

**THE ROLE OF INDIRECT TRANSLATION  
IN THE RALENTIZATION OF CULTURAL MODERNIZATION:  
THE INTERMEDIATE ROLE OF HEMINGWAY'S EARLY  
SPANISH TRANSLATIONS**

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**0. Introduction**

The present research tackles some relevant semantic and pragmatic aspects of the early translations of Ernest M. Hemingway's narratives into Spanish. They are aspects that highly condition the Target Text's coherence and understandability as well as the Spanish reception of Hemingway's literary *oeuvre* both in the Spanish speaking peninsular and Cross-Atlantic contexts. These early translations still influence the Spanish reception after having acquired the role of intermediate translations, translational intertexts for later indirect Spanish translations.

I'll be dealing with a selection of passages from Hemingway's novel *Fiesta, The Sun Also Rises* (1926), and his short story "The Snows of Kilimanjaro" (1935) that are questionably rendered in the early Spanish translations.. The recurrence and persistence of exactly the same questionably translated passages in later translations can be considered a marker of the status of later translations as cases of indirect translation. As such the later translations to Spanish of Hemingway's work could be considered second-hand translations, not directly from Hemingway's STs, but via these earlier Spanish TTs that may have supplanted the English STs in their original function.

Such supplantation has born significant effects, on the one hand on the Spanish readers' consideration of the roles played by the American author within the Spanish literary system and the wider polysystem of Universal Literature. On the other hand, indirect translation, especially in the particular case considered here, has played a significant role in the ralentization of

intercultural flow and the spread of fully modern gender ideologies into the cultural arena of Franco's Spain and after. Indirect translation seems to have been an instrumental cultural practice implementing a weakened form of (self-)censorship after the elimination of formal censorship in Spain. This weakened form of ideological censorship was aimed at micro- rather than macro-politics, specifically it became one form of conserving old patriarchal values in the wake of an imminent modernization of the Spanish mores that was to be brought about mainly by Spanish women with a feminist-political agenda.

### **1. Literary translation and the Hemingway case**

As is sometimes said, there is translation and translation: Jakobson (1959, 1968) differentiates between literary and non-literary translation. For him, ordinary translation is 'interlingual transposition', while the translation of poetic texts would be technically impossible if taken in an absolute sense. In his view, since synonymy and full equivalence inter languages is theoretically impossible, the best to hope for in the case of translating literary art would be free 'creative transposition'.

Perhaps Jakobson is thinking of poetry in particular when he deals with his subtle distinction between kinds of translations. The status of literary narrative as being poetic or not remains an issue that Jakobson did not tackle directly. Probably because his key concept of 'literariness' was explored in association to the theory of 'double foregrounding' as it applied to poetry and the poetic text. Poetry offered him perfect examples of double foregrounding while literary narrative, even in the case of high modernist textuality like that produced by Ernest Hemingway in the 1920s and early 1930s, would not fit Jakobson's theory in the same easy way as poetry, especially because of its modernist polyphonic nature. After all, the characters' voices and the narrators' in Hemingway's novels and short stories are idiosyncratically colloquial and their register far from highly poetic.

This is a central stylistic feature of Hemingway's fictional narrative that the translator must take into account. While the primary level of deviation from ordinary language is not exploited

by Hemingway, whose design of character and narrator's language is kept simple, Hemingway, whose design of character and narrator's language is kept simple, does not exploit the primary level of deviation from ordinary language, the macrostructural narratological dimension of the narrative in Hemingway's case is designed in highly complex ways. His narratives explore creativity mainly on this second level of foregrounding, the narratological macrostructure, where the critical reader and translator finds the stylistic deviation that differentiated Hemingway's writing so characteristically from nineteenth century realism. The 'literary creativity' of his narratives, better defined on this second level of deviation, characterizes Hemingway's texts in the 1920s and 1930s as highly distinctive forms of avant-garde modernism, innovative cultural artifacts self-consciously deviant from 19th century narratological patterns. It is often on the macro-structural/narratological rather than micro-linguistic level that Hemingway's narrativity is most innovative. Following Hemingway's own metaphor,<sup>1</sup> we could best consider his stylized narratives a case of iceberg-like textual de-signs.

Icebergs are the sum of a visible ice tip, one seventh of the total iceberg, and an invisible mass of ice hidden below water level, the other seven eighths. The disproportion between the iceberg's visible and invisible parts becomes the grounds of the metaphor by which a literary text is equated to an iceberg. Hemingway's literary narratives compare to icebergs in the disproportion between the tippig visible verbal matter, 'the said' carrying literal meaning, and 'the unsaid' non-literal meaning that his texts are heavily pregnant with, hidden inferrable meaning to be read between the lines. In Penas 2008 I have referred to Hemingway's

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<sup>1</sup> In *Paris Review* we find one of Hemingway's rare interviews to a literary critic, here Hemingway explained to George Plimpton what he aimed to achieve with his work. He said: "I always try to write on the principle of the iceberg. There is seven eighths of it under water for every part that shows. Anything you know you can eliminate and it only strengthens your iceberg. It is the part that doesn't show. If a writer omits something because he doesn't know it then there is a hole in the story" (Hemingway in Plimpton, "*Paris Review*", 1958: 35).

