Facultade de Filoloxía

Inter-University Master in Advanced English Studies and its Applications

Traballo Fin de Máster

Projecting Galician Culture in English:

Ethics and Strategies in the Anglophone Translation

of *Os libros arden mal*

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Xunio de 2022

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Abstract

Translating literary texts imbued with cultural specificity into a language of unequal hegemonic status for new audiences is a complex task which calls for consciously selected approaches in order to succeed. With this in mind, this study examines the strategies employed in *Books Burn Badly* (2010), Jonathan Dunne's English-language translation of *Os libros arden mal* (2006), a novel originally written in Galician by Manuel Rivas. Drawing on the functional translation theories of pertinent scholars in the field, including Nord, Schleiermacher, Venuti, and Vermeer, this paper assesses Dunne's methods in terms of their fulfilment of the *Skopos*, namely their ability to amplify and make accessible Rivas' work for an anglophone readership as well as preserve the Galician history and culture that underpin and permeate the original novel. With a view of ensuring the translation's *Skopos* is met, a Mediated Heuristic Strategy is put forward, an alternative and supplementary framework informed by translation theories with culture at their core, including those of Appiah and Vidal Claramonte. This study explores the significance of translation choices and their perceived impact on anglophone readers' interpretations, taking into account the contextual, ethical and practical questions surrounding the often-overlooked translation of minority-language works into a hegemonic lingua franca. The subsequent conclusions drawn offer an insight into the key role translators play in transcending established norms and successfully articulating culturally entangled works. Not only does this paper seek to aid in the expansion of Galician literature and its representative authors, but it may also offer some insight for future translations from other minority languages.

Introduction

A quen lle ía interesar a historia dun faro contada por si mesmo, aquela teoría da subxectividade da paisaxe, as cicatrices da historia no territorio, nos corpos e nas verbas? Unha novela así ficaría soterrada neste cu do mundo.

–Rivas, *Os libros arden mal*

Who would have any interest in the story of a lighthouse told by itself, that theory about landscape's subjectivity, the scars of history on territory, bodies and words? Such a novel would be buried in this world's end.

–Dunne, *Books Burn Badly*

Given the multitude of contexts in which it takes place and the multitude of purposes for its use, translation is seldom arbitrary. When it comes to translating literary texts imbued with cultural specificity into a language of unequal hegemonic standing, choices regarding how such cultural elements should be presented in the target text (TT) become all the more significant since languages do not exist on a level playing field. Scholars have commented on the problematics associated with translating into English, noting the "violence" that inevitably ensues and the role of the translator in moderating such detrimental action on the source text (ST) by means of culturally source-conscious strategies that refuse to conform to English-language conventions (Spivak 2000; Venuti 1995).

Before embarking on this perilous task, a translator should first establish the *Skopos* (Vermeer 1978), that is, the translation's function, for this shall dictate and justify every subsequent decision and ensure they collectively serve their purpose in relation to the finished product and the TT readers' reception. For literary translations, although the *Skopos* is not always clear if not explicitly stated in a translation brief, it can be intuited through the sender's or translator's impetus as well as the source text (ST) function, with which it often coincides. When the ST's narrative world is anchored to, and therefore inextricable from, the contextual reality in which it was written, a considerable cultural distance must naturally be addressed as part of the *Skopos* and the subsequent translation process (Nord 2018). In the

interest of procuring a balance between the considered reproduction and preservation of the often implicit ST intricacies and meeting the needs of the new, unacquainted target audience, a combination of tailored strategies must be employed.

To this end, Christiane Nord sets forth “instrumental” and “documentary” translations, two valid approaches depending on the ST function as well as the intended TT function, while Lawrence Venuti advocates “foreignizing” methods which challenge norms in the hegemonic English language. Likewise, scholars such as África Vidal Claramonte and Kwame Appiah, with his notion of “thick translation”, champion transgressive translation interventions so as to better articulate the cultural specificities of a ST.

Not only do the vast majority of translations take place from English into other languages, but translations of minority language works have typically been disregarded in translation theory. That being said, the translation of minority literatures can be paramount to cultural promotion and persistence (Cronin 1998; Luna Alonso 2005; Sobrino Freire 2013), especially given that English represents a lingua franca in publishing (Linares 2021), serving as a pathway to third markets (Mansell 35).

In the last two decades, the number of literary translations from Galician, a coefficial minority language pertaining to Spain’s north-western Galicia region, to English has increased exponentially, with more and more works being made available in English-speaking markets. In spite of such progress, translators and scholars alike have voiced their concerns, affirming more can be done and imploring large-scale publishers as well as the local government to take action. Among these calls for change are scholar Ana Luna Alonso and writer Manuel Rivas, who both recognise the need for developing new translation strategies and conditions (45; Martínez par. 6).

Evidence of this can be seen in the way anglophone translations of Galician literature have experienced difficulties in terms of reaching or resonating with a general, non-academic

anglophone readership (Fernández Rodríguez et al. 107; Linares 114; Luna Alonso 34; Sobrino Freire 93). Although studies have been carried out, albeit in a limited capacity, into the reader reception of anglophone translations of Galician works (Noia 2006; Linares 2021), little attention has been given to the strategies employed in these translations and how these may be responsible for readers' interpretation and engagement.

Therefore, given the great importance afforded to anglophone translations, analyses of the factors contributing to a translation's (in)efficacy, particularly the strategies that translators employ in order to convey a ST's culture to anglophone readers, undoubtedly prove insightful and advantageous in ensuring the advancement of Galician literature beyond its borders. What is more, anglophone translators of Galician literary works are subject to further pressures given that they are often assigned the role of cultural intermediaries (Linares 100; Sobrino Freire 93), meaning the way in which they carry out a translation task is all the more crucial.

One Galician author whose works have undergone this translation process into English is Manuel Rivas. Like many of his contemporaries, the prolific writer's novels tend to be imbued and entangled with references to local history, geography, folklore and culture. *Os libros arden mal* (2006) is no exception. With its choir of Galician characters, from a boxer, a bagpiper, a painter and washerwoman to the city's very own lighthouse, the novel is centred around the resistance of language and culture despite attempts to suppress and erase Galician voices during the fascist regime. Jonathan Dunne, whose publishing house, Small Stations Press, is responsible for the translation of numerous books from Galician, set out to translate the novel in 2010, culminating in *Books Burn Badly* (2010).

With this in mind, drawing on Nord's *Translating as a Purposeful Activity* (2018), in addition to the theories of other pertinent scholars in the field, such as Vermeer's aforementioned *Skopostheorie* and Venuti's spectrum of "foreignizing" and "domesticating"

methods, the aim of this study is twofold. Its first objective is to provide a qualitative analysis of the strategies adopted by Dunne in *Books Burn Badly*, his English-language rendering of Rivas' aforementioned novel, in relation to *Skopos*. Paying close attention to the impetus behind the translation in addition to key ST elements, the study expounds how certain decisions may belie the TT's intended function to facilitate the expansion of Galician literature while maintaining cultural specificity. This close lexical, phrasal and paratextual analysis between the ST and the TT is divided into categories, including place names and traditional or cultural items, in order to grasp a better understanding of Dunne's approach by establishing (in)consistencies and coherent trends, where present.

Secondly, after evaluating Dunne's translation, the paper seeks to propose alternative and supplementary approaches in the form of a Mediated Heuristic Strategy supported by relevant translation theories, such as those put forward by Appiah, Venuti and Vidal Claramonte. In doing so, the study not only delves deeper into a possible factor impacting the efficacy of anglophone translations of Galician literature, but also provides a framework to guide translating action where the ST culture is of central significance. Overall, the paper seeks to reinforce the importance of accounting for cultural and historical contexts when negotiating the translation process from minority languages into English as well as the scope for future developments in translations of this kind.

1. Rivas' *Os libros arden mal*

Through a mosaic of characters whose stories orbit one moment in history – the incineration of books on the Coruñan docks in 1936 – *Os libros arden mal* is fundamentally concerned with "la superviviencia de la cultura"' in the face of fascism and censorship (Molezún, "Manuel Rivas"). The fire-charred books salvaged from the blaze and how the judge's son, Gabriel, overcomes his childhood stutter are just two of the many instances that evince cultural persistence in the novel. The Galician city of A Coruña, including its symbolic Tower of Hercules, serves as the most prominent of the novel's numerous protagonists and the events that unfold within it are described by the author as "verdades pequenas", an intricate interlacing of both fiction and historical fact ("Manuel Rivas"). This is evidenced by the detailed depiction of A Coruña's many streets, squares, buildings and landmarks, all pinpointed on a hand-drawn map by Pedro de Llano at the beginning of the novel (Rivas 6-7). Aside from this, there is an intermingling of real and fictional incidents that take place as well as a frequent mention of renowned figures in the world of politics, literature and the arts, which are bound to resonate with the ST readership.

"[T]raducir historia" is how Dunne, the novel's English-language translator, describes Rivas' writing, with *Os libros arden mal* serving as "testemuño disto" ("33" par. 3). Likewise, Dunne also observes the significant influence of the Spanish Civil War on Galician literature, citing Rivas in particular as synonymous with the subject matter (Post 00:08:40-00:08:49). While the Galician author has been noted for his "high-brow works of literature engaging with … historical periods … specific [to] Galicia" (Linares 114), Rivas resists this label. Instead, the Coruña-born author states, "prefiero decir que no hago novela histórica. Escribo sobre la vida de las personas y la derrota de la humanidad" ("Entrevista"). He also makes clear that the novel "no trata de la guerra, sino de personas que viven la historia dramática de la cultura y un período histórico" ("Entrevista"). Although Rivas believes the novel lacks an

overall message, he affirms, "[e]stá lleno de escondites donde encontrarás palabras supervivientes en restos de libros quemados" ("Entrevista"). With this in mind, we can interpret Rivas' intentions in the ST as not being focused on historical fact as much as it wanting to depict the lives and realities of Galician people in the midst of a dictatorship threatening their language and culture.

Following on from this notion, it can be concluded that Galician culture constitutes a fundamental component of Rivas' book. Linares notes dealings with Galicia-specific "cultural aspects" as a characteristic feature of his work (114), which is echoed by Dunne, who defines *Os libros arden mal* as "unha novela galega que espreme cultura" ("33" par. 3). Rivas is not alone in this respect, but rather exists among a long list of Galician-language authors whose works are firmly rooted in the culture and traditions of the northwestern province, from Rosalía de Castro to Suso de Toro, to name but a few.

