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**From *El Gran Meaulnes* to *Meaulnes el Grande*: a comparative study of the Spanish retranslations of a French classic**

Abstract:

The present contribution aims at a comparative study of the Spanish retranslations of the French classic *Le Grand Meaulnes*. With the objective of identifying macro and micro-structural variations among the different retranslations, a parallel corpus is compiled, the source-text and the different translations are aligned and imported into a translation memory which allows for a targeted analysis of specific linguistic elements. The results obtained from the corpus analysis show that, despite their differences the retranslations display a relative homogeneity, in so far as they are largely source-text oriented and foreignizing. Relative homogeneity notwithstanding, differences can be observed between twentieth century-translations and those carried out in the twenty-first-century. The translators of the latter take a specific approach to translating the novel, either as a literary critic or by taking a critical stance towards a more assimilative approach adopted by one of his predecessors.

Key words: Retranslation, comparative study, corpus analysis

## 1. Introduction

The present contribution focuses on the Spanish retranslations of *Le Grand Meaulnes*, a novel that not only represents a major French cultural milestone but may also be considered a prominent landmark in European literature. John Fowles<sup>1</sup> called *Le Grand Meaulnes* the greatest novel of adolescence in European literature, a literary work that has haunted the European mind since it first appeared, and we can say without any doubt that the only completed novel<sup>2</sup> by Henri-Alban Fournier, who wrote under the

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<sup>1</sup> The author acknowledges the influence of *Le Grand Meaulnes* on “The Magus”. For further information on the relationship between the two novels, see Onega Jaén (1994).

<sup>2</sup> When Fournier died at the age of 28 in the World War I Battle at the Marne in 1914 he left a literary legacy comprising a number of poems and short stories, fragments of a novel and a play and a vast correspondence, but only one completed literary work.

pen name Alain Fournier, has enjoyed a resounding success since it was published in 1913. Although the literary criticism of Fournier's day did not acclaim the novel unanimously and some of the renowned literary critics, such as for example Paul Souday, even went so far as to say that the novel is an 'uneasy blend of nineteenth-century romanticism and eighteenth-century melodrama' (Gibson 2005:265), the book very soon gained the status of a French literary classic. Throughout the century of its existence, the novel has touched so many readers, that *Le Grand Meaulnes* ranks ninth of all twentieth-century books in a poll conducted in 1999 by the French book retailer *Fnac* and the Paris newspaper *Le Monde*. It is placed just behind Ernest Hemingway's *For Whom the Bell tolls* and it is closely followed by *The Second Sex*, whose author Simone de Beauvoir said in her *Memoirs of a Dutiful Daughter* that she was overwhelmed by *Le Grand Meaulnes* and read the novel with tears in her eyes (Gusdorf 1988). John Fowles and Simone de Beauvoir are by no means the only writers who were deeply impressed by the novel. We can also highlight the English novelist Julian Barnes,<sup>3</sup> who re-read the novel in his sixties and found it still captivating, or the German philosopher and writer Rüdiger Safranski, who claims that *Le Grand Meaulnes* is the most important book of his life, and among Latin-American writers we may mention Julio Cortázar or José Lezama Lima. The latter actually considered *Le Grand Meaulnes* essential reading for young writers (García-Peña 2012). May these authors suffice here as examples of a list that could be continued almost endlessly.

The success of the novel has been so overwhelming that it has been turned into a ballet, a radio play, a symphony<sup>4</sup>, a pop song<sup>5</sup> and even twice into a film.<sup>6</sup> This extraordinary reception is certainly due to the fact that *Le Grand Meaulnes* is many things at the same time, a *Bildungsroman* which centers on the psychological and moral growth of the narrator from childhood to adulthood and hence a grand evocation of adolescence, a rural novel, an adventure novel as well as a romance and last but not least an oneiric novel that explores the boundaries between the world of dreams and reality and fathoms into the depths of adolescent phantasies, showing finally the consequences of lost dreams. Despite the fact that the novel establishes itself as a classic in its own right, we

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<sup>3</sup> See Julian Barnes' review entitled 'Le Grand Meaulnes revisited' published in *The Guardian* on 13, April 2012.

<sup>4</sup> 'Le Grand Meaulnes', fourth symphony by the classical French composer Michel Bosc.

<sup>5</sup> 'Le Grand Meaulnes' (1967), song by the French singer Richard Anthony.

<sup>6</sup> In 1967 the novel was adapted for the screen under the direction of Jean-Gabriel Albicocco and again in 2006 by Jean-Daniel Verhaeghe.

should not underestimate the importance of translation in this process. *Le Grand Meaulnes* has been translated into 33 languages and, as far as the major European languages are concerned, the novel has frequently been subject to retranslation. To date, there have been eight translations into English, six into German, nine into Italian and a total of fourteen translations into Spanish.