"iceberg" narrativity technically as a top-to bottom kind of non-standard narrativity, a narrative style that requires specially active readers who dare to read Hemingway's texts closely enough to interpret them competently on both surface and bottom levels of reading. Only this kind of competent reading can be an adequate basis for a competent translation. But Hemingway's iceberg texts are difficult to read. Because of the dis-proportionate relation between the said and the unsaid in them they can become extended tropes, highly ironical texts whose successful reception relies heavily on the existence of a highly literate reader and translator.

As I see it, this defining trait of Hemingway's high-literary quality texts has not been either well understood or explored as regards its consequences for translation. Good translation, especially of good literature, is necessarily good literature. Sufficient measure of the quality of Hemingway's translations to Spanish will be given by the TTs produced. The present research focuses on the Spanish early translations of two narratives, Hemingway's 1935 short story "The Snows of Kilimanjaro" and his novel *The Sun Also Rises*, which -from early on- were the authors' most recurrently published titles in Spanish.

## 2. Hemingway's early translations into Spanish

"The Snows of Kilimanjaro" is a 1935 short story by Hemingway, which received critical acclaim from the very moment of its publication in English. The story was not translated into Spanish until 1948, in Santiago Rueda's Argentinian version. This translation was later to become reproduced within Luis de Caralt's 1955 collection *Las Nieves del Kilimanjaro*<sup>2</sup>, which included the first translation of the story to be read in Spain. Caralt's Spanish

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<sup>2</sup> In 1957, "Las nieves del Kilimanjaro" appears again in *Relatos*- a new collection of translated stories published by Caralt. The new publication retains the older TT without changes. In 1961 and 1969 Planeta reedits the story in Caralt's later Spanish version. In 1977 Caralt again publishes "Las nieves del Kilimanjaro" in its early Argentinian-Spanish version (Francisco Brumat and Carlos Foresti, translators), although, inexplicably, a different translator's name – J. Gómez del Castillo – is attached to the new publication.

translated collection of short stories was well received by the public.

By then, Ernest Hemingway had acquired the highest reputation that an author may achieve in the literary world, and his worldwide reputation was publicly acknowledged by his being awarded the Nobel Prize in literature for 1954. Not only this, there was a more personal aspect explaining the editorial interest in the publication of Hemingway's work in the Spanish translations mentioned. Hemingway's special relation to Spain had been a constant in his life as well as in his literary thematic preferences. In his 1920s and 1930s narratives Spain, the Spanish people, the Spanish Earth, Spanish institutions like the Spanish modern bullfight, and the Spanish Civil war had figured prominently. Hemingway had both proved the intensity of his relation to the country and his serious involvement with Spanish culture.. Moreover, after more than fifteen years living in Cuba, his identification with the Spanish language had become obvious to everybody.

In the summer of 1953, two years before Luis de Caralt's 1955 publication of *Las Nieves de Kilimanjaro*, Hemingway had been allowed to return to Franco's Spain to see the bullfights. He was not expected to give a political opinion of any kind but he was welcome to the bullfights and to mingle with the Spanish literary circles of the young new writers who had not been expatriated after the Spanish Civil war ended in 1939. Hemingway had actively backed the Republic at the time of the war and widely sided with it. He had also recorded the Civil War's main developments in his dispatches for the North American News Agency (NANA). This fact explained Franco's regime's reluctance to let Hemingway free to speak to the media.

On the other hand, Franco's anticommunist regime was starting to be fully accepted by the Western democracies, and the USA in particular was growingly interested in making Spain gradually develop an interest in becoming a NATO's ally. So Hemingway, then resident in Cuba, was especially well positioned to play the role of an envoy in the overall scheme. All over the world, he had an immense literary authority; his public image was very powerful on account of his always having sided with the Antifascist

forces. In Spain, the case was analogous. Hemingway's reception in Spain in the fifties testifies to it. By 1957 a second Caralt edition of ten thousand copies sold quickly in the Spanish editorial market. This was an unrevised re-edition of the early translation of "The Snows of Kilimanjaro", the same text that had been published in 1948 in Argentina in the first place, and then in 1955 in Barcelona in an unaltered way. *Relatos*, Caralt's 1957 collection of Hemingway's translated short stories, included not only *The Snows of Kilimanjaro* collection but also the *Los Asesinos* collection (which had been published independently a year before, that is in 1956). The repeated reeditions show that Hemingway's stories, in their translated version, were successful. Caralt's were the last Spanish publications of the author's story before Hemingway's premature death in 1961, but the translations in them were the same as Santiago Rueda's in Argentina, 1948.