Likewise, regarding the general reception of anglophone translations of Rivas' novels, "a trend arises of readers who use translated Galician literature as a bridge to access the culture (whether Galician or Spanish), and learn about it" (Linares 114). Far from being an "impediment", "the place of origin and language … are a selling point", with readers recognising its importance (110). That said, many readers draw on "familiar territories or comparisons (such as Ireland, Wales, or the Celtic world)" to interpret translations of Rivas' novels (114), which suggests that, although the significance of the Galician context may be appreciated, it may be misunderstood through superficial or false assimilation.

2. Galician-English Literary Translation

There has long been a disparity between the number of works translated from English and the number translated into English. Not only are a limited number translated into English, but these are also unlikely to garner enough interest in the anglophone market to reach bestseller status, let alone be reprinted (Venuti, *Invisibility* 11). Aside from this, for minority

languages, who have traditionally remained "invisible" and "been ignored in theoretical and historical debates on translation" (Cronin 158, 145), the situation becomes even more complicated. For this reason, Cronin believes more efforts should be directed toward encouraging minority language translation since "[m]arket demands, history and cultural proximity often lead to economies of scale that mitigate not only against translation into and out of minority languages but also between these languages" (158).

Translation from minority languages into more globally dominant languages such as English can be of great importance given that it provides several benefits, from internal and external recognition, legitimacy and prestige to making literary works available to wider audiences (Arnold 17-8; Fernández Rodríguez et al. 108; Linares 97; Luna Alonso 34; Sobrino Freire 93). Similarly, Mansell posits that translations into English not only allow access to a considerable market of readers, but they also act as an intermediary that leads to "indirect translation" into other languages (55).

Galician, the co-official language of Spain's northwestern Galicia province, can be viewed as an example of a "stateless" minority and minoritised language in that it is both outnumbered by Spanish in terms of speakers and occupies a "lower status" compared with its counterpart (Castro and Linares 2).[1] Jonathan Dunne reinforces the importance of translating Galician literature, stating that "sen a tradución (segundo a cal se plasma o espírito para facilitar a comunicación), unha cultura péchase en si mesma, refuxindo do diálogo e da conversa" ("33" par. 1), which may contribute to its marginalised status. While this may be true, what Dunne appears to overlook in his thinking is the importance of the way in which Galician literature is translated and the impact this has on cultural interaction.

Looking more closely at the situation in Galicia, there has been an upward trend in the

[1]For further insight into Galicia's status as a "minoritized" language in Spain see Lynch (2011).

translation of Galician literature into English, meaning the asymmetry in translation flow between the two languages is not as pronounced as it once was (Fernández Rodríguez et al. 104). Likewise, Sobrino Freire notes that literature in Galician has undergone a "proceso de internacionalización" in recent years, largely due to English-language translations (93). This is echoed by Castro and Linares, who suggest that the increasing proportion of grants the Xunta designates for anglophone translations evinces its desire to project Galician literature globally (11).

Aside from economic grants, it is fitting to mention here two further initiatives that have contributed to making Galician works more readily available in English: Antonio de Toro's Breoghan's Lighthouse (2010) in addition to Galician Classics, the collaborative effort between the Xunta and Small Stations Press, the independent publisher helmed by Jonathan Dunne. In terms of figures, a total of 23 novels were translated from Galician to English between the years 2000 and 2018, 16 of which during the second half of this period (Linares 97).

Despite advances in the expansion of Galician literature overseas, there is still room for greater progress. In terms of target readers, attention seems to be confined to a limited circle, with translated works being destined mainly for academic audiences rather than the general public (Fernández Rodríguez et al. 107; Luna Alonso 34; Sobrino Freire 93). Aside from this, translation policies in Galicia appear to be focused mostly on internal dissemination and networks, failing to reach wider international target audiences (Castro and Linares 13). The profit ambitions of big publishers are also responsible for the reluctance to challenge the status quo and "crear escenarios en que poidan entrar novas posibilidades de transmisión cultural" (Luna Alonso 35). What these observations suggest is that new and innovative approaches may need to be adopted by policy makers, publishers and translators alike in order to capture non-specialised readers and those from further afield.

According to Munday, explorations into translation approaches should be "balance[d] … with an investigation of reader response" (*Evaluation* 160). Analysing both professional and non-professional reviews of English-language renderings of Galician fiction, specifically works by the authors Manuel Rivas and Domingo Villar, Linares (2020) provides an insightful glimpse into readers and their perceptions. On the one hand, Linares concurs with previous observations that, as a rule, English-language translations of Galician works have yet to reach "a significant readership" (114).

On the other hand, a tendency is noted among anglophone readers to utilise translations "as a bridge to access the culture … and learn about it" (114), apparently ruling out lack of interest on the readers' part as a potential factor for the translations' narrow reach. That said, it is intimated that the answer may lie in the "impermeability and difficulty to access" the English-language market (97), as well as the fact that "the priority for the publication of Galician fiction [in English] … might not be focused on the target readership" (114). What is more, the comparison between the two authors' translated novels suggests that anglophone readers "tend to engage with and enjoy the emotional and sensory elements" of Villar's books whereas their response is not as personal to those of Rivas, with readers tending to appreciate their "literary value" (114). Thus, what these findings suggest is that the personal aspect of Rivas' novels, in terms of their portrayal of people's lives and individual experiences in Galicia ("Entrevista"), is perhaps not being sufficiently transmitted to TT readers. Similarly, going back to the aforementioned observation that readers glean connections between Celtic nations and Galicia to help approach and digest new cultural references (Linares 114), this could equally jeopardise the readers' understanding of unique ST nuances.

With regard to the dissemination of Galician literature overseas, Rivas affirms it is necessary "crear as condicións para a descuberta" (Martínez par. 6). Likewise, according to

Luna Alonso, the next step forward for translations of Galician literary texts is to modify "as estratexias de exportación e ser prudente coas mesmas" (45). Sobrino Freire also stresses the need for a translator in these circumstances to act as "un *mediador cultural*" between the Galician and anglophone spheres (93). With this in mind, a shift toward a more functional approach that is conscious of both the reader and the intricacies of the ST's cultural context may well provide optimal conditions for translation and, thus, effective transmission.

3. *Skopos* and Functional Translation

As we have seen in the case of Galician literature, translation does not take place in a vacuum nor is it the mere transfer of one set of linguistic items into another in an unproblematic exchange. Lefevere and Bassnett, who are often associated with the "cultural turn" in translation theory and methodology, summarise this notion by stating: "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" (11). As much as translation has to do with language, it is also heavily entangled in culture, "for the two are inseparable" (Bassnett 23). Nord echoes this by saying "[l]anguage is an intrinsic part of a culture (23), drawing on Snell-Hornby's definition of culture, which is the "totality of knowledge, proficiency and perception" (40). Similarly, according to the anthropologist Geertz, culture can be considered "webs of significance … spun" by a community (5). Therefore, any literary text produced within a community will also find itself intertwined within these webs. It is perhaps for this reason that Toury provides the following statement on translation in *Descriptive Translation Studies and Beyond* (1995):

> Translation activities should … be regarded as having cultural significance. Consequently, 'translatorship' amounts first and foremost to being able to play a social role, i.e. to fulfil a function allotted by a community — to the activity, its practitioners, and/or their products — in a way which is deemed

> appropriate in its own terms of reference. The acquisition of a set of norms for determining the suitability of that kind of behaviour and for manoeuvring between all the factors which may constrain it, is therefore a prerequisite for becoming a translator within a cultural environment. (53)

Aside from the shift toward questions of culture, translation studies also transcended its once central focus of source-oriented, formal equivalence (Munday, *Introducing* 67-9), with scholars turning their attention to the TT's function. Building on from the Descriptive Translation Studies of the 70s and 80s (see Toury 1995), German translation theorists Vermeer, Reiss and Nord set out a functional approach to translation, which is target-oriented. Explaining Vermeer's *Skopostheorie*, which was later developed in collaboration with Reiss, Nord affirms "the prime principle determining any translation process is the purpose (*Skopos*) of the overall translational action" (26). Vermeer's definition of *Skopos*, as translated by Nord, is as follows:

> Each text is produced for a given purpose and should serve this purpose. The *Skopos* rule thus reads as follows: translate/interpret/speak/write in a way that enables your text/translation to function in the situation in which it is used and with the people who want to use it and precisely in the way they want it to function. (qtd. in Nord 28)

In other words, a translation's *Skopos*, or established function in a stipulated target culture situation, dictates and grounds the strategies chosen by the translator.

Expanding on this, Nord posits "a functionalist approach" to translation to ensure logical coherence between a TT's function and a translator's action, "allow[ing] translators to justify their decisions in order to make others (translators, readers, publishers) understand what was done and why" (85). Unlike Vermeer and Reiss, Nord's functional approach accounts for and gives importance to "the relationship between the translator and the source-

text author" (115). In what she terms "the loyalty principle", the TT's "purpose should be compatible with the original author's intentions" (115), ideally sharing "the same function and effect" (82). Specifically applying this to literary renderings, Nord reinforces that there are "split responsibilities" since "[t]he sender provides the intention", which must be "infer[red] … from the source text, interpreting the textual features and consulting secondary sources", while "the translator tries to verbalize that intention" (79).

A further consideration lies in how far the world depicted in the ST corresponds to or deviates from the reality of the source-culture (80-81), given that "[w]hen readers recognize a familiar text world, they are more easily able to identify with fictional characters and situations" (81). While the ST world may resonate as familiar for ST readers, this effect may be lost on TT readers, who may be unable to "match it with their own world" in the same way (81). The ultimate functional approach, therefore, should be formulated in accordance with elements such as the interpretation, function and effect of the ST, as well as the correspondence between the world that is presented in the ST and that of the SL readers (85-6).

4. Ethics and Strategies in Translation

The strategies that can be adopted in order to carry out the translation and fulfil the *Skopos* will now be discussed, starting with the German philosopher Schleiermacher, whose 1813 seminar on translation methods has served as a point of departure for subsequent theorists. Schleiermacher posits the following dichotomy: "Either the translator leaves the author in peace, as much as possible, and moves the reader towards [her/him]; or [she/he] leaves the reader in peace, as much as possible, and moves the author towards [her/him]" (49). Drawing on this notion of translation choices, Venuti makes the distinction between the practices of "foreignization" and "domestication" (*Invisibility* 15), which exist within a "spectrum" of "*ethical* attitudes" (19), with the latter being predominant among anglophone

translations (16). Coinciding with Schleiermacher's ideas, Venuti claims this method, characterised by fluency, readability and seeming transparency (1), not only disguises the fact the text is a translation, but is generally favoured by anglophone publishers and readers alike (1). That said, ethical issues naturally ensue due to the erasure and disregard for ST specificities inherent in this technique, which is why Venuti attributes domestication with "violence" (14), leading to false assimilation, or "wholesale domestication" to use Venuti's term (14).

