry: *Kirkus Review*, *Library Journal*, *School Library Journal* and *Publishers Weekly*. The

novel appears on both Amazon.co.uk and Amazon.com, but there are no reviews on the UK site and only two reviews on the US site. There are no listings for the novel on LibraryThing and while it is on Goodreads, there are only two reviews. For the purpose of this analysis, due to the small number of reviews that appear of *For a Sack of Bones*, they will be divided into press reviews, which will include any sort of online or print publication, and Amazon and Goodreads which differ due to the fact that they also include information about the novel and author as separate sections on the site. Similarly to the analysis of the review of *Stone in a Landslide*, I will examine references to the translation, translators and source language, I will consider any further references or engagement with issues of identity, which as we have seen is key to the novel, particularly with relation to Catalan, any further engagement with Catalan culture, and finally any particular trends which occur throughout all of the reviews and which could potentially frame a reading of the novel.

3.4.1 Press Reviews

A total of 10 reviews have been identified which will be included in this analysis. All ten refer to the novel as a translation and all but two (*Washington City Paper* and *Toronto Star*, which interestingly are the two press reviews) mention the name of the translator. Of the 10, 7 make clear reference to the novel being a translation from Catalan, 2 make implicit reference in which they refer to the novel being a translation and then at another point mention Catalan but do not put the two elements together. This is important as the reviews also mention Spanish or Spain at some point and so it is arguably not entirely obvious which one is the

source language. One review makes no mention at all of the Catalan context or language, with the exception of describing Baulenas as a Catalan playwright and screenwriter. Only one review comments directly on the quality of the translation. The reviewer for the Historical Novel Society describes how the translation “falters once in a while”, however the only error which is pointed out is a mistranslation of “consell de Guerra” as “council of war” rather than “court marshal”. The review in the *Washington City Paper* comments on the style of the prose but this is attributed to Baulenas rather than being considered as part of the translation as he says “translated from the Catalan, Baulenas’ writing is simple and straightforward” (Ottenberg 2008). Other reviews comment on the style but relate this to Baulenas’ skill as a storyteller, rather than situating it as part of a translation, for example

the narrative overall is brisk, tense and satisfyingly complex (Publishers *Weekly*)

Powerful story engages readers’ emotions (Ritter, 2008)

Baulenas is an accomplished storyteller whose narrative never falters, never veers off-course, never relinquishes its hold on the reader (Basilières, 2008)

One review describes *For a Sack of Bones* as Baulenas’ debut novel although it is unclear whether this is referring to his debut novel in English translation (which is correct) or his debut novel generally (which is incorrect).

In comparison with the reviews for *Stone in a Landslide*, in these reviews there is considerably more engagement with the cultural, historical and geographical context of the novel. This could be due to two reasons. Firstly the historical and political context of the novel is central to the plot and to a certain

degree explained within the novel. Therefore the reviews, which largely contain a summary of the plot followed by some evaluative comment, engage with the facts in a way which shows understanding and appreciation for what happened. One reviewer, who has a particular interest in the Spanish Civil War, also places the novel within the context contemporary to its publication, with reference to the investigation by Judge Baltasar Garzon into the crimes of members of the regime (Schiller, 2008). The second reason could be attributed to the notes to the reader at the beginning and end of the book which, as described in Part Two, frame the reading of the novel within a Catalan context. This can be seen in four of the ten reviews. The *Washington City Paper* indicates how Aleu's position is worse for being a "native of Catalonia" (Ottenberg 2008), Shreve points out that "even the writing of the book in Catalan, a language Franco vowed to expunge from the linguistic atlas of the world, is an act of vengeance on the generalissimo" (Shreve 2008), and the *Hudson Review* details the "repression of the Catalan language" as one of the novel's main concerns (Ballée, 2008). The most interesting reference to the Catalan context comes from the review in the *Toronto Star*. Basilières again identifies the "Castilian/Catalonian and Fascist/Republican frictions" as a key part of the novel, but also implicitly draws a parallel with the language conflict that would be relevant for readers: "his character's experience of the relationship of language to cultural identity echoes loudly in Canada" (Basilières 2008). There are other touches in the reviews which show similarities to the way in which *Stone in a Landslide* was presented in reviews. One reviewer describes Baulenas as "Catalonia's most important writer" (Ballée, 2008), although it is unclear where this judgement has come from. Another describes how the novel was "awarded the highest prize in Catalan letters, the Ramon Llull Prize" (Historical Review

Society 2008) which shows again the influence of the paratextual material surrounding the novel. The quote from *Publishers Weekly* which is used in the paratextual material on the cover of the novel comparing it to *Darkness at Noon* and stating that: “the soldier’s banter and ribald humour is of the Hemingway school”, is interesting because it places the novel within a tradition of novels which have their roots in, or are in some way inspired by, the Spanish Civil War but not from the source language. *Darkness at Noon*, by Arthur Koestler, whose experiences of imprisonment at the hands of the fascists during the Spanish Civil War contributed to his writing of the novel and Hemingway’s novel *For Whom the Bell Tolls* also draws on his experiences as a journalist during the conflict.

In brief, generally the reviews of *For a Sack of Bones*, engage with both the novel as a translation and the Catalan context to which it belongs. There is however, a lack of reflection on the translation itself or on how elements of style may relate to the translator or translation process. The Catalan context is an important feature of the reviews, and there is also an engagement with the themes relating to this, such as conflict and repression, in the way the novel is discussed.

3.4.2 Amazon and Goodreads

Both Amazon and Goodreads introduce the novel using the plot summary included on the inside cover of the book combined with the quote on the back of

the book (see Part 2). Goodreads includes a section with information on the author including the names of some of his works and the prizes they were awarded. It also includes the quote from the review in the *Toronto Star* describing Baulenas as an accomplished storyteller. Amazon reproduces the author information included on the back of the book and then includes the entire review published in *Publishers Weekly*, and *Library School Journal*, as well as additional quotes from those two reviews, and quotes from *Library Journal*, *Booklist* and *Historical Novels Review*. The quote chosen from *Library Journal* highlights the writing of the novel in Catalan as an act of vengeance, although the other quotes appeal to the emotions of the readers and highlight the tension and suspense of the novel.

The novel has been rated 53 times on Goodreads,⁹⁴ has been categorized as “to be read” 33 times and so, although there have only been 5 reviews published on the site, it shows there has been a readership, although not in the numbers we have seen for the Barbal novel. Although the novel is available both through Amazon.co.uk and Amazon.com it has only been reviewed on the US site, and only twice. Of the five reviews across the two sites, none refer to the translation or translator, although one does state that the novel was written in Catalan (S. Smith-Peter, Amazon). Nonetheless, 3 of the 5 make specific reference to the Catalan context of the novel and engage with the culture as a key part of the novel. Both reviews on Amazon offer a description of the Catalan element of the novel; S. Smith-Peter describes the novel as “a compelling page turner about Franco’s dictatorship and how it attempted to destroy Catalan people and culture” as well as drawing attention to the language “which was forbidden and repressed under

⁹⁴ It had 10 five star ratings, 22 four star ratings, 16 three star ratings and 5 2 star.

Franco. The author has an afterword explaining the history and present situation with the language which is spoken in Catalonia". Sean S. on his Amazon review also differentiates between the Spanish and Catalan in his description of the novel as "a gripping and compelling page turner than (sic) not only conveys vividly the tragedy of the Spanish civil war and the subsequent dictatorship, but also the moral quagmires which so many Spanish and Catalans were forced to endure". Although the reviews on Goodreads are very short, Jan describes the novel as "a story about keeping promises, the brutality of war, Spain suffering under fascism and the suppression of a language now lost". This comment is particularly interesting. On the one hand it suggests that she has understood the challenges faced by the Catalan language in the context of the novel, but on the other it suggests that she hasn't read the final note from the author which explains the present day situation of Catalan. This raises the point that, despite the presence of paratextual material that offers further information to the reader, this does not mean that the reader will actually read it. It also shows how the novel and its context are open to interpretation, and how what the reader learns about Catalan culture from the novel is not necessarily correct. This is something that echoes the comments in reviews of *Stone in a Landslide*, which show that readers have not fully understood what the Civil War meant for Spain, and do not question the knowledge they have.

Whilst both reviews on Amazon engage with the historical context of the novel, , the reviews on Goodreads offer more of a brief opinion on whether they liked or disliked the story. Even so in four of the five the historical context is

mentioned and suggests that the novel has been read as belonging to a different culture and with this being a key element of the interpretation.

Conclusions

At this point, and before I go on to analyse the reading group receptions of the novels, it is worth offering some tentative conclusions of the findings so far in order to provide a comparison for the next stage. The analysis of the reception of both novels illustrates clearly the influence of paratextual material on the way in which a text is read, reviewed and talked about. The three sets of reviews of *Stone in a Landslide* offer an insight into how the reception of a work can be framed by paratextual material and how reviewers can mutually influence each other (see Appendix 10 for an overview of all references to translation, context and style and characterisation across the three sets of reviews and the Peirene material). Overall, across all the reviews, there is very little engagement with the novel as a translation or with the Catalan origins of the novel. Although there is some engagement with the historical context, readers seem to rely on the information given within the text and the suggestion is that readers do not, on the whole, seem to be reading and understanding the novel as being part of a culture that is not their own. The effects of the Peirene marketing strategy and paratextual elements can be seen clearly, meaning that the novel is being read in a way that forefronts Conxa's voice as the overriding feature. This, tied in to the frequency of the word "simple" (or "simplicity" etc), and "sparse" proves problematic when combined with the textual analysis carried out in Part Two. As we have seen the language in

Pedra de Tartera is not simple. It is a dialect which is vivid and poetic and which places the novel firmly within a clear geographical and cultural context. The reframing of Conxa in simple, standard English affects the geographical contextualization of the novel as readers do not question the language on the page. In the source text the language is marked. As we have seen the publishing house considered it necessary to provide an explanatory note at one point, drawing attention to the language and highlighting it as a key feature of the novel. In the English, as we can see from the reviews, not only is this lost, but this reframing also affects the characterization of Conxa herself. From a character who expresses herself in a rich dialect in the source text, she becomes in the target text a woman whose overriding characteristic is “simplicity”, and occasionally she is perceived as “childlike” due to the simplification and standardization strategies employed in translation and the way that have been received by readers who reacts to everything life throws at her with passivity according to many of her English speaking readers.

The paratextual material included in *For a Sack of Bones*, particularly the note on names at the beginning and the author’s note at the end, also appears to have framed the way in which the source culture of the novel has been perceived, particularly if it is compared with the reception of the source culture of *Stone in a Landslide*. Whereas in the case of *Stone in a Landslide*, the majority of references to Catalan were made almost in passing, with Catalan being used as an adjective rather than a term with any particular meaning, in *For a Sack of Bones*, the majority of reviews identified the conflict expressed within the novel, and engaged with it in some way. Despite this, *For a Sack of Bones* is also an example of how a lack of

marketing has a clear impact upon the online visibility of a book. In the case of *Stone in a Landslide*, the marketing campaign adopted by Peirene means the book has been widely read and reviewed as opposed to the few reviews and ratings that have appeared for the Baulenas text. Nonetheless, while translation is often described as a window onto another culture or a way of learning about other people, places or historical periods, the findings in this case do not suggest that this is always the result. There is no indication of readers, particularly in the case of *Stone in a Landslide*, having engaged in any great depth with the context or culture, or of them using the novel as a starting point from which to learn more. And if this happens to a greater extent with the readers of *For a Sack of Bones*, from the point of view of exposure to the Catalan context, culture and identity, this is hampered by the lack of reception and visibility the novel has received since publication.

3.5 Reading Groups

Reading groups were chosen for the final stage of the reception analysis in order to provide as close as possible an approximation to a real reader as could be found. Whilst reviewers who post on review sites or on blog posts are also real readers, I would argue that by creating a blog, or by posting online, reviewers are aiming at an audience, and there is an expectation that people will read what they write and therefore they write in a way that assumes a certain authority. This is particularly relevant in the case of blogs in which popularity or success is measured in terms of number of visits or numbers of followers, which can then generate revenue by advertising on the sites or creating links to sites where books can be purchased in exchange for a small commission. There is also a growth in commercial bloggers becoming successful personalities within their own areas (make-up, food, lifestyle etc.) which may be an attraction for certain bloggers, and in the case of some bloggers within the area of translated literature, a successful profile on social media as well as the blog has led to a reputation as a fairly serious reviewer, recognised by publishing companies and other organisations.⁹⁵ Bloggers, and other reviewers, are therefore writing to project a certain image, to appeal to a certain audience. Their reviews are written with thought and care, prepared and edited and although discussion may ensue as a

⁹⁵ Tony Malone (Tony's Reading List) for example, is regularly publicized on social media by the various publishing houses he has reviewed books for and has also become a regular reviewer for the European Fiction Network, and his work has appeared in Words Without Borders and Necessary Fiction. (<http://eurolitnetwork.com/tony-malone-reviews-weit-uber-das-land-far-across-the-land-by-peter-stamm/> last accessed 27/7/2016)

result of what they post, the reviews are not there to necessarily start a discussion but to offer an already formed opinion.

Using reading groups, as discussed in Section 3.1, allows us to observe readers within a familiar environment that has been adapted specifically for the purposes of the research. Reading groups are groups of readers that meet on a regular basis, usually monthly, united by their love of reading and desire to share this with like-minded people. These groups can be organised by libraries, by families, or groups of friends and sometimes by people who are interested in a particular genre. Groups can work in one of two ways. In some, group members will each choose and read a different book which they will then bring to the meeting to discuss and compare. The most common way of organizing a group however, is for all members to read the same book which is then discussed at the meeting together. Books are chosen either a few months in advance, or are decided on and planned at the beginning of a year (see Section 2.1 for a discussion on criteria for choosing the books). Libraries and book shops now offer services to help reading groups access copies of books, and publishing houses are also now capitalizing on the ever-growing number of groups emerging, providing study guides, ready-made question and discussion points, author interviews and, in some cases, special book group editions (Proctor and Benwell, 2015:4). Groups are often mixed in terms of ages and gender, although women tend to make up the majority of members. What recent studies using reading groups have shown, and what is particularly relevant for this study, is the use of additional material by reading groups in their discussions of the books. Proctor and Benwell highlight how readers “repeatedly draw upon blogs and online reviews in making sense of

the printed page” (2015: 2) and Swann and Allington describe how evidence from their study suggests that “Reading group talk is one in a series of acts of reading, including private reading, and occasionally rereading in the light of the discussion, consultation of other readings such as published reviews” (2009: 252). Therefore, through the use of reading groups as the focus of study, we can see how all factors as described thus far can influence the reading experience, and therefore the reception of Catalan culture through the translated text.

It could be argued that members of reading groups are also not disinterested participants in the discussion around a book, that they too are offering their opinion to an audience and therefore projecting a certain image of themselves as readers. However, whereas bloggers have a more public image to uphold and so will be more careful and considered in their reviews, reading groups are more intimate and informal. The very nature of the way the group is formed and organised provides an atmosphere in which opinions can be aired, disagreements and discussions can be negotiated, and new insights and interpretations can be formed through the input of all members. Members may read a book as an individual and form their own opinion or interpretation during the course of their reading, much like a blogger or reviewer, but after attending a meeting their opinion may or may not change in relation to the interpretations of the other members. Groups are often made up of friends, or have been going for enough time for members to feel comfortable around each other and not feel under an obligation to say something “intelligent” or “insightful” and if their opinion is different from the majority of the group then they will be relaxed enough to be able to express it. Despite this, it must also be acknowledged that, by

making the groups aware that what they say will be later placed under analysis as part of this study does introduce the possibility that readers may be more careful of what they say. However, obtaining results of reader responses to translated fiction depends on having groups of readers, either online or in person, who are willing to let somebody listen to what they say, and for this reason, reading groups provide an ideal focus of study.

The two groups chosen for this study were both local to the Birmingham area and are well-established groups that have been running for some years. Both were started by groups of friends and have evolved as new members have joined and others left over the years. Both groups are made up of women of a mixture of ages and professions. They meet monthly and take it in turns to host the meeting in each of their houses, where drinks and nibbles are also provided which creates an easy, relaxed atmosphere. Both groups have read books in translation as part of their monthly choices on a few occasions, and both groups contain members of nationalities other than British, which also has an influence on the books that are chosen and read, although this was not a reason for choosing these groups.

Following on from approaches used by Allington and Swann (2009), I decided to adopt a non-participant observation approach to the study, whereby the researcher merely watches the object of the study without taking an active part. Although, as mentioned above, my very presence could have an impact on the way the group behaved, I wanted to obtain results that were not influenced by my own input and this was the most accurate way of achieving that. The groups were contacted and asked if they were interested and would be willing to participate in a research project without being informed as to the subject of the

research. They were told that the research would involve reading a book and allowing me to observe and record the subsequent discussion. Information was provided as to how the results of the study would be used and consent forms were signed. A questionnaire was also given to each group in order to ascertain more information about members' ages, backgrounds, gender, how long the group had been running, as well as an insight into titles they had previously read as a group. A suitable time was arranged to fit in with their previous commitments as a group and they were provided with a copy of the book although no further information about the text was offered. They were not told anything but the title and the fact that the book was in translation was not highlighted. The groups had their usual month to read the book and then their meeting was tape recorded and observed with no input from myself until the discussion had come to an end. Once the discussion had ended I asked further questions, either on issues of interest that had risen through discussion, or issues that had not been raised and that were of interest to the study. This part of the discussion was not planned in advance as I felt it would depend on the contents of the discussion at each meeting and could differ for each group because of the text.

3.5.1 Reading Group One – *For a Sack of Bones*

Group one were based in the Moseley and Kings Heath areas of Birmingham. The group has been running for over fifteen years with a total of fourteen members, and with an average of eight to ten at each meeting. The group is comprised entirely of women who describe themselves as white, middle class, most of whom are mothers and work in the public sector. The age range of the group was between thirty eight and sixty five, although they describe themselves as comprising two main age groups: a “forty-ish” age group with young children, and a “late fifty to sixty-ish” group with grown-up children. They read a wide variety of books including classics, non-fiction, and biographies which are a mixture of books members have either previously read and enjoyed or books they want to read. The group has several members who speak other languages which include Russian, French, Spanish and German, and so have read several books in translation; titles have included Chekov’s short stories, *Dr Zhivago*, Hans Fallada’s *Alone in Berlin* and Simone de Beauvoir’s autobiography. When they do read translated works, however, these are chosen because one of the members speaks the original language and so part of the discussion centres around an assessment of the quality of the translation or a comparison of more than one translation. This was marked as a key feature of the discussion of *For a Sack of Bones* for which they felt themselves at a disadvantage because none of the members had any knowledge of Catalan and nobody could therefore inform them of whether or not it was a “good” translation. The discussion of the book lasted around an hour and a half, during which members digressed into various related topics (including

British involvement in the Iraq war) although members recognised that this was “the whole point of a book club” which “leads to a discussion of many other things” (Jane). Eleven members of the group were present (Jane, Lucy, Sarah, Claire, Pamela, Margaret, Abigail, Wendy, Tania, Emma and Bonnie) ⁹⁶ and all contributed, although to varying degrees, at some point. There were three key aspects of the reading group discussion which were of particular relevance to this study: discussion of the context of the novel, the use of personal experience to make sense of and provide reference points for their interpretation, and discussion of the novel as a translation.