## **2. Translations of *Le Grand Meaulnes* into Spanish: Latin America and Spain**

When analyzing translations into Spanish, it is necessary to draw a distinction between translations published in Latin America and those published in Spain. In chronological order, the earliest translation of Fournier's novel was published in Latin America. According to the research of García-Peña (2012), the Buenos Aires-based publishing house *Sur* published the first translation into Spanish in 1938 without naming the translator,<sup>7</sup> followed in 1945 by the Argentinian publisher Universal, again without any mention of the translator. In 1956, *La Reja* published a translation by Bernardo Costa and in the 1970s the publishing house *Centro Editor América Latina* (Buenos Aires) launched a new translation by Mirta Asís and Ariel Bignami (1971), which was reedited in 1971 and 1980. Subsequently, the Argentinian publisher *Orion* launched a translation in 1977, omitting once more the translator's name and in Chile the publishing company *Andrés Bello* published a translation only signed with the initials A.G.

If we turn to a closer examination of the translations published in Spain, which are the focal interest of the present study, we can state that to date there have been seven translations altogether. The first translation, signed by Gerardo Selva (pseudonym of the Catalan journalist and writer Tomàs Garcès), was published in 1946 by the editor José Janés. In 1979, María Campuzano (pseudonym of María Luisa Gefaell) and José María Valverde made a new translation of the novel, first published by *Bruguera* and then reedited in 1981 and 1986 and later on by *Mondadori* in 2004 and 2005. In 1980, *Planeta* released a translation by María Teresa Arbó, and in 1982 Claudio Galindo's translation was published by *Hyspamérica* and reedited by Anaya in 1983. Ana de la Guerra's translation launched in 1988 by *Alborada* concludes the series of translations available on the market throughout the twentieth century. With regard to the still young twenty-first century, so far there have been two translations of *Le Grand Meaulnes*, one

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<sup>7</sup> García-Peña (2012) states that this first translation is to be attributed to the French-Argentinian poet, translator and painter Lysandro Z. D. Galtier (1901-1985).

by Juan Bravo Castillo published in 2000 in the editorial series 'Letras Universales' of *Cátedra* and Ramón Buenaventura's translation published in 2012 by *Alianza*.

Drawing on Alvstad and Assis Rosa's assertion (2015:10) that canonized classics 'tend to be retranslated, because they are endowed with canonical status in either the translated or the translating culture', we may conclude that *Le Grand Meaulnes* represents a special case of canonized classic in so far as the novel achieved a canonical status in both the translated and the translating culture. This view is not only supported by the frequency and periodicity of retranslations into Spanish but also by the fact that today the novel can still be found on reading lists in Spanish secondary education.<sup>8</sup>

### 3. The theoretical framing of retranslation

Undoubtedly, retranslation is an ancient and all-pervasive phenomenon, but it was not until 1990s that it became an object of study in itself, notably due to Berman's (1990, 1995) pioneering work. Nevertheless, there has not been much scholarly interest in this topic until the beginning of the twenty-first century, when the Brazilian journal *Cadernos de Tradução* (2003 vol. 11) and the French journal *Palimpsestes* (2004 number 15) dedicated special issues to exploring retranslation.

In the last years, however, numerous recent academic publications (Kahn and Seth, 2010; Monti and Schnyder, 2011; Deane-Cox, 2014 and the special issue of *Target* (2015, 27:1) attest to fact that retranslation has been increasingly shifting into the focus of translation scholars, so that Collombat's (2004) assertion that the twenty-first century is the century of retranslation, by all appearances may also apply, *mutatis mutandis*, to the academic study of retranslation.

The theoretical underpinning for studying retranslation mainly derives from the assumption that translations of literary works are subject to ageing and the ensuing necessity to update language and style according to the literary norms and to cater to the tastes of the readership as Charles Sorel (1664:194) already observed in the seventeenth century when he said that '[...] c'est le privilège de la traduction de pouvoir être réitérée

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<sup>8</sup> As examples that might be mentioned here we can cite the reading lists of the following Spanish secondary schools:

Colegio Raimundo Lulio (Madrid) 2014-2015

<http://www.raimundolulio.org/trabajos%20de%20verano%20letras%202013-14/TRABAJO%20%20VERANO%20lengua%204%C2%BA%20ESO.pdf>

IES Alejandría ( Tordesillas) Plan de lectura (2010-2011)

[http://iesalejandria.centros.educa.jcyl.es/sitio/upload/Plan\\_de\\_Lectura\\_IES\\_Alejandria\\_201011.pdf](http://iesalejandria.centros.educa.jcyl.es/sitio/upload/Plan_de_Lectura_IES_Alejandria_201011.pdf)

Colegio San José (Cádiz) Plan lector 2013

<http://esclavascadiz.es/sites/esclavascadiz.es/files/pagina/2013/09/planlector13-146-6-13.pdf>

dans tous les siècles, pour refaire les livres, selon la mode qui court.<sup>9</sup> Berman (1990) and Bensimon (1990) elaborated on this idea and established the basis for what is known as the 'retranslation hypothesis' (RH). Basically the two French scholars suggest that retranslation is a process of subsequent accomplishment that goes from domesticating first translations to increasingly foreignizing retranslations. They argue that first translations tend to be assimilative by reducing the cultural alterity of the literary work in and accommodating the text to the expectations of the target readership in order to facilitate acceptance in the target-culture -their underlying assumption being that translations which are lacking cultural specificity call for more source-oriented retranslations. Following Bensimon's considerations (1990) there is a linear progression in so far as every successive retranslation comes closer to conveying the cultural specificities of the source-text and thus to restoring the foreignness of the original, which is tantamount to a gradual improvement of the translation. Hence, as Venuti (2003:25) argues, retranslations 'justify themselves by establishing their difference from one or more previous versions.'