Instead, Venuti expresses his advocacy for "foreignizing" methods, noting their ability to "register the linguistic and cultural differences of the foreign text, sending the reader[s] abroad" and, thus, closer to the ST author (15). It must also be noted that the word "foreign" here does not refer to "a transparent representation of an essence … in the foreign text … valuable in itself" but rather to "a strategic construction whose value is contingent on the current situation in the receiving culture (15). Highlighting the significant force translation wields in the construction of foreign cultural identities (14), Venuti explains that the objective of foreignization is to develop a "variable" translation practice "that resists dominant values in the receiving culture so as to signify the linguistic and cultural differences of the foreign text (18-9). He also highlights the aptness of this "strategic cultural intervention" in today's world of "unequal cultural exchanges" with the hegemonic English language (16).

Nord offers her own typology with respect to potential strategies in the form of "instrumental" and "documentary" translations, taking inspiration from previous ideas put forward by Reiss and House. However, unlike Venuti, Nord does not discourage either option, stressing that their use can be justified in accordance with the TT's function. Nord also reminds us that "texts are rarely monofunctional" (43), which allows for a combination of translation approaches.

On the one hand, “instrumental translation”, which encompasses both the sender-conscious “expressive function” (Nord 40-1) and the receiver-conscious “appellative” (41-2), among others, may be adopted if the TT’s function is to be an “instrument for target-culture communicative interaction modelled according to source-culture communicative interaction” (49). In other words, an “instrumental translation” process may reflect the same or a similar function to the ST or seek to recreate an “homologous effect” (49). On the other hand, “documentary translation” aligns with an overall “metatextual function” and looks to draw attention to or communicate certain aspects of the ST’s form, language, content and situation (46). With the TT in this case defined as “a text about a text”, this process makes use of techniques, such as exoticising or literal renderings, to exhibit ST peculiarities (46), echoing Venuti’s foreignization method.

Translation studies in recent years have shown a growing interest in “accountability operating in a particular context” and “towards greater emphasis on ethical issues” (18). With regard to translations from minority languages, what must be stressed is that “translation does not take place on a horizontal axis”, meaning that translators must work amidst “complex power negotiations (mediating between cultures, as it were)” (Bassnett 14). Another definition of the functionalist translation provided by Palumbo adds that it is “an act of communication and a form of action involving not only linguistic but also social and cultural factors’ (50), which suggests this approach is an appropriate way for translators to navigate such matters.

5. Translation Strategies and Cultural Mediation

Once the *Skopos* and the overall strategic approach have been established, a translator should then select and apply compatible techniques to ensure the aforementioned are achieved. Functionally and culturally speaking, a translation can be deemed acceptable if it “deliver[s] the source text meaning as well as the source-culture embedded in the language

and the audience of the target language and target-culture feel the same way as the source text audience about the text" (Yue 61). With regard to this complex decision-making process, scholars provide differing solutions on how to appropriately convey elements of the ST and the ST culture to new or unfamiliar readers in the TT, which will now be explored.

As touched on previously, translation is not a self-contained phenomenon, yet one that often coexists with and is inseparable from culture. Agar refers to this as "languaculture" and points out languages' "rich points" ("Looking" 60), which are terms "loaded with associations" (*Language* 20), related to Levisen and Waters' "cultural keywords" and Pedersen's "Extralinguistic Cultural References" (ECRs). Although these components can make the translation process seem near impossible, "mediation … should take place to ensure that translation is mindful of both effect and affect" (Baker and Saldanha 136). Nord concurs that cultural "presuppositions in a literary source text" often prove problematic for translators (79). If such references do "not overlap sufficiently" in the ST and the TT, the translation will not "achieve the functions intended by the ST author" due to the TT receivers being unable to "establish coherence between their background knowledge and the information given in the text" (80). In an ideal translation, "the background knowledge and expectations of the source-text addressees and the target addressees are identical or have been made to match by the translator", "bridged by additional information or adaptations" that the translator provides (80).

> Nord clarifies the functional-based decision-making process as follows:
>
> This does not mean the translator always has to adapt the text to the conventional style. Deviation from conventions also has its corresponding effects. The translator should by no means spoon-feed the target receivers. As a rule, readers do accept new, original, or foreign ways of presenting old or new ideas (at least in documentary translations). This is a major way to enrich the

> target language by transferring unusual language use. The translator thus has to use source-text analysis to determine whether and to what extent an imitation of the source-text style could be an appropriate way of achieving the intended function and what effect this will have (such as enrichment of target language). The result of this analysis should determine the choices made in the translation process. (86)

"[E]xoticizing translation" is one example that forms part of Nord's "documentary translation" and is characterised by "leav[ing] the source-culture setting … unchanged" and "creat[ing] the impression of exotic strangeness or cultural distance" (48). This strategy is said to account for shifts in ST and TT communicative functions: "[w]hat is appellative in the source text (for example, reminding the readers of their own world) becomes informative for target readers (showing what the world of the source culture is like)" (48).

Expanding on this, "foreignizing translation" for Venuti "signifies the differences of the foreign text, yet only by disrupting the cultural codes that prevail in the translating language. In its effort to do right abroad, this translation practice must do wrong at home, deviating enough from native norms to stage an alien reading experience" (Venuti, *Invisibility* 15-6). Crediting fluent practices with restricting translators' creativity, Venuti calls for "an interrogation and a rethinking to advance translation research and practice" (19). Venuti echoes Nord's views by affirming that fluency need not be completely discarded but instead "reinvented in innovative ways" with techniques that challenge domestication, "not to frustrate or to impede reading, certainly not to incur a judgment of translationese, but to create new conditions of readability" (19). Such innovations, therefore, should aid in upholding significant cultural elements since "the readership is closest to another culture when faced with obstacles that impede complete comprehension" (Prendergast xi).

While techniques that go against the grain in terms of fluency can prove useful in preserving cultural differences, there are further ways within to steer TT readers toward the ST culture that can be attributed to "documentary" and "foreignizing" translation. With regard to literary translations, Vanderauwea notes that they must make some effort to reach the target reader in order to be successful in making a foreign literature accessible (198).

Firstly, paratextual elements in a TT, as well as the translation of ST paratextual elements, represent one area that should not be overlooked in the translation process (Luna Alonso 34-5; Garrido Vilariño 31). According to Baker and Saldanha, "[p]aratextual devices can be instrumental in conquering the foreign text, moulding it to specific parameters of reception, beyond the textual techniques used in the translation" (102). Akin to foreignizing translation in that the translating process is presented explicitly, Appiah's proposal of "thick translation" is one example, which seeks to transgress conventions of transparency while still ensuring TT readers can access culture-specific terms. By "explaining the … associations through largely extratextual footnotes, glosses and annotations", "thick translation" minimises "refraction" and, thus, mitigates misinterpretations (Baker and Saldanha 136). Appiah also clarifies that, while any translation approach is "highly context-dependent" (342), "translation that seeks with its annotations and its accompanying glosses to locate the text in a rich cultural and linguistic context, is eminently worth doing" (341).

Vidal Claramonte agrees with the idea that, since "el significado no es ni lineal ni monocromático, sino plural, heteroglósico y cargado de matices" (*asimetría* 19), "no basta un diccionario y una fe ciega en el interlocutor" as words can encompass many meanings and nuances (*Traducir* 106). As an alternative, she urges translators to transcend "los modelos traductológicos construidos sobre una base binaria" in favour of more creative, heterogeneous approaches, which better encapsulate the rich territories that lie within (*literatura translingüe* 166). In fact, many of the approaches Vidal Claramonte cites coincide with those posited by

Appiah, such as adding explicitation and leaving terms untranslated (109, 110, 115, etc.). With her investigations primarily dealing with translations of works found in hybrid or multilingual contexts, particularly those in Chicano/a literature, Vidal Claramonte's perspective is certainly insightful for the negotiation of texts from minority languages of a diglossia, as is the case with Galician.

It must be noted that the use of supplementary devices in translations has also been criticised by scholars. Carbonell i Cortés, for instance, warns this practice can be conducive to "academic foreignising", given the technical nature of the devices and the fact they can limit the possible interpretations a text may encompass (34). Although Berman acknowledges that the clarification of terms in a translation can be useful for "an *unfolding* of what, in the original, is 'folded'" (245), he also sees its potentially negative ramifications in the narrowing of the polysemy and ambiguity that may be intentional in the ST (245). He also dismisses textual expansion as "empty" and an "overtranslation" that "impairs the rhythmic flow of the work" (246). However, as Berman does not specify the nature of the STs and TTs included in his statements, namely their functions and the importance and proximity of the ST culture to their content, nor the status of the languages in question, his comments may not be applicable.

In line with Nord's "instrumental" and Venuti's "domesticating" practices, fluent translations lacking ST peculiarities can prove beneficial in some circumstances. As described by Venuti, the objective of this technique "is to bring back a cultural other as the same, the recognizable, even the familiar" (*Invisibility* 18), meaning the TT's appropriation of ST elements renders them more digestible for readers. Nord also describes how this "new communicative interaction between the source-culture sender and a target-culture audience" (46) results in "a text that may achieve the same range of functions" as the TT" (48). In addition, especially in the case of literature and poetry, it can enable the TT to occupy a similar "status within a corpus or system" (49), allowing the fact the text is a translation to be

overlooked by readers (50). Of course, by opting for such strategies, the danger of "wholesale domestication of the foreign text" remains present (Venuti *Invisibility* 18). That said, Cronin sees their potential for translations from minority languages: "Advocacy of non-fluent, refractory, exoticizing strategies … can be seen as a bold act of cultural revolt and epistemological generosity in a major language, but for a minority language, fluent strategies may represent the progressive key to their very survival" (147). This statement may well refer to the aforementioned appeal of fluent translations since not only do they conform to convention, they are also more likely to be accepted by publishers (Venuti *Insibility* 1), who are ultimately responsible for the TT's wider diffusion.