The historical context of the novel was the starting point for the discussion of the novel by one member who had particularly enjoyed the book. For her one of the most interesting aspects of the book was the fact that it dealt with a period in Spanish history that people know little about. As the first to speak about the book, she also was the first to refer to it as a Catalan novel; although she did start to refer to it as Spanish but stopped herself and rectified the error. Certain members of the group were fairly familiar with Spanish history: one, Wendy, had a particular interest in the Spanish Civil war and had previously recommended a book based on this. Three members remembered the death of Franco and discussed the role of the King in relation to the transition to democracy. Despite the knowledge of the war they, and particularly the members of the group who confessed no knowledge at all of the historical or cultural context, all praised the book for having taught them something they previously did not know, about the

⁹⁶ All names have been changed to protect the anonymity of both groups.

war, the cruelty, the aftermath and then Franco's long time in power, particularly because it is such relatively recent contemporary history, as Lucy commented:

I didn't know much of the history either and that's the first thing I thought ooh that's interesting to read this book cos you know, I've been to Spain quite a bit but that actually really interesting and I'm going to find out a little bit more about that period and I did, which I thought was fascinating but, as Claire said, the closeness, well the closeness in terms of the period of time makes you think twice you know and then.. Yeah... the fact that it's just tragic isn't it, it really is, you can't, I think I kind of knew the sad, you know, the ending would end.... That it wouldn't end well

This was echoed by various members at various moments throughout the discussion as one of the merits of having read the book. Even Wendy who had expressed her interest in the subject found it informative:

but I didn't know the extent to which it was afterwards you know cos I mean I'm interested in the civil war and that was why I nominated that *Winter in Madrid* just simply because I like the period erm,... but erm... so I know a bit about, and I have read Hemmingway and and you know I just know a bit about the period but I had not appreciated the extent of the post war regime erm... what it was actually like

Lucy went on to stress that despite the novel being a source of new information, it didn't detract from the plot:

I think there's a really good balance between that historical context so you know you might be fascinated by that and what you're learning that's very new but then the personal as well which is kind of more what I meant - the, you know, the tragedy in terms of the personal story and I think he gets the balance.... partly because of the structure as you were saying and I think that keeps you grounded in his story rather than just the err... you know the reading a book about history.

But not only does the group situate the novel within its historical context but they also discuss it in relation to the context of contemporary Spain and how the events discussed in the novel may have had an influence over what still goes on today. Wendy questions to what extent remnants of Franco's regime can still be seen today:

so does one draw the conclusion from this that certainly in 1949 there was no... The regime was still exercising the utmost power. We can assume that it wasn't until 75 when Franco went that there was any sort of lessening of those burdens of the regime's influence but we know that it took a while and it must have...I mean, you know... is he saying in a way that Spain is still experiencing the negative aspects of the regime and the regime is still alive and kicking and there are proponents of the regime and that Spain is not....

Lucy also uses the discussion of the book to reinterpret an earlier experience she has had in Spain and sees it within the new framework of what she has read. Discussing a family trip to Granada at Christmas five or six years ago, she talks about how she attended a parade for the celebration of *Reyes*:

Lucy: ...everybody came out and I remember Roger saying something about aww, look at this, you know (laughter), the communist in him came out, and you know it was really rich people, furs every.... it was a particular group of people and there was some level of enacting something or other, I can't remember what, but I think there was a sense of that in the air

Wendy: that was the old regime people

Lucy: you know and there are times when it surfaces

However it was more common for the group to make sense of the novel, of its context and of what was happening by placing it within references to other works, cultures, events or situations which were familiar to them. The group used

a comparison to various other literary works throughout the discussion which included: Hans Fallada's *Alone in Berlin* (Claire) for its treatment of a similar topic but set in Nazi Germany, C. J. Samson's *Winter in Madrid* (Wendy) and Hemmingway's *For Whom the Bell Tolls* (Claire) because both were set during the Spanish Civil War, *House of Sand and Fog* by Andre Dubus III (Emma) because of its similar structure, and *The Wind up Bird* by Haruki Murakami due to the fact that it deals with collective memory. Lucy also comments that they should have read another book, by Colm Tóibín, she had previously proposed but had been rejected because of the fact he goes to Barcelona and it would have provided "interesting connections with Catholic connections".

As well as placing the novel within a familiar literary frame of reference, they also make sense of it by using their own historical and cultural knowledge. As we have mentioned the parallels between Spain and Nazi Germany are immediately brought into the discussion and frequently appear throughout as members draw comparisons with concentration camps, and life under a dictatorship. Additionally Wendy compares the lack of formal reconciliation over Spain's recent past to South Africa which she points out is a country that has managed to do this. Emma, a Russian member of the group, sees parallels to the Soviet Union because of the description of the aftermath of the war and the cruelty which followed. The part of the story which deals with the babies being stolen and later sold also lead the group to refer to a similar situation "to what women did here" as Claire says when, in the 1960's, babies were placed in homes where they would stay until their mothers were in better circumstances to recover them but instead were transported to Australia. The Charity Home in the novel was also

compared with seventeenth-century French orphanages which were set up by philanthropic aristocrats. Tania also makes reference to the stealing of babies in Argentina after the coup which then leads back again to medieval Spain where according to Claire “they took away Jewish and Muslim babies”. The conflict in Spain is also compared to the events happening or that happened in the Balkans and Syria which eventually leads to a discussion on British international politics.

One member of the group, Abigail, picked up particularly on the note on names included at the beginning of the novel and draws on her own experience and the novel to make sense of both. Jane describes how she used to work with a man whose wedding she attended in his home town of Vitoria. She says how she had “no idea of this whole business about having two names and that whole banning of, until I went to his wedding and they started calling him a completely different name that we didn’t know him by” and “how he was not allowed to use his Catalan name at all, through his childhood, or any... you know .. He actually got used to using his Spanish name Eduardo, so when he came to the UK to work he carried on with that even though that wasn’t his name at all”. Although her reasoning is rather confused,⁹⁷ it is evident she has read the novel and interpreted what she has previously experienced and what she has read through the new information given to her through the medium of the novel.

Group members also engaged frequently with the theme of memory which they identified as running through the novel, relating it to recent events they were

⁹⁷ Vitoria is in the Basque country, so the name of the man would in fact be Euskera rather than Catalan, however a law imposed by Franco meant that only Spanish names could be given to children during his regime. Assuming, as was suggested by Jane, that this event happened a while ago, it would therefore be more likely that the name used during the official ceremony would be a Spanish name rather than a Basque name. Maybe the name he went by was a diminutive with which Jane was unfamiliar.

aware of in Spain, particularly in regard to the discovery of mass graves. They again used this to discuss other cases they were aware of in other countries, where similar things had happened. Jane relates her own experience of a trip to New York where she visited a museum exhibition about a memorial ground in which they had buried the bones of African- American slaves that had been uncovered during building work that had taken place in the city a few years previously. She talks about this in terms of reconciliation and acknowledgement which leads to a further discussion of similar events with Native American and aboriginal bones. The idea of reconciliation with the past, which they also identify as a theme, is also reframed within a more familiar reference as members talk about how in Spain “there are these groups of people digging around in the past and trying to bring that to the fore” (Tania), although they also remark that this is something that has only started to happen recently. It is the concept of time that leads them to compare it with British history, such as the museum of black culture in Liverpool (Lucy) and the statue of Colston in Bristol which recognises a man whose fortune was made from the slave trade (Tania), and the Tate and Lyle family’s National Trust house which again they identify as having dubious origins (Margaret). The subject is also compared to post-war Germany and the reconciliation which started to occur “when the Shah visited Germany in the 1960s and the (...) Baadermeinhof” (Tania). Tania then goes on to relate her own experience of having taught a year seven history group using a text book containing “four bad things we did in India, four good things we brought to India” which made her question how “in 2009, how can they be putting that in history books for our children?” adding that “in Britain, we’ve hardly acknowledged.... Cos... cos it’s further in the past it’s easier for us to get away with.” Pamela agrees and states

how it isn't just India; "It's all over the place. We've dabbled and messed things up and then usually bugged off when we have really made a mess of it and we don't know what to do about it like we did in India".

The fact that the novel is a translation was also something that was foremost in members' minds as the discussion progressed. As mentioned previously it was immediately referred to as a Catalan book. The subject of translation was addressed fairly quickly after the meeting began and is introduced by one member stating that the fact the novel was a translation informed her reading: "You know I did think of it obviously as a translation and we do read translations anyway and so" (Lucy). Despite the fact that the group are used to reading books in translation they found this one a different experience and almost expressed frustration:

Jane: but none of us speak Catalan so we can't comment on the quality of the translation which we do sometimes you know if we do Russian books

Lucy: yeah occasionally we do

However, despite the fact that they believed this made them unable to assess translation they did go on to express opinions of how they felt the translation had been done. Emma, who is Russian, compared her experience of reading Russian works in translation with the experience of reading an unfamiliar culture:

that's what I was thinking here cos when I read Russian books in translations that's what I get, I get the sense of the culture whether it comes through whether I can see or this is what I know from my own experience but here I couldn't. I saw parallel to Soviet Union and the mass after war and you know the cruel regime after war when the pact was signed in such a way that even people who left after revolution and settled in France they

were all transported back to Russia that's how the pact was worded after the war and they went all straight through Moscow and through to Siberia to the camps so I saw a bit of a parallel there but I couldn't comment on whether you know it was a true depiction. Whether the translation is a true depiction of Catalan culture or not

This led onto a further discussion about translation and how it can be problematic in two ways; linguistically and culturally. Lucy drew on her experience of having read French novels in translation and considered how translation fails to grasp the nuances of a culture:

because obviously I read French and English and we've read you know like some when we did Madame Bovary and various other books I think, it was Camus as well where we had both and erm... you know ... I'm very aware... you know speaking both languages, I'm very aware of how there is sometimes there is only one word in a particular language that means what you want to say and actually there is no translation and clearly that's deeply rooted in the cultural context in which that word is used and so on, so I must admit I was very aware that, although it didn't feel like a poor translation, I felt that there was something I was missing because of the fact...

Although other members interpreted what she was saying as a linguistic element, Lucy stressed that she was referring to the cultural significance behind the language:

I also felt that there would be an additional element erm... if you were reading it in the original language. That you would get something about the way that.... you know... in the original language you understand what we mean by certain things beyond just the meaning of the word and I think ...erm...I kept thinking about that, you know, that somehow I wasn't quite

getting the feeling right because you can't, however good a translator you are.

And later:

I suppose I didn't mean the linguistic side of it, I meant more the cultural aspect of..... (...)and particularly because this is so much about culture you know, it's about a clash of culture within a culture you know, so I think there were some things like where I know it read in the French and I just love knowing that I know how that thing feels or how that food tastes or something. And I know that I'm missing that part when I'm reading something that's not from my cul... you know I suppose it's like if I read a Japanese book I wouldn't have the sense that a Japanese person would have. It's just...

Other members, however, referred to what they saw as the linguistic losses of the translation. Claire interpreted Lucy's first comments as being related to the way it had been translated:

Claire: occasionally the English came across as being stilted

Wendy and Lucy: yes

Claire: and you got frustrated because you were thinking ok at well is this because it's been badly translated from the Catalan or is this

Wendy: badly written

Claire: what it actually says in the Catalan

Tania however questioned whether this was down to style:

Tania: I wondered if that was because it's Catalan or because in the words he put in the boy's mouth were adult words... they weren't like boys talk.

Lucy: no I think it's to do with culture

Tania: but I didn't mind that because ...no but..... Yeah but I didn't mind, I didn't mind that because I was interested in the story but I thought that

Lucy: that it was too adult...

Tania: when No-sister Salvador and.... I've forgotten his name...

Pamela: Aleu?

Tania: yeah, when they were speaking it was like an adult speaking often because he was ...

Jane: is that because he's recounting it from when he was an adult?

There was no real agreement over this, however, and the discussion led to Tania expressing her dislike of the fact that the translation had been written for an American audience:

But the thing that put me off, one thing that put me off straight away was the fact that it was written for Americans, you know, Canadians in the language, you know the... the... but I found it interesting some of the, and I looked it up you know, he fit the windows with wooden frames and I thought that's interesting, that's what the Americans or the Canadians say for a past tense, you know instead of he fitted. Or, you know how the Americans like to spell things with "S" like license whereas for us that's always the verb and not the noun but you know. And vice as well was written with an "S" instead of a "C" and I know, because I'm a linguist as well, I kind of like to find those things out but I could tell it wasn't written for the English reader, the British reader

When I questioned the group further about their expectations, before and during their reading, on finding out the book was in Catalan and what that meant for them, Wendy described how the idea of Catalan was not an unfamiliar concept:

well I was certainly aware of erm... a Catalan culture... I mean I've been to Barcelona and read books about Catalonia and newspapers... you know, I know that there's a Catalan independence movement and Catalan language and you know all the rest of it. So I suppose my immediate thought was, you know, this is going to be focussing on Catalan culture as distinct from Spanish

Because of this, however, she found the note included by the author at the end of the novel an unwanted interruption:

and I suppose I did actually end the book and close the pages with I suppose a bit of a sigh and I think my partner sort of yelled down, what, have you finished it, what.. And...? And I said oh, it just ended with a bit of a sort of you know, flag waving for the Catalan independence movement which didn't leave with how I like to be left at the end of a book if you like, I just felt it was a bit of an add-on.

Lucy also used her awareness of Catalan culture as a frame for her reading of the novel:

I'm... I'm aware, you know I've been to Barcelona so and... what is it called the movement... is it the Catalan independence movement is it? (...) So I thought it'll be interesting because it'll be specifically about a culture and about how that, you know, relates to the Spanish culture so...you know... that's how I looked at it?

When I enquired as to whether that was in fact what she got from her reading:

erm.... erm..... Ooh.... maybe....yes... but I think in the end it was more... it was less to do with a culture generally and more specifically to do with the tensions and Franco and then also about the particular story that was being

told about this man. So in that sense it's a bit less broadly about the culture in the sense of way of life culture

Abigail agreed with her and also suggested that the author's note had added something that she hadn't been aware of as she read:

I felt that, well because I read the author's note ... well just now actually cos I didn't get time to read it when I... and I thought it kind of seemed... I didn't get the sense from the novel itself that it was about that... those issues...and the language and things

The group then discussed how the limited of knowledge they have about Catalan culture affects the way they read the book, expanding upon the earlier comments by Lucy. Sarah gives the example of one of the food references that appears in the text:

but I think there's some things you miss about that as well because there's one bit when he's just got to the town and he goes and eats and it's a fantastic meal and he says it's a Catalan, I don't know, stew or something, and he says, no, no its a something else and you know we've added a few extra ingredients. And you think, well if I knew Catalan culture better would I know that that is the Catalan version and that's the Castilian version and I should understand that or...

She did, however, then make the point that just because a book is written in English doesn't mean that all the references would be familiar; "I can read a good old English novel and if it's not you know my little world then it would be an alien little world". This leads on to a discussion about audiences; the audience the book was aimed at originally and about how different audiences therefore will read it differently. Abigail suggests how "at its most obvious if you were reading it in Catalan it would clearly be a Catalan book wouldn't it and you be.... you know

whether you ...because it would come from that perspective whereas reading it in English and you don't necessarily pick up on those" but Tania also offers the fact that it would affect how you feel emotionally towards the events in the novel: "if you were Catalan would you be thinking that Franco was particularly oppressive against the minority", yet Lucy suggests that his audience may not have been a consideration at all in the writing process:

you see that's.... it's interesting to think, if he's writing the original copy in Catalan....I mean different writers are different.... he may not have been thinking about the audience so much when he was first writing. he probably was but I mean he didn't necessarily know it was going to be translated into lots of different languages so you never set out to write a, unless you're writing a Harry Potter books or something you never set out knowing your book is going to be widely read and translated. So your audience is much narrower as well as it being yourself, you're your own audience because of the sense of sort of self-expression

Jane questioned the reasoning behind writing in Catalan at all due to the fact that "Surely there can't be a massive readership? (...) Well because it's true isn't it? I mean there can't be that many people that speak the language." For Tania, the book existed as a Spanish product:

Well I thought it was going to be Spanish so I thought, right, I think my Spanish.... I'm gonna buy the translation, I'm gonna buy it in Spanish and I'm gonna read the 2 together and then I opened it and it was Catalan and I thought I still can't read a Spanish book

When I questioned the group on what they thought of the translation, Margaret compared her experience of reading Scandinavian crime novels in translation and

how, for her, they have become something that has recognisable features, but that in *For a Sack of Bones* she couldn't put her finger on:

Speaking as a person who doesn't speak any other language except English and reads loads and, including loads of Scandinavian crime books and just working my way round the French ones now as well, I don't see that there's anything like..... When I read books in translation I kind of feel there's a bit of the spirit of the language, you know like in Scandinavian it goes de...du...De...du...De... duh... you know the way it's done. I know Scandinavian's not a language but you know what I mean, the Scandinavian languages. I don't think there was anything particularly like Catalanian about it, it just like gave me the spirit of another country and a book that had originally been written in another languages.

And when I asked if the notes to the reader and from the author had not been included, the issues of language conflict would have been apparent, the general consensus was that no, they would not have picked up on that at all, particularly because in the Russian novels they have read the characters are known by "umpteenth different names" (Pamela). Interestingly Sarah suggests that the very idea of where the novel is set places a picture in her head that frames her reading: "I think your head does take you to a particular compartment of where it is the books are set. Russia you know... it's just cold...and you know I don't know I smelt food in this one a little bit as well" to which everybody agreed that food had been a fairly key feature of the novel. This, however, was suggested by Claire not to be a strong feature of Catalan culture, but rather an indicator of a regional difference which would have been expected

You see that as a regional thing, and if you are of a certain age you remember that Britain for example used to be much more regional and if

you think of something set at that time, if you set something in Britain at that time, there would be a strong regional flavour and you would just take it for granted. You wouldn't say that Northumberland was going to declare UDI or anything (...) but if you read a novel set in the 30's in Northumberland or round Newcastle or whatever it would have a very strong regional flavour and yet you would not see it as subversive particularly. You'd just see it as the fact that before communications were so fully developed, places were much more separate.