The successive renditions of the same Spanish translations of Hemingway's short stories in less than ten years is a phenomenon that requires explanation. Beyond their obvious success with the reading public, it is necessary to reflect on their very recurrence in an unrevised form. The fact that the same Spanish translations were repeatedly brought to the Spanish readers' attention without revisions over the years is highly relevant to the translation scholar. The fact might be indicative perhaps of the excellence of the translation, if that had been the case; the need for revision would have been obviated. But the fact was that in the Argentinian translation there were traces of its South-American origins that should have called attention to the need for a more idiomatic Peninsular-Spanish version.

Since that version did not come into being, it may be required to think of other possible reasons for the 1948 Argentinian version's integral recurrence in the Spanish market: The existence of disuasory external conditions affecting the editors' freedom to choose to revise the foreign translation over the years. Some of these conditions might have been economic, but the most substantial ones very likely had to do with the existence of official censorship in Franco's Spain. Once a translated text had received official approval after textual manipulations like segmental omissions and register ennoblement through elimination of rude lan-

guage, or the understating of too obviously sexual matters –which were required changes– the accepted translation became enshrined as a surrogate ST that over the years developed into an intermediate text both for Spanish literary authors who learnt how to write in a Hemingwayesque style from these early translations and for the translator in more recent times.

In other words, it was not only the ultra-visibility of the author that obliterated the role of the Spanish translator and obscured the status of the translation as TT, there were also relevant contextual and cultural factors reinforcing the invisibility of the early Spanish (Argentinian) translator and translation. This invisibility (Venuti 1995) was operative both in relation to a general readership whose knowledge of, and exposure to, foreign languages was practically inexistent, and in relation to the specialized readership formed by the literary writers that had not gone on exile with or after the Civil war. Paradoxically these same writers found themselves in a different kind of "exile", separated from the avant-garde modern literary models developing across the Spanish borders. Geographically speaking, writers and other intellectuals were isolated at a moment when travelling abroad was not easy to do freely and tourism had not bloomed in Spain yet. From a literary point of view the new generation of writers could not explore the forbidden territory of contemporary modernity as embodied in foreign modernist and early post-modernist literary STs. Future canonical authors like Hemingway were read in highly domesticating archaicing translations.

The effects on the the Spanish literary semiosphere of the recurrence of a Spanish TT that supplanted the Hemingway ST to all effects and did so over decades, has not been fully acknowledged either by literary translation criticism or by literary-cultural studies. The highly acclaimed Hemingway style that Spanish critics revered and post-war Spanish writers tried to imitate in their own writing was, as a matter of fact, unknown to them in the sense that their appreciation of the textual and stylistic excellence of Hemingway's writing was not direct but mediated by a long-standing Spanish translation of Argentinian origin. For the Spanish readers who were reading Hemingway in translation, the author

may have seemed unduly overrated. This misappreciation still persists.

### 3. Domestication/Foreignization in “Las Nieves del Kilimanjaro”

The early Spanish translations of "Las nieves del Kilimanjaro" can be said to suffer from excessive subjection to the Spanish target culture constraints. After contrastive analysis the translation critic finds that Helen, the female protagonist of "Las nieves del Kilimanjaro", borrows her name from the English ST. The proper noun is directly transferred -or left untranslated in the Spanish TT- as one way of showing her foreignness. This translation feature corresponds strategically to the translator's need to compensate for the overwhelming domesticating translation strategy (Venuti 1995) applied to her characterization in the TT. In the Spanish translation Helen is made to sound more powerless, subservient and tame than Hemingway's source text allows. The disempowerment of the female figure in the Spanish translation is reinforced by a parallel (over-)empowering of the male protagonist in the Spanish version. The male protagonist is named Harry in the TT, here the translation is consistent with the translation strategy followed with the female's name, a foreignizing device borrowing from the English text. As a result, Harry is more powerful and dominant in the translation than in the ST.

There is an inverse chiasmic relation between the effects of foreignization of Helen and Harry's names and the domestication of their psychological characteristics in the Spanish translation. Harry is portrayed in the English ST as a 'has been', a failed man and a failed writer who started a promising career but one day married money and stopped writing to become his wealthy wife's pet. Hemingway's story shows his loss of identity as a creative writer by having him accompany his wife Helen to the Kilimanjaro plain on a safari. That is the kind of thing to do in her circle rather than in his, but Harry is now Helen's partner, going on safari tours with her and not deriving from the experience any valuable insights for his writing. Not only this, Harry is also a failed man, he is not the father of Helen's children and he is not the man she sees in her dreams while asleep.