Recently empirical research has been undertaken to determine the validity of RH. Paloposki and Koskinen (2004:36) examine Finnish first translations and retranslations and come to the conclusion that 'RH only covers part of the ground of all retranslations: while there are numerous (re)translations that fit in the RH schema, there also exist several counter-examples where the schema is turned the other way round, and also cases where the whole issue of domestication/assimilation versus foreignization/source-text orientation is irrelevant'. Desmidt (2009) reports similar findings in her corpus study of 52 German and 18 Dutch versions of the children's classic book Nils Holgersson's *Wonderful Journey Through Sweden* by Selma Lagerlöf. Although some of the more recent retranslations were more source-oriented 'not allegiance to the original, but literary, pedagogical and economical norms gained the upper hand' (Desmidt 2009:669). Thus, she comes to the conclusion that even though RH carries some validity, there is not sufficient evidence for the strong version of RH.

Accordingly, Paloposki and Koskinen (2010) advocate a need for a more differentiated understanding of retranslation. Following Brownlie (2006), they argue that there is no

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<sup>9</sup> Sorel, Charles (1664). *Bibliothèque française*. Paris. Cited after (Ballard 1992:264).

such thing as monocausality in retranslation but rather a 'rhizomatic' relation between a multiplicity of coalescing factors that do not necessarily give rise to the linear progression as postulated by Berman but to complex intertextual relations between source-texts and their retranslations. Consequently, retranslation theory must not only allow for the explanation of variations of retranslations at different time periods, motivated by the change of norms and/or ideology but also for the coexistence of several -sometimes even competing- retranslations in more or less the same time period.

With regard to the motives that guide retranslation, it is also necessary to take into consideration Pöckl's observation (2004:200) that the 'publication of retranslations is [...] not always a question of specific demands – such as the rediscovering or upgrading of an author -, but is more often the result of external occasions such as anniversaries or of accidental constellations of interest.' Thus, retranslations may respond to a wide range of external factors, i.e. publishing companies' commercial interests or requirements, the impossibility to acquire the rights to an existing translation, the expiration of copyright or special programmes for the promotion and funding of literary translations into foreign languages as a part of foreign cultural politics.

Another external factor that should not be neglected is the influence of translators' interests and their postulates on translation. A point very rightly stressed by Collombat (2004:13) with a particular focus on twenty-first-century retranslations in which translators adopt 'des postulats conscients, hérités d'une longue histoire de la traduction et d'une connaissance lucide de différentes manières de traduire.' Very much in this line is Skibińska's study (2007) on the retranslations of Adam Mickiewicz' *Pan Tadeusz* as instances of translators' manifestation of subjectivity. Moreover, the research papers of recent special issue of *Target* (27:1, 2015) entitled 'Voice in Retranslation' go in the same direction.

Building on the aforementioned contributions which represent the current state of the art in retranslation research, there is an obvious need for a comprehensive treatment of retranslation that explores both, the contextual and the underlying textual variables. In the same line of enquiry the present study aims at carrying out a comparative analysis of the translations of *Le Grand Meaulnes* published in Spain, addressing extra-textual as

well as intra-textual aspects and trying to probe into the strategies adopted by the different translators.

#### **4. The methodological framing of the study**

Feng (2014: 69) argues that within the realm of Translation Studies (TS) retranslation is a rather vague term, comprising different subcategories of translation: firstly, ‘indirect translation’, the translating of a text via a third mediating language which is different from the source and the target-language; secondly, ‘back translation’ of a target language text into the source-language with the aim of comparison and/or correction, and thirdly, following Gambier’s (1994:413) definition ‘La retraduction serait une nouvelle traduction, dans une même langue, d’un texte déjà traduit, en entier ou en partie’ the term refers to a new translation of a previously translated text into the same target language which gives rise to the existence of several or multiple translations of the same source-text into the same or different target-languages and cultures.

In this contribution, we focus on this last interpretation of the concept and refer specifically to new translations of the same source-text (*Le Grand Meaulnes*) into the same target-culture (Spain) and the same target language (Spanish from Spain) carried out by different translators.<sup>10</sup>

As far as the external or contextual variables are concerned, we concentrate on the publishing houses and editorial series, in which the translations appeared, the intended target-readership of these series and the profile of the translator(s) commissioned to carry out the translation.

Regarding the internal features, we aim to identify the overall general translation method adopted by the translators on a macro-structural level and compare the translation of selected linguistic elements on a micro-structural level. For the purpose of exploring in detail the different translations and to carry out the analysis on the micro-structural level, we digitalized the source-text and the different translations and aligned the resulting parallel corpus, using SDL Trados Studio Align programme. Then, in a second step, we created a translation memory in order to allow for a focused search of specific linguistic elements and their respective translations in the different versions of *Le Grand Meaulnes*.