And although Tania suggests that maybe because of what was known about Catalonia and the Basque country it may be seen as "subversive" in this context, Abigail disagrees and says: "but there isn't that much of that in the book I don't think. I was expecting more I suppose because of that note at the beginning" and Tania says that she thinks that if it was a more familiar culture then it may be different: "I mean we'd think more about the Welsh like that wouldn't we cos their language is suppressed". However, despite the fact that they say they have not got that from the novel itself, when asked about the situation it is clear that they are able to read the novel within this framework, something which is highlighted by Emma:

When he describes life in Barcelona before the war, or the war already going on but they're not affected yet. He went on about how the men behave in the street, how they take jackets off, how they blow their noses, how they're confident and how they behave and then after the war how nobody does that and when he came back and he said my friend said that nothing changed in Barcelona but I don't see, I see different because nobody does that any more. Nobody behaves like that anymore. But for me I suppose it wasn't difference between Catalanian and Spanish culture, I thought it was more oppressed by a regime

And when I question the group as to whether they have any sense of what Catalan culture is like, interestingly it comes down to language (Wendy) and traditions such as “particular foods and wines and things like that” (Lucy).

Generally the group were very positive towards the novel and their reading experience, affirming that they had learnt something and found it productive. Despite their suggestion that they didn't come away with a clearer idea of what it meant to be Catalan, their discussion showed that the subject had been raised by the novel and it had made them think about it to a greater degree than they would have done beforehand. The overall suggestion was that the paratextual elements of the book had been key to this, although it seems that some of the personal experiences of group members and some of the prior knowledge also played a large part in informing other members and enriching their reading, and interpretation of events. What was evident was how members used their own experiences and knowledge to make sense of the plot and themes of the novel, as well as using their own familiar literary references. But alongside that they also used the novel to make sense of some of the experiences they had had in Spain and Catalonia, and reframed them within the new knowledge gained from their reading. The group also revealed themselves to be sensitive in regards to reading in translation. The fact that the novel was a translation was an important part of their reading experience and allowed them to reflect on the representation of culture that was being portrayed through the text. They also questioned the language used in the text as to whether it was a result of the translation or the style of the novel. Indeed, if we return to the discussion of the ideal reader as

described by Venuti, Berman, Boase Beier, and Connor (see Section 3.1) as a reader who is sensitive to the translated nature of the text and uses this knowledge to inform their reading experience, this group demonstrated a response to the text that was indeed aware of difference, of the “other”, both thematically and stylistically, and their discussion suggested that, even if the source culture isn’t immediately comprehensible to them through the translation, their reading experience certainly takes it into account.

3.5.2 Reading Group Two – *Stone in a Landslide*

Group 2 were of a similar profile to the first group in that they are a firmly established group of people, of a similar age range and backgrounds and they were all female and based in Birmingham. There were 8 members present (Melanie, Louise, Beth, Katy, Vanessa, Rachel, Gloria and Sandra) and again, all participated in the discussion at some point although some voices were heard more strongly than others. The group also has a mixture of nationalities with one Austrian and one German member, which has an influence on books that have been chosen in translation previously. However unlike the first group this was not something that the group talked about as a feature of the way their group functions and the fact that the novels were translations, or came from different cultures, is described as largely secondary to the quality of the book, which was the overriding reason for being chosen. Unlike the first group who unanimously

liked *For a Sack of Bones* and found the reading experience very positive, opinions on *Stone in a Landslide* were very divided; two members expressed strong dislike, two members said they liked it, one said she was torn between the two extremes and the others expressed no real preference either way. The negative opinions towards the novel dominated the discussion and whilst whether readers liked or disliked the book is incidental, it definitely had an effect on the willingness of group members to place it within a wider context or consider other possible interpretations or look for deeper meanings. For that reason most of the discussion is based around a discussion of the main character and her limitations.

The influence of the marketing strategy of Peirene on the book is evident straight away as the group begin with a discussion of the length of the novel which for most was a negative point as its shortness meant that they were unable to engage fully with the characters. The conversation began when one member (Katie) questions whether the length of the book was due to the series it form part of , rather than, as other members (Beth and Rachel) point out, actually being the other way round; the book has been chosen for the series because of its length. The group therefore immediately see the book as being part of a larger context within a Peirene framework which is consolidated by Beth, who describes it as being a book that you can read in one sitting, and Rachel agrees by saying one two-hour sitting. Beth also comments on the subscription element of Peirene's profile which has also been taken from the paratextual material, as is Vanessa's comment that it is "a classic, a modern classic".

As in the previous group references and comparisons to other literary works were a key feature of the discussion of the second group and the references

were again wide ranging. The first came in relation to the discussion of the length of the *Stone in a Landslide* and the idea that writing to some kind of template was a contrived way of constructing a book. In this case it was compared to the winner of that year's Mann Booker, *The Luminaries* by Eleanor Catton.⁹⁸ Beth then referred to a book they had read by Jonathan Coe for which she "couldn't decide whether he was a really clever writer writing like a twelve year old or you know he just wrote like a twelve year old and wasn't a very good writer". Likewise for this novel, she "couldn't decide whether she wasn't a great novelist and therefore it wasn't a great book or whether she was a great novelist and it wasn't a great translation". In reference to translated works that the group had read, they also mentioned *Prince of Mist* by Carlos Ruiz Zafón, which Rachel believed was another Catalan translation they had read, (it is actually a translation from Spanish), *The Elegance of the Hedgehog* by Muriel Barbery, *Alone in Berlin* (as before), *Night Train to Lisbon* by Swiss writer Pascal Mercier, and *Like Water for Chocolate* by Laura Esquivel. The main literary reference which became the counterpoint for the discussion in terms of contrast and comparison and which was mentioned throughout the discussion was Victoria Hislop's *The Return*, a stereotypical "gushingly sickly romantic" (Sandra) novel which is set against the background of the Spanish Civil War. Sandra in particular affirmed that one of the reasons she enjoyed *Stone in a Landslide* so much was "for the fact that we'd read that dreadful book by Victoria Hislop". When I later questioned the group about the general dislike of that book, I was told:

⁹⁸ As well as being very long (800 pages) according to members, it is also divided into chapters which start with 400 pages, then 300, then 200 etc.

Well it was totally... you felt like she had no real experience of it. It was just superficial, totally unbelievable, gushing and very corny and predictable I think (Sandra)

Throughout the meeting the two were constantly compared: Sandra, despite her dislike, admitted that she “learnt a bit more about the Spanish Civil War from the Victoria Hislop”, although Melanie stated that, despite not liking *Stone in a Landslide* “you could say that she managed to weave the story and the Civil War together more effectively than Victoria Hislop did”.

Despite the group having read translations in the past, the fact that *Stone in a Landslide* was a translation did seem to provide a stumbling block in their acceptance of the novel. As mentioned before, Beth describes how, like her reactions to the novel by Jonathan Coe, she questioned whether her dislike of the book was due to the quality of the book itself or the quality of the translation, as she says:

Cos it just didn't work. There were so many places I thought it didn't work and bits were... and I haven't read many translated books I have to say, but there were bits where I was kind of going back over you know the sentence or the paragraph that I'd just read to try to understand it cos I didn't thoroughly understand it.

However, unlike the first group, which offered no examples of where the translation was “clunky” (see above), Beth did go on to offer a couple of examples

where she thought the translation had not worked and that she found contradictory.⁹⁹ Vanessa agreed with Beth and was left indifferent by the novel:

... it was just a bit depressing without any sort of ... I hadn't gained anything from anybody, I didn't learn anything about anybody particularly and I did keep wondering if it was the way it was translated because it was so popular in Spain or so I am told.

Katie tried to do some research to look for further reasons for her reactions to the book:

Cos I thought I'd better do a bit of swotting up so I tried to read up about the Spanish war but all the articles were too long. So then I started reading reviews about the book and it ... you know ... *The Independent*, which I read, it was very positive about it and loads of the British reviews were really positive about it

Interestingly a further discussion on translation led Melanie to question whether the perceived failure of this translation was down to the language pairing:

Melanie: no, I was just wondering whether some languages are easier you know to translate and therefore make better books so whether German is better... is easier to translate into English or easier in the sense of anyone can do it, but easier in

Sandra: more closely related

⁹⁹ These were in relation to Tia's supposedly undemonstrative nature which she felt was contradicted by her initial warm and enveloping welcome of Conxa when she arrives at her farm, and the description of why Conxa was given her name when "no one else in the family was called by that name", something that Beth and other members felt was ambiguous in the text.

Melanie: more closely related that's the one I was looking for and maybe Spanish is the difficult one

Although Rachel suggested that it is “the skill of the translator to kind of take the original and then put it into whatever language you're translating into and still make a good book out of it”, Melanie still wondered if “maybe Spanish is more difficult, maybe there are more of... you know.... obscurities in it”. When I entered the discussion later on in the meeting the idea of the translation being problematic resumed with a conversation between Vanessa, Beth, Melanie and Sandra, this time with the idea that there was a contrasting style across the novel that could be attributed to the fact that two translators, as it states in the paratextual material, have been involved in the process:

Vanessa: I kind of read it thinking this is clearly a translation which made me think it was clunky and I hadn't really thought about it being a translation when I started it because I wasn't here when it was given out and when all this was explained. And then I suddenly got it at the end as we left

Beth: some of the bits that seemed clunky though actually seem ... I don't know... it's almost like they're written in a slightly different style but a quite...

Vanessa: well there are 2 people who translated it so maybe it is a different style

Beth: oh, oh right cos when I started the last chapter, I think it's 124, when she's talking about Barcelona and the first line is Barcelona is a house where the windows don't look onto the street and I'm thinking oh that's stupidly written isn't it but then you go on and she's going Barcelona is

everything at a set time, Barcelona is learning to keep quieter and quieter and those statements... you know this is what Barcelona means to me, actually is quite beautifully written

Melanie: yes that last chapter

Beth: but not all of the chapters are written as beautifully as that

Sandra: maybe they did alternate chapters

Vanessa: yeah look translated from the Catalan by Laura Mcloughlin and Paul Mitchell

Beth: so that, ... now, I thought, you know, at first when I first started I thought it's a mistake and then as I read on I just thought that was quite beautifully written and I really quite liked that. But there isn't... it seemed in contrast to the style of the most of the rest of the book. Maybe there are other bits that are like that but not so much of it. Maybe it's because there was such a lot about Barcelona it came across like that.

Because such a proportion of group members didn't like the book particularly there was not the same personal reaction as there was in the first group towards the book, or the same frequency of reframing it within their own personal experience. On the whole their reaction to the novel, to the events and the characters seemed much more detached. Nonetheless there were a few occasions, other than the use of literary references, where members used their own frame of reference to make sense of the novel. This was seen immediately in Rachel, who said she did like the book, and in particular the brevity of the chapters because it imitated life:

You know you have a scene and you see something and then it just moves on very quickly and then.... Because you don't dwell on the things.... you don't go on and on about it. You sort of.... you move on quite quickly

As the discussion progressed about the book members attempt to make sense of Conxa's way of life and the lack of detail with which she describes her existence. Gloria, for example, compares the poverty she encountered in a trip to India, and the cheerful acceptance of the people along the way with Conxa's acceptance and lack of ambition that they identify in the novel.

Rachel describes her own positive reaction to the book in comparison to the others' more negative response as being due to the fact that she had lived in Spain, as she says:

... I've been to the villages and you know like her in the end I just can see... you know you see these little old women in Spain with their black dresses and their black scarves and their wrinkled faces and I could really see them sort of having this really hard life and then so ... being just pushed out into the cities so ... I don't know.... maybe I just connect more with the landscapes and the people

However, most of the group confess to not having visited Spain or to knowing much about the country at all. When I asked the group how important context and the setting is to the novel, this also led the group to reframe it within a context familiar to themselves and their opinion expressed was that actually the novel could have been set anywhere, as Rachel says:

I thought... I come from Austria and I could imagine it happening in Austria you know so I thought... you know... that's sort of lifestyle, that sort of

expectations that really quite limited... I think that could have happened in my country as well. I don't think that was something specific to Spain. But other things were of course like the civil wars and that sort of, the language bit... that they speak a different language. But then again you know in Austria you get mountain communities that speak a different language so yeah....so yeah I think to a certain extent it could have been anywhere

Sandra also compared it to her experiences of the mountain villages in Switzerland and Katy to her family who were from the Torquay area and who "intermarried with a farming family, over many generations":

in Widedcombe which is right in the middle of the moor and very... even nowadays it's very cut off and when it snows they just... they can't get out sort of thing and my mum was saying that she'd read somewhere that actually because those families intermarried on the moor .. ermm... I can't remember if she read or she was talking to someone who worked in mental health or something... they got like quite a high level of sort of... poor mental health because ... you know ... because of the inbreeding. And so that would have been... I mean that's you know... you can imagine in the middle of winter it would have been a really grim place to be and erm... yeah... not easy

Vanessa described how she had recently read a novel set in a mountainous area in Italy and how, when she read *Stone in a Landslide*, "she kept getting the two really mixed up". Beth ascribes this inability to situate the novel in a particular place to the lack of detail provided in the novel:

I don't know that it told you that much did it? I mean, you know, in order to kind of see it in a place you need description and you know there wasn't description of... or a huge amount of description of the characters. I mean

the characters were quite two dimensional. I think the place was quite two dimensional

This was also reinforced by the fact that throughout the discussion the very few times when the context of the novel was referred to, it was described as being Spanish, and in fact at one point Rachel asked me to confirm that it was a translation from the Catalan rather than the Spanish language. Nonetheless the fact of the existence of the two languages in the novel was picked up on by one member (Rachel) in the context of a discussion about Conxa's upheaval to Barcelona:

Oh and the other thing was that she couldn't speak Spanish. That was also a real barrier wasn't it. She couldn't understand the language as soon as she left the village she didn't... she couldn't... like in the war when they took her down into the plane, she just couldn't... understand anybody anymore because she doesn't speak Spanish. I thought that was quite interesting that as soon as she came down from the mountain it was like completely alien world for her.

Gloria expanded upon this by remarking that this was also a feature of her experience at school which then lead to a discussion about Vanessa's son's experience of a student exchange with a boy from Majorca and the language he was taught in at school. This was again brought back by various members of the group (Beth, Gloria, Vanessa, Louise) to the more familiar case of Wales and the Welsh language. Later in the discussion when I asked about the book being Catalan and what this meant to the members, there was a largely negative response; Melanie commented that she knows very little about Spain or Catalan, Beth and

Gloria both said it was something they would not have picked up on and again, in a similar regard to the comments made in the first group, Rachel commented how what a reader brings to the novel in terms of personal experience may affect the way in which they read and interpret what is on the page, which lead to a discussion about audience:

Rachel: I sort of wonder whether it means different things in different countries because if you do read it as in Spain or you read it as a person from Catalonia... you might... you know... the people might... you know you say they're two dimensional but they might mean something completely different to you because they signify something as part of your history or as part of your national... you know like these people who come from the mountains and sort of...

Sandra: and she's written that assuming that knowledge that you bring to it maybe

Rachel: I don't know who it's written for, whether it's written for a local audience. I can't imagine it's written with looking at an international audience because I can't...

Katie: no cos even a Spanish... I mean even a Spanish audience... they'd know

Rachel: they have some idea at least

Katie: you don't have to come from Catalan do you to know

Rachel: I suppose it just means different things to them and...

Compared to the discussion centred around *For a Sack of Bones*, the discussion around *Stone in a Landslide* referred very little to context and on the

whole, despite a couple of exceptions, when context was mentioned, members placed the novel within a Spanish frame rather than a Catalan one. This could be due to the fact that, unlike the previous group, this group were generally a lot less familiar with and knowledgeable about Spanish culture generally and so were not aware of the Catalan/Spanish situation. Spanish was used as an adjective when referring to the book far more frequently than Catalan, and on the few occasions when Rachel introduced the subject of language or context, the discussion was brought again back to a reference point with which members were obviously more familiar. Whilst, as I mentioned before, some members had disliked the book on first reading, one member, Wendy, did mention how the discussion had given her a different insight into it and that she didn't "dislike it quite so much as she did at the start". Members of the group also used familiar references and experiences to make sense of the work, and again this was done through literary and personal references. Although the group had read works in translation before, reading in translation in this case seemed to be a largely negative experience. Perceived inaccuracies or contradictions in the text were blamed on the translation, and one member who didn't like the narrative style also attributed this to the way it had been translated.

Conclusions

The analysis of the two reading group discussions about the two books show how the context of a translated work can be seen very differently and given varying degrees of importance in an interpretation of a novel. This could be due to several factors. Firstly it could be argued that the plots of the two novels are very different

and the context is placed at the forefront of *For a Sack of Bones* by the historical and geographical setting which drive the plot. However, although *Stone in a Landslide* is not as plot driven, the geographical and historical context are key in understanding the novel and to understanding the character of Conxa. Yet the reading group discussions illustrate how the extent to which readers place importance on this element within the two novels can differ greatly. Secondly this could be due to the personal experience of the group members. The first group was comprised of more members who had personal experience or interest in Spain and so their reading of the novel reflected this. Group two, however, admitted that their knowledge and experience was limited and this was suggested as a reason for responding favourably to what they were reading. The third factor which could explain the importance attributed to context for the two novels is the way they are presented. The notes to the reader and the note from the author in *For a Sack of Bones* was shown to be key in framing, or reframing, the interpretation of the readers, immediately drawing their attention to the Catalan situation. In *Stone in a Landslide*, however, the focus of the paratextual material is on Conxa's voice, highlighting the style and narrative technique rather than context. The reading group discussion also explored the theme of translation as a way of representing culture, something that was only present in a handful of online reviews in blogs. This goes some way to challenging previously held notions, as described in the PEN report discussed in section 1.3, of English speaking readers who are resistant to reading in translation. This was not just evident in the reading list they described to me, but also in the way that their discussion explored ideas of representations of culture and the linguistic obstacles that translation must overcome in order to convey the source culture of the text.

Although there were varying responses to the idea of reading in translation across all of the reviews and in spite of those that failed to acknowledge the fact that the novel came from a different culture, the majority of readers were receptive to reading a novel from another culture engaged with that fact to some degree.