Hemingway's story manages to convey Harry's barrenness as a man as well as a writer at the same time that it shows Harry on the day he dies from gangrene on his leg, caused by a silly accident at the safari camp. The loss of his life is more final but not more deleterious than his previous losses of opportunity at building a career and a full family. The source text has two main thematic-interpretative priorities: on the one hand to show the conflict of interests between family and literary vocation, the lethal effects brought on literary art by the writer bending to social conventions, and on the other hand to deal with the opposition between truth and self-delusion. If a true life is the condition of true knowledge and true writing, lying to himself on his own motives and capacities prevents Harry from achieving the lucidity necessary to the good writer and the good man (Penas Ibáñez 2003).

Quite in opposition, the Spanish TT misses this net of cultural associations so essentially wound up with the Anglo-American modernists' imagination and literary preoccupations. The Spanish TT adapts Harry, the unsuccessful writer and man in Hemingway's tale, into the macho figure of a wounded hunter. Harry retains the English form of his name in the Spanish translation but that is all that he shares with his source. As a matter of fact, the Spanish text would have been more coherent with its overall domesticated nature if the name had been also translated into Spanish as 'Enrique' or 'Quique'. Given the kind of personal traits that the character acquires for the Spanish reader of the translation: those of a stereotypically latin husband who feels entitled to order his wife and abuse her verbally, the foreignizing borrowed name 'Harry' only contributes to the conflation of two culturally different realities and the confusion of Spanish readers' expectations.

For the reader of the early Spanish translations or the later scantily revised ones, Harry is a typical member of the wealthy class -something that he is not in the Source Text, other than by proxy or marriage-, a rich man who enjoys hunting —something not so clear in the ST-, in sum, the Spanish translated Harry behaves in a recognizable way, he is as familiar as the Spanish wealthy men attending Franco's hunting parties. In the English ST

it is the woman in the couple, Helen, that has the money, the friends, the expensive hobbies, the expertise and the savoir faire that makes her take a husband in trail as social decorum requires. Finally, the Spanish translation blurs the important source textual meaning that Harry used to be a penniless young aspiring writer who has become a socialite and an ex-writer while it unduly foregrounds the textual meanings associated to the hunting action.

The safari hunting setting, in the English text, is designed to serve as the stage background for the final act in the modern writer's tragic fate when, as a writer, he bends to social and economic pressures and when, as a man, he succumbs to a silly little accident that he has failed to pay attention to and left unattended: Harry gets scratched by a thorn on his leg while taking a walk in the savannah. The scratch gets infected when Harry misjudges its importance and fails to clean it. Thus in the end it is not the hunt's obvious dangers that kill Harry but Harry's lack of attention to small detail. The English text is fully cohesive regarding its array of meaning but this quality is lost in the Spanish translation.

As we shall see, the Spanish narrative misrepresents Hemingway's story through mistranslation by changing it into a story of a brave hunter who is hurt while hunting honourably. One of the several ways in which the TT causes this twisting and even open reversal of the source story hermeneutics is by the omission of censored lines in some cases, and by sheer mistranslation in others.

For instance, there is a moment in the ST when Harry is lying sick on a cot outside his tent. He is waiting for the worst to happen and letting pass the little time left to him in watching some birds fly high in the sky. The birds are specifically vultures waiting for him to die, although they are referred to by means of the generic 'birds'. The ST reader knows the text refers specifically to vultures from the repeated and careful description of their particular motion and actions. Harry says the following to Helen:

They've been there since the truck broke down, he said. Today's the first time any have lit on the ground. I watched the way they sailed

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very carefully at first in case I ever wanted to use them in a story. That's funny now (Hemingway 1935, 1987: 39).

The Spanish translation I propose for this passage is as follows:

[Los buitres] No se han movido de ahí desde que se averió el camión. Hoy es la primera vez que tocan suelo. Al principio observé su vuelo con detalle por si un día me apetecía hablar de ellos en alguna historia. Qué raro me parece ahora (my translation).

While the earlier, 1955, 1957 and 1960 Spanish translations totally omit the passage in the different published version, the later, 1968, 1977 and 1999 Spanish translated texts include a mistranslation of the passage. While the 1955, 1957 and 1960 translations sound strained on account of the omitted passages. The 1968, 1977 and 1999 Spanish translations include the passage that had been omitted in the early-censored versions, but mistranslates as follows:

[Las aves] No se han movido de allí desde el día que nos quedamos sin camión -dijo-. Hoy, por primera vez, han bajado al suelo. He observado que al principio volaban con precaución, *como temiendo que quisiera cogerlas para mi despensa*. Esto es muy divertido, ya que ocurrirá todo lo contrario (1968 and 1999) / y es gracioso, porque ocurrirá todo lo contrario (1977). My emphasis.