When dealing with cultural peculiarities, however, it still may not always be appropriate to rely too heavily on these strategies. Evoking Venuti's comments on "wholesale domestication", in "The Politics of Translation", Spivak tells of the dangers of over-assimilation in English-language translations of Third World authors, stating that "the literature by a woman in Pakistan begins to resemble, in the feel of its prose, something by a man in Taiwan" (314-5). Therefore, if cultural context is crucial to the ST, and for the same token the TT, both ethically and in terms of comprehension, opting for domesticating devices that render the translation practice undetectable would not be fit for purpose.

6. *Skopos* and Strategies for *Books Burn Badly*

A number of considerations must be taken into account when determining the *Skopos* and its corresponding strategies. As we have seen, for *Skopos* and Nord's functionalist translation approach, ST and TT intentions, purpose, function and effect constitute important factors in the decision-making process. Therefore, in this section, these contributing factors are to be examined in relation to the context surrounding Rivas' novel and its respective translation.

According to Nord's understanding of *Skopos,* "[t]he ST should be interpreted in terms of "its compatibility with the target situation" and the TT "should be composed in such a way that it fulfils functions in the target situation that are compatible with the sender's intention" (85). It has been demonstrated that Rivas' novel provides a seemingly authentic glimpse into the specific experiences and aftermath of the Spanish Civil War from (a) Galician perspective(s), evoking certain images and memories relevant to both the author's and ST readers' worlds in Galicia. Therefore, there is a discrepancy between the ST readers' and TT readers' situation here as the specific effects the fascist regime had on Galicia, especially A Coruña in this case, are unlikely to be common knowledge for the average anglophone reader. Thus, in terms of *Skopos*, the translator must endeavour to reproduce this effect for TT readers.

Nord states that "[t]he *Skopos* … determine[s] whether the translator leaves the text world as it is, explaining some details if necessary, or whether it is possible to neutralize or adapt the text world in order to keep the cultural distance invariant and thus achieve a particular function and effect" (81). Oftentimes, in order to uphold the ST writer's intentions, the narrative world must be consistent and recognisable for TT readers' realities in the TT (85-6). That said, on this occasion, it would be more appropriate to modify the TT's purpose so as to accommodate the anglophone reader's intrigue surrounding this unfamiliar, foreign world, "which can best be satisfied by leaving the text world as it is and explaining strange details either in the text or in footnotes, glossaries, and so on" (86). In other words, Nord's option to "neutralize" would be inappropriate here as the translation would then undermine the text's ultimate purpose, which is to highlight the ST's unique historical and cultural context. The latter option of conserving the world along with guidance in the form of paratextual devices would be a more suitable alternative, not only because it maintains this

integral element of the ST, but also because it caters somewhat to the new audience, facilitating accessibility.

Moving on to the translator's personal motivations, Dunne coincides with the idea of offering access to anglophone readers. Dunne expresses that his frustration with the lack of Galician literature made available in English is what drove him to embark on translation between these languages (Post 00:02:00-00:02:20, 00:06:48-00:06:52). Similarly, he affirms he felt compelled to take action so as to afford anglophone readers access to notable authors, who, in his view, merit much greater reach beyond Galician borders (00:11:28-00:11:42). This echoes Linares' views, who concurs that the most effective way of "reaching third markets" is to translate Galician works into English, "the lingua franca of the publishing world" (94).

Although a significant insight into the translation's purpose can be gleaned from the intentions voiced by the translator, with more recent studies in translation affording them greater importance (Munday, *Introducing* 234), there is always a danger of bias (Toury, *Descriptive* [Rev. ed.] 88). It must also be stressed that the translator's intention does not always align with the final translation product (Nord 27). Moreover, translators tend not to be sole agents who yield full control in the translation process, but rather are subject to the influence and constraints that are concomitant with economic factors, as well as those linked to publishing and established conventions (Garrido Vilariño 33). That said, the ultimate responsibility and decision-making lies with the translator and his/her expertise since "the "translation brief does not tell the translator *how* to go about their translating job" (Nord 29).

Taking into account Nord's typology, a suitable functional approach in this translation would be heterogeneous, what Nord refers to as a "heterofunctional translation" (48), since the TT's function differs slightly from the ST as a result of the aforementioned discrepancy (48). On the one hand, the approach would be compatible with "instrumental translation" (49-

50), comprising the sender-conscious "expressive function" (40-1) and the receiver-conscious "appellative" (41-2) in order to convey the ST's intentions and style and produce a comparable effect. On the other hand, "documentary translation", which reflects a more "metatextual" function, would assist in reproducing the all-important ST culture for a new readership while also offering a certain degree of accommodation or compensatory intervention.

Consistent with "documentary translation" (46-7), compensatory devices, such as explicitation, may be a suitable strategy in fulfilling the *Skopos* and overcoming these gaps in comprehension, elucidating "what the world of the source culture is like" for TT readers (48). Explicitation is a communicative technique whereby "implicit information in the ST is rendered explicit in the TT" (Munday *Introducing* 92), including the incorporation of "explanatory phrases" to clarify "obscure and culture-bound terms" (Palumbo 47). As we have seen, this "expansion" can be considered "overtranslation" as it limits TT readers' interpretations and affects the "flow of the work" (Berman 245). That said, in this context, the "thick translation" Appiah advocates appears to support Nord's suggestions, given that it "locate[s] the text in a rich cultural and linguistic context" (341) and forestalls "refraction" (Baker and Saldanha 136). Therefore, such interventions would be suitable in order to prompt or manage readers' interpretations to ensure a more accurate representation and reception of cultural elements and to prevent the "wholesale domestication" against which Venuti warns (14).

In a similar vein, Baker and Saldanha suggest, "[t]he extent to which a translator should intervene – i.e. interpret and manipulate rather than operate a purely linguistic transfer – will be negotiated in accordance with beliefs about the translator's role and the extent to which context should be taken into consideration" (134). According to Linares, translators of Galician literature simultaneously embody "cultural agents and promoters of the culture"

(100), reflecting the role of "*mediador cultural* entre os ámbitos galego e británico" Sobrino Freire attributes to Dunne (93). This implies the existence of an underlying expectation of cultural responsibility and stewardship that cannot be ignored and that should be reflected in the translation.

7. Translation Analysis

With the perceived *Skopos* of the translation action traced, the aim is to now explore what approach was actually taken by the translator in *Books Burn Badly* and to what effect, in addition to an evaluation of its coherence to the set *Skopos*. Paratextual, word-level and phrase-level decisions will be analysed in close comparisons with the ST. While at first glance the ST may not appear relevant to a primarily target-oriented functional approach, Nord affirms that it "provides the offer of information that forms the starting point" for that of the information produced in the TT (58). The ST also constitutes the basis of how feasible a translation is, of what ST elements are crucial in functional translation terms and of the strategies that will aid in satisfying the Skopos (58). Aside from this, as we have seen, the main motivation behind the translation is to amplify this Galician author's original work and its value, so the TT cannot be understood without it.

a. Paratextual Features

Before contemplating the arguably more obvious linguistic devices, paratextual features can offer another insightful glimpse into the translation procedure. Drawing on Garrido Vilariño's ideas, Luna Alonso stresses their importance as follows:

> Tampouco son alleos ao proceso os discursos que acompañan aos textos traducidos (e quen os produce), cómo se vende determinada temática ou determinado estilo "novo", a ideoloxía, os valores, os códigos culturais, etc. que se introducen (por veces de maneira moi sutil) nas explicacións do limiar**,** nas

> notas a pé (nos termos que se manteñen na lingua orixinal, no uso marcado do español nun texto escrito en galego, etc.), na capa ou na contracapa dos textos. O feito de que se trate dunha tradución directa ou indirecta (e que isto se indique na tradución), que figure o título orixinal e o nome do tradutor no texto editado, etc. Todos son elementos ou axentes que non se poden desbotar á hora de proceder a un estudo científico que aquí propoñemos como material de futuros traballos. (35)

This serves as a reminder that there are many factors at play in a translation and that extratextual components are one of them, acting as valuable tools prior to the intertextual analysis in pinpointing the translation strategy.

Firstly, the ST features a dedication and acknowledgements from the author (Rivas 9, 747) in addition to a quote from Antonio Machado's character Juan de Mairena (11). Non-textual additions include a sketched map of Coruña by Pedro de Llano (6-7), equipped with a key to identify certain areas or buildings that appear in the novel, and a photo taken at the Coruñan docks in 1936 that shows the book bonfires, soldiers and hints at the city's famous *galerías* in the background (8). It can be assumed that the idea to incorporate such features belongs to Rivas and that their inclusion is for deliberate effect, perhaps to highlight the historicity of the novel's content with photographic evidence and to firmly situate the reader in the Galician maritime city of A Coruña from the beginning.

The decisions made in *Los libros arden mal* (2010), the Spanish translation of the novel carried out by Dolores Vilavedra, can provide a useful comparison for the analysis in the English-language rendering. Vilavedra conserves all the aforementioned additions in the Spanish TT, converting the Machado quote back into the original Spanish and translating the photo's caption from Galician to Spanish (11, 10). Interestingly, the map's key appears untranslated (3). Although this could be due to economic restraints, as producing a new map

could entail an extra expenditure, it has the added benefit of placing Galician geography at the forefront and resisting the controversial assimilation into the Spanish language.[2] In addition, the TT ends with translator's notes which clarify certain decisions, for instance where wordplay is concerned and cannot be effectively rendered in Spanish without significant loss (582-3). Thanks to this addition, the Spanish-language reader is reminded that this is a translation of a Galician text and that Galician cannot be seamlessly moulded and assimilated into Spanish, representing a foreignizing method that defies the power of the hegemonic language. In contrast, the fact this is a translation from the Galician by Vilavedra and not an example of Spanish literature or a self-translation is not clearly manifested until the very end (585). Making this distinction obvious for readers serves to "fortalecer o propio campo literario galego", but not doing so has the opposite effect (Sobrino Freire 94).

Preceding the narrative, *Books Burn Badly* also retains the quote, the photo and Rivas' personal acknowledgements, with all translated into English. That way, the reader is kept close to the ST author. The fact that this is a translation is not made explicit on the cover page either, but Dunne's name and credentials do greet readers on the first page. The decision to withhold this information until the cover has been opened may be advantageous, as the impression of "transparency" generally appeals to publishers and anglophone readers (Venuti, *Invisibility* 1), yet disguising the translation process may contribute to concealing its origins as an example of Galician literature, as Sobrino Freire warns (94).

