

Eterio Pajares Infante 2010: *La traducción de la novela inglesa del siglo XVIII*. Fernando Galván, ed. Vitoria: Portal Editions. XVI + 507 pp. ISBN 978-84-937075-4-5

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In 1800, reviewing Leandro Fernández de Moratín's translation of *Hamlet*, Cristóbal Cladera stated: "Hace años que nos inunda un diluvio de traducciones en que perece no solo el primor y gallardía de las obras originales, mas también el sentido y verdad de los principios de que tratan" (qtd. in García Garrosa and Lafarga 2004: 344). This text, and others which at the time described translation as a flood, an avalanche, or an inundation, among other terms, illustrate the unrest then caused by the phenomenon of translation and how critics and scholars perceived a change in its practices. The interest stirred up by translations in that period has not prompted similar attention by researchers and scholars today, and very few studies have been published in Spain on eighteenth-century translation (Lafarga 1999; García Garrosa and Lafarga 2004); most of these are chapters in books which examine the history of translation in this country or the history of eighteenth-century translation in Europe. If we focus on eighteenth-century translation from English into Spanish, the scene is even less encouraging. Most of the studies discuss translations from French into Spanish, since in the field of translation, as in many others, the ascendancy of France was unquestionable and the majority of English texts were translated from intermediary French versions. As a consequence, the studies which examine eighteenth-century English translation into Spanish, and particularly that of novels, have been scattered, included in general or specific monographic works and journals (Suárez Lafuente 1979; Aguilar Piñal 1992; Pajares 1994, 1996a, 1996b, 1999; Deacon 1999a; Galván 2008), or have deserved a modest space in works devoted to the eighteenth-century Spanish novel (Brown 1955; Montesinos 1980; Ferreras 1987; García Lara 1999; Álvarez Barrientos 1991, 2010).

Anyone interested in the translation and reception of the eighteenth-century English novel in Spain will know Eterio Pajares's work on the subject, the result of a sustained dedication for over twenty-five years, which is reflected in a number of articles and book chapters listed in the volume under scrutiny here (xv-xvi). We agree with the editor of this collection, Fernando Galván, that it is a wise decision to gather those earlier pieces together in this volume, where they are arranged into two main sections, dealing with theoretical framework and practical implementation. These two broad sections compose the core of the work, framed by the editor's preface and the author's preliminary words,

introduction and conclusion; the book also includes a section on the abbreviations used, a bibliography and appendices.

In the perceptive Preface which opens the volume, Fernando Galván underlines the relevance of the seventeenth-century Spanish novel in the development of the genre in Europe. He focuses mainly on the influence of Cervantes's *Quixote* on the rise of the English novel in the eighteenth century, a phenomenon which was not mirrored in Spain, where the novel and the narrative genres did not develop to the same extent. However, he argues, Spain did participate in the European translational interchange of the period, albeit mediated by French culture. This meant that the French admiration towards the English novel, crystallized in numerous translations and imitations, was reproduced to a certain extent in Spain. As Galván states, the main value of this book is to explain “las razones por las que en España hemos prestado tan poca atención a la novela inglesa del siglo XVIII, tan cercana, por un lado, a nuestra rica tradición novelística (y de modo singular al *Quijote* y a la picaresca), y, por otro, tan decisiva en el desarrollo de la novela europea moderna” (VIII).

In his Preliminary Words, Eterio Pajares explains the circumstances which gave rise to this book —a lifelong interest in the subject and the need to gather the resulting publications together in one volume— before moving on to the first chapter of the book, ‘La novela inglesa desde sus orígenes hasta 1800 y su traducción al español’, where he presents a brief overview of the English and the Spanish novel in the eighteenth century and of the texts translated into Spanish.