The TT mistranslates 'despensa' for 'story'. The Spanish translator's mistaking the English word 'story' for 'store' may cause the confusion. This might be indicative of different problems: 1. Perhaps the three published translations share having worked on an English manuscript that misspells the word 'story' and instead writes 'store'. Of course, this would be highly unlikely. 2. Or we could think that the translators simply could not understand Hemingway's story for lack of competence in English. But the terms involved are not especially difficult. Perhaps what is difficult to understand is Hemingway's nuanced discourse. After all, behind their apparent simplicity, Hemingway's texts are difficult.

In this particular story difficulty stems from the colloquial register used in the ST, the free indirect technique used in order to

represent Harry's stream of consciousness (free indirect represented thought), and Hemingway's ironically understated treatment of the main topic in the narrative, how to be a good writer. In this as in many of his narratives, we see Hemingway use his famous 'iceberg' style: the textual surface is just the visible tip, the one eighth part of an iceberg text whose seven eighths of meaning rest hidden under water level, invisible but interpretable when the reader learns how to read between the lines. Hemingway omitted what was unnecessary and left the essential detail. In texts as carefully designed as this, omissions in the translation due to censorship are bound to excise important details which will leave a gap in the TT impossible to abridge.

What this little example teaches the translation scholar is that, when the translator does not have access to an authentic ST and must instead use an expurgated censored intermediate TT in order to produce a second-hand translation acceptable to the censors, self-censorship will lead him/her to accept omission and risk compensatory mistranslation. These are not adequate strategies because rather than solve the artificially created interpretative gap they will magnify it and cause the readers' misunderstanding of the second-hand product, their mistaking it for a ST, and their misjudgement of the actual ST and its author.

3. Thus there is a third and more interesting kind of problem concerning the mistranslations appearing in 1968, 1977 and 1999: these later translations are second-hand translations, not directly from Hemingway's STs, but via the early Argentinian Spanish TT that became a surrogate ST and supplanted it in its original function as a quasi-original. At the time -the 1948 Argentinian translation was published in Spain in 1955- very few Spanish readers could read Hemingway in English, foreign language books were difficult to find and foreign languages other than French were rarely used, all of which contributed to the readers' blindness to the fact that they were reading a translation rather than Hemingway's text.<sup>3</sup> For this among the other reasons men-

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<sup>3</sup> According to Emilio Lorenzo (2001), it has been only for about the last forty years that Spanish universities have incorporated English Departments to their structures and that the learning of English as a Foreign Language has become

tioned above, the early Hemingway translations, though imperfect, were not criticized but kept on being reprinted, reread, without substantial revision over the years.

The consequences have been, they still are, dramatic for Hemingway's oeuvre, whose cultural significance for the world stems from the novelty of the style (Penas-Ibáñez 2008), its masterly crafted texture and its rootedness in Anglo-American culture. For those who could not read English in Spain –a few years ago they were the vast majority, literary critics and academics included– the importance of Hemingway's work remained a matter of faith. In other words, for the old generation Spanish readership, Hemingway's status as a modern classic seemed undeserved because –being so stiff and domesticating, the Spanish translated Hemingway sounded like any provincial author belonging to the depleted Spanish post-war literary scene rather than the universonally acclaimed author that he had become. Of course, this was just an undesirable effect of his being read in the Spanish translation: these Spanish TTs substituting for the English ST subjected themselves to Spanish culture norms so strictly that they supplanted the original and perverted it. This negative opinion on the value of Hemingway's literature has been passed on to the present readers and critics.

In the above examples taken from "The Snows of Kilimanjaro", the Spanish translated Hemingway text was, in more than one sense, a highly hybrid transcultural artifact: to begin with the more obvious, there was the essential interlinguistic hybridity of the English to Spanish translation that passed as a quasi-original Hemingway text, a translation that was not just excessively domesticating but faulty to a long extent and even so, for decades, accepted without substantial revision or correction, unimproved but well-selling. Then there was the intercultural hybridity that was created out of the domesticating translation: a character like Harry was given, in the Spanish translation, a characterization composed of features familiar to and recognizable by the Spanish

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general in the educational system, which was not the case only years ago. The schools of, and degrees in translation are even more recent.

male reader dominant at the time. The Spanish scholarship on Hemingway was highly reliant on translation, the story accessed in Spanish portrayed a world whose cultural values regarding sexual and gender relations were older fashioned than in the source culture and the critics underlined the male chauvinist aspects of the TT mistaking them for properties of the Hemingway text.