One seemingly vital piece missing from Dunne's translation is the map of Coruña. Whether this was a conscious decision or economically or time motivated, its exclusion not only belies the ST's function, but also deprives anglophone readers of a vital visual tool that

[2] The use of Spanish-language equivalents for Galician toponyms, such as "Carballino" and "Mugía" to replace "O Carballiño" and "Muxía", is a polemical issue in Spain, with Galicians criticising the practice for being disrespectful and for going against official advice ("Dardos").

can help decipher the geographical allusions that recur throughout the novel and solidify Coruña's position as the ultimate protagonist.

With regard to typographical features, Dunne occasionally makes use of italics to present words borrowed from the ST, exact instances of which are explored in more detail in the textual analyses. However, speaking generally on the use of italicisation, it could be said that, as a text's visual features influence how its readership engages with it and how its content is interpreted and understood (Saldanha 425), this is a useful technique in visually signalling their importance and inciting readers' curiosity about certain words.

b. Place Names

Place names provide an insight into Dunne's methods although his decisions follow no consistent pattern. As displayed in table 1 below, some names, such as "Betanzos" (Dunne 63, 332, etc.) and "Santa María de Oza" (36), remain intact. This retention constitutes what Pedersen terms "minimal change" in the treatment of cultural references (102).[3] Consistent with Venuti's "foreignizing" and Nord's "exoticizing" methods, this intervention leaves the ST world unadulterated for TT readers and, thus, thrusts them towards it.

Table 1

Examples of place names in *Os libros arden mal* and *Books Burn Badly*

Rivas	Page	Dunne	Page
A Cabana	62	Cabana	36
A Gramalleira, A Silva e A Fontenova	62	Gramalleira, Silva and Fontenova	36
A Coruña	184	Coruña, Coruña	129
Betanzos	100, 454	Betanzos	63, 332

[3] In his definition of Extralinguistic Cultural References (ECRs), Pedersen states that "cultural" can be taken to include "geographical names" (43).

cabo Fisterra	18	Cape Finisterre	4
Cantón	583	Cantóns	427
Capuchinas	67	Capuchins	39
Catro Camiños	532	Catro Camiños	389
Costa da Morte	146	Death Coast	97
(á) Dársena	93	the docks	58
Elviña	37	Elviña	18
faro da Torre de Hércules	97	Hercules Lighthouse	61
Faro de Hercules	50	Hercules Lighthouse	28
Monte Alto	59	Mount Alto	34
(n)o Orzán	36, 74, 93	Orzán	17, 45, 58
Panadeiras	69, 71, 76	Panadeiras Street	39, 43, 47
Papagaio	70, 78	Papagaio Street	43, 48
(d)o Parrote	58	the Parrote	33
plaza de Pontevedra	166	Pontevedra Square	113
Ponte da Pasaxe	235	Ponte da Pasaxe	167
porto da Coruña	32	Coruña Harbour	14
praia das Lapas	29	Lapas Beach	12
praia de Riazor	99	Riazor Beach	63
praza de María Pita	123	María Pita Square	80
(d)o río Monelos	62	the River Monelos	36
rúa San Andrés	92	San Andrés Street	57
Santa María de Oza	62	Santa María de Oza	36
(n)os Xardíns de Méndez Núñez	97	**Omitted*	61

However, other toponyms are partially assimilated and undergo slight modifications according to English-language conventions, including “Death Coast” (97), “María Pita Square” (80), “Mount Alto” (34), “Panadeiras Street” (39, 43, etc.) and “Riazor Beach” (63). It is fitting here to refer back to the absence of the map in the anglophone TT, which means readers are left to their own devices when navigating the streets and landmarks of A Coruña

frequently alluded to throughout. Ideally, those unfamiliar with the city may feel compelled to investigate further, yet others may feel alienated and choose to overlook geographical references entirely, failing to engage fully with the novel.

Moreover, whereas places left in the Galician could prove straightforward to locate, facilitating readers' comprehension, more radically adapted names may not always show up, especially if they are not official or commonly used, leading to greater distance and obstacles in accessibility. For instance, a search for "Death Coast", "María Pita Square" or "Riazor Beach" would probably produce the desired results, either because they are search-engine friendly or because the substitution of the words "costa" (Rivas 146), "praia" (99) and "praza" (123) with more familiar words in English allows readers to imagine what is being referred to rather than a potentially meaningless toponym. That said, while this intervention is able to transmit the "sense", it fails to give authentic access to the ST culture (Pedersen 102), for to "spoon-feed" readers, which Nord advises against (86), disguises the Galician context and does nothing to enlighten readers.

Pinpointing the more heavily modified names "Mount Alto" (Dunne 34) or "Capuchins" (39) may also present a challenge. Considering the former more accurately refers to a neighbourhood in A Coruña rather than a mountain or hill, as the English suggests, the translation not only proves confusing, but the fact it is not an officially recognised name is also unlikely to direct readers to the genuine "Monte Alto" in an internet search. For the latter, which denotes a church on the frequently mentioned Rúa Panadeiras, it is unclear why the addition of the word "church" was not applied here like in the previous examples, as such a clarification is arguably necessary to ensure readers' comprehension.

In other cases, such as "faro da Torre de Hércules" (Rivas 97) and "Xardíns de Méndez Núñez" (97), elements are omitted. According to Pedersen, omission represents a rather marked intervention that facilitates comprehension by alleviating the audience of the

burden of having to confront a "troublesome" culturally charged term (101-2). In the former example, however, the word "Tower" is hardly a burden and is helpful in conveying the dual function of this emblematic Roman monument. Also, the common name by which it is known in English is the Tower of Hercules, so using another label may confuse anglophone readers or lead them to think this is a different entity altogether.

In the latter case, Rivas describes a fair in the "Xardíns de Méndez Núñez" (96-7), which were created in an area known as Recheo that was once part of the sea. Rivas talks of how the fair takes place in "as barracas do Recheo" (96), but later moves on to the specific attractions found in "o Xardín" (96), which is later referred to unequivocally as "Xardíns de Méndez Núñez" (97). Dunne, on the other hand, uses "the festivities in Recheo Gardens" (69) to introduce this scene, later calling them "the gardens" (61), and then completely omits the mention of the garden's full name that Rivas makes explicit (61). Since these city centre gardens, which are primarily known and identifiable by the longer name, are a stone's throw away from the docks where the book pyres were erected, this decision does not afford readers access to this ST world knowledge that Rivas intentionally displays. What is more, I would not consider this name to be particularly taxing for TT readers although the underlying meaning of "Recheo" may benefit from some further elaboration so readers are up to speed.

c. Establishments

A comparison of the treatment of two establishments in A Coruña provides further clues into Dunne's strategy. For instance, places such as "Cornide House" (342, 383), "Pastor Bank" (437), "Finis Terrae Hotel" (436) and the names of most cafés are adapted to English-language conventions (see table 2), which upholds the Galician references while also ensuring they are accessible to the reader. This technique is successful in these cases due to the fact that the words *casa*, *banco*, *hotel* and *café*, much like *praia* (see table 1), refer to

common, universal places or buildings and, thus, do not usually possess such strong cultural ties.

Table 2

Examples of establishments in *Os libros arden mal* and *Books Burn Badly*

Rivas	Page	Dunne	Page
a casa Cornide, a Casa Cornide	468, 523	Cornide House, Cornide House	342, 383
Banco Pastor	594	Pastor Bank	437
bar da Parra	258	Grapevine bar	184
café Dársena	722	Dársena Café	532
café Galicia	583	Galicia Café	427
Chocolates Bonilla, Bonilla	264, 504	Bonilla Chocolates, Bonilla	188, 368
hotel Finis Terrae	593	Finis Terrae Hotel	436
Muro, a lonxa do peixe	256	Muro Fishmarket	182
pazo, pazos, pazo, pazo	31, 234, 301, 340	house, **Omitted*/ expensive villas, **Omitted*/ country estate, seat	14, 166, 215, 247
pazo de Mariñán	229	Marñán Gardens	163
pazo de Meirás Pazo de Meirás	523, 535	Manor of Meirás Meirás Manor	383 392
pazo de Xustiza	77	Palace of Justice	47

Alternatively, the “bar da Parra” (Rivas 258) is cleverly refashioned to “Grapevine bar” (Dunne 184) to convey the connection in the original between the bar’s name and its distinctive trellis. In the same paragraph, and appearing to compensate for the preceding “domesticating” or “instrumental” intervention, Dunne opts for “an electric Ribeiro” (184) to represent Rivas’ “un blanco elétrico” (258). Here, rather than the generic “white wine”, the addition of the typical “Ribeiro” variety is more explicit and foregrounds the novel’s Galician

setting, providing the perfect balance between "instrumental" and "documentary" methods and fulfilling the *Skopos*.

In another instance, however, which features a nod to a famous chain of Galician cafés renowned for their *chocolate con churros* ("History"), Dunne takes an entirely different approach even though the word "Chocolates" (188) could be misconstrued by TT readers as a chocolate shop in the absence of further explanation. The chain's iconic slogan, "Bonilla a la vista" (Rivas 264) is also domesticated as "Bonilla in sight!" (Dunne 188). Again, without any attempts for clarification or compensation, there is a greater possibility of misunderstandings or that the unfamiliar reader will overlook these culturally significant references. A further problem of misleading appropriation in the case of Bonilla can be found in the analysis of cultural items in the following section.

Aside from Bonilla, another two places that are particularly evocative in Galicia are "lonxa" (Rivas 256) and "pazo" (31, 234, 301, etc.). The first denotes a wholesale fish and seafood market ("Lonxa"), whereas the second is a term used to refer to a large, stately or manor house often found in rural areas and owned by wealthy or noble families ("Pazo"). It can either exist alone in a more general sense or as part of a specific name, such as "pazo de Mariñán" (Rivas 229). While a *lonxa*, or *lonja* in Spanish, can be found in all regions in Spain, it is of particular importance in Galicia given the autonomous community's maritime history and famed seafood. The word "Fishmarket" (Dunne 182) does capture the sense of the ST, yet withholds the specifics that this is not a market for average consumers, so the idea that Maiarí is able to obtain fish for himself does not come across as such a remarkable feat in the TT.