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<sup>10</sup> We refrained from including the Latin American translations in this study since the differences between Latin American Spanish and European Spanish would have introduced additional heterogeneity in the parameters of the analysis.



## 5. Analysis of extra-textual aspects

### 5.1. Publishing houses, editorial series, targeted public and translators

In chronological order, the corpus underlying the present study comprises the following Spanish editions of *Le Grand Meaulnes*:

Table 1 Editions of *Le Grand Meaulnes* published in Spain

Year of publication*	Translator(s)	Abbrev.	Title	Publishing Company
[1946;1964] 1996	Gerardo Selva, Jonio González Cofreces	GS &JGC	El gran Meaulnes	Plaza & Janés
[1979] 1981	María Campuzano José María Valverde	MC & JMV	El gran Meaulnes	Bruguera
1980	María Teresa Arbó	MTA	El gran Meaulnes Una misteriosa aventura en los límites del sueño y la realidad	Planeta
[1983] 2013	Claudio Galindo	CG	El gran Meaulnes	Anaya
1988	Ana de la Guerra	AdG	El gran Meaulnes	Alborada
2000	Juan Bravo Castillo	JBC	El gran Meaulnes	Cátedra
2012	Ramón Buenaventura	RB	Meaulnes el Grande	Alianza Editorial

\* (square brackets indicate the year of first edition)

The translation published by Plaza & Janés in 1996 and signed by Gerardo Selva and Jonio González Cofreces is presumably a revised re-edition of the first translation signed exclusively by Gerardo Selva, a pseudonym used by the Catalan writer Tomàs Garcès. The translation was published in the editorial series ‘Ave Fénix’ devoted to

literary classics. The second translation of *Le Gran Meaulnes* published in Bruguera in the editorial series 'Colección de literatura universal' was made in 1979 by the translator-team María Campuzano and José María Valverde. The person behind the pseudonym María Campuzano was the renowned author of children's literature María Luisa Gfaell (1918-1978), who was awarded the 'Premio Nacional de Literatura' for 'La princesita que tenía los dedos mágicos' (1952) and her novel 'Antón Retaco' is considered one of the hundred masterpieces of Spanish children's literature of the twentieth century. Her co-translator José María Valverde (1926-1996) was a poet, essayist, literary critic, translator and university professor, recognised with numerous literary awards. María Teresa Arbó, an editor and translator specialized in French literature, conducted the translation which was published in 1980 by Planeta in the editorial series 'Colección narrativa' alongside translations of literary classics by Ernest Hemingway, Henry James, François Mauriac, Joseph Conrad or Hermann Hesse. Claudio Galindo's translation was published by Anaya in the editorial series 'Tus Libros', devoted to the unabridged translations of classics of universal literature and aimed at promoting reading among young readers (aged 12 and above). This was also the case of Ana de la Guerra's translation published in 1988 by Alborada in the editorial series "La locomotora", which was equally targeted to young readers.

Considering the specificity of the translation of children's and young people's literature, as set out by Domínguez Pérez (2008), the young readership targeted by these two editions could lead us to the assumption that the translators may have adopted a different overall translation strategy in order to adjust the novel to the young readers' cognitive ability and reception capacity. As the comparative analysis reveals, this is not the case. Neither of the two editions may be considered an adaptation as defined by Bastin ([1998] 2009:5), for the translators do not systematically sacrifice 'formal elements or semantic meaning in order to reproduce the function of the original'. As mentioned before, both texts are unabridged translations of the source-text. The translators do not strive for the domestication of cultural referents which according to Domínguez Pérez (2008) emerges as one of the recommended procedures in the translation of children's and young people's literature. It has to be mentioned, however, that Galindo takes into consideration the limited world and cultural knowledge of the young target-readership, including some footnotes which explain in simple terms

specific features of French culture and history or give some additional information on the famous personalities mentioned in the novel.

Concerning the translations of the twenty-first century, the chronologically first one is published in Cátedra's editorial series 'Las Letras universales' which comprises 375 titles from world literature and its intention -as the introductory note of the catalogue reads- is to take the readers on a journey through the wide and foreign world of literature. The edition of the volume and the translation were completed by Juan Bravo Castillo, an English and French philologist and university professor, who carried out a very extensive range of translation work. The most recent translation, published in 2012 by Alianza Editorial, appeared in the editorial series called 'Biblioteca de traductores' and is quite unique in its kind. Within the scope of these series, the publishing company gives *carte blanche* to the most recognised Spanish translators to choose a literary work, which to their understanding requires a first or a new translation into Spanish. Among other translators, the choice fell to Juan Buenaventura, a writer and literary translator renowned for his literary production as well as for his extensive translation work mostly from French and English, who was thus given the opportunity to retranslate *Le Grand Meaulnes*.

In summary, the translations published in the 1980s share the common feature that they are targeted at a young public, either because the editions are published in specific editorial series for young readers or because the translators were authors specialized in literature for children and young adults. When it comes to the translations published in the twenty-first century, things are somewhat different. The editorial series 'Las Letras universales' and 'Biblioteca de traductores' are clearly geared toward an adult readership with a special – one could even say an almost scholarly- interest in foreign literatures as reflected in the paratexts of both editions. Moreover, it is interesting to note that quite a few of the translators commissioned by the Spanish publishing houses were either prestigious authors or renowned philologists, who combined their creative or academic work with an extensive translation activity.