What was apparent from both discussions is the tendency for readers to resituate their readings within a more familiar context and frame of reference which falls into line with the findings from Benwell and Proctor's research. This could be geographical, historical, or a literary context, or even just within the realm of personal experience. As Benwell and Proctor state:

Different autobiographical anecdotes produce different forms of identification which allow readers to mobilise the narrative as they situate themselves within or against, inside or outside the novel's fictional works. Such moves within the talk are not simply reports of memories, but are doing significant rhetorical work in justifying particular readings and evaluations. (2015; 5)

Due to the nature of their project on diaspora Benwell and Proctor found readers would resituate the texts within more familiar surroundings and as can be seen from the discussions above, this was also the tendency with the cases of these two novels in question. There was, however, a clear difference between the way in which the novels were discussed within the reading group situation and the way in which they were discussed within the reviews posted online. Despite the aforementioned studies into reviews on Amazon, Goodreads and LibraryThing, which stressed the personal nature of reviews posted, the reviews analysed in this study did not give an overly personal reaction to the novel beyond whether it was

liked or disliked. It seems that reviewers were offering a more detached opinion of the book, or at least an objective overview before offering a personal evaluation. This perhaps accounts for the attention to context which is given in the online reviews, possibly following the model of professional reviews in the press.

Whilst the paratextual material contained within the books themselves were obviously important to readers within the reading groups, as mentioned previously, other types of paratextual material did not seem to be used by members. With the exception of one member who decided to look up information on the Civil War and then looked at reviews of *Stone in a Landslide* to see what they said about the translation, contrary to the findings of other studies into reading groups, no other group members looked at any information about the books or the authors, or looked at any of the other reviews online. This meant that, particularly in the case of *Stone in a Landslide*, the impact of the paratextual material which could be seen clearly in online reviews was not evident in real reader discussion. I suspect, however, that this may be due to the fact that the book was given to the group, rather than being chosen by one of the members themselves and it is likely that the selection of a book for discussion would generally entail further research.

Conclusion

(la traducció) mai no és un mirall. Ben al contrari: la traducció no acosta, ens separa; no apropa, sinó que allunya [...] no està pas basada en la similitud i la semblança, sinó en la disparitat i la diferència. Traduir sempre exigeix ser conscients que A no és igual a B, que mai no ho serà, i que la gràcia de fer de pont, d'intermediari, de torsimany, és, justament, que podem tenir accés a les dues ribes diferents del riu

(translation) is never a mirror. It is quite the opposite: translation does not bring us closer together, it takes us further apart (...) it isn't based on similarity and resemblance, but on disparity and difference. Translating means always being aware that A is not the same as B, that it never will be, and the beauty of being a bridge, an intermediary, an interpreter, is precisely that we are able to have access to the two different sides of the river.

Francesc Parcerisas¹⁰⁰

Partly due to a strong, coherent translation policy which has been developed over the past 10 years or so, and partly due to a general increase in the publication of translated literature generally in the US and UK with the growth of more and more small independent publishing houses dealing with translated literature, translation from Catalan into English is growing steadily with an

¹⁰⁰ <http://www.nuvol.com/opinio/reflexions-de-traductors-des-de-dins/> (last accessed 12/12/2016)

unprecedented number of titles this year (2016). Even if it were merely a case of numbers, the very appearance of a work of literature translated into English on the shelf in a bookstore, or in a review of a major newspaper or magazine would mean an increasing awareness of Catalan culture and identity within the English-speaking world. This thesis confirms that, with the collaboration of translators, editors, agents, publishers, reviewers, readers and all the other potential agents involved in the translations process, literary translation can function as a window onto another culture, that readers do indeed read with an awareness of the “other” and, to a certain extent, allow it to inform their reading experience. However, the results also suggest that while the window of translation provides a view onto the source culture, that view is not entirely intact. The window of translation is broken: it allows the reader to see a general, non-specific view but the details are distorted by the cracks in the glass. To fill in these details and provide a more specific picture requires the reader to go further, to undertake his/her own research. Paratextual material, such as the notes to the reader described in the examples used in this study, can go some way towards mending those cracks and guiding the reader, but they are not enough to offer a more rounded picture.

The analysis of the development of the translation policy in Catalonia has shown the importance of the links between translation out of Catalan and the promotion of national and cultural identity. The success of financial support for translation and promotional activities, a professionalization of the translation industry and an increasingly high profile in international literary events such as book fairs have meant that translation out of Catalan, and into English particularly,

is at its highest point.¹⁰¹ With the rise of initiatives to increase the numbers and visibility of translators from Catalan into English and thereby continuing to raise the profile of Catalan literature abroad, the future looks positive.

Yet when a literary work is translated, as we have seen, it becomes part of the target market. For the text to continue to function as a means of promoting the source culture, the strategies must be in place to ensure it is able to represent those features which highlight cultural difference for a target reader. The case study explored in this thesis examines the extent to which this occurs in two novels translated into Catalan and published under very different circumstances. Baulenas' *For a Sack of Bones* was published in a very understated manner. There was no promotional or marketing campaign. It was reviewed infrequently in relatively low-key publications, and information regarding sales is hard to come by. Yet the textual and paratextual analysis suggests a strategy which is largely aimed at emphasizing the source culture. As well as the note to readers and the note from the author, there are instances in the text where the reader has been provided with information which explains and highlights elements of Catalan culture which are not essential to understanding the novel. To some extent Barbal's *Stone in a Landslide* in English also promotes the source culture at a textual level. It could also be argued that the very clear marketing campaign which accompanied its publication and the very branding of its publisher Peirene as a specialist in translated literature reflects this. However, as has been shown, the Catalan context has been side-lined by Peirene, who have framed the reading of the novel by highlighting certain features through the paratextual material. The

¹⁰¹ [http://llegim.ara.cat/Institut Ramon Llull-Traduccions-2014_0_1288671301.html](http://llegim.ara.cat/Institut_Ramon_Llull-Traduccions-2014_0_1288671301.html) (Last accessed 12/12/2016)

numerous references to Conxa's voice foster a reading of the novel as interpreted and determined by the publisher.

Both texts, however, also demonstrate that, despite the growing success of translation initiatives, the Catalan case still strongly reflects the power struggles of a minority language which is manifested at a textual level in the translations. As Susan Bassnett, in *Translation, Power Subversion* (1997) states that

The study and practice of translation is inevitably an exploration of power relationships within textual practice that reflect power structures with the wider cultural context (2)

Despite the strategies of conserving the source culture identified within both novels, the use of Spanish terms as translations of Catalan terms in the target text demonstrates how Spanish language and culture are still dominant and something that Catalan still has to contend with. Many studies on power and translation highlight the conflict between two languages and cultures - the minority and the dominant- but in the case of translation into English, Catalan must coexist and fight for visibility with not one but two dominant languages; Spanish *and* English. This is something which is also present in the reception of the novels, as various instances were noted where readers placed them within a Spanish rather than Catalan context. In order to assess the effect of this on the promotion of minority languages, studies such as this one are vital.

Even so, the analysis of the reception of both novels shows that it is possible for Anglophone readers to respond to Catalan culture and identity through translation but it also suggests that there is a need for guiding factors along the way. The importance of the historical context and the strong

paratextual features of *For a Sack of Bones* meant that both online and real readers, were able to situate the novel in its cultural context and respond to the elements of Catalan culture represented through translation. The reception of *Stone in a Landslide*, however, offers a slightly different view, but, nonetheless, provides an alternative perspective from which the construction of a reception can be considered. From the analysis of online reviews, it could be argued that readers of Barbal's novel read with the awareness that the novel is a translation and belongs to a Catalan context, due to the frequency of references to Catalan in the reviews. However, the reviews also suggested that on the whole, despite these references, there was very little engagement with what being Catalan actually signified. This was echoed in the reading group discussion where readers did not engage at all with the novel as being Catalan, more frequently relocating it within Spanish culture, and not at all engaging with the historical or geographical context.

What could be seen from the online reviews, however, was the potential impact that paratextual material, in this case marketing material, but also translation notes in the case of Baulenas, can have on the reader and the reception of a given work. A contributory factor to this is undoubtedly the strength of the Peirene brand and the connections they form with their readers through the many activities and events they organize. In the reception of *Stone in a Landslide*, we can see how Peirene offered a clear vision of the novel, emphasising the aspects which the director believed to be the most important, and this was reflected in the way it was reviewed. The success of the marketing campaign can also be seen in the positive sales that the novel has achieved and in the number of online reviews that have been posted since its publication.

What can be seen, therefore, from the translation, publication and reception of the two novels is that, potentially, a novel could function very clearly as a means of promoting a source culture within a target market but that for this to happen there needs to be a concerted effort to be consistent in both the translation and marketing strategies, including both textual and paratextual elements. The translation strategies employed through the translation of the novel must be consistent in approach. That does not mean that every Catalan reference must remain in the text, or that a constant linguistic or repetition strategy must be adopted. But it does mean that translators, editors, copy editors, proofreaders and publishers must be aware that there is a difference between Spanish and Catalan and this must be reflected consistently in the way a text is translated. We can see that, by highlighting the Catalan culture, as was the case in *For a Sack of Bones*, the reader's experience is drawn towards these elements of the book. But we can also see how, if these were combined with a marketing strategy, such as in the case of Peirene's for *Stone in a Landslide*, this would not only highlight the context at a textual level, but it has the potential to situate the novel within the context before it is placed into the hands of the reader.

What this thesis also shows is that Anglophone readers are receptive to not only reading works in translation, but also to reading works *as* translations. Despite the occasional comment from readers expressing general mistrust towards translations, the vast majority found no problem in reading a translated work. Indeed the comments from both reading groups, along with evidence of a growing number of literary blogs dedicated to translated literature, suggest that the increase in interest in translated literature is visible at all levels. Moreover, the

suggestion that readers read for fluency and transparency when they read in translation rather than looking for parts of the text that jolt them out of their target language comfort zone, is refuted in the findings of this study. Something that was particularly evident in the reading groups, was that readers read with an awareness of the translated word on the page. They read with a consciousness that what they were experiencing came from another culture and language and so what they were experiencing was a version, an interpretation of the source text which had to be rendered through a distinct language that had different cultural connotations and allusions. It is this awareness of difference that allows source cultures to be received through translation.

Due to the nature of this study, I have had to use a limited corpus of two novels on which to base my analysis and certainly a wider selection of texts, from differing genres, period and authors, could provide very different results. This could also be said about the need to use a larger number of reading groups in order to assess a wider range of reader responses from readers of different backgrounds. Nonetheless, the distinct circumstances of the publication of the two novels, and the very different trajectory they have had during their reception provides results which could act as a starting point for further study. What this thesis does offer is a methodology by which construction of a reception of a work of translated literature can be studied, one which takes into account, not only the textual constraints, but also the impact of all agents involved in the translation process from the author in the source culture to the reader in the target culture, and all the others in between. The impact of such a study and methodology could

have a far reaching influence not only on research in the field of Translation Studies, but on translation policy, translation practice, publishing and marketing.

For Catalan translation, I believe the future is optimistic. There are more programmes of translator training and more nurturing of emerging translators through mentorship programmes which can help increase the interest in Catalan literature and make it more visible to US and UK publishers as well as supporting translators as ambassadors for the language and culture from which they translate. The need for competent, professional translators who understand, not only the profession, but also the implications of the way they translate, is key. Translators need to be aware not only of the effects that their decisions can have on the words on the page, but also on the way the work, the author and culture are received. And for his reason studies like this are vitally important to the future of translation research.

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<https://readingmattersblog.com/2010/06/25/stone-in-a-landslide-by-maria-barbal/> (last accessed 30/6/2016)

Savidge Reads “Stone in a Landslide” 08/06/10
<https://savidgereads.wordpress.com/2010/06/08/stone-in-a-landslide-maria-barbal/> (last accessed 30/6/2016)

Sky Light Rain “Book review – Stone in a Landslide” 10/09/13
<http://www.skylightrain.com/book-review-stone-in-a-landslide-by-maria-barbal/> (last accessed 30/6/2016)

Stuck in a Book “Stone in a Landslide” 11/06/10
<http://www.stuck-in-a-book.co.uk/> (last accessed 30/6/2016)

This Book and I could be Friends “You have to keep going” 17/06/2010
<http://tselfoninternets.blogspot.co.uk/2010/06/you-have-to-keep-going.html>
(last accessed 30/6/2016)

Tiny Library “Stone in a Landslide” 08/11/12
http://tinylibrary.blogspot.co.uk/2012/11/stone-in-landslide-by-maria-barbal_8.html (last accessed 30/6/2016)

Tolstoy is my Cat “Peirene Press Readathon, No. 2: Stone in a Landslide”
08/11/12 <http://www.tolstoyismycat.com/2012/11/peirene-press-readathon-no-2-stone-in.html> (last accessed 30/6/2016)

Tony’s Reading List “Stone in a Landslide” 12/03/13
<https://tonysreadinglist.wordpress.com/2013/03/12/stone-in-a-landslide-by-maria-barbal-review/> (last accessed 30/6/2016)

Winston’s Dad Blog “Stone in a Landslide” 25/07/10
<https://winstonsdad.wordpress.com/2010/07/25/stones-in-a-landslide-by-maria-barbal/> (last accessed 30/6/2016)

Word by Word “Stone in a Landslide” 11/01/15
<https://clairemca.wordpress.com/2015/01/11/stone-in-a-landslide-by-maria-barbal-tr-from-catalan-by-laura-mcgloughlin-and-paul-mitchell/> (last accessed 30/6/2016)

Appendix 1: Translations of Novels and Short Story Collections from Catalan into English in Chronological Order

	Year	Title of the book and translation	Author	Translator	Publishing House
1.	1983	<i>Two Tales</i>	Mercè Rodoreda	David H. Rosenthal	Red Ozier, New York
2.	1984	<i>My Cristina and other stories (La meva Cristina i altres contes)</i>	Mercè Rodoreda	David H. Rosenthal	Graywolf, Washington
3.	1984	<i>Tirant lo Blanc</i>	Joanot Martorell	David H Rosenthal	Schocken Books, New York
4.	1985	<i>Final Trajectory (Trajecte Final)</i>	Manuel de Pedrolo	Shelley Quinn and Albert M. Forcadas	Carlton Press, New York
5.	1985	<i>Tirant lo Blanc</i>	Joanot Martorell	David H Rosenthal	Warner Books, New York Picador, London
6.	1986	<i>O'Clock (Olivetti, Moulinex, Chaffoteaux et Maury)</i>	Quim Monzó	Mary Ann Newman	Ballantine, New York
7.	1986	<i>The Time of the Doves (La Plaça del diamant)</i>	Mercè Rodoreda	David H Rosenthal	Graywolf, Saint Paul (Minnesota)
8.	1987	<i>Study in Lilac (Estudi en Lila)</i>	Maria Antònia Oliver	Kathleen McNerney	The Seal Press, Seattle,
9.	1988	<i>Natural History (Les Històries naturals)</i>	Joan Perucho	David H. Rosenthal	Alfred A. Knopf, New York
10.	1988	<i>The Doll's Room (Bearn o la sala de les nines)</i>	Llorenç Villalonga	Deborah Bonner	André Deutsch, London
11.	1989	<i>Natural History (Les Històries naturals)</i>	Joan Perucho	David H. Rosenthal	Secker & Warburg, London,
12.	1989	<i>Antipodes (Antípodes)</i>	Maria Antònia Oliver	Kathleen McNerney	The Seal Press, Seattle
13.	1989	<i>Study in Lilac (Estudi en Lila)</i>	Maria Antònia Oliver	Kathleen McNerney	Pandora, London

14.	1989	<i>Your Name is Olga</i> (<i>El Teu Nom és Olga</i>)	Josep Maria Espinàs	Pamela Waley	Unwin Hyman, London
15.	1990	<i>Natural History</i> (<i>Les històries naturals</i>)	Joan Perucho	David H. Rosenthal	Ballantine Books, New York
16.	1990	<i>Natural History</i> (<i>Les històries naturals</i>)	Joan Perucho	<i>David H. Rosenthal</i>	Minerva, London
17.	1990	<i>The Naked Anarchist</i> (<i>L'anarquista nu</i>)	Lluís Fernández	D. Lutgens	Gay Men's Press, London
18.	1991	<i>The Virgin of the Railways and Other Stories</i> (<i>La verge de les vies</i>)	Pere Calders	Amanda Bath	Aris and Phillips, Warminster
19.	1991	<i>Of Generous Youth</i> (<i>La sang generosa</i>)	Monserrat Piñol	Monserrat Piñol	The author, London
20.	1992	<i>Solitude</i> (<i>Solitud</i>)	Victor Català	David H Rosenthal	Readers International, Columbia.
21.	1992	<i>The War of the Christs and Emilia's Case</i> (<i>La Guerra dels Cristos i el cas de l'Emília</i>)	Josep M. Solà-Solé	Suzanne Hintz	Peter Lang, New York
22.	1992	<i>Wild Card</i> (<i>Escapa't d'Andorra</i>)	Assumpta Margenat	Sheila McIntosh	Women in Translation, Seattle
23.	1993	<i>Once remembered, twice lived</i> (<i>Segle de prodigis</i>)	Roser Caminals-Heath	Roser Caminals-Heath	Peter Lang, New York
24.	1993	<i>A Corpse of One's own</i> (<i>Una ombra fosca, com un núvol de tempesta</i>)	Isabel-Clara Simó	Patricia Hart	Peter Lang, New York
25.	1993	<i>Losing Face</i> (<i>T'hauria de caure la cara de vergonya</i>)	Sergi Pàmies	Andrew Langdon-Davies	Serpent's Tail, London
26.	1993	<i>Mirror Images</i> (<i>Joc de miralls</i>)	Carme Riera	Cristina de la Torre	Peter Lang, New York
27.	1993	<i>Touched by Fire</i> (<i>Tocats pel foc</i>)	Manuel de Pedrolo	Peter Griffin	Peter Lang, New York
28.	1993	<i>Tirant lo Blanc</i> (<i>Tirant lo Blanc</i>)	Joanot Martorell	Ray La Fontaine	Peter Lang, New York