The term "pazo" and its connotations are exclusive to Galicia, with no exact equivalent existing in Spanish, which may be why Vilavedra left the term untranslated in her rendering (173, 177, 228, 259, etc.). In his translation, Dunne disregards such connotations,

favouring domesticating strategies instead. As the table above illustrates, Dunne's approach fluctuates depending on the circumstance, but the Galician word is never preserved. Dunne's instead opts for substitution in most cases. When Fermín Varela tells Vidal what he could afford to do if he takes the job, of the many options he mentions, the final one is "facer un pazo na ría Dezasete" (Rivas 31). It is implied that this is a well-paid job, hence why the partial synonym *casa* was not used, so Dunne's "house" alone is not suitable (14).

On other occasions, the word is used in conjunction with other words: "pazos e chalés da alta sociedade" (Rivas 234), "dalgunha reitoral, pazo ou casa grande" (301) and "no vello pazo familiar" (340). In the first two examples, Dunne fuses the words together, culminating in "expensive villas" (166), with no mention of "alta sociedade", and "rectory or country estate" (215), once again overlooking the significance of the word and the underlying meanings in the original. In the third example, however, "old family seat" (247) could be deemed a more adequate choice since it embodies the original idea although the allusion to Galicia is lost. The same happens with the adaptation of "pazo de Mariñán" (Rivas 229) and "Pazo de Meirás" (523, 535), well-known *pazos* of historical significance, although it could be said "Gardens" (Dunne 163) and "Manor" (383, 392) are not entirely inaccurate. Overall, despite substitution and omission seeking to make ST ECRs more digestible for the TT reader (Pederson 102), they fail to capture how singular and symbolic such properties are to Galicia.

For "Palace of Justice", Dunne employs calque, or literal translation, which Venuti identifies as a foreignizing procedure (*Invisibility* 29) and Nord as "documentary" (46-7). While this may well "stage an alien reading experience" (16), a positive method to remind the reader that this is a Galician literary work in translation, it could lead to misunderstandings as it may not be clear that this is Galicia's High Court building if no additional compensatory information is provided.

d. Traditional or Cultural Items

As illustrated in table 3 below, domestication can be seen in the majority of the translations of traditional cultural items: “gaita”/ “bagpipes” (Rivas 44; Dunne 24), “lavandeiras”/“washerwomen” (196; 137), “Orquesta”/“Orchestra” (13; 1), “percebes”/“barnacles” (111; 71), “toxo”/“gorse” (38; 19), “aldea”/“village” (31; 14) and “galería”/“gallery” (325; 235). For ST readers, these Galician nouns should represent familiar or evocative cultural items. This may also be true for Dunne’s TT readers in the case of “bagpipes” (24), “fishmarket” (182) and “scallops” (23) although, of course, there is a risk any underlying connotations specific to the Galician context are muted as a result of this appropriating procedure.

Table 3

Examples of traditional or cultural items in *Os libros arden mal* and *Books Burn Badly*

Rivas	Page	Dunne	Page
aldea	31, 35, 42	village	14, 16, 22
bacas e bous	256	*bacas* and *bous*	182
o Camiño de Santiago	181	the Road to Santiago	126
castro	41	hill-fort	21
Caneiros	37	Caneiros	18
chocolate con churros	504	hot chocolate and doughnuts	368
gaita	44	bagpipes	24
galería	325	gallery	235
gamela	277	*gamela*	197
lavandeiras	196	washerwomen	137
lonxa do peixe	256	fishmarket	182
a noite do San Xoán	62	St John’s Eve	36
Orquesta	13	Orchestra	1
percebes	111, 217	barnacles	71, 153

o Pórtico da Gloria	97	the Pórtico da Gloria	61
toxo	38	gorse	19
vieiras, vieira, vieira	43, 51, 84	scallops, scallop-shell, scallop shell	23, 28, 52

With regard to "washerwomen" (137), which alludes to figures of Celtic mythology, the translation could well serve a similar function for English speakers from Celtic nations or those interested in folklore. In the case of "barnacles" (71, 153) and "gorse" (19), it is also likely the TT reader will grasp what is signified, especially in gorse-growing regions, or can at least ascertain the words' meanings by consulting a dictionary, causing little disruption in comprehension and digestibility. Moreover, any readers already acquainted with the region may also perceive the connotations surrounding the two terms in Galicia, in which case further explanation in the form of footnotes may prove gratuitous or patronising.

That being said, the fact that the nouns *percebes* and *toxo* constitute symbolic cultural emblems of Galicia and its environment, particularly its flora and fauna, means the decision not to keep such words in the original language or mark the unique contextual significance perceived by ST readers may belie the aforementioned basis of Rivas' novel. For instance, being mostly confined to the Spanish market, barnacles do not represent a dish that is typically consumed in anglophone countries. In contrast, they are largely associated with the Galician region, where they are often sourced and prized as a delicacy. Aside from this contextual oversight, a distinction is not made in the TT as to the type of barnacle mentioned, so many readers may not register it as food. As a result of this blind appropriation of ST features, the cultural context is not highlighted and, thus, the translation's purpose is not achieved.

Likewise, nouns referring to architecture also undergo a "domesticating" or "instrumental" procedure despite their strong cultural ties, proving once again that Dunne highly prioritises the appellative and expressive functions over the metatextual function.

Firstly, while it is true "aldea" (Rivas 31, 35, etc.) is comparable to a village, the Galician term specifically denotes a scarcely populated rural village ("aldea") and is often accompanied by a possessive determiner to evoke a sense of ancestry and belonging. That being the case, Dunne's rendering of "village" (14, 16, etc.) fails to encompass these context-specific notions.

In terms of architectural structures, *galerías* form the enclosed crystal façade of A Coruña's marina and is where several of the novel's characters reside. Found in many Galician cities, these glass balconies are thought to be influenced by Galicia's weather as well as its naval history (Garrido Moreno 381-2). Although TT readers may interpret the word "gallery" (Dunne 235) as a kind of balcony, there is no suggestion that these are characteristic of A Coruña - with them even making an appearance in the photograph of the docks preceding both the ST and TT - and so the translation ultimately blankets the geographical peculiarities and undermines the effect Rivas' novel produces. The same could also be said for the use of "hill-fort" for "castro" (Dunne 21; Rivas 41), as the English-language term is rather deficient in its ability to represent the impressive remains of Celtic settlements found throughout Galicia that predate the Romans.

As is the case with the Galician delicacies of "percebes" (Rivas 111) and "vieiras" (43), Dunne domesticates "chocolate con churros" (Rivas 504) as "hot chocolate and doughnuts" (368). Instead of evoking the widely recognisable image of the typical Spanish deep-fried snack, with an accompanying thick chocolate sauce, that is enjoyed across the country, TT readers are prompted to envisage a warm, wintery, chocolatey drink and a round deep-fried cake filled with jam or covered in icing with a hole in the middle.[4] Once again, the

[4] Speaking of Asian American literature and culture, Wong posits that "foodways bind individuals together [and] define the limits of the group's outreach and identity", hence separating insiders from outsiders

Galician-based narrative world forged by Rivas is subjected to what Venuti calls "wholesale domestication" (*Invisibility* 14).

When it comes to Galician or Coruñan traditions, Dunne's methods are inconsistent, with both domesticating and foreignizing procedures applied. For instance, "San Xoán" (Rivas 62) is filtered, appearing assimilated as "St John's Eve" (Dunne 36), which, although accurate and intelligible, does little to project or draw attention to the intricacies of the celebrations unique to the Galician city. Similarly, referencing "as verbenas" (Rivas 13), the local concert-like social gatherings commonplace in Galicia, the word "Orquesta" (13) is substituted with the more general term "orchestra" (Dunne 1), which is indicative of a very different classical music event.

Even the most unacquainted of anglophone readers are likely to have come across Galicia's world-renowned pilgrimage, "o Camiño de Santiago" (Rivas 181). Rather than preserve the Galician name, Dunne opts for "the Road to Santiago" (126), seeming to focus on the movement rather than the symbolic aspect. Firstly, Dunne opts for the concrete and utilitarian word "Road" and shifts the prepositional phrase, which originally refers to the saint, to the final geographical destination of Santiago. This goes against the English-language version appearing on the pilgrimage's official webpage, where its name is translated as "The Way of Saint James", with the alternative "the Camino" appearing elsewhere ("Discover"). Disregarding the advantages exoticising translation procedures entail with regard to nudging the TT reader toward the ST world (Schleiermacher 49; Venuti, *Invisibility* 15), Dunne's decision does not reflect the context given that the ST's mention of the pilgrimage is as follows: "León Degrelle … fixo na posguerra o Camiño de Santiago e queixábase das pulgas e piollos que había nas pensións das vilas" (Rivas 181). What this demonstrates is that Rivas

(5). Wong also goes on to assert that alimentary depictions are "context-sensitive" and so efforts must be made to reject the "too facile reliance on axiomatic principles" (19).

is not talking about the actual road, but to the action or completion of the pilgrimage itself as an abstract journey or rite of passage.

In contrast, the "Pórtico da Gloria" (Rivas 97; Dunne 61) within the Santiago de Compostela cathedral, marking the pilgrimage's endpoint, is retained in the TT in Galician so Dunne succeeds in highlighting the context and heuristically encourages readers to take notice or investigate further. The same treatment is found in the translation of "Caneiros" (Rivas 37; Dunne 18), a festival celebrated every August in Betanzos featuring specially decorated riverboats. Rather than choosing a literal or communicative explanation of the festival, as would be the case in Nord's "instrumental translation", Dunne takes a different approach by leaving the name intact, forcing readers to familiarise themselves with what it represents, either through reading on and relying solely on information provided in the narrative or conducting their own search. On the one hand, Dunne satisfies the *Skopos* by situating readers in the Galician context. On the other hand, although references to Caneiros are recurrent throughout the novel, this does not grant readers full access to this ST component since the information Rivas provides is based on the assumption that ST readers already know about the festival.

Reinforcing Galicia's rich maritime history and the fact it boasts the longest coastline in Spain, several of the terms that Dunne preserves and presents in italics belong to this semantic field. Drawing on Saldanha's aforestated assertions that a text's visual features influence reader engagement with regard to how they comprehend its content (425), this device can be said to conform to the *Skopos* requirements given its visual appeal to the ST. Instances of borrowing and italicisation can be seen in the following examples. Firstly, in a fish market scene, the TT retains the words "*bacas*" and "*bous*" (Rivas 256; Dunne 182), which refer to fishing vessels. Elsewhere, "*gamela*" (277; 197), a small fishing boat unique to Galicia, also appears untranslated. Dunne's strategy here is congruent with the TT's function

as it foregrounds important aspects of Galician tradition and invites readers to learn about them without making the experience too easy. This is especially true as Dunne makes an effort to assist the reader with the addition of the word "boat" later in the paragraph (197).