Part two of the volume, on the theoretical framework, is divided into seven sections. The first, ‘Proceso lector y traducción’, offers a general perspective on the translating process as a specific interpretation of a reader/translator, which makes any translation of the same text unique and dissimilar. In the next section, ‘La teoría de la traducción en el siglo XVIII’, Pajares begins the discussion of theoretical issues. Analysing the contributions of critics and authors of the period, he distinguishes two main groups: the classical school and the school of renewal/imitation. The authors in the first category aim at reproducing the original text as faithfully as possible, not only in terms of meaning but also in terms of style; for those in the second category, however, the emphasis lies on the recipient, and consequently the original text is accommodated to the target reader’s taste and habits. This second trend was to achieve its height in the last quarter of the century due to the influence of French translators and their defence of *bon goût*, as well as the assumption of the role of social educators on the part of the translators. The next section, ‘Manipulación y norma estética en la traducción de la Ilustración’, proposes concepts already discussed, but Pajares examines the influential laws of French *bon goût*, which determined, along with censorship, the translations of the period:

1. Prohibir todo lo que fuese bajo y ordinario en el idioma y en los hechos.
2. Prohibir la extravagancia en el idioma.
3. Proscribir las escenas demasiado violentas o afectivas. (51)

The consequence was a *traducción tutelada*, that is, a supervised or controlled translation. Evidently, the followers of this method changed many aspects of the original texts, as the third part of this volume illustrates, and also received harsh criticism, but as the author coherently states, these translations “hoy deben aceptarse como válidas, ya que forman parte del acervo activo de la tradición” (55). Section four, entitled ‘Identidad nacional y traducción’, focuses more exhaustively on Spanish translations, on idiosyncratic factors determining the translators’ job, particularly censorship (further examined in section six), but also on aspects related to Spanish readers’ taste, which caused the suppression of realistic and minute descriptions and digressions, the softening of certain expressions, or the protection of the audience’s morality, mainly on issues concerning ethics and religion. This last assertion is particularly evident in the differences observed between the English female protagonists and the French and Spanish heroines, who are more submissive and passive. Section five, ‘La traducción tutelada’, tackles a concept referred to in previous sections, a translation determined and conditioned by the French *bon goût* and Spanish censorship. Pajares here considers further consequences of this supervised translation: the disappearance of any religious, political or social criticism, and the suppression of sexual references in the target text. The next section of this theoretical framework, ‘La censura en el trasvase de la ficción dieciochesca’, explains how Government and religious censorship worked and how it affected writers and translators. Although the power of censorship was intimidating, the author speculates on its influence in relation to the changes observed, since most were the consequence of the intermediary role played by French translators; the practical chapter included later in the book clarifies some of these ambiguities. In the final section, ‘Hacia un método de análisis de la obra literaria’, Pajares approaches the method applied in the analysis of translations in the next chapter, based on the translation quality assessment proposed by Julio-César Santoyo.

Part three, concerned with translation practices, is more extensive than the theoretical section, and the author covers a wide range of eighteenth-century authors and novels, particularly those relevant to illustrate the points examined in previous chapters. This effort is commendable; but there are inconsistencies, such as the inclusion of a satire in a volume on the novel, or the presence of a very brief and incomplete study of Fielding’s *Amelia* based only on a previous analysis by Philip Deacon (1999b). Objections could also be raised to the selection of authors, all of them men, given that among the translations published during the last decades of the eighteenth century and the beginning of the nineteenth (Pajares 2006), there are novels by many British women writers (Jaffe 2005; Lorenzo Modia 2006; Lorenzo Modia and Lasa Álvarez 2007; Lasa Álvarez 2009; Establier Pérez 2010). The volume analyses the translations of the following texts: Samuel Richardson’s *Pamela*, *Clarissa* and *The History of Sir Charles Grandison*; Henry Fielding’s *Tom Jones* and *Amelia*; Jonathan Swift’s *Gulliver’s Travels*; John Arbuthnot’s *The History of John Bull*; Samuel Johnson’s *The History of Rasselas*; and Daniel Defoe’s *Robinson Crusoe*.