29.	1993	<i>Camelia Street (El Carrer de les Camèlies)</i>	<i>Mercè Rodoreda</i>	David H. Rosenthal	Graywolf, Saint Paul.
30.	1994	<i>The Long Oar (El rem de trenta- quatre)</i>	Joaquim Ruyra	Julie Flanagan	Aris and Phillips, Warminster
31.	1994	<i>The Towpath (Camí de Sirga)</i>	Jesús Moncada	Judith Willis	Harvill London.
32.	1995	<i>Horses into the Night (Cavalls cap a la fosca)</i>	Baltasar Porcel	John L. Getman	University of Arkansas Press, Fayetteville
33.	1996	<i>The Purity of a Pig (La Puresa del Porc)</i>	Carles Casajuana	Jennifer L. Denhard	Peter Lang, New York
34.	1998	<i>Blue Roses for a Dead...Lady? (El Sol que fa l'ànec)</i>	Maria Antònia Oliver	Kathleen McNerney	University Press of the South, New Orleans
35.	1998	<i>Julia (Júlia)</i>	Isabel-Clara Simó	Patricia Hart	University of the South, New Orleans
36.	1999	<i>Armadillo Skin (Pell d'armadillo)</i>	Jordi Puntí	Matthew Tree	Impressa CBS, Terrassa,
37.	2000	<i>Springs and Autumns (Les prinamveres i les tardors)</i>	Baltasar Porcel	John L. German	University of Arkansas Press, Fayetteville
38.	2001	<i>A Matter of Self- Esteem and other Stories (Questio d'amor propí)</i>	Carme Riera	Roser Caminals- Heath and Holly Cashman	Holmes and Meier, New York
39.	2002	<i>Uncertain Glory (Incerta Glòria)</i>	Joan Sales	David H. Rosenthal	American Institute for Catalan Studies, Spring, Texas
40.	2005	<i>Cold Skin (La pell Freda)</i>	Albert Sánchez Piñol	<i>Cheryl Leah Morgan</i>	Farrar, Straus and Giroux New York
41.	2006	<i>Cold Skin (La pell Freda)</i>	Albert Sánchez Piñol	Cheryl Leah Morgan	Canongate Books Ltd, London
42.	2006	<i>A Broken Mirror (Mirall Trencat)</i>	Mercè Rodoreda	Josep Miquel Sobrer	University of Nebraska Press, Nebraska
43.	2007	<i>In the last Blue (Dins el darrer blau)</i>	Carme Riera	Jonathan Dunne	Overlook (Penguin Group), USA

44.	2007	<i>The Enormity of the Tragedy (La Magnitud de la tragèdia)</i>	Quim Monzó	Peter Bush	Peter Owen Ltd, London
45.	2007	<i>Under the Dust (Sota la pols)</i>	Jordi Coca	Richard Thomson	Parthian, UK
46.	2008	<i>A Not so Perfect Crime (Un crim imperfecte)</i>	Teresa Solana	Peter Bush	Bitter Lemon Press, London
47.	2008	<i>For a sack of Bones (Per un sac d'ossos)</i>	Lluís-Anton Baulenas	Cheryl Leah Morgan	Harcourt Publishers, New York
48.	2008	<i>I Love you when I'm Drunk (T'estimo si he begut)</i>	Empar Moliner	Peter Bush	Comma Press, Manchester
49.	2008	<i>Pandora in the Congo (Pandora al Congo)</i>	Albert Sánchez Piñol	Mara Faye Lethem	Cannongate Books Ltd, Uk
50.	2009	<i>Paper Spurs (Espuelas de papel)</i>	Olga Merino	A.G.Thomas	Parthian, UK
51.	2009	<i>Death in Spring (La mort i la primavera)</i>	Mercè Rodoreda	Martha Tennant	University of Nebraska Press, Nebraska
52.	2009	<i>Look me in the Eye (Mira'm als ulls)</i>	Sílvia Soler	Richard Thomson	Parthian, UK
53.	2009	<i>The Invisible City (La Ciutat Invisible)</i>	Emili Rosales	Martha Tennant	Alma Books, Surrey
54.	2009	<i>Winter Journey (Viatge d'hivern)</i>	Jaume Cabre	Patricia Lunn	Swan Isle Press, Chicago
55.	2010	<i>The Doll's Room (Bearn o la sala de les nines)</i>	Llorenç Villalonga	Deborah Bonner	Dalkey Archive Press, Champaign
56.	2010	<i>Gasoline (Gasolina)</i>	Quim Monzó	Peter Bush	Open Letter, Rochester
57.	2010	<i>Stone in a Landslide (Pedra de tartera)</i>	Maria Barbal	Laura McGloughlin	Peirene, London
58.	2010	<i>The Last Patriarch (L'últim patriarca)</i>	Najat El Hachmi	Peter Bush	Serpents Tail, London
59.	2010	<i>The Violin of Auschwitz (El violí d'Auschwitz)</i>	Maria Àngels Anglada	Martha Tennant	New York, Bantam Dell
60.	2011	<i>Guadalajara (Guadalajara)</i>	Quim Monzó	Peter Bush	Open Letter, Rochester

61.	2011	<i>A short Cut to Paradise (Drecera al Paradís)</i>	Teresa Solana	Peter Bush	Bitter Lemon, London
62.	2011	<i>The Street of the three Beds</i>	<i>Roser Caminals-Heath</i>	Roser Caminals-Heath	University Press of the South
63.	2012	<i>Ariadne in the Grotesque (Laberynth)</i>	<i>Salvador Espriu</i>	<i>Roman Ricardo Phillips</i>	Dalkey Archive, Champaign
64.	2012	<i>Goya's Glass (La dona dels cent sonriures)</i>	Monika Zgustová	Matthew Tree	The Feminist Press, NY
65.	2012	<i>The Siege in the Room (Carrere Marsala)</i>	Miquel Bauçà	Martha Tennant	Champaign, London, Dublin, Dalkey Archive Press - 2014.
66.	2012	<i>The Island of Last Truth (L'illa de l'última veritat)</i>	Flavia Company	Laura McGloughlin	Europa Editions NY
67.	2013	<i>A Thousand Morons (Mil cretins)</i>	Quim Monzo	Peter Bush	Open Letter, Rochester
68.	2013	<i>Waltz (Vals)</i>	Francesc Trabal	Martha Tennant	Dalkey Archive Press, Champaign, London, Dublin,
69.	2013	<i>The Body Hunter (La caçadora de cossos)</i>	Najat el Hachmi	Peter Bush	Serpents Tail, London
70.	2013	<i>The Sound of one hand killing (L'hora zen)</i>	Teresa Solana	Peter Bush	Bitter Lemon, London
71.	2013	<i>Russian Stories (Contes Russos)</i>	Francesc Serés	Peter Bush	Maclehose Press, London
72.	2013	<i>Crazy Tales of Blood and Guts</i>	Teresa Solana	Peter Bush	Bitter Lemon Press, London
73.	2014	<i>In Diamond Square (La plaça del diamant)</i>	Mercè Rodoreda	Peter Bush	Virago, London
74.	2014	<i>Lost Luggage (Maletes perdudes)</i>	Jordi Puntí	Julie Wark	Short Books Ltd, London
75.	2014	<i>Vanilla Salt (Sal de vainilla)</i>	Ada Parellada	<i>Julie Wark</i>	Alma Books, Richmond
76.	2014	<i>The Grey Notebook (El Quadern gris)</i>	Josep Pla	Peter Bush	NYRB Classics

77.	2014	<i>Uncertain Glory (Incerta Glòria)</i>	Joan Sales	Peter Bush	Maclehose Press, London
78.	2014	<i>Guadalajara (Guadalajara)</i>	Quim Monzó	Peter Bush	Open Letter, Rochester
79.	2014	<i>Love in Small Letters (Amor en minúscules)</i>	Frances Miralles	Julie Wark	Alma Books, Richmond
80.	2014	<i>Barcelona Shadows (La mala dona)</i>	Marc Pastor	Mara Faye Lethem	Pushkin, London
81.	2014	<i>A Man of his Word (Un home de paraula)</i>	Imma Monsó	Matha Tennant	Hispanbooks, Madrid
82.	2014	<i>Confessions (Confessions)</i>	Jaume Cabre	Mara Faye Lethem	Arcadia Books, London
83.	2014	<i>Dark Vales (Els sots feréstecs)</i>	Raimon Casellas	Alan Yates	Dedalus
84.	2014	<i>The Sea (El mar)</i>	Blai Bonet	Martha Tennant Maruxa Relaño	Dalkey Archive Press, Champaign, London, Dublin
85.	2014	<i>The Silent Woman (La dona silenciosa)</i>	Monika Zgustova	Matthew Tree	New York, The Feminist Press
86.	2015	<i>Life Embitters (La vida amarga)</i>	Josep Pla	Peter Bush	Archipelago Books, Brooklyn
87.	2015	<i>The Boys (Els nois)</i>	Toni Sala	Mara Faye Lethem	Two Lines Press, San Francisco
88.	2015	<i>A Private Life (Vida Privada)</i>	Josep Maria de Sagarra	Mary Ann Newman	Archipelago Books, Brooklyn
89.	2016	<i>A desire for Chocolate (Desi de xocolata)</i>	Care Santos	Julie Wark	Alma Books, Richmond
90.	2016	<i>Love in Lower Case (Amor en minúscules)</i>	Frances Miralles	Julie Wark	Penguin Random House, New York
91.	2016	<i>War so much War (Quanta, quanta Guerra)</i>	Mercè Rodoreda	Martha Tennent and Maruxa Relaño	Open Letter, Rochester
92.	2016	<i>Brandes' Decision (La decisió de Brandes)</i>	Eduard Márquez	Mara Faye Lethem	Hispanbooks, Madrid
93.	2016	<i>Wabi-Sabi (Wabi-Sabi)</i>	Francesc Miralles	Julie Wark	Richmond, Alma Books
94.	2016	<i>Life Almost Still (Natura quasi morta)</i>	Carme Riera	Josep Miquel Sobrer	Anthem Press - 2016.

95.	2016	<i>Black Bread</i> (<i>Pa negre</i>)	Emili Teixidor	Peter Bush	Biblioasis, Ontario
96.	2016	<i>Blood Crime</i> (<i>Crim de Sang</i>)	Sebastià Alzamora	Martha Tennant and Maruxa Relaño	Soho Crime, New York

Appendix 2: CSIs - Proper Nouns: Translation of Character names and titles

Strategies: repetition, linguistic, intratextual gloss, limited universalization, absolute universalization, naturalization, autonomous creation, deletion

Conventional names			
	Source Text	Target text	Strategy
1.	President Companys	President Companys	Repetition
2.	El senyor baró de Remei	Baron of Remei	Linguistic
3.	Camarada Giner	Comrade Giner	Linguistic
4.	El soldat Fontes/Soldadet Fontes	Fontes/Soldier Fontes	Linguistic
5.	Sergent Ginés Aleu	Sergeant Ginés Aleu	Linguistic
6.	Comandant Caltreres	Major Caltreres	Linguistic
7.	Comandant José Carlos Cedazo	Major José Carlos Cedazo	Linguistic
8.	Sergent Barrajo	Sergeant Barrajo	Linguistic
9.	Mestre Toldrà	Maestro Toldrà	Linguistic
10.	El comte de Montsey	Count Montsey	Linguistic
11.	Comandant mèdic Julián Barros	Major Doctor Julián Barros	Linguistic
12.	Sor Paula	Sister Paula	Linguistic
13.	Doctor forense Facundo del Pueyo	Forensic doctor Facundo del Pueyo	Linguistic

14.	Tinent Valentín Fresneda	Lieutenant Valentín Fresneda	Linguistic
15.	L'àvia Victorina	Grandma Victorina	Linguistic
16.	Sa Excel·lència	His Excellency	Linguistic
17.	El capità general, don José Solchaga	Captain General José Solchaga	Linguistic
18.	Marquesos de Fonte	Marquis de Fonte	Linguistic
19.	Camarada Giner	Señor Giner	Linguistic
20.	El senyor Pau	Señor Pau	Linguistic
21.	La senyora Nadala	Señora Nadala	Linguistic
22.	El senyor Roca	Señor Roca	Linguistic
23.	Senyora Campillo	Señora Campillo	Linguistic
24.	Senyora Aleu	Señora Aleu	Linguistic
25.	Senyora Franco	Señora Franco	Linguistic
26.	La senyoreta Carmen Franco Polo	Señorita Carmen Franco y Polo	Linguistic
27.	Donya Menchu	Doña Menchu	Linguistic
28.	El Generalíssim	Generalísimo	Linguistic
29.	Lucia	Lúcia	Linguistic
30.	Amàlia	Amalia	Linguistic
31.	Tomaset Reniu	Tommy Reniu	Linguistic
Loaded Names			
	Source text	Target text	Strategy
32.	Piojillo de la Tahona	Piojillo – Little Louse – from Tahona	Repetition / Intratextual gloss
33.	Piojo	Piojo, the Louse	Repetition /

			Intratextual gloss
34.	Pioja	Pioja	Repetition
35.	La piojilla	Piojilla	Repetition
36.	Piojillos chicos	Little Piojillos	Repetition
37.	El cuñado Piojo	Brother-in-law Piojo	Linguistic
38.	Salvador <i>Sense</i> <i>Germana</i>	No-Sister-Salvador	Linguistic
39.	Pintalletres	Letter Painter	Absolute universalization
40.	Pintalletres Petit	Little Letter Painter	Absolute universalization
41.	Pelat	Crater	Autonomous creation

Characters whose names remain the same (**repetition**):

Genís, Niso, Doña Carmen Polo de Franco, Joan Anton Delera, Bartomeu, Bartolomeu Camús, Carmelilla, Tomàs Reniu, José Carlos Cedazo, General Yagüe, José Acosta Láinez, Neleta, Manel, Deogràcies Miquel Gambús, Antonio Machín, Julián Bajolmonte, don Cirilo, don Venancio, don Fulgencio, Reme, Amedeo Rossi, Rogelio Fontes, Millán Astray, Feliu Pallerols, Pau Forner, Don Nicolás Franco, General Varela, Narcís, José Antonio, Floreal Roca, Benito Roca, Albaida,

Appendix 3: CSIs – Proper Nouns: Real Place Names

Place names of cities or towns which remain the same (**repetition**): Melilla, Barcelona, Madrid, Lleida, Burgos, Terol, Valladolid, Haro, Montjuïc, Bilbao, Acalá de Henares, Ourense, Llobregat, Caldes de Malavella, Alcazarquivir, Nadar, Xauen, Castella de Vella, Pancorbo, San Gervasi, Senén, Santa Gadea del Cid, Saturrarán, San Pedro de Cardeña

Geographical place names			
	Source Text	Target Text	Strategy
1.	La Rambla/la rambla de Catalunya	The Rambla/the Rambla Catalonia	Linguistic
2.	Catalunya	Catalonia	Linguistic
3.	Alcanyís	Alcañiz	Linguistic
4.	Tetuan	Tetuán	Linguistic
5.	Pirineus	Pyrenees	Linguistic
6.	San Sebastià	San Sebastián	Linguistic
7.	Vitòria	Vitoria	Linguistic
8.	Montcada	Moncada	Linguistic
9.	Villa Sanjurjo	Villasanjurjo	Linguistic
10.	Benemèrita	Benemérita	Linguistic
11.	Besòs	Besos	Linguistic
12.	Logronyo	Logroño	Linguistic
13.	La Plaça Duc de Medinaceli	Duc de Medinaceli Plaza	Linguistic
14.	Plaça Prim	Plaza Prim	Linguistic

15.	Carrer de Plegamans	Plegamans Street	Linguistic
16.	Carrer Caputxes	Caputxes Street	Linguistic
17.	Carrer del Carme	Carme Street	Linguistic
18.	Carrer Pelai	Pelai Street	Linguistic
19.	Carrer de Montalegre	Montalegre Street	Linguistic
20.	Carrer Lleida	Lleida Street	Linguistic
21.	Carrer Balmes	Balmes Street	Linguistic
22.	Passeig de Maria Cristina	Maria Cristina Boulevard	Linguistic
23.	Avinguda Francisco Franco	Francisco Franco Avenue	Linguistic
24.	Parc Calvo Sotelo	Calvo Sotelo Park	Linguistic
25.	Llac de Banyoles	Banyoles Lake	Linguistic
26.	El barri de la Ribera	The neighbourhood of La Ribera	Linguistic
27.	Riu Bayas	River Bayas	Linguistic
28.	L'Ebre	Ebro river	Linguistic
29.	La Plaça de Catalunya	Plaza Catalonia	Linguistic
30.	Plaça de Sant Felip Neri	Plaza Sant Felip Neri	Linguistic
31.	Born	Born market	Intratextual gloss
32.	Boqueria	Boqueria Market	Intratextual gloss
33.	Encants	Encants flea market	Intratextual gloss
34.	El Protectorat	The Spanish Protectorate	Intratextual gloss
35.	Diagonal	Diagonal Avenue	Intratextual gloss
36.	Paral·lel	Parallel Avenue	Intratextual gloss
37.	L'estació de França	The train station	Absolute universalization

38.	L'estació del Nord	The train station	Absolute universalization
39.	L'estatua de Colom	Colombus' Statue	Absolute universalization
40.	Portal de l'Àngel	Angel's Gate	Absolute universalization
41.	Passeig de Colom	Columbus Boulevard	Absolute universalization
42.	Pont de Carles III	Charles the Third Bridge	Absolute universalization

Appendix 4: CSIs: Common Expressions – Places (including buildings, shops etc)

	Source text	Target text	Strategy
1.	Picadero Andaluz	Picadero Andaluz	Repetition
2.	La Garriga	La Garriga	Repetition
3.	Venta del Cruce	Venta del Cruce	Repetition
4.	L'asil Duran	Duran Asylum	Linguistic
5.	Camp de Miranda/Camp de concentració Mirando del Ebro	Camp Miranda/Miranda del Ebro Concentration Camp	Linguistic
6.	Pati Manning	Manning Patio	Linguistic
7.	De l'esperit Sant	Cathedral of the Holy Ghost	Linguistic
8.	Camp de la Bota	Bota Field	Linguistic
9.	Camp de treball de Nanclares de Oca	Nanclares de Oca Work Camp	Linguistic
10.	Centro Social Mirandés	Miranda Social Club	Linguistic
11.	Casa d'Assistència Francesc Macià	Francesc Macià House of Assistance	Linguistic
12.	Liceu	Liceo Opera House	Linguistic / Intratextual gloss
13.	Calçats Rialto	Rialto Shoes	Linguistic
14.	Santa Maria del Mar	Barcelona's cathedral Santa Maria de Mar	Intratextual gloss
15.	La Paella de Cullera (restaurant)	The Paella Spoon	Limited universalization
16.	El Refugi de Guerra Municipal	Municipal war shelter	Absolute universalization

17.	L'edifici de la Duana	Customs Office	Absolute universalization
18.	Ajuntament	Town hall	Absolute universalization
19.	La Confiança (a lottery store)	Confidence	Absolute naturalization
20.	Casa de Caritat	Charity Home/House of Mercy	Absolute naturalization
21.	El Campament d'Instrucció de Reclutes (CIR)	Basic Combat Training Facility/ Boot camp/training camp	Absolute naturalization
22.	Un <i>asador</i>	Grill	Absolute universalization
23.	El carreró del Cap del Mon	An alley called Top of the World	Absolute universalization
24.	De San Nicolás (referring to a church)	St. Nicholas'	Naturalization
25.	De Santa Maria (referring to a church)	St. Mary's	Naturalization
26.	Hostal Campillo	Pension Campillo	Naturalization
27.	Real Club de Tennis	An exclusive country club	Naturalization