In the case of the former, even though "*bacas* and *bous*" (Dunne 182) may catch the readers' attention and highlight the Coruña's seafaring traditions, they are specialised terms whose meanings may not be as easily ascertained - even for Galician-speaking readers - without prior knowledge of Spanish or Galician fishing customs. Moreover, due to both "bacas" and "bous" existing in the Spanish language and are used in other parts of Spain (Museo Naval; "Bou."), as well as the fact other key cultural terms are fully domesticated by Dunne, the decision loses credibility. Hence, in this instance, English-language equivalents, including variations of the word "trawlers", or compensation through addition, as with "*gamela*", would perhaps function better so as to reach readers and facilitate comprehension.

e. Characters' Names

When it comes to rendering names from the ST, examples from the TT evince an overall "foreignizing" approach. As table 4 shows, Dunne generally resists modifying names according to English-language conventions, for example with the fictional characters "Chelo" (Rivas 196; Dunne 138), "Gabriel" (252; 179) and "Olinda" (15; 2) as well as the real-life personalities "Manuel Curros Enríquez" (82; 50), "Manuel Fraga Iribarne" (546; 400), "Rosalía de Castro" (250; 255) and "Santiago Casares Quiroga" (67; 39). This decision firmly establishes the narrative in Galicia, familiarises readers with typical Galician names and with notable public figures who are likely to resonate as household names for ST readers. As a result, it complements Rivas' intention of conveying "verdades pequenas" ("Manuel Rivas") and reminds readers this is a Galician novel.

Table 4

Examples of characters' names in *Os libros arden mal* and *Books Burn Badly*

Rivas	Page	Dunne	Page
Antonio de la Trava, o Valente de Fisterra	22	Antonio de la Trava, the valiente of Finisterra	7
Ánxel Casal	86	Ánxel Casal	54
Carl Schmitt	Unha 'festa sagrada', pp. 546-556	Carl Schmitt	'A Sacred Feast', pp. 400-406
Chelo Vidal	196	Chelo Vidal	138
Corea	326	Korea	235
Don Carlos	546	Don Carlos	400
don Munio, padre Munio	294, 294	Don Munio, Father Munio	209, 209
(George) Borrow	18, 20	(George) Borrow	4, 6
Emilia Pardo Bazán	350	Emilia Pardo Bazán	255
Federico García Lorca	86	Federico García Lorca	54
Gabriel	252	Gabriel	179
Guillerme, o Pinche	199	Guillerme, or Pinche	140
Holando	35	Holando	17
Inspector Ren, Xefe Ren	289 425	Inspector Ren, Chief Ren	206 311
Leica	40	Leica	20
Manuel Curros Enríquez	82	Manuel Curros Enríquez	50
Manuel Fraga Iribarne	546	Manuel Fraga Iribarne	400
María Casares	185	María Casares	129
Ó	188	O	132
Olinda	15	Olinda	2
Paúl Santos	424	Paúl Santos	310
Polca	34	Polka	16
Santiago Casares Quiroga, Casaritos	67, 66	Santiago Casares Quiroga, Casaritos	39, 39
Terranova	34	Terranova	16

Tomás Dez	336	Tomás Dez	244
unha filla de Rosalía de Castro … chamada Gala	350	one of Rosalía de Castro's daughters … named Gala	255
Vicente Curtis, o *Hércules* do Papagaio	47	Vicente Curtis, Papagaio's own Hercules	26
Xoana Capdevielle	158	Juana Capdevielle	105
Xohán Vicente Viqueira	343	Xohán Vicente Viqueira	249
Xudit	619	Judith	455
o xuíz Samos o xuíz Samos	181, 341	Samos the judge the judge Samos	126, 248

Fraga and Casares Quiroga represent two of the novel's recurring figures and are interspersed with those of the fictional protagonists, contributing to the realistic element to Rivas' text. As is true elsewhere in the TT, no additional information regarding their occupation, societal impact or prominence in Galicia is provided to mitigate any oversights, which means their names, not to mention stories, could get lost among the choir. However, this way, Dunne avoids what Berman terms "overtranslation" (246) by allowing Rivas' narrative to establish the context and offer its own stance on these two famous names without interference.

With some nicknames of fictional characters, such as "Corea"/"Korea" (Rivas 326; Dunne 235), "Ó"/"O" (188; 132) and "Polca"/"Polka" (34; 16), some adaptation is applied so as to assimilate them into English-language norms. As names like "Corea" and "Polca" may allude to the names of a country and a dance respectively, Dunne's procedure is apt in that it will allow for TT readers to detect these possible nuances. Likewise, the Galician name "Xudit" (Rivas 619) is substituted with an English-language equivalent, "Judith" (Dunne 455), in what Pedersen would call a "minimal change" (101-2), which facilitates readers' understanding that this refers to a common woman's name and, thus, as Schleiermacher posits, "moves the author towards [them]" (49).

In the case of "Xoana Capdevielle" (Rivas 158), the Madrid-born librarian who moved to Galicia with her husband and was executed during the civil war, Dunne reverts to the Castillian version, "Juana" (105). Although this appears to contradict the previous methods, as well as disguising Galician with Spanish, in this instance the decision is not illogical since Capdevielle was named "Juana" at birth ("Juana"), so her Spanish name may prove more identifiable. In contrast, "Xohán Vicente Viqueira" (Rivas 343), born in Madrid to Galician parents, whose name is recorded as both "Juan" and "Xoán" in the *Real Academia de la Historia* ("Juan"), remains unchanged in the TT (Dunne 249). It is fitting to mention here that Rivas may have deliberately preserved the Galician versions of these names to counter the fascist regime's policies that used to require the adaptation of names according to Spanish conventions, so Dunne's decisions may not honour this fact.

As displayed in table 4, Antonio de la Trava's epithet in the ST appears in Galician as "o Valente de Fisterra" (Rivas 22), but is changed to "the valiente of Finisterra" in the TT (Dunne 7), an apparent amalgamation of Castilian and English. It could be said that, by opposing Rivas' choice in the ST with the refusal to maintain the Galician "valente" and "Fisterra" over "valiente" and "Finisterra", the TT seemingly masks the Galician context and language. Furthermore, since "Fisterra" is rendered "Finisterre" elsewhere in the TT, readers may fail to equate the two. That said, it is possible that the Spanish appellation was more commonly used and is by which English writer George Borrow and most others knew him, meaning Dunne's choice may be more accessible.

f. ST-Specific Expressions

Literal translation constitutes a further technique present in *Books Burn Badly* when dealing with certain metaphorical and idiosyncratic phrases and is indicative of Nord's "documentary translation" and Venuti's "foreignizing". Dunne's intention may have been for such phrases to strike the reader as different instead of disguising Rivas' linguistic choices.

For instance, metaphorical phrases, including “a miña tenrura de erizo cacho” (Rivas 19), “o bastón bengala móvese como un arpón no ar … e espeta a noticia” (255), “como unha ra arredor da poza” (257), “[s]ó lle falta a manela para ser raposo” (301) and “[a] tua nai si que está como un tren” (326), are rendered in a literal sense into English in the form of “my hedgehog’s tenderness” (Dunne 5), “[t]he cane darts through the air and harpoons the piece of news” (182), “happy as a frog in a puddle” (183), “[t]o be a fox, all he’s missing is a tail” (215) and “[y]our mother’s like a train” (236) respectively. The first four examples fulfil the *Skopos* as they attempt to preserve Rivas’ idiosyncratic expressions for anglophone readers. In the last example, however, comparing someone to a train in Galician, as well as in Spanish, is akin to calling him/her attractive and is not unique to Rivas’ writing nor Galician culture. Although the adjective “gorgeous” appears on the following line, there is still a risk that the preceding alien expression may disorient the reader. Although this literally rendered expression serves to remind readers this is a translation, the decision does not fulfil the *Skopos* as the phrase is not representative of Galicia, Rivas’ idiosyncrasies nor the original connotations.

Elsewhere, when the practically toothless Maiarí refers to himself as “bidente” while signalling his eyes (Rivas 278), Dunne simply opts for the expression “bidentate” (197-8), lacking any reference to the clairvoyance present in Rivas’ text. Rather than employ an English-language alternative in an attempt to maintain the original playful quality, Dunne renders the joke in a literal manner. While it could be said this choice resists assimilation by drawing attention to the peculiarities of the Galician language, it simultaneously dampens the intelligent humour and, consequently, deprives TT readers of Rivas’ intentional wordplay. Unlike the previous cases in which Dunne strives to recreate Rivas’ writing in some way, in other cases they are concealed or obscured in the TT. For instance, the adjective “galiñáceo”

(Rivas 255), depicting the bird-like movement of a newspaper fragment in the wind, is bypassed in the TT (Dunne 182).

g. Final Comments

To summarise, the analysis of the TT in its portrayal of certain ST aspects not only reveals Dunne's approach as heterogeneous, but also inconsistent and deficient. In some ways, the perceived *Skopos* is met in Dunne's preservation of peculiarities pertaining to both Galicia and Rivas in a "foreignizing" or "documentary" fashion. For instance, the heuristic decision to leave certain expressions untranslated or certain names unaltered seemingly protects and amplifies the ST's Galician roots. In addition, catering to TT readers through domestication also facilitates access to the ST by prioritising intelligibility, familiarity and assimilation. As previously mentioned, this technique should also prove advantageous in terms of publishing, making its diffusion to the English-speaking market and beyond more likely. That said, the overall incongruence and incoherence of procedures in the TT, in addition to the reluctance to highlight or expand on implicit source-specific references, endanger the *Skopos* by overly alienating readers or concealing crucial characteristics of Rivas' work and the Galician context. Therefore, although Dunne may well bring TT readers to the door with his combination of strategies, the often questionable or ineffective renderings may also impede approximation and ultimately fail to produce the much-needed key readers need to embrace Rivas' novel fully.