The method of analysis most consistently used includes: a summarised introduction to the author and the work under scrutiny; a focus on the Spanish translation and translator,

together with the censor's report, if available; an assessment of the translation according to the following parameters: additions, omissions, changes or alterations and mistranslations, all of which are reproduced in tables at the end. This outline varies depending on the relevance of specific aspects in each translation. In the case of Richardson's novels, the emphasis lies on the omissions, such as those in excerpts of *Pamela*, referring to married priests or to any sentimental scene with physical connotations; however, the novel most affected by the translator's changes is *The History of Sir Charles Grandisson*, where almost half of the text was suppressed and the ending altered. Given that in the translation process there was an intermediary version by a French translator, one may ask who is ultimately responsible for the changes observed in the Spanish translation; unfortunately, Pajares overlooks this issue and opts for an exhaustive analysis of the version of the novel which reached the Spanish audience. Henry Fielding's novels receive less detailed analysis, although the changes observed are also relevant. The portrayal of women in *Tom Jones* deserves attention, since "[t]odos los personajes femeninos de las versiones francesa y española de *Tom Jones* aparecen mucho más sumisos que en el original" (327); the character of Mrs. Western is most affected by this corrective of women's independent behaviour.

The analysis of *Gulliver's Travels* follows a different pattern, as Pajares chooses to examine the translation chronologically. He also specifies in this case that most of the changes are the work of the French translator. Some can be understood to obey the rules of *bon goût*, as is the case of eschatological passages, but others can only be explained by the translator's choice or haste. Although we do maintain that the analysis of John Arbuthnot's *The History of John Bull* is not pertinent in this volume, we can see some relevance in the fact that the subject of this satire makes it an illogical translation in the period. The political and social viewpoints represented in the text would never have been accepted by Spanish censors, as the negative report included by Pajares demonstrates. Accordingly, we are not offered a study of an extant published translation but the manuscript handed to the censors.

The translation of Samuel Johnson's *The History of Rasselas* is of particular relevance, given the fact that it is the only eighteenth-century novel translated directly into Spanish and the singularity that it was authored by a woman, Inés Joyes y Blake. Moreover, this translation does not concur with the *belles infidèles* method followed by the rest of the translators. The scant attention paid to women writers in the volume is somewhat counterbalanced here, since Pajares decides to dedicate some space to the 'Apología de las mugeres', a paratext added by Inés Joyes to her translation and dedicated to her daughters, in which she discusses the role assigned to women in the society of the time. The last section of this chapter focuses on Defoe's *Robinson Crusoe*, but it is the analysis of a manuscript, not a publication, since it was probably forbidden by censorship. The interest of this section devoted to Defoe's emblematic novel lies in the fact that there are two intermediary texts in this case: the Spanish version is a translation of an Italian version, which in turn is a translation of a French imitation.

In his conclusion, Pajares draws attention to the scarce anglophilia observed in Spain, as well as the small number of English novels translated into Spanish if compared to the case in France. He highlights the relevance of French culture as intermediary, but also the

fact that there was room for idiosyncrasies in the Spanish translations, imposed chiefly by censorship and self-censorship. The presence of the eighteenth-century English novel in Spain was modest, “pero fue un intento que bien valió la pena y que sembró la semilla que posteriormente haría fructificar la novela inglesa en español” (481).

The volume provides a very complete examination of the translation of the eighteenth-century English novel into Spanish, approaching it both in terms of its theoretical framework and of its practices, in a documented and didactic manner. As a compendium of previous studies and articles, it inevitably incurs in repetitions and other minimal inconsistencies; however, both the structure and the contents of the volume make it highly readable. This collected work by Eterio Pajares is of undeniable importance for English and Spanish literary studies, as well as for translation studies. It will serve the needs of scholars, researchers, students or readers in general, who are here offered easy and documented access not only to relevant information on the translation of the eighteenth-century English novel into Spanish, but also to many appealing aspects of the literary, cultural, social or political life of this century.

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