## **6. Intra-textual analysis: macro-structural aspects**

A word count of the source-text and the different translations, including the actual amount of target text produced except footnotes generated the result that there are no

significant differences with respect to overall word number. This accounts for the fact that all Spanish translations are complete translations, that is to say the source-text has been translated in its entirety from the dedication preceding the novel to the epilogue. In this context, however, it is particularly notable that Claudio Galindo's (CG) and Ana de la Guerra's (AdG) translations are not abridged versions despite the fact that they were published in specific editions for young readers.

Table 2 Word count

Source text	(GS& JGC)	(MC&J MV)	(MTA)	(CG)	(AdG)	(JBC)	(RB)
2007	[1964] Plaza & Janés 1996	[1979] Bruguera 1981	Planeta 1980	[1983] Anaya 2013	Alborada 1988	Cátedra 2000	Alianza 2012
65,217	64,435	63,990	64,630	64,214	63,004	66,692	64,903

As the table above shows, the average word number is around 65,000 words, only the translations of Ana de la Guerra (AdG) and Juan Bravo Castillo (JBC) differ slightly. These results suggest that there have neither been major omissions nor an extensive use of rich explanatory procedures.<sup>11</sup> A detailed analysis of AdG's (1988) aligned translation indeed reveals the omission of eight segments, resulting in the slightly lower word number. The marginally higher word number in JBC's (2000) translation however can be attributed to the occasional use of linguistic amplification.

## 6.1. Paratexts, title and chapter titles

### 6.1.1 Paratexts

With regard to the analysis of macro-structural aspects, paratexts, defined by Genette (1987) as liminary devices that accompany the main text (titles, forewords, notes, preface, introduction, illustrations, etc.), are particularly relevant for the comparison of retranslations not only because they are 'thresholds of interpretation' - as Genette puts it - but also because they represent 'a privileged place of pragmatics and a strategy, of an

<sup>11</sup> A Term coined by Kwieciński (2001) to designate a translation procedure consisting of introducing extra-information in order to facilitate the reader's understanding.

influence on the public, an influence that [...] is at the service of a better reception of the text and a more pertinent reading (more pertinent, of course, in the eyes of the author and his allies' (Genette 1987:2).

The translations by Selva (GS) (1964), Campuzano & Valverde (MC&JMV) (1979) and De la Guerra (1988) do not contain any preliminary texts apart from the front or back cover texts.

The back cover text of the Bruguera edition of Campuzano & Valverde's (1979) translation offers some biographical information on Fournier and then praises the novel as a narrative poem of adolescence along the boundaries of reality and fairytale. The back cover text of the Alborada edition of De la Guerra's translation, however, consists of a short extract of the novel that clearly puts the emphasis on the romance.

In contrast, the translation by Galindo (1983) is preceded by a short presentation of Alain Fournier's main biographical data and an appendix entitled 'La joven de la sombrilla blanca', a fictional text based on Fournier's life, both texts authored by the Spanish writer Vicente Muñoz Puelles. Furthermore, the edition contains a few explanatory footnotes concerning the vocabulary, as well as geographical, historical and literary aspects, aimed at providing background information as a key to literary interpretation, which makes this edition a perfect choice for school reading.

As for the edition of Arbó's (MTA) translation (1981), the front cover shows an illustration which displays the typical features of an illustration belonging to a children's book project. The back cover text presents the novel as a French classic, emphasizing the autobiographical traits of the novel and giving a short *aperçu* of the main characters. The edition opens with a short prologue by the translator, in which she highlights the parallels between the novel and Fournier's life, compares Meaulnes' quest to medieval chivalry and provides some guidance for the interpretation of the novel. However, she provides no indication -be it ever so minor- concerning her translation method.

Much the same applies to Juan Bravo Castillo's (JBC) edition and translation (2000). His translation is preceded by an exhaustive literary analysis of nearly a hundred pages devoted to Fournier's biography and to an in-depth-study of the time and space frame, the narrative structure and the characters of the novel. This literary analysis is complemented by a compilation of primary and secondary literature on *Le Grand Meaulnes*, but supplementary information on the adopted translation strategy is not to be found. Though Juan Bravo Castillo makes extensive use of footnotes, these generally

provide geographical, cultural, historical background information for the reader and in some cases biographical information on the author or famous personalities cited in the novel. There are only a few instances of footnotes explaining the Spanish vocabulary used in the translation and only two footnotes relating to the selected translation equivalent.