Appendix 5: CSIs: Common Expressions – Institutions, Organizations, departments

	Source Text	Target Text	Strategy
1.	FAI	FAI	Repetition
2.	Amics de la Unió Soviètica	Friends of the Soviet Union	Linguistic
3.	Els militars	The military	Linguistic
4.	Rojos	Reds	Linguistic
5.	Guàrdies civils	Guardias Civiles	Linguistic
6.	Front Popular	Popular Front	Linguistic
7.	Terç mare de Déu de Montserrat	Mother of God of Montserrat Regiment	Linguistic
8.	El moviment	The Movement	Linguistic
9.	Divisió azul	Blue division	Linguistic
10.	Ministres d’Afers Estrangers I de Marinas del govern Espanyol	The Spanish Government’s minister of foreign affairs and the minister of marine affairs	Linguistic
11.	La Sanitat Militar	Military Board of Health	Linguistic
12.	Serveis Psiquiàtrics Militars de l’Exèrcit de Franco	Military Pyschiatric Service of Franco’s Army	Linguistic
13.	Batallo de ferrocarrils	Railroad Battalion	Linguistic
14.	La banda oficial de les milícies antifeixistes	Anti-Fascist Militia’s offial marching band	Linguistic
15.	L’exèrcit marroquí	The Moroccan Army Corps	Linguistic
16.	La secció femenina	Feminine section	Linguistic

17.	L'Auxili Social	Social Auxiliary	Linguistic
18.	L'exèrcit Popular	Popular Army	Linguistic
19.	L'Exèrcit Nacional	National Army	Linguistic
20.	Columna Macià-Companys	Macià-Companys Column	Linguistic
21.	Falangistes	The fascist paramilitary group known as the Falangists	Intratextual gloss
22.	Requetès	A military faction of Carlists known as Requetes	Intratextual gloss
23.	Generalitat	Catalan Government Town Hall	Limited universalization
24.	Franquistes	They've supported Franco	Limited universalization
25.	Diputació de Barcelona	Government of Barcelona	Limited universalization
26.	Els mossos d'esquadra de la Diputació	The Barcelona pólce	Limited universalization
27.	Consistori franquista	Francoist Town Hall	Limited universalization
28.	Germanes de la caritat	Sisters of mercy	Absolute naturalization
29.	Les filles de Maria	Daughters of Mary	Absolute naturalization
30.	Ministeri de Justícia	Ministry of Justice	Absolute universalization
31.	POUM (un dels dirigents més importants del POUM)	An important figure during the Republic.	Deletion
32.	CADCI		Deletion

Appendix 6: CSIs: Common Expressions – Food

	Source Text	Target Text	Strategy
1.	Orxata	Orxata	Repetition
2.	Orxater	Orxata maker	Repetition / Intratextual gloss
3.	Cigrons	Garbanzos/chickpeas	Linguistic
4.	Una cassoleta amb una sopa d'all tota guarnida	A pot of traditional Catalan garlic soup with all the trimmings	Intratextual gloss
5.	Xoriço de Cantimpalo	Cantimpalo sausages	Limited universalization
6.	Un rostit de xai	Roast lamb	Absolute universalization
7.	Rodanxes arrebossades de botifarró	Sliced fried sausage	Absolute universalization
8.	Una cassoleta de tripa I capipola	Pig trotter stew	Absolute universalization
9.	Neules	Long t-ubular Christmas biscuits	Absolute universalization
10.	Turrones	Almond nougat	Absolute universalization
11.	Un xurro	Fritter	Absolute universalization
12.	Entrepan	Sandwich	Absolute universalization
13.	Sandvixets	Sandwich	Absolute universalization

14.	Porres amb xocolata desfeta	Hot chocolate and some fritters Chocolate and pastry	Absolute universalization
15.	Botifarró	Sausage	Absolute universalization
16.	Xoriço	Salami	Absolute universalization

Appendix 7: CSIs: Common Expressions – Miscellaneous (including customs, newspapers, radio

	Source Text	Target Text	Strategy
1.	Netol	Netol	Repetition
2.	Zotal	Zotal	Repetition
3.	El cartell de la Maja dels sabons Myrurgia	Maja Myrurgia Soap Poster	Repetition
4.	Mar Cantàbrico (A boat)	Mar Cantàbrico	Repetition
5.	Sarsueleres	Zarzuelas	Linguistic
6.	Sant Pancraç	Saint Pancrace	Linguistic
7.	Radio Nacional d'Espanya	Spanish National Public Radio	Linguistic
8.	L'acte de Lliurement de la senyera de combat	The ceremony in which the Catalan Flag was handed down to the troops before the men were sent off to the front line.	Intratextual gloss
9.	El mes de Maria	The month of the Virgin Mary	Intratextual gloss
10.	La festivitats de la Mercè	First big festival. It was held in honour of Barcelona's patrón saint, la Mercè	Intratextual gloss
11.	(col·leccionava) Caganers de pesebre	He (...) collected traditional, very scatological Catalan nativity figurines. These little red-capped peasants were known as "defecators". The shepherdlike figures squatted by the holy family each Christmas, contributing their	Intratextual gloss

		own special offering to the Christ child.	
12.	<i>La Vanguardia</i>	The Barcelona daily La Vanguardia	Intratextual gloss
13.	Espardenyes	Espadrille sandals	Intratextual gloss
14.	Carnet d'identitat	Citizens identity card	Limited universalization
15.	L'orquestra Pau Casals	Pau Casals orchestra	Limited universalization
16.	L'Orfeó Català	Catalan Chorus	Limited universalization
17.	Batxillerat hispanomarroquí	Hispano-Maroccan educational system	Limited universalization
18.	Revista mensual Nuestrros Amigos	Monthly magazine Our Friends	Absolute universalization
19.	El secretari de la Diputació	The home's head secretary	Absolute universalization
20.	Masover	Tenant farmer	Absolute universalization
21.	Una <i>peineta</i>	A filigreed comb	Absolute universalization
22.	Pare director	Monsignor	Absolute universalization
23.	Comandant del CIR	Major in Charge	Absolute universalization
24.	El ninotaire Junceda	Catalan illustrator	Absolute universalization
25.	La internacional	La Marseillaise	Naturalization
26.	Sant Nicolau	St Nicholas	Naturalization
27.	En Folch i Torres		Deletion

Appendix 8: References to Catalan and Spanish in the novel

	Source text	Target text
1.	Per si de cas, es posen a parlar en castellà, per a no provocar. Però no se'n surten, no en saben, i de seguida callen. (p33)	Just in case, they switch from their own Catalan language to Spanish. Nobody wants trouble. But it's no use: the Catalan peasants barely speak Spanish and soon give up talking at all. (p27)
2.	En Campillo, de primer, em porta una cassoleta amb una sopa d'all tota guarnida que és glòria beneïda, no n'havia tastat mai cap de tan bona. El felicito i després d'agradir-m'ho no pot evitar de corregir-me: -No és sopa d'all, és sopa castellana. (p37)	As a starter, Campillo brings out a pot of traditional Catalan garlic soup with all the fixings. Its heaven on earth, the best I've ever had. I congratulate him, and offer thanks, he can't resist saying: "It's not actually Catalan garlic soup; we call it Castilian stew. (p31)
3.	A l'escola, tot el que els mestres ens explicava era que s'havien revoltat uns generals que volien manar a Espanya i a Catalunya (p49)	The teachers at school told us that some generals had rebelled because they want to take control of Spain and Catalonia. (p44)
4.	"Todo por la patria" (p57)	"Todo por la patria" or, "Everything for the Nation." (p52)
5.	És català, oi? -Sí, senyor. -Els catalans podrien ser grans soldats, però no els agrada la vida de la milícia.	"You're Catalan, aren't you?" "Yes, sir" "Catalans have the potential to be great soldiers but they don't take to military life." (p56)

6.	Penso que, catalans o no, tothom vol guanyar duros. (p61)	I'm of the opinion that, Catalan or not, nobody minds a bit of cash. (p57)
7.	" <i>El novio de la muerte</i> "(p66)	"The Bridegroom of Death"(p61)
8.	" <i>soy el novio de la muerte que va a unirse en lazo fuerte con tan leal compañera</i> " (p66)	"I am the bridegroom of Death, bound for all eternity to the most loyal of companions" (p61)
9.	-Sou uns desgraciats i rebreu un càstig proporcional a la magnitud dels vostres pecats- s'exclamava amb aquella veu tibant, en un castellà expressat amb un fortíssim accent català. (p123)	"You miserable imps will be punished in accordance with the magnitude of your sins," she exclaimed in a screeching voice. A thick Catalan accent distorted her strident Spanish. (p119)
10.	El senyor Roca parlava en veu baixa perquè no es notes que ho feia en català. I quan s'acostava el cambrer, o algú, es passava al castellà. (p132)	Señor Roca spoke in low tones so that no one would notice he was conversing in Catalan. (p128)
11.	Però era ben bé la seva lletra, era ell que ens escrivia en castellà amb frases curtes (p154)	He was definitely the one who'd penned those curt sentences in Spanish (p151)
12.	A la Casa de Caritat, les monges i els capellans, com que eres tots castellans, celebrava la nit de Nadal" (p158)	The priests and the nuns at the Charity Home were all Spanish so they celebrated on Christmas Eve. (p156)
13.	-I tant, s'han de canviar tots els rètols vells en català pels nous en castellà! (p182)	"Of course, now everyone will have to replace their old Catalan signs with new ones written in Spanish!" (p181)
14.	-Ens podríem arribar a fer amics -diu- Però ets català i vius a Melilla. (p288)	"We could've become friends," she states, "but you're Catalan and live in Melilla." (p288)
15.	Sentia tot d'accents catalans manifestant-li "afecte	I heard people, in Spanish heavily accented with Catalan, expressing

	<p>inextingible”, fent-li testimoni “de la més sincera i admirativa felicitació”, i agraint-li la seva “cavallerositat, tacte i prudència en la gestió de la regió militar catalana”. (p334).</p>	<p>their “undying affection,” offering their “most sincere and admiring best wishes,” and thanking him for his “gentlemanly, tactful and prudent military prowess in the Catalan Zone.” (p340)</p>
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Appendix 9: CSIs Translated using a Spanish Equivalent

	Source text	Target text
1.	Camarada Giner	Señor Giner
2.	El senyor Pau	Señor Pau
3.	La senyora Nadala	Señora Nadala
4.	El senyor Roca	Señor Roca
5.	Senyora Campillo	Señora Campillo
6.	Senyora Aleu	Señora Aleu
7.	Senyora Franco	Señora Franco
8.	La senyoreta Carmen Franco Polo	Señorita Carmen Franco y Polo
9.	Donya Menchu	Doña Menchu
10.	El Generalíssim	Generalíssimo
11.	Alcanyís	Alcañiz
12.	San Sebastià	San Sebastián
13.	Vitòria	Vitoria
14.	Benemèrita	Benemérita
15.	Logronyo	Logroño
16.	La Plaça Duc de Medinaceli	Duc de Medinaceli Plaza
17.	Plaça Prim	Plaza Prim
18.	La Plaça de Catalunya	Plaza Catalonia
19.	Ebre	Ebro
20.	Plaça de Sant Felip Neri	Plaza Sant Felip Neri
21.	Guàrdies civils	Guardias Civiles
22.	Sarsueleres	Zarzuelas

Appendix 10: CSIs in Stone in a Landslide

Character Names

	Source Text	Target Text	Strategy
1.	Donya Paquita	Doña Paquita	Linguistic
2.	El vell de ca Sastre de Torve	Old man Sastre from Torve	Linguistic
3.	Mateuet	Little matteu	Linguistic
4.	La vella de Jou	Old lady Jou	Linguistic
5.	La Pastissera	The baker's wife	Linguistic
6.	Mossèn Miquel	Monsignor Miquel	Linguistic
7.	Rei Alfons XIII	King Alfonso XIII	Linguistic
8.	El Tonet Vell	Old Tonet	Linguistic
9.	L'Anton de la casa Peret	Anton Peret	Linguistic
10.	Martí de Sebastià –	Martí Sebastià	Linguistic
11.	Oncle	Oncle	Linguistic
12.	Tia	Tia	Linguistic
13.	Aleix de Sarri	Aleix from Sarri	Linguistic
14.	Delina de ca l'Arnau	Delina Arnau	Linguistic
15.	La roseta de cal Sebastià	Roseta Sebastià	Linguistic
16.	Mundeta de Sarri	Mundeta from Sarri	Linguistic
17.	El vell de ca l'August i el de casa Sebastià	Were the old men at the head of the two most important families in the village, the Augusts and the Sebastiàs	Intratextual gloss
18.	La Sebastiana	Mrs Sebastià	Limited universalization

19.	L'Augusta	Mrs August	Limited universalization
20.	Señora Encarnación Martí	Mrs Encarnación Martí	Limited universalization

Names that are left the same in the target text (repetition): Maria, Josep, Joan, Magdalena, tia Encarnació, Nuri, Ramon, Assumpció, Delina, Trinitat, ,Conxa/Concepció, tereseta, Lluís, Jaume, Soledat, Agnès, Lluís Companys, Mateu, Tomás Olivella,

Place Names

	Source text	Target Text	Strategy
1.	Casa Saral –	Sarals' house	Linguistic
2.	el Prat de Tres Aigües	Tres Aigües meadow	Linguistic
3.	Prats de Solau	Solau meadows	Linguistic
4.	La Vall d'Aran	Aran valley	Linguistic
5.	l'hort de Fontnova	the Fontnova vegetable garden	Linguistic
6.	Capelleta de Sant Josep	the chapel at Sant Josep	Linguistic
7.	El pont d'Algorri	the Algorri bridge	Linguistic
8.	Ca Pujalt	Pujalt's house	Linguistic
9.	Casa Alimbau	the Alimbau's	Linguistic
10.	Ca l'Esquirol	the Esquirol's	Linguistic
11.	Sant Damià	Sant Damià mountain	Intratextual gloss

Place names that remain the same in the target text (repetition): Pallarès, Ermita, Montsent, Montenar, Barcelona, Orri, Arlet, Torna, Costa Varada, Toneta, La Noguera,

Food

	Source Text	Target Text	Strategy
1.	Porró	<i>Porró</i>	Repetition
2.	Carretes i moixarrons	<i>carretes and moixarrons</i>	Repetition
3.	El xolís	<i>xolís</i> sausage	Intratextual gloss
4.	Bull	Chorizo	Limited universalization
5.	Cansalada	Bacon	Absolute universalization
6.	Amanit	Salad	Absolute universalization
7.	Confitat	Pickle	Absolute universalization
8.	Botifarra negra	black pudding	Absolute universalization
9.	Rosta	Bacon	Absolute universalization
10.	La coca	Cake	Absolute universalization

Miscellaneous

	Source Text	Target Text	Strategy
1.	Festa Major	Festa Major	Repetition
2.	L'Esquerra Republicana	the Republican Left	Linguistic
3.	El govern de la Generalitat	the Generalitat government	Linguistic
4.	Lleidatà	from Lleida	Linguistic
5.	Anar a passar la plata	pass the plate of basil	Linguistic
6.	Plaça	Plaza	Linguistic
7.	Rojos	Reds	Linguistic
8.	Epardenyes	Espadrilles	Linguistic
9.	Fer el mandongo	slaughter the pigs, to help them make sausage	Intratextual gloss
10.	La Inmaculada	the day of the Immaculate Conception	Intratextual gloss
11.	La Mare de Deu	the festival of the Mother of God	Intratextual gloss
12.	Els negres	the nationalists, the Blackshirts	Intratextual gloss
13.	espardenyes	Sandals	Absolute universalization
14.	Cèntims	Money	Absolute universalization
15.	Berena	Food	Absolute universalization

Appendix 11: Simplification of Long Sentences in Stone in a Landslide

	Source Text	Target Text
1.	Des de l'ermita a Pallarès no hi havia gaires quilòmetres però sí que representava un dia a peu i perdre casa meva, que em veía marxar d'esquena i que em dolia endins més que cap altra cosa en aquells moments, camí avall, amb l'únic món que coneixia, tot junt, que s'anava quedant enrere. (loc21)	It was just a few kilometres between Ermita and Pallarès, but it meant a day's walk and losing sight of home. At the time, this hurt more than anything else. As I walked away, I left the only world I had ever known behind. (10)
2.	Si volien que aprenguéssim, calia “poner un poco de buena voluntad”. Perquè jo el poc que sé, que quasi tot ho vaig oblidar més endavant, ho vaig aprendre en castellà. No em sabia avenir els primers dies que aquella senyora mestra, que no sé pas qui devia saber d'on havia sortit, no es fes entendre i ella també ens entenia quan parlàvem nosaltres, però no sé per què dissimulava com si li fes vergonya o una mica de quimera. (34)	If anyone wants you to learn anything then they need to show a bit of good will. She said it in Spanish – poner un poco de buena voluntad. The little I know, I learnt it in Spanish. I have forgotten most of it. I was amazed the first few times she spoke, this teacher of ours who came from outside. No one understood her. Eventually we did, and she understood us when we talked too, although I don't know why she pretended not to. Maybe she was ashamed or understanding us, or did it out of spite. (11)
3.	si jugaves a paller, la canalla tot ho remenàvem; si t'acostaves al foc i removies entre les cassoles amb els esmolts, posaven el crit al cel parlant de no sé quina desgracia; s, si arreplegaves alguna pedra o fusta per jugar, només feies batudes. (39)	If you played in the haystack, you were making a mess. If you went too close to the fire and clattered the saucepans, you'd cause God knows what kind of calamity. If you picked up a stone or a piece of wood to play, you were only going to hit someone with it. (12)
4.	No em sortia paraula i prou hauria volgut dir, però, quan arribava el silenci, notava uns nus al coll com un	I couldn't get a single word out even though there was lots I wanted to say. But when she fell silent, I felt a knot in

	llaç que em tibava pels dos extrems, i em començava a fer mal fins que em pujava el primer sanglot pit amunt i desfeia el nus, I llavors s'escapava un riu de llàgrimes amb tota la fúria, perquè l'últim que jo volia fer en aquell moment era plorar. (51)	my throat as if a rope around my neck were being pulled from both ends. It began to hurt until the first sob rose in my chest and burst open the knot and then a river of furious tears escaped me, because the last thing I wanted to do was cry. (14)
5.	Va ser la porta d'aquestes visites que jo vaig començar a cuinar i tia anava més descansada; primer m'ho mastegava tot, que no se'n fiava ni gens ni mica, però a poc a poc va veure que hi posava seny i paciència i ja em deixava preparar les truitades i la verdura, i més endavant els guisats, i al final de tot, la sopa. Per als oncles la sopa era sagrada, era el plat de mes confiança. (188)	It was because of these visits that I began to cook and Tia became more relaxed. At first she tasted everything and she didn't trust me at all, but gradually she saw that I had sense and patience and she let me prepare the omelettes and vegetables, later the stews, and last of all the soup. For my aunt and uncle, soup was sacred, and it was their badge of their trust in me when at last they let me make it. (29)
6.	Despres torno a veure el caparro arrissat de l'Angeleta, que dóna voltes amb una nena una mica més gran i, de nou, l'Elvira, que em saluda amb la mà i somriu; abans que arribin les últimes cançons li dic a Jaume queestic esperant i amb el bullit no sé si m'ha entès i continua fent-me girar, no li veig els ulls, només el borrhissol del costat de l'orella, i quan paren de tocar el somriure em torna l'alè que havia perdut. ¿Portaràs un hereu aquesta vegada? (574)	Then i turn to look at Angeleta's small curly head as she dances with a slightly order girl, then again at Elvira who waves and smiles, I tell Jaume that I am expecting and in the hustle and bustle I don't know if he has heard me. He carries on spinning me around, I can't see his eyes, only the down beside his ear. When the music stops, his smile makes me start breathing again. Will it be a boy this time? (70)
7.	I ara... Una abraçada sense pentinar, adéu, i la cara sense plors, però com si haguessin tret l'anima del cos (728)	and then... before he'd even combed his hair, a hug. A goodbye. I didn't cry but inside I felt as if they had wrenched my soul from my body.
8.	No cal obrir la boca, nomes començar per algun punt de la pena i estirar a pleret com la llana de la madeixa i	No need to open your mouth, just find a bit of pain and pull at it gently like wool from a skein, let it unravel, unravel...