As the most recent Angloamerican scholarship has demonstrated, Hemingway's stories are full of strong women ready to live their lives in a world where 'modern' men suffer a loss of power correlative to the progressive empowerment of the 'new women'. These textual aspects of Hemingway's narratives were obliterated in the Spanish story, which blinded the reader to the ideological differences existing between the world of modernity portrayed in the Hemingway ST and the parochial values implemented in Spain during the dictatorship. The innovative ideological aspects of the English text were lost in translation together with the potential ideological and social changes in Spanish culture deriving from exposure to the progressive gender ideology in Hemingway's work.

#### **4. Gender ideologies in Fiesta. *The Sun Also Rises* and its early Spanish translations**

In order to focus on the contrast between ST and TT gender ideologies, it is worth considering a second case, the early Spanish translation of Hemingway's 1926 Fiesta. *The Sun Also Rises*.

As Wendy Martin (2002) has noticed, in the source text (Fiesta. *The Sun Also Rises*) the leading role of Lady Brett is portrayed as that of a prototypical 'new woman' in the sense that the expression has acquired in literary and cultural studies. That is, she is a liberated cultivated woman, a type that started to become familiar within the highest circles in the nineteen twenties as a result of the novelty-driven ideology characterizing modernism.

What is Hemingway's Lady Brett like? Married to an aristocrat from whom she is separated 'de facto', she is companionable and friendly towards the group of young men and expatriates that form her party in France and Spain. She travels with them in a group, just one more of the pack. Brett is a brat. Down from Paris

to Pamplona for the Sanfermines, Brett feels free to fall in love with a young matador with whom she has a sexual affair without further aim than the satisfaction of their mutual desire. Brett manages the whole affair with the help of one of her friends, Jake Barnes, the male protagonist, who first leads her to the bullfighter in Pamplona and then takes her away from him in Madrid once the affair is over. Hemingway makes it clear that Jake is not Brett's pimp but her loving friend, who -having been wounded (emasculated) at war and knowing that he will never be able to fulfill her sexual needs- prefers to act as she wants him to without questioning motives that are diaphanous to him.

The whole fictional situation portrayed in *The Sun Also Rises* ST was impossible to accept from the perspective of Spanish censorship and public morals during Franco's dictatorship. The ideological issues involved went beyond the strictly religious, they were cultural and socially taboo, associated to the male/female roles considered unacceptable for a good man or woman at the time the translation was done and initially published-in Argentina, in 1944 just at the dawn of Peronism. No wonder then that the Spanish translator was baffled by the ideological content displayed in the English ST. In Hemingway's narrative, both Brett and Jake are perfectly good people, socially acceptable even if questionable by the Anglo-American conventional standards of the 1920s - the novel's fictional time. From the point of view of the ST the protagonists' actions are justified on account of the collateral effects brought on Brett by Jake's unlucky war wound.

There was a twenty-year gap between the novel's fictional time (the 1920s in Angloamerican culture) and the historical time of translation (the 1940s in Argentina) and a thirty-year gap between the 1920s and the 1950s, the time of Carat's publication in Spain of the Argentinian translation unrevised. In spite of the gap, the Argentinian-Spanish TT shifts the ideological position held by the dominant voices in the source narrative to make it conform to the Latin norm. We observe this kind of ideological manipulation in the TT's characterization of Lady Brett and her male counterpoint, Jake Barnes. In the Spanish translation, she is constructed in the role of the kept woman, someone only one degree above the

whore, a kind of woman that does not deserve respect and should not be portrayed as being socially acceptable.

The analysis of the Spanish translation renders repeated examples of the censoring intervention of the translator on the ST especially in those cases when there is reporting of Lady Brett's words in the narrative. For instance, on several occasions Brett talks about herself in the following terms: "I'm a goner" (*The Sun Also Rises*, 527). She utters these words thrice in the same form and then, more reflexively, she utters them a fourth time in the same conversation with her friend Jake Barnes. The fourth time she qualifies her statement a little by saying "I'm a goner now, anyway". This fourth time that she uses the word 'goner' to describe herself, she is more specific than before, the reader understands that, in her view, she has not always been a goner; she has become a goner now for some reason.

What does the term 'goner' mean (semantic question) and what does Brett mean by using the term to describe her own behaviour (pragmatic question)? According to the Oxford English Dictionary, 'goner' is a British Slang term used to refer to "[a] person who or thing which is doomed, ended, or irrevocably lost; a person or thing beyond hope or help" (*OED* 115). From a historical perspective, the term 'goner' was popularly used during World War I to refer to the young soldiers' experience of doom when they learned that they were going to be sent to the front. In Spanish there is an equivalent expression, 'perdido sin remedio', 'sin remedio', a descriptive expression that can apply not only to things and people as the English nominal expression does but also to situations. Brett's utterances in *The Sun Also Rises* could have been translated respectively as "No tengo remedio", and "ahora ya no hay remedio". The former Spanish expression can be applied indifferently to men and women's behaviour and the latter refers to the situation causing the state of hopelessness.