In this regard, Juan Buenaventura's translation (2012) differs from the previous ones in as much as we are clearly dealing with an 'overt' and 'confrontational' retranslation. The edition begins with a translator's note of seven pages, where the translator not only outlines his translation strategy –which is clearly to be identified as source-text oriented– but also takes a critical stance on a pre-existing translation he does not name explicitly. A targeted search of the citation in Bravo Castillo's translator's note surprisingly reveals that he does not refer to any of the translations published in Spain but to Bernardo Costa's translation published in Buenos Aires in 1956. The Alianza edition concludes with a short text about the novel being a classic and a long seller in France with translations into almost every language and as many as six into Spanish. This suggests that the translator is very well aware of the already existing translations, even though he only directly refers to Costa's translation. Much in the same manner as Juan Bravo Castillo, Juan Buenaventura also makes extensive use of footnotes, but for the greater part these serve to underpin or to comment on his translational choices.

## 6.1.2 Translation of the title and chapter titles

### 6.1.2.1 The nature and function of literary titles

Titles of literary works have been receiving close scholarly attention since the 1970s. This is mainly due to the fact - as Genette (1988) depicts in his comprehensive study 'Structure and Functions of The Title in Literature'- that the title is of paramount significance for the literary work, as it allows for the identification of the literary text, and thus makes it possible to differentiate it from other or similar writings. In addition to that, the title provides information about the content, contributes to its circulation and may as well serve as a key element for interpretation. With regard to the indispensable parts of the title, Genette (1988:707-708) points out that 'the title at the least is composed of a message (the title itself), a 'destinateur' and an intended recipient.' As far as the 'destinateur' (sender) is concerned, Genette (1988:707) emphasizes, that the producer of the title is not always necessarily the author or the author alone. Frequently

the responsibility is ‘shared by the author and the editor’ (Genette, 1988: 707), a fact which again leads us back to the marketing reasons and commercial interests of the publishing houses mentioned before.

As for the intended recipient, the public, Genette (1988:707) makes another important point, namely that the public is ‘an entity potentially greater than the sum of its readers because it encompasses people [...], who do not read it in its entirety, but who contribute to its diffusion, and therefore its reception’, as there are for example critics, sales agents, or booksellers. On the basis of the research carried out among others by Hoek (1973), Hellwig (1984), Rothe (1986) and Genette (1988), a series of title functions have been identified, of which Viezzi (2011) provides the most detailed overview. He distinguishes ten functions, three of them are essential and the remaining seven may be regarded as optional. Much in line with Genette (1988), Viezzi establishes the following essential functions: the naming function, the phatic function (the title establishes contact to the public) and the informatory function (the title informs about the literary work’s existence). When it comes to the optional functions of the title, Viezzi (2011:185-187) differentiates the distinctive function (the title allows to distinguish the literary work from others), the descriptive function (the title provides information about the content or the characters), the expressive function (the title may convey the author’s opinion about the literary text or its content), the suggestive function (the title may give a clue to the interpretation of the literary work), the seductive function (the title may try to attract the potential public), the intertextual function (the title may refer to some other title, book or text), and last but not least, the poetic function (the title may seek a poetic effect). Applying Viezzi’s taxonomy to the French title of the novel under scrutiny, we may conclude that apart from the three essential functions, the title *Le Grand Meaulnes* fulfils the distinctive function and the descriptive function, in that the title allows us to identify and thus to distinguish the novel from other literary texts and provides some information about the main character of the novel.

#### 6.1.2.2 Title translation

In accordance with Viezzi (2011), title translation can be defined as ‘choosing a title for a given linguaculture while taking into account specific needs or specific functions to be fulfilled in that linguaculture’. Implicit in his line of thought is the fact that ‘in such an

operation the source title is just one possible source of inspiration and semantic equivalence is just one possible option (Viezzi, 2011:191), and therefore he determines that title translation necessarily encompasses a variety of strategies. In his study, he draws the conclusion that title translation is first and foremost about ‘how to find a title for a cultural product destined for another culture and another communicative communication’ (Viezzi, 2011:193). Hence, title translation tends to be more target-oriented than source-oriented, and sometimes even entails creating a new title, which bears little or no resemblance to the source-title.

Newmark (1988:70), on the contrary, only makes a distinction between descriptive titles, describing the topic, and allusive titles, providing a referential link to the topic, and establishes the general rule that ‘a descriptive title should be literally kept and an allusive title, literally or, when necessary, imaginatively preserved’.

However, the most influential work in this respect is undoubtedly Nord’s (1995, 2004a, 2004b), particularly with regard to her taxonomic classification of titles from a linguistic point of view. She distinguishes between title types (according to macrostructure), title forms (according to syntactic structures) and title patterns (according to microstructure).

On the basis of Nord’s taxonomy, we may classify the novel’s title as a simple title with the structure of an extended nominal phrase consisting of a definite article, an adjective and a proper name. Following Nord’s (2004a: 574) assertion that French titles are frequently composed of metonymical concrete nouns or personal names, we may well say that we are dealing here with an example of a typically French title,

Regarding the translation of the novel’s title, five of the seven translations maintain the structure of the French original and translate literally ‘El gran Meaulnes’. It is notable, however, that Arbó, albeit choosing the same translation as her fellow translators, adds the subtitle ‘Una misteriosa aventura en los límites del sueño y la realidad’ [A mysterious adventure at the boundaries of dream and reality]. The subtitle provided by Arbó in conjunction with the illustration clearly aims at attracting the attention of young readers, who find mystery and adventure particularly appealing, and thus intends to meet the readership’s expectations. With respect to title function, we can affirm that by adding this subtitle, Arbó includes the seductive function (in Viezzi’s terms) as a third function not exhibited by the original title.