	<p>deixar que corri, que corri...fins que no vegis el color perquè els ulls se t'han negat I tu no plores per fora sinó que la llana s'ha fet un tel d'aigua que rellisca galtes avall i, quan anava a sortir un sanglot, has sentit que no estaves sol i llavors s'ha fet el nus a la gola i s'ha instal·lat aquell dolor tan fort, fins que empassant a poc a poc s'ha trencat el nus de llana i ha quedat la madeixa per una banda i un tros de pena que amb nus i tot ha baixat directe cap a la panxa. (827)</p>	<p>until you can't see colours any more because your eyes have flooded but it's not tears that fall from your eyes. The wool you were unravelling has turned into a sheet of water slipping down your cheek, and just as you were going to let out a sob, you realize you're not alone. A knot forms in your throat causing such a strong pain but you swallow and swallow, until slowly you untangle the knot and you're left with the skein. A fragment of sorrow, know and all, has gone down directly to your stomach. (101)</p>
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Appendix 12: Phraseology in Stone in a Landslide

	Source text	Back translation	Target text	Strategy
1.	un ramat de camins	A load of times	a hundred times	Standardization
2.	Va descobrir els calçotets pengim-penjam al seu darrera que sobresortien aguantats pel gec . (81)	He discovered the pants flapping hanging behind him from where they came out held on by the jacket.	He realized he had a pair of pants bumping against the back of his legs. 16	Standardization
3.	que si patatim, que si patatam (195)	And if patatim and if patatam	and so on and so forth (30)	Standardization
4.	tot gat i fura (312)	All cat and ferret	everyone43	Standardization
5.	Això volia dir entrar a la colla dels joves i prendre part en tots els trencacolls de la festa (207)	That meant entering into the group of young people and taking part in all the trencacolls * de la festa *A word that has the meaning of dangerous affairs or matters	being asked meant being one of them and helping with all the preparations for the festa (32)	Standardization
6.	Fadrins/fadrines		Boys/girls	Standardization
7.	Minyo/minyona		Boys/girls	Standardization
8.	era eixerida com poques púbilles de la contrada (215)	I was bright like few of the oldest girls in the houses in the area	I was brighter than most of the local girls who were in line to inherit.	Standardization

9.	Una bona colla de dones (533)	A good group of women	a fair-sized group of women	Standardization
10.	Vam anar xino-xano a casa (568)	We went xino-xano* home *meaning slowly or bit by bit	we strolled home	Standardization
11.	anàvem a sarau (568)	We were going to a party/dance	if we were going out to dance 72	Standardization
12.	repetíem a sarau fins a la matinada (563)	We repeated the party until the early hours of the morning	– we came back to dance until the early hours 69	Standardization
13.	fer trepadella (609)	There are two possibilities of a translation of trepadella; sainfoin or French honeysuckle	collect clover	Standardization
14.	Trumfa		Potato	Standardization
15.	tartera	Scree	Landslide	Standardization
16.	Fraga		Strawberry	Standardization
17.	Bresca		Honey	Standardization
18.	M'havia acostumat al seu tarannà (225)	I had got used to their character/way of doing things	but I'd got used to them and their way of doing things	Standardization
19.	si us fes patxoca (675)		if it sounds good to you	Standardization
20.	aquell tric-i-trac em condormia (717)	The tric and trac put me to sleep	the rattling of the engine made me drowsy	Standardization
21.	encara ens queda un mos (768)	We still have a mouthful left.	we still have a little bit of food. (92)	Standardization
22.	d'haver de parlar xiu-xiu (789)	Of having to speak xiu-xiu	of having to speak in whispers	Standardization

23.	Peperep (340)		poppy (46)	Standardization
24.	em sento com una pedra amuntegada en una tartera . Si algú o alguna cosa encerta moure-la, caure amb les altres rodolant cap avall; si res no s'atansa, m'estaré quieta aquí dies i dies.... (742)	I feel like a stone piled up in a scree. If someone or something manages to move it, it falls with the others rolling downwards; if nothing comes near, I will stay here still days and days	I feel like a stone in a landslide. If someone or something stirs it, I'll come tumbling down with the others. If nothing comes near, I'll be here, still, for days and days...	Simplification
25.	a casa ja n'hi havia de més grandetes bones per a fer la feina (28)	At home there were more big, good ones to do the work	unless you had older sisters to do all the work (10)	Simplification
26.	Molta gent i poc forment	Lots of people and lots of wheat	There were a lot of people and not a lot to eat at those festivals.	Simplification.
27.	I devia de sobrar algú (16)	And there must have been someone too many.	Someone had to go. (9)	Simplification
28.	el cap emboirat de pensar i de donar tombs a la mateixa cosa (105)	The head foggy from thinking and giving turns to the same thing.	my head spinning and foggy from thinking so much	Simplification
29.	aquesta noia cada cop se us fa més maca i quins cabells més ondulats i bonics que té! A pallarès no es diu <<noia>> ni		This young lady gets lovelier every time, and what beautiful curly hair. In Pallarès no one says "young lady" nor "lovely". I understood these	Simplification

	<<maca>>: aquestes paraules que jo entenia sense fer-les servir em feien gràcia (104)		words even if I didn't use them and they pleased me	
30.	de feina ja ens donaven, ja. (181)	Work, they did give us, yes.	they certainly made extra work for us (29)	Simplification
31.	es feia caure en diumenge, per estalviar, i coincidia amb les acaballes de la feinada grossa als prats (207)	It was made to fall on Sunday, to save, and it coincided with the ends of the heavy work on the meadows	it was on a Sunday to save time and came towards the end of the really hard work in the meadows.	Simplification
32.	una pubilla cobejada (232)	A desired oldest girl in line	a potential match ⁷⁷	Simplification
33.	era un xicotàs (248)	He was a big/robust man	it was a young man	Simplification
34.	la jove que entrès en aquella casa ja es podia ben calçar (319)	The young girl who enters that house can already well fit* *a verb relating to fit with shoes	it would take a very particular young woman to fit into their house (43)	Simplification
35.	una avinença de comprar i vendre (325)	An agreement of buying and selling	a purely commercial agreement	Simplification
36.	ulls petits però vivíssims (248)	Small eyes but very lively	small but lively eyes.	Simplification
37.	conxa em va quedar sense que jo pogués treure l'aigua clara de qui havia	Conxa stayed with me without me being able to take out the clear water of who had started to call me that	I became Conxa and I don't know who began calling me that instead of Concepció (37)	Simplification

	començat a anomenar-me així el lloc de Concepció (257)	way in place of Concepció		
38.	El pare era mig carallot, la mare una salispàs (302)	The father was half idiotic, the mother a salispàs * *A Christian custom of blessing houses with water and salt at Easter.	The father was an idiot, the mother was bossy (43)	Simplification
39.	boca foscant (358)		as night fell	Simplification
40.	de vegades li'n feia cinc centims a la Delina (384)	At times I made 5 cents with Delina	sometimes I spoke to Delina about it (50)	Simplification
41.	Totes les llengües feien córrer que era bruixa (400)	All the tongues made it run that she was a witch	it was even rumoured she was a witch	Simplification
42.	ell havia començat a xerrar en els rocles de desvagats (405)	He had started to talk in the circles of idle people	but he began to tell all the people who had nothing to do (53)	Simplification
43.	era en boca de tot gat i fura l'home que llaurava més dret de tot el poble (411)	It was in the mouth of all cat and ferret the man ploughed straighter in all the village	not a soul would have denied that he was the hardest-working man in the whole village (53)	Simplification
44.	Era una dona que devia acostar-se molt a la quarantena (418)	She was a woman who must have been coming very close to her forties.	she must have been nearly forty (54)	Simplification
45.	no se'l treia ni per misericòrdia fins que es començava	She would not take it off, not for compassion	nothing in the world would make her take it off until	Simplification

	a notar, de nou, l'estiu (418)	until the summer could start to be seen again.	it was summer again 54	
46.	El vent era fresc, no en va s'albirava encara la neu a la punta de les muntanyes, tot i que l'herba nova verdejava feia dies. (466)	The wind was fresh, not in vain the snow was still in quantity on the tops of the mountains, even though the new grass was turning green for a few days.	the wind was fresh, you could still make out the snow on the mountain tops, even though the new grass had come up some days before. (59)	Simplification
47.	Aquella caminada l'un al costat de l'altre ens va valer per parlar a pleret (466)	That stroll the one next to the other we made use of to talk slowly.	we spent the time walking side by side and chatting (59)	Simplification
48.	D'aigua, massa que en trobaríem. (533)	Of water, too much we would find.	And we would find lots of water. (66)	Simplification
49.	M'agradava aquella sortida perquè em sentia enmig dels prats resseguint l'herba fosca de les carreres, sense cap més pensament que es posés al meu cap que la il·lusió boja d'encertar les clapes ben plenes i omplir aviat el cistell (541)	I liked this trip because I felt among the meadows going through the dark grass of the tracks, without any other thought going into my head than the mad joy of getting the right very full patches and soon filling the basket	I liked this outing. I was in the meadows following the darker tracks of grass thinking about nothing except finding a big patch of mushrooms and filling my basket.	Simplification
50.	amb les galtes bullint i la fresca al coll, ens aturàvem a	With the cheeks burning and the fresh on the neck, we stopped ourselves to	We stopped at the top to eat, red- faced and with a light wind on our	Simplification

	<p>esmorzar abans de començar a buscar valent el bolets preciosos. ¿Qui gosava presentar el guisat de la Festa Major sense acompanyar-lo amb un bon suquet de carreretes? Els moixarrons encara eren més valorats pels paladars fins i, així tendres, els fèiem en truitada. (541)</p>	<p>have lunch before starting to bravely look for the beautiful mushrooms. Who dared to present the stew of the Festa Major without accompanying it with a good the good juice of the carreretes? The moixarrons were even more valued still by the fine palates and as tender as they were, we made them into omelettes.</p>	<p>necks, before we started the painstaking search for mushrooms. Who would want to serve the stew of the Festa Major without carreretes? For those who really knew how to enjoy mushrooms the moixarrons were the great prize, and we would make omelettes with them raw. (67)</p>	
51.	<p>totes estranyes, totes callades amb els ulls perduts per dintre (717)</p>	<p>All strange, all quite with their eyes lost inside them.</p>	<p>all unfamiliar, all quiet and withdrawn</p>	<p>Simplification</p>
52.	<p>les dones que feien rotllana a la plaça (548)</p>	<p>The women who made circles in the square</p>	<p>the women who chatted in the plaza.</p>	<p>Simplification</p>
53.	<p>¿Era enveja allò que deien? (568)</p>	<p>Was it envy that what they were saying?</p>	<p>was it envy? (69)</p>	<p>Simplification</p>
54.	<p>el seu nassiró s'arrufava a prop de la boca, per l'atenció de collir-les (609)</p>	<p>Her little nose wrinkled close to her mouth with the concentration of picking them</p>	<p>her little nose wrinkled as she concentrated on picking them. (74)</p>	<p>Simplification</p>
55.	<p>era una mica soc per a la religio (615)</p>	<p>I was a bit deaf for religion</p>	<p>I didn't understand much when it came to religion⁷⁵</p>	<p>Simplification</p>

56.	em volia ventar a correr (640)	I suddenly wanted to start running away	I wanted to run	Simplification
57.	anar a vistes (675)	The meeting between a girl and a boy who are potentially to marry.	arrange for them to visit each other	Simplification
58.	la veig passar amb quatre gambades camí de casa seva (675)	I watch her go towards her house very quickly.	I watch her race towards her house	Simplification
59.	¿Quin poble? (703)	Which people?	what does he mean people?	Simplification
60.	començo a reconèixer d'altres fesomies (735)	I begin to recognize other facial features	I begin to recognize other faces	Simplification
61.	tots som germans i, encara, dels més pobres (768)	We are all brothers and still, of the poorest	we are all one family, such an unhappy family (92)	Simplification
62.	Quina violència aquell pa passant por la gorja, que no deixava travessar res com si fos un tros de canya on ha quedat el nus sense esbotzar... (800)	How violent that bread passing in my throat, that didn't allow anything to pass across, as if it were a piece of cane on which the knot has remained without being squashed	I had to force the bread down my throat, which wasn't allowing anything to pass, like a reed stalk that hasn't been cleaned through properly.	Simplification
63.	com si l'aranya hagués estat una visió meva que ja s'hagués esvaït (872)	As if the spider had been a vision of mine that had already attacked	as if the spider was one of my nightmares.	Simplification
64.	les persones, ben mirat, érem bon	The people, well looked at, were a very little	I thought, people are very little but	Simplification

	poca cosa i que de vegades pensen que qui sap que som. (892)	thing and who sometimes think that who knows who we are.	sometimes we think we really are something (106)	
65.	sempre esperaven que hi fiques cullerada (892)	They always expected you to speak without being asked to.	people always expected me to say something	Simplification
66.	si hi havia la Soledat, no s'estava pas de recomanar que em preguntessin a mi el pa que s'hi donava a la Guerra (892)	If Soledat was there, she could stop herself from recommending that they asked me the bread that had been given in the war.	if Soledat was there, she couldn't stop herself from getting people to ask what happened to us in the war. (107)	Simplification
67.	¿Per que la gent es dedicava a fer-nos mala sang? (899)	Why did people dedicate themselves to making us suffer	why did people dedicate themselves to hurting us?	Simplification
68.	massa poc, del que us ha passat! (906)	Too little, of what happened to you!	You deserved what happened to you!	Simplification
69.	hi havia molta feina i poc pa (914)	There was a lot of work and little bread	there was a lot of work and little food.	Simplification
70.	A l'Elvira no li feien goig els xicots que li havien fet l'aleta (923)	Elvira didn't get any pleasure from the boys who had tried to win her over	Elvira was unmoved by the boys who courted her. 110	Simplification
71.	No podia aturar el pensament que s'escapava dreces avall cap a Pallarès –	I couldn't stop my thought that escaped straight up towards Pallarès.	I couldn't keep my thoughts from escaping to Pallarès	Simplification

72.	Que llarg és esperar qui sap què! (755)	How long it is to wait for who knows what!	How slowly time passes when you have to wait but you don't know what you're waiting for! (91)	Explicitation
73.	m'ho consella la Delina que aviat serà majordona perquè no s'ha casat (667)	Delina advises me of it, who will soon be a housekeeper because she hasn't married.	and here's Delina advising me, Delina who didn't want to get married and will soon end up being a housekeeper for her brother. (81)	Explicitation
74.	Jaume era rebel a la rutina, però es guardava molt de tenir-se amb els oncles per cap motiu (351)	Jaume was a rebel to routine; but he took care to be united with my aunt and uncle for every reason	Jaume was impatient with routine and old habits, but he was careful to steer clear of quarreling with my aunt and uncle. (47)	Explicitation
75.	hauria girat cua i cames ajudeu-me cap a casa (91)	I would have turned tail and legs help me home.	I so wanted to turn round and run back home as fast as my legs could carry me	TL equivalent
76.	engega'l a pastar fang (240)	Make him go to knead mud	send him packing	TL equivalent
77.	I vaig sentir-me tremolar en aquell tric i trac del carro	And I felt myself tremble in that tric and trac of the cart	even in the bumping bouncing cart I could feel myself trembling	TL equivalent
78.	Són més gormands que les paelles (174)	They are more greedy than the paelles.	they eat like kings (28)	TL equivalent

79.	els grans senyorassos (174)	The big senyors	they put on airs	TL equivalent
80.	els puja la fumeta al cap del nas (174)	The joke goes up to the end of their nose	their heads get swollen	TL equivalent
81.	ja me n'havien explicat vida i miracles (262)	They had already explained it to me life and miracles	I'd heard the whole story, chapter and verse (38)	TL equivalent
82.	mitja hora si fa o no fa (306)	Half an hour more if it does or does not.	half an hour or so	TL equivalent
83.	no li agradava aplanar l'os de l'esquena (312)	He didn't like to stand up the bones from the back	he didn't like to lift a finger (43)	TL equivalent
84.	gormands com les paelles (319)	Greedy like the paellas.	they ate like pigs (43)	TL equivalent
85.	El seu home passava per un trensilla (400)		her husband was as timid as a mouse (52)	TL equivalent
86.	El pobre Lluís es feia més el sord encara que les antostes (411)	Poor Lluís made himself deafer still than the walls	Poor Lluís would suddenly become deaf as a post (53)	TL equivalent
87.	punt del dret punt del revés (429)	Stitch at the front, stitch at the back	stitch by stitch (55)	TL equivalent
88.	Com si m'haguessin ataconat (675)	As if they had hit me	as if I'd been run over (81)	TL equivalent
89.	va fer una rialleta- ganyota (728)	He made a funny face smile	she gave a twisted Little smile	TL equivalent