Nevertheless none of the Spanish translations consulted opts for these neutral translations for Brett's self-referential words. The four Spanish translations go through a process of referential re-duction to the domain of sexual misbehaviour by using a series of Spanish idiomatic nominal expressions applicable only to women who sell sex:

(1) 'una p...' (sic): in Mora Guarnido-Hausner, 1944, 1955, 1956, 1960, 1962, the Spanish four letter word translation appears thrice euphemistically indicated by its initial letter followed by suspension dots.

(2) 'una perdida': in Solá, 1979, the expression 'gonner' is always translated as "soy una perdida".

In Adsuar, 1983, 1984, 1988, the expression "soy una perdida" appears twice and alternates with (3) below.

In Adsuar-Hamad, 1983, 2003, there is no alternation and the translation is in all cases 'soy una perdida'.

(3) 'una descarriada': In Adsuar, 1983, 1984, 1988, the expression appears twice as "soy una descarriada" and "soy una mujer descarriada" and alternates with (2)

In one of Hemingway's latest translations to Spanish, Martínez-Lage (2002) has revised the early reductive nominal translations and opted for a more neutral translation, a verbal construction offering a new solution for Brett's "I am a goner"

(4.) 'estar perdida': "estoy perdida", in Martínez-Lage's 2002.

This translation is the most recent of the translations discussed and it is exceptional, not only because it happens just once in the text, but also because this is the first and only time that the Spanish translator refrains from adding a sexist pejorative overtone to the TT. 'Estar perdida' is not synonymous with the earlier 'ser una perdida', it is an improvement on it because it alludes to a psychological state rather than to sexual misbehaviour. The meaning of 'estar perdida' is ambiguous, it corresponds to the English 'to be lost', 'to be at a loss' and 'to be doomed', but it is better than 'ser una perdida' because the latter unduly identifies Brett to a negative social role, reducing her to a whore. In spite of this improvement on earlier versions, the translation "estoy perdida"

still misses one fundamental dimension of meaning, when Brett says "I'm a goner" and repeats it several times in the same form in the passage, she is looking at herself in a self-reflexive mood and declaring that she sees herself as having turned a point of inflection in her life that will finish her.

In the same passage, a little later in her conversation with Jake Barnes, Brett emphatically explains how she feels about herself in using the following repetitive terms: "I have never felt such a bitch" (once), "I do feel such a bitch" (twice).

As before with 'goner', Brett uses a self-derogatory slang term, 'bitch', in order to describe herself. The term 'bitch' is used in English expressions such as 'she is a bitch' to convey the speaker's anger towards a woman's way of mistreating others rather than to refer to her sexual misbehaviour. Thus, in the ST passage, Brett is showing anger against herself for mistreating Jake, her friend and old lover, by asking him to do the impossible and break all rules for her and with her. But, though self-derogatory, she does not even say that she IS a bitch, she only says that she FEELS a bitch. For that reason, we can say that the Spanish translations show tendentiousness; they bend the TT towards the domain of sexual misbehaviour and become not only misrepresentational of Brett's character and motives but sexist as well.

In the TT, as before with the noun 'goner', the noun 'bitch' is repeatedly mistranslated as 'puta', the Spanish noun for 'whore' not for 'bitch'. The sexist bias in the Spanish translation results from the translator's domesticating method of bending to target culture sexism and readers' expectations.

Mora-Guarnido-Hausner's, 1944, 1955, 1956, 1960, 1962, translation reads "nunca me sentí tan p..." (once), "me siento tan p..." (twice).

Adsuar, 1983, 1984, 1988, translates "me he sentido como una mala mujer", "me siento como una puta", "me siento como una fulana".

Adsuar-Hamad's, 1983, 2003, translation reads "me he sentido como una puta", "me siento como una puta" and "me siento como una fulana".

Martínez-Lage has translated the same as "nunca me he sentido tan fulana ni tan bruja", "me siento como una fulana" and "no te puedes imaginar qué fulana me siento" respectively. It is to be observed that, here again, there is just one instance, out of three, of a relatively less sexist translation, if compared to the earlier translations. Martínez-Lage's translation of 'bitch' as 'bruja' rightly conveys the nuance of Brett's anger at herself for having made her male friend, Jake, lose face. Martínez-Lage's Spanish translation 'bruja' is one among other possible options open to him, for instance 'animal', 'bestia', or 'bruta', which would have also qualified her behaviour as lacking in politeness rather than morality.

The point to be made is that the translation should be in tune with the ST in respect to its main thematic line but it is not. The main theme in the ST revolves around modernized gender roles and social mores as represented by the new forms of interaction developed within the group of cultivated American and British expatriates among which Brett is to be counted. They are all, men and woman, travelling together and sharing very free unconventional lives in continental Europe in the roaring 1920s. The essential point is that they do not use double standards and Brett is just one among them, enjoying the same freedoms as her male friends and having the same right to do as she thinks better without her being criticized or considered a whore. But the translation precisely censors this central theme.