The second translation that once again differs markedly from the others is Juan Buenaventura’s. He does not opt for ‘El gran Meaulnes’, with the short form of the



adjective as noun modifier preceding the noun, but for 'Meaulnes el grande', using the post-nominal position of the adjective. The translator argues that by means of putting the adjective in a post-nominal position he preserves the ambiguity of the French title in as so far as the adjective 'grand' may refer either to the height of a person or to his importance/greatness: 'Recurrimos, pues, al título Meaulnes el Grande, que recoge casi íntegra la polisemia del original: el lector no avisado entenderá al principio que va a hablársele de una persona muy importante, pero en seguida comprenderá que el «grande» se refiere más bien al tamaño. Como en Alhaurín el Grande' (Buenaventura 2012: 14).

By way of a marginal note to the translation of the novel's title, we would like to highlight the fact, that the translations of the novel's title into English and German are considerably less source-text oriented and less homogenous than the Spanish counterparts.<sup>12</sup>

Turning our attention to translation of chapter titles, it is important to note that their function differs from that of the overall title for the reason that chapter titles mark subdivisions of the entire text (Hellwig 1984:2) and -as Nord (2004b: 912) aptly remarks- because the relation between the chapter title and the corresponding chapter is much more important than receiver-oriented aspects which generally play a major role in finding an overall title.

If we take a closer look at the forty-five chapter titles<sup>13</sup>, they are descriptive titles, in that that they provide information about the content of the chapter or a character, the only exception being the title of chapter III 'Je fréquentais la boutique d'un vannier', which does not relate to the content of the chapter, but fulfils a clear intertextual

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<sup>12</sup> As examples, we can cite the titles of the English and German translations: Françoise Delisle (1928) 'The Wanderer', Frank Davison (1959) 'The Lost Domain', Sandra Morris (1966) 'Meaulnes: The Lost Domain', Lowell Bair (1971) 'The Wanderer or The End of Youth', Katherine Vivian (1979) 'Le Grand Meaulnes: The Land of the Lost Contentment', Robin Buss (2007) 'The Lost Estate (Le Grand Meaulnes)', Valerie Lester (2009) 'The Magnificent Meaulnes', and Jennifer Hashmi (2012) 'Big Meaulnes'; Arthur Seiffhart (1938) 'Der grosse Kamerad', Christina Viragh (1997) 'Der grosse Meaulnes', Nora Kiepenheuer (1969) 'Mein grosser Freund Augustin', M. Von Grothe (1948) 'Mein großer Freund', Peter Schunck (2014) 'Der große Meaulnes', and Christiane Landgrebe (2015) 'Mein großer Freund'.

<sup>13</sup> Le Grand Meaulnes is divided into three parts and an epilogue. The first part is subdivided into seventeen chapters, the second part into twelve and the third part includes sixteen chapters and the epilogue.

function, in that it represents a quotation in French from chapter VII of Defoe's Robinson Crusoe.<sup>14</sup>

As for the structure of the French chapter titles, the most frequent title form (thirty-four chapter titles) are nominal titles which adopt the structure of a nominal phrase or extended nominal phrase, followed by clause titles in form of a main and/or subordinate clause (seven chapter titles), adverbial titles introduced by a preposition (three chapter titles) and one title which takes the form of an interjection 'Les gendarmes!'.

When examining more closely the translations of the chapter titles, we can observe a general tendency to retain the original French title structure. As the table below indicates, clause titles, nominal titles and adverbial titles are translated as such and even the interjection title is rendered by all Spanish translators as an interjection:

Table 3 Translation of chapter titles (1)

ST Clause title	1) Où il es question du domaine mystérieux
ST Interjection title	2) Les gendarmes!
ST Nominal title	3) Le gilet de soie
JBC 2000	1) Que trata del dominio misterioso
	2) ¡Los gendarmes!
	3) El chaleco de seda
JB 2012	1) Que trata de la heredad misteriosa
	2) ¡Los gendarmes!
	3) El chaleco de seda
GS&JGC [1964] 1996	1) Que trata del dominio misterioso
	2) ¡Los gendarmes!
	3) El chaleco de seda
MC& JMV [1979]1981	1) Que trata del dominio misterioso
	2) ¡Los gendarmes!
	3) El chaleco de seda

<sup>14</sup> It is interesting to remark in this context that Frank Davison in his English translation 'The lost Domain' (1959) does not translate the French chapter title, but uses instead the direct quotation from the novel.