Appendix 13: Interplay between Spanish and Catalan in *Stone in a Landslide*

	Source Text	Target Text
1.	Si volien que aprenguéssim, calia “poner un poco de buena voluntad”. Perquè jo el poc que sé, que quasi tot ho vaig oblidar més endavant, ho vaig aprendre en castellà. No em sabia avenir els primers dies que aquella senyora mestra, que no sé pas qui devia saber d’on havia sortit, no es fes entendre i ella també ens entenia quan parlàvem nosaltres, però no sé per què dissimulava com si li fes vergonya o una mica de quimera. (34)	If anyone wants you to learn anything then they need to show a bit of good will. She said it in Spanish – poner un poco de buena voluntad. The little I know, I learnt it in Spanish. I have forgotten most of it. I was amazed the first few times she spoke, this teacher of ours who came from outside. No one understood her. Eventually we did, and she understood us when we talked too, although I don’t know why she pretended not to. Maybe she was ashamed or understanding us, or did it out of spite. (11)
2.	Havien trucat a migdia I havien demanat “la esposa y los hijos de Jaime Camps” (717)	they’d called at midday and asked in Spanish for the wife and children of Jaime Camps
3.	tres trucs secs i forts a la porta. “casa de...” tots els noms “juez de la paz del pueblo de Pallarès de la República que nos acompañe” (722)	Three short Sharp knocks on the door. In Spanish: Camps, Jaime... - then all of his names, - Justice of the Peace of the town of Pallarès under the Republic... come with us. (88)
4.	Entra un soldat, amb uns ulls que semblen voler-se-li escapar del cap, cridant: “Silencio y a dormir” (781)	A soldier comes in, his eyes bulging out of his head. He shouts in Spanish, Silencio y a dormir. Shut up and go to sleep.
5.	Ens feien resar al mati a la nit. Jo no en sabia en castellà i feia com qui mou els llavis. (827)	They made us pray in the morning and at night. I didn’t know the prayers in Spanish and I just pretended by moving my lips.
6.	Ens van fer donar els noms I, després, tota la resta ja la va dir ell. “se ha acabado la vergüenza de este país,	He made us give out our names and then he did all the talking, in Spanish. “Our country’s shame is over. Thanks be to

	<p>gracias a Dios estamos salvados, esperamos que su conducta no tenga mancha desde ahora. Si sois buenas españolas, nada tenéis que temer. Ahora márchense y recuerden lo que les he dicho.” (839)</p>	<p>God we are saved, we expect your conduct to be impeccable from now on. If you are good Spaniards, then you will have nothing to fear. Now go, and don't forget what I said.”</p>
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Appendix 14: References to Voice in Reviews

Blogs

“her own particular voice” (Farm Lane books)

“Barbal was able to alter her writing slightly so that the voice of Conxa, despite narrating from her old age, fitted perfectly with the immaturity of her youth” (Just William’s Luck)

“there is a subtle shift in narrative voice as Conxa moves into middle and old age” (Just William’s Luck)

“quiet voice” (A Work in Progress)

“voice the author gives her is totally convincing” (A Common Reader)

“humble and impassive voice” (Alice Poon)

“fresh voice” (Messy Booker)

“wonderful narrative voice” (Tiny Library)

“prominent local voice” (in relation to Jaume) (Tiny Library)

“voice less frantic” (Tolstoy is my Cat)

“Conxa’s voice is compelling” (Caribou’s Mum)

“Conxa’s voice is too calm” (Other Sashas)

“I have loved many books that bear a resemblance to Conxa’s voice” (Other Sashas)

“with her voice, that calm, placid tone” (Other Sashas)

“character portrait of a woman of a sort not generally given a fictional voice” (Pechorin’s Journal)

“Stone in a Landslide gives voice to a peasant woman” (Pechorin’s Journal)

“Too many novels give voice to people whose voice has always been heard” (Pechorin’s Journal)

“Fluid, matter of fact yet poignant voice” (Lizzy’s Literary Life)

“I wanted to hear more of Conxa’s voice” (Andrew Blackman)

“what puts this at the top of my reading list is the narrator herself....her voice”
(Lotus Reads)

“narrative voice is the feature of the story that you will remember long after the book has been put to one side” (Inside Books)

“clear and unadorned voice” (This Book and I could be Friends)

“author’s voice” (Book Snob)

“Barbal’s voice” (Book Snob)

“Conxa’s voice makes the book stand out so much” (Iris, Books and More)

“Conxa’s voice could be called dispassionate” (Stuck in a Book)

“Conxa is given a voice that is undemonstrative” (Stuck in a Book)

“a voice that is startlingly present and human” (Stuck in a Book)

“Conxa’s voice maintained a gentle detached quality” (Novel Insights)

“I really heard Conxa’s voice” (Novel Insights)

“story narrated by her voice” (Nose in a Book)

“gentle timeless voice” (Reading Matters)

“author captures a childlike simplicity in Conxa’s voice” (A Rat in the Book Pile)

“Conxa’s childlike voice” (A Rat in the Book Pile)

“Conxa’s narrative voice” (Bookgazing)

“truly natural, authentic narrative voice” (Bookgazing)

“a voice totally free of emotion” (Biblibio)

“bland, dead-sounding voice” (Biblibio)

“distinctive narrative voice” (Cornflower Books)

Amazon

“The voice the author gives her is convincing” (Thomas Cunliffe)

“the voice of Conxa, despite narrating from her old age, fitted perfectly with the immaturity of her youth” (Just William)

“Again there is a subtle shift in narrative voice” (Just William)

“I still wanted to hear more of Conxa's voice” (Andrew Blackman)

“I enjoyed Stone in a Landslide mainly for the wonderful narrative voice of Conxa” (Samon)

Goodreads

“A powerful, heart-rending story told in Conxa's humble and impassive voice”
(Alice Poon)

“I still wanted to hear more of Conxa's voice” (Andrew)

“The story of Conxa told completely in her voice, as an old woman” (Jane)

LibraryThing

“Conxa’s voice is compelling and resolute” (Beamis12)

“I still wanted to hear more of Conxa's voice” (Andrew Blackman)

Appendix 15: References to simple or simplicity

Blogs

- “Quite simply a story of a woman with three young children who had never moved beyond two villages being impacted by the War” (Messy Booker)
- “Our narrator Conxa has a simple life and therefore the simplicity is repeated whilst we turn the page” (Messy Booker)
- “Stone in a Landslide is written in simple, short sentences” (Bookword)
- “It is the simpleness of her story which drives the narrative” (Caribou’s Mum)
- “It would be easy to say these were simple people” (Black Sheep Dances)
- “I found myself returning to it for the simple prose” (Black Sheep Dances)
- “a first person narrative, simply told” (Our Book Reviews Online)
- “the simplicity of the prose left me cold” (Farm Lane Books)
- “The gentle, simple narrative will appeal to a lot of people” (Farm Lane Books)
- “The simple prose of the book” (Just William’s Luck)
- “Like Laura McGloughlin’s and Paul Mitchell’s translation (which has the kind of precise simplicity that deflects attention away from it)” (David’s Book World)
- “just as a simple stone can be part of an extraordinary landslide” (David’s Book World)
- “The language Barbal uses is simple, sparse even” (Pechorin’s Journal)
- “it’s a beautiful simplistic and touching book” (Savidge Reads)
- “It’s a simple story told in a simple way” (Chasing Bawa)
- “She comes from a simple background” (Chasing Bawa)
- “showing life as it is from the point of view of an uneducated and simple woman” (Chasing Bawa)
- “her story is told simply and honestly” (Stuck in a Book)
- “Barbal’s writing is simple but not simplistic” (Stuck in a Book)

“she really ‘got’ Stone in a Landslide and brought its simplicity and truthfulness alive” (Stuck in a Book)

“Barbal’s writing is simple but not simplistic” (Novel Insights)

“I could almost smell the earth and feel her joy in the simple pleasure of it all” (Novel Insights)

“There is an art to simple story-telling” (Ralph Mag)

“Barbal instead crafts a simple tale, using short chapters and simple, effective language” (Tony’s Reading List)

“Conxa’s gentle, timeless voice conveys the joy of her simple yet hard-working life” (Reading Matters)

“Life, once so simple, becomes complicated” (Reading Matters)

“the author may have wanted to convey the simplicity of a rural woman’s experience” (Reading Matters)

“The author captures a childlike simplicity in Conxa’s voice” (The Rat in the Book Pile)

“Conxa simply relates the story of her life in quiet, unflappable prose” (Bookgazing)

“the simplicity with which Conxa relates the normality of life is what makes the book so involving” (Bookgazing)

“It was simply a regular life lived. The regularity and simplicity of it is part of what makes it so moving” (Amy Reads)

“Written with beautiful simplicity” (Book Trust)

“Conxa is a simple Catalan peasant woman” (Alice Poon)

“There is only simple everyday living in a farming community” (Alice Poon)

Amazon

“The simple prose of the book” (Just William)

“Her story is told in the simple language” (Suzie)

“beautifully captures the richness yet simplicity of her experience” (Suzie)

“The prose is sparse and understated but it is this simplicity that makes it work so beautifully” (Boof)

“Conxa is genuine, and wonders about her life with simple language” (Damian Kelleher)

“It's simplicity is what made it shine for me” (Freckles)

“she realizes that the rural villagers throughout most of Spain were like her, simple people as insignificant as stones found on the Catalanian mountainsides” (Meg Sumner)

“I found myself returning to it for the simple prose and the way she can say so much in so few words” (Meg Sumner)

“It would be easy to say these were simple people, but that implies that they were ignorant” (Meg Sumner)

“simple people as insignificant as stones found on the Catalanian mountainsides” (Meg Sumner)

“But gradually I began to appreciate the simple descriptions of this timeless, ordinary life” (Phil O'Sofa)

“The writing is skilful in its simplicity” (Amy J)

“it's a beautiful simplistic and touching book” (Simon Savidge)

LibraryThing

“The story is told simply” (Beamis12)

“It is the simpleness of her story which drives the narrative” (writestuff)

“It would be easy to say these were simple people, but that implies that they were ignorant” (Blacksheepdances)

“I found myself returning to it for the simple prose and the way she can say so much in so few words” (Blacksheepdances)

“simple people as insignificant as stones found on the Catalanian mountainsides” (Blacksheepdances)

“It's simplicity is what made it shine for me” (Teresa)

Goodreads

“The story is told simply” (Diane S)

“Conxa is a simple Catalan peasant woman” (Alice Poon)

“There is only simple everyday living in a farming community” (Alice Poon)

“The writing is absolutely gorgeous in all its simplicity” (Chrissie)

“at first I found it too simple” (Antonomasia)

“Really enjoyed this simply told, earthy Catalan classic” (Erma Odrach)

“And such a simple life it is” (Jim)

“Conxa’s life is a simple and, for the most part, predictable one”(Jim)

“the only thing that brings it to life is it narrator because although a simple girl—though not without some education (luckily she had older sisters so was afforded the luxury of some schooling)—she is observant and sometimes says the most striking things” (Jim)

“The prose is sparse and understated but it is this simplicity that makes it work so beautifully” (Boof)

“Like Laura McGloughlin’s and Paul Mitchell’s translation (which has the kind of precise simplicity that deflects attention away from it)”(David Hebblethwaite)

“just as a simple stone can be part of an extraordinary landslide” (David Hebblethwaite)

“It would be easy to say these were simple people, but that implies that they were ignorant” (Amy)

“I found myself returning to it for the simple prose and the way she can say so much in so few words” (Amy)

“simple people as insignificant as stones found on the Catalonian mountainsides” (Amy)

“Whilst all the covers are simply beautiful, not all the stories have held appeal, yet this one is a perfect little bundle” (Bettie)

“It’s a simple, beautiful tale, worth far more than the few hours it takes to read” (Rebekah)

“It is a simple story about a young girl called Conxa who lives in the Pyrenees and goes to live with her aunt who has no children” (Gyl)

“Sweet, simple language but this book has all of life's important episodes”
(Daisy)

“I liked the narrator as a simple person with a simple world view” (Marilyn)

Appendix 16: References to Stoic, stoical or stoicism

Blogs

“Conxa is a stoical, hard-working woman” (Tolstoy is my Cat)

“Conxa is a stoic and a pragmatist” (Tolstoy is my Cat)

“Conxa stoically accepts the trials that life brings her without complaint” (Our Book Reviews Online)

“Because as much as I like the calm, the dignified, the stoic — I need a jump in my pulse once in a while” (Other Sashas)

“I found the quiet stoicism it portrayed highly effective” (Pechorin’s Journal)

“Conxa’s voice could be called dispassionate, but perhaps a fairer description is ‘stoical’ or ‘resilient.’” (Stuck in a Book)

“for all our engagement with her Conxa remains a quiet and stoic presence” (Just William’s Luck)

“It is a beautiful, evocative novel about the life of a woman whose passive yet stoical nature see her swept along through the decades of her life” (Book Snob)

“the narrative is full of telling comments that speak of stoicism and resignation” (Rat in the Book Pile)

Amazon

“In Monsent prison, scared and ignorant, incapable of talking to her captors Conxa's fragile stoicism provides the novella with its title” (Thomas Cunliffe)

“Conxa remains a quiet and stoic presence” (Thomas Cunliffe)

Goodreads

“Conxa is a simple Catalan peasant woman who accepts her crosses with grace, humility and stoicism” (Alice Poon)

Appendix 17: References to sparse

Blogs

“the translators Laura McGloughlin and Paul Mitchell who have done such a good job of translating the harsh tones of this difficult language into sparse but elegant English” (A Common Reader)

“It was sparsely written” (A Work in Progress)

“Theoretically, that could’ve worked: the sparse prose, the matter-of-factness of it all” (Other Sashas)

“The language Barbal uses is simple, sparse even” (Pechorin’s Journal)

“Written in a very sparse style” (Reading Matters)

Amazon

“A sparse but glowing account of life in harsh times” (Just William)

“and the translators have done a good job in translating the harsh tones of this difficult language into sparse but elegant English” (Just William)

“The prose is sparse and understated” (Boof)

“This is a concise and perfectly written book that manages to tell of a life during the Spanish civil war without detracting from the impact on the reader by its sparse use of detail” (reader)

Goodreads

“The prose is sparse and understated” (Boof)

“An elderly woman tells the story of her life in sparse prose” (Val)

Appendix 18: References to Quiet

Blogs

“This is the quiet story of a woman living on the land” (Bookword)

“This is a quiet book full of hardship and sorrow” (Skylight rain)

“It is a quiet story” (Caribou’s Mum)

“This quiet little girl” (Black Sheep Dances)

“A personality trait that becomes a description of her life, her quiet acceptance of what befalls her is what makes her story so intriguing” (Black Sheep Dances)

“This is a quiet book” (Black Sheep Dances)

“Conxa remains a quiet and stoic presence” (Just William’s Luck)

“Stone in a Landslide is a quiet study of a life” (David’s Book World)

“I found the quiet stoicism it portrayed highly effective” (Pechorin’s Journal)

“one who simply wishes to live her own quiet existence with her family and her friends” (Pechorin’s Journal)

“the limit of her rebellion is to cry and then be quiet and unhappy” (Andrew Blackman)

“Stone in a Landslide is a slow burner, a quiet yet impressive work” (Tony’s Reading List)

“I did enjoy being in the company of this quiet, reflective character” (Reading Matters)

“Barbel compels her readers to sit quietly and read” (Bookgazing)

“Conxa simply relates the story of her life in quiet, unflappable prose” (Bookgazing)

Amazon

“Conxa remains a quiet and stoic presence” (Just William)

“Conxa has the earthy, organic good wisdom of wholesome peasant stock, reflective and empathetic, but quiet” (Damian Kelleher)

“This quiet little girl, Conxa, leaves quietly, and without much fuss” (Meg Sumner)

“her quiet acceptance of what befalls her is what makes her story so intriguing” (Meg Sumner)

“This is a quiet book, filled with thoughts to contemplate” (Meg Sumner)

Goodreads

“Then, I can't remember exactly when, but at least half way through, I started really liking it anyway and was very glad to have 'met' this quiet, calm old lady” (Antonomasia)

“the limit of her rebellion is to cry and then be quiet and unhappy until they change their minds” (Andrew)

“Conxa has been brought up to obey - to keep quiet - not to have an opinion” - (Kathleen)

“Stone in a Landslide is a quiet study of a life” (David Hebblethwaite)

“This quiet little girl, Conxa, leaves quietly, and without much fuss” (Amy)

“her quiet acceptance of what befalls her is what makes her story so intriguing” (Amy)

“This is a quiet book, filled with thoughts to contemplate” (Amy)

“There is a quiet sense of menace as the Spanish Civil War approaches” (Adrian Hyde)

LibraryThing

“It is a quiet story, but one which captures the patient reader” (Writestuff)

“This quiet little girl, Conxa, leaves quietly, and without much fuss”
(Blacksheepdances)

“her quiet acceptance of what befalls her is what makes her story so intriguing”
(Blacksheepdances)

“This is a quiet book, filled with thoughts to contemplate” (Blacksheepdances)

“the limit of her rebellion is to cry and then be quiet and unhappy until they
change their minds” (Andrew Blackman)

Appendix 19: Comparative Analysis of Reviews

Translation

Numbers of references						
	Peirene marketing material		Press reviews	Review Sites	Bloggers	Total
	Book	Website	(7)	(63)	(42)	112
Translated from the Catalan	3	1	1	14	22	37
Names of Translators	3	3	3	5	25	33
Available for the first time in English	1	1	3	7	8	18
Comment on the translation		3	1	5	6	12

Catalan Context

Numbers of references						
	Peirene marketing material		Press reviews	Review Sites	Bloggers	Total
	Book	Website	(7)	(63)	(42)	112
Barbal the most influential living Catalan author	2	1	2	2	9	13
Additional information about Barbal	2	2		2	6	8
Catalan Classic	1	2	3	4	6	13

References to Catalan or Catalonia other than the language of the novel		11	3	44	31	78
Further engagement with Catalan culture			1		3	4
References to Spain or Spanish		2		GR- 4 LT - 2 Am - 3	10	19
Spanish Civil War	1	3	7	Am - 12 GR- 17 LT - 6	35	77

Style and Characterization

Numbers of references						
	Peirene marketing material		Press reviews (7)	Review Sites (63)	Bloggers (42)	Total 112
	Book	Website				
Voice of Conxa	2	14	4	11 reviews 12 references	28 reviews 44 references	60
Stoic/stoicism	1	1	2	2 reviews 3 mentions	11 mentions in 10 reviews	16
Simple/simplicity		12	2	28 reviews 41 mentions	21 reviews 38 mentions	81
Sparse		5		5 reviews 6 references	5	11

Quiet		6		12 reviews 18 mentions	11 reviews 15 mentions	33
Gem		1			5	5