Brett's and her friends' new, modern way, of leading their lives may surprise the old world -for instance, in the ST fiction, the Spanish people who see them sitting together at the cafés stare at Brett- but this effect on outsiders does not deter them from behaving boldly. The ST at this point underlines that the two protagonists, Brett and Jake, and their group, agree that she can do what she likes with her body, but Brett underlines, through her use of the self-abusive term 'bitch', that she knows she has behaved impolitely/improperly towards Jake by asking him to act as a go-between for her and the bullfighter, while knowing all the time that Jake loves her. The novel's subtext is that Jake has been wounded at the Great War and cannot consummate sex with Brett even if both love each other. From an intertextual vantage point,

Brett is a modern Eloíse who loves her modern Abelard and who, with his approval and practical help, gets to enjoy carnal intercourse by the interposition of a third party.

Except for his translation as 'bruja' at one point in the TT, the rest of Martínez-Lage's late translation agrees with the older sexist translations in equating Brett to a whore, thus altering the thematic design of the source narrative.

The English ST, here and in the rest of chapters, follows a precise design meant to dispel the traditional ideological association of 'sexually free woman' with 'whore' from the English reader's mind by drawing the rounded-up character of Brett, who is represented as a complex human being and a modern woman "active in formerly all-male areas [...] the stylish, uninhibited young woman who drank and smoked in public, devalued sexual innocence, married but did not want children, and considered divorce no social stigma" as Hemingway critic and biographer Michael Reynolds (1987: 58) put it when he explained Brett's characterization.

The insistence on Brett's 'whorishness' added by the Spanish translation breaks the ST and Source Culture norms in favour of the Target culture ones. The TT's lack of equivalence affects the stylistic, narratological and ideological structures. Perhaps more importantly, the sexist bias in the Spanish translation destroys the hermeneutic balance that the ST maintains by means of Hemingway's careful stylistic design of two different planes of meaning in the narrative: the plane of the explicitly said and the implicit plane of the unsaid, the inferrable part of the narrative that requires a competent reader actively reading between the lines.

In sum, the TT is not equivalent to the ST either in style or in ideology. The persuasive dimension of Hemingway's fiction was lost in the translation. The ST persuasively builds a case *for* the freedom of women and men alike. The TT blocks these meanings from reaching the Spanish readership so that its readers could not be persuaded of such a thing. Instead the ST builds a case against the freedom of women and men and their right to do what is best for them disregarding what others might say.

## Conclusions

Hemingway's ideal translator must be an actively engaged reader, free from (self)censorship constraints. The kind of translator that we find through the analysis of Hemingway's early translations is far from the ideal. The ideological-narratological balance between the said and the unsaid in the ST is not preserved in the Spanish TT. As a result –for more than four decades– the Spanish readership has not had access to the narrative style Hemingway is famous for and his canonical role within the literary semiosphere seems to be a matter of faith for the Spanish reader.

The TT's domestication of style, narratological structure and ideological stance changed the innovative force of the model and affected negatively the younger generation writers who imitated Hemingway's writing from what they read in the Spanish translations rather than in his English books. Thus censored translation affected the Spanish literary system by contributing to ralentize cultural modernization through confluence with European American modernist models.

Moreover, in his fictional representations of modern America and Europe, Hemingway dealt with the most important cultural changes in Western thought that took place within modernity. His narratives offered representations of the fluidity of cosmopolitan experience, they critiqued the asymmetrical power relations existing at all levels: from those established between citizen and nation-state to those dominating family life.

Hemingway's 1926 novel *The Sun Also Rises* or his 1935 short story "The Snows of Kilimanjaro" are narratives especially designed to deal with the new kind of gender identities developing in the roaring twenties and early thirties of the last century. They stand for the overcoming of fixed gender stereotypes and double standards of morality, something that was happening as early as in the 1920s in the USA and had not yet started to happen much in the Latin world in the 1940s when the first Spanish translations of *The Sun Also Rises* and "The Snows of Kilimanjaro" appeared in Argentina to be imported into Spain where they were published in the 1950s after being censored.

It proves essential to criticise these early Source translations before we analyse their effects on the target literary system. Lisa Anne Twomey (2004) underlines that at the time of his death Hemingway was considered a part of the Spanish literary tradition. For me that means that he had become an American substitute for a missing link in the Spanish literary system, a system whose dynamics had been interrupted by the 1936-1939 Spanish Civil war and the diaspora of the most modern intellectuals and artists surviving the conflict. Hemingway's work would have been a more positive model had his early Spanish translations been equivalent to the ST. The fact is that they were not as the present contribution aimed to show.

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