MTA 1980	1) Que trata del dominio misterioso
	2) ¡Los gendarmes!
	3) El chaleco de seda
CG 1983	1) Que trata del dominio misterioso
	2) ¡Los gendarmes!
	3) El chaleco de seda
AdG 1988	1) Que trata de la mansion misteriosa
	2) ¡Los gendarmes!
	3) El chaleco de seda

Furthermore, it is conspicuous that the analysed translations show relatively little variation. From a total of forty-five chapter titles, twenty-three in the whole corpus are translated in exactly the same manner. Another six titles only exhibit minor variations, as is the case with the chapter entitled ‘La chambre de Wellington’ which has been translated either as ‘La habitación de Wellington’ (5 translations) or ‘El cuarto de Wellington’ (two translations). According to the Dictionary of the Royal Spanish Academy (RAE) the term ‘cuarto’ is more generic as it includes both meanings ‘room’ and ‘bedroom’, whereas ‘chambre’ in French clearly denotes the bedroom. Furthermore, there are two title translations which add some information to the original title in an attempt to make them more explicit by means of an explicatory procedure. Examples of these are the title of chapter IX. ‘Une halte’ (in French this designates a stop during a journey or a trip) which has been rendered alternatively as : ‘Una parada’, ‘Un alto’ ‘or ‘Un alto en el camino’, due to the fact, that ‘alto’ in Spanish is generally used as the verbal phrase ‘hacer alto’, which according to the RAE means to interrupt any kind of a activity.

The only title translations that vary substantially across the corpus are those of chapters I, III and X of the first part of the novel and chapter I of the second part of the novel.

Table 4 Translation of chapter titles (2)

Chapter	ST Title	Translations
I.I.	Le Pensionnaire	El pensionista (MTA; CG, GS&JGC; AdG) El huésped (MC&JMV) El interno (JBC)

I.X.	La Bergerie	El redil (MTA) El aprisco (CG; JB) La majada (AdG; JBC) El establo (GS&JGC; MC&JMV)
I.III.	Je fréquentais la boutique d'un vannier	Yo frecuentaba la tienda de un cestero (MTA; CG) Solía ir a la tienda de un cestero (AdG) Solía visitar la tienda de un cestero (JBC) Visitando la tienda de un cestero (GS&JGC) Frecuentando la tienda de un cestero (MC&JMV) Frecuentando el local de un cestero (JB)
II.II.	Le Grand Jeu	El gran juego (CG; JB; AdG) El abordaje (GS&JGC; JBC) El asalto (MC&JMV) El juego del asalto (MTA)

With respect to the title ‘Le pensionnaire’ the Spanish translations ‘El pensionista’ and ‘El interno’ refer to a boarding student, whereas ‘El huésped’ is more generic and designates a person lodging in a hotel. The French term covers both meanings, but in the context of the novel, where 17-year old Augustin Meaulnes arrives as a boarder at the school in Sainte-Agathe ‘El pensionista’ or ‘El interno’ are far more adequate to designate the new student.

As far as the term ‘bergerie’ (in French ‘sheepfold situated in the countryside’) is concerned, the Spanish equivalents used in the translations are quasi-synonyms and hence show some semantic differences. ‘Apriscos’ and ‘establos’ are outbuildings of farmhouses and they are not necessarily used for sheep, on the contrary ‘redil’ is a sheepfold, but it generally does not have a roof. ‘Majada’ designates a sheepfold in the countryside or in the mountains which is generally bestowed with a roof and thus shares most of semantic features of the ‘bergerie’ where Meaulnes is looking for shelter: ‘[...] on distinguait de loin en loin [...] une bâtisse obscure dans un repli de terrain. [...] La porte céda avec un gémissement, La lueur de la lune, [...] passait à travers les fentes de cloisons (Fournier 2007 [1913]: 58)

The title of chapter I.III. links directly to the last sentence of the chapter, when François Seurel sees Meaulnes standing at the door, which reminds him of the adolescent standing at the basket-maker’s in Defoe’s novel ‘Robinson Crusoe’: ‘[...] je pensai soudain à cette image de Robinson Crusoe, où on voit l’adolescent anglais, devant son départ, fréquentant la boutique d’un vannier’ (Fournier 2007 [1913]:22) Three translators choose the translation of this last sentence of the chapter for the title, keeping the gerund of the original. The other four translators, in contrast, translate the exact chapter title ‘ Je fréquentais la boutique d’un vannier’ The French *imparfait*, which

emphasizes the regular repetition of an action in the past is rendered by two of the translators with the construction *solía* + *infinitive*, which may be considered a TL-oriented translation, whereas Arbó and Galindo choose a calque, even translating the subject pronoun 'je' by the Spanish pronoun 'yo' that represents a marked usage in Spanish and thus corresponds to a thoroughly foreignizing procedure.

The chapter entitled 'Le grand jeu' is about a failed assault of the school supposedly committed by the group of vagabonds. Three translators translated the title literally 'El gran juego', two other translators used the terms 'asalto' [assault] and 'abordaje' [attack of a vessel] -the latter being the term one of the aggressors cries out loud during the attempt 'À l'abordage!'-, and thus both translations lose the notion of 'game'. However, Arbó combines the idea of 'game' and 'assault' in her translation 'El juego de asalto'.

## **6.2. Translation method**

Molina and Hurtado Albir (2002: 507-508) define translation method as 'the way a particular translation process is carried out in terms of the translator's objective, i.e., a global option that affects the whole text', and distinguish the following translation methods: interpretative-communicative, literal, free and philological (academic or critical translation).

In line with the above mentioned definition, the analysis of the paratexts shows that Juan Bravo