8. Mediated Heuristic Strategies Proposal

In this part of the paper, supplementary translation strategies are proposed which endeavour to fulfil the *Skopos* in anglophone translations whereby the ST's world greatly coincides with the cultural context in which it was written, particularly when said context involves a minority language or minoritised culture, meaning there is considerable disparity between ST and TT readers' internalised cultural knowledge and references that must be

addressed. The motivation in such cases, as is the case with the translation dealt with here, is also to project the literary work so that new audiences can experience the ST and the intricacies of the ST author's writing. Evoking Schleiermacher's aforementioned dichotomy, a strategy capable of striking a suitable balance to achieve these *Skopos* requirements would therefore have to resemble a push-and-pull motion. That is to say, firstly, the translation procedures employed need to pull in TT readers so that they welcome literature from further afield and enjoy, comprehend and connect with the content as the ST author intended. At the same time, the TT needs to push readers to confront and acquaint themselves with unfamiliar, obscure or nuanced cultural specificities so that their significance can be preserved and the work be sufficiently appreciated.

With this in mind, when embarking on the translation of a text of this nature, where ST culture is a key element that cannot and must not be overlooked, I propose the application of a Mediated Heuristic Strategy (MHS), which seeks to embody this balance in the TT. This strategic framework is inspired by the previously outlined culturally conscious approaches of Nord, Venuti, Appiah and Vidal Claramonte, as well as the situation of anglophone translations of Galician literature. "Heuristic" in this label denotes the preservation of cultural intricacies from the ST that also engender reading conditions in which the TT audience are encouraged to acquaint themselves with this new environment. This component also reflects the observation that anglophone readers treat translations "as a bridge to access the culture … and learn about it" (Linares 114). "Mediated", on the other hand, signifies the strategy's concern with regard to ensuring the TT carries out its function with regard to TT readers. By providing supplementary guidance, the strategy is able to control TT readers' takeaway and mitigate any possible misinterpretations and alienation. Furthermore, it means the TT is also conscious to attract non-specialised readers by making the reading experience less daunting

and assuring them that they are not missing or misconstruing any underlying nuances without compromising the ST culture's value. MHS guidelines are based on the following:

1. prioritising the preservation of culture- or ST-specific elements, terms, or phrases;
2. highlighting the significance of said terms through visual and paratextual devices;
3. anticipating potential misunderstandings or alienation;
4. harnessing explicitation or visual paratextual features and devices to provide guidance where appropriate, e.g. footnotes or glossaries;
5. striving for consistency so as to make the TT coherent and accessible.

In the sections that follow, procedures congruent with a MHS are demonstrated in reference to the shortcomings present in *Books Burn Badly*'s translation approach.

a. Untranslation

One of the main priorities in MHSs lies in the maximum retention of SL words, namely those that possess significant cultural importance in order to convey the ST's unique context and actively resist obscuring or problematic assimilation. With regard to *Books Burn Badly*, although Dunne appears to honour this in his decision to keep certain nouns untranslated, the words he chooses to distinguish are not always the most representative or specific to Galician culture, rendering their emphasis gratuitous. Since readers are also not offered any metatextual assistance to navigate this new vocabulary, the technique may also prove alienating. In addition, many nouns that could be considered culturally, historically, geographically or traditionally symbolic to the ST (see tables 1-4), and thus worthy of preservation, are domesticated, which also undermines the efficacy of Dunne's approach.

Alternatively, it would be appropriate to maintain culturally associated items, including the nouns "aldea" (Rivas 31, 35, etc.), "castro" (41), "galería" (325), "pazo" (31,

229, etc.) and “percebes” (111, 217), in Galician given their deep-rooted status within the region’s history and culture and to avoid appropriation. The same is true for toponyms, traditions and particularly symbolic monuments, buildings or establishments - except those with widely recognised and official English-language equivalents as confusion could ensue. Given the aforementioned importance Saldanha grants visual features in a translation (425), it would also be advisable to present terms in italics so as to reject too facile assimilation.

Regarding characters’ names, in order to solidify the ST’s setting rather than mask it, the translator would ideally leave these intact, unless this would lead to significant misunderstandings, in which case an official or related equivalent could be used instead, or a footnote provided to explain the connotations that the name carries. As a rule, famous name references would remain untouched. If there is a possibility a reader will miss the significance attached to them in the ST culture, an explicative phrase could be added for clarification. However, as Vidal Claramonte states, “[e]l gran reto para el traductor es cómo transformar sin imponer un determinado punto de vista” (*literatura translingüe* 166), meaning any information provided should be unbiased even if this conceals general opinion among SL readers.

Taking this into consideration, translators must also research and assess the specificity and significance of each word according to the ST context and its relevance for TT readers. If a term is deemed relevant for retention in the TT, MHSs dictate that its likelihood of accessibility for TT readers should determine whether additional explicative or paratextual devices are necessary.

b. Paratextual Features

Since MHSs seek to maintain ST culture peculiarities, the first paratextual element from *Os libros arden mal* that should be reproduced in the TT is the map of Coruña. Not only is this a crucial decision in terms of retransmitting Rivas’ intentions as well as the ST’s

setting, but also, if the translation is to reach an unfamiliar or nonacademic audience, the annotated map will facilitate comprehension.

For untranslated Galician terms retained in the TT, such as “pazo” (Rivas 31, 229, etc.) or “galería” (325), footnotes would be the most suitable option to complement this foreignizing method, especially when TT readers may struggle to ascertain accurate meanings unassisted. An example of how this MHS can be applied to the TT can be seen in figure 1 below:

> **galería*: An enclosed window balcony, usually white in colour, constituting the façade of a building distinctive to the Galicia region. Commonly found in coastal towns and cities, namely A Coruña’s marina, the structure is said to be inspired by a ship’s stern in addition to Galicia’s temperamental weather.

Fig. 1. Suggested footnote according to the MHS framework to accompany the Galician term, *galería*.

Although footnotes may seem to cater to the reader by facilitating their comprehension, it is rather a way to take greater control of the text’s reception and dictate the readers’ ultimate takeaway, avoiding appropriation or misinterpretations. It is also important to consider that this is not a fully domesticating strategy as it still provides a distracting reading experience that impedes instant gratification. What is more, a footnote only needs to accompany the words’ first appearance, enabling readers to apply this acquired information in subsequent situations, including beyond the TT.

c. Literal Translation

Reflecting Dunne’s translation, as the MHS entails prioritising the preservation of ST intricacies, an effort should be made to interfere as little as possible when it comes to handling idiosyncratic expressions or SL word play. Although this is not always possible without significant loss, as is the case with “bidente” (Rivas 278) and “está como un tren”

(326), compensation must be sought in the form of creative English-language equivalent substitutions or, where equivalents do not suffice in achieving the TT's function, footnotes. For instance, "[é] que eu son bidente" (278) could be rendered as "I'm a toothsayer, you see" and the latter, "[a] tua nai si que está como un tren" (326), could become "your mother really is a sight for sore eyes" or "your mother is absolutely *ben feita*", to illuminate the SL and context for the reader, with the addition of "absolutely" to imply that the Galician expression is an extreme adjectival phrase.

d. Explicitation

Explicitation can also be employed to elaborate on implicit references from the ST and to complement other foreignizing or documentary procedures, such as SL borrowing and literal translation. For instance, in the case of "Bonilla" (Rivas 264; Dunne 188), an additional explicative phrase, such as "the *churro* place", would elucidate what is explicit about this reference for ST readers without over-domesticating. With "Xardíns de Méndez Núñez" (Rivas 97), the relation between "Recheo" and the "Xardín" (96) can be made explicit to TT readers by mentioning the park's name first with an explanation with regard to its location: "Nas festas, nas barracas do Recheo …" (96) becomes "Among the fairground attractions in Méndez Núñez Gardens, in the city's Recheo area". Thus, the park's name is not erased, as in Dunne's translation, but instead maintained with a helpful gloss to allow access to the ST world and its implicit connections.

Conclusions

Translating from a minority language is a complex task that requires numerous considerations, particularly when local history and cultural resistance underpin and permeate the novel in question. Any translation of such a work into a hegemonic language like English must therefore strike a careful balance between maintaining this specificity while simultaneously inviting anglophone readers to experience this new literature. The translation of Galician literature into English has undergone significant progress in recent years, coinciding with the desire to garner greater reach, including third markets. Despite this, studies indicated that anglophone translations of Galician literature are generally confined to an academic readership. Likewise, where non-specialist readers are concerned, translations have limited success as they struggle to resonate fully, perhaps owing to a failure to home in on TT readers.

For this reason, with regard to Vermeer's target-focused *Skopos* and Nord's functional translation, one aim this paper sought to pursue centres on the efficacy of one translator's approach in the translation for English-speaking readers of *Os libros arden mal*. Given that the novel foregrounds Galician culture and history, especially its resistance in the wake of the Spanish Civil War and the Francoist regime, the translation must strive to reproduce this. However, as we have seen, some accommodation is necessary in order to meet the *Skopos* and not only ensure sufficient access is afforded, but also to effectively manage readers' grasp of unfamiliar source-specific elements. The translation analysis sheds some much needed light on the overall shortcomings and incoherence in the treatment of ST elements for target readers, corroborating that there is scope for improvements and innovation in the translation of Galician literature if it is to succeed in capturing new audiences while honouring cultural intricacies.

The second aim, supported by relevant theories, set out to account for such shortcomings by providing a potential framework for alternative action in future translations from minority languages where local culture, history and traditions hold considerable significance in the ST, as is the case with Rivas' novel. Labelled MHS, the framework is designed to simultaneously uphold the translation's target function as well as the crucial nuances of the ST, its author and the culture in which it is embedded. The supplementary examples put forward in relation to Dunne's translation evince the feasibility of applying culturally conscious yet creative strategies to overcome the distance between the ST and TT worlds.

Building on this limited study focused on one anglophone translation, it would be of interest to explore and evaluate several other literary translations carried out from Galician into English. This would contribute to addressing the limitations of translated Galician literature and provide a more comprehensive picture of existing translation approaches and their possible weaknesses or drawbacks. Aside from this, another opportunity lies in the implementation of MHS in future translations, except this time prior to the translation process so that it acts as a guide. What is more, these suggestions need not be restricted to the Galician context, with widening the scope to incorporate literature from other minority languages constituting a further possibility. As we have also seen, insights into readers' responses are fundamental when it comes to assessing a translation's success. Therefore, the next step would be to transcend perception-based descriptive analyses by investigating and comparing the reception of the differing translation methods, one of which adhering to the proposed MHS, in order to draw full conclusions as to which translation best achieves the *Skopos*.

Finally, what comes to the fore in this study is the pivotal role of translation, a tool in which both skill and creativity is manifested and that allows the beauty of once foreign works

to be shared and appreciated the world over, however different the two interacting contexts may appear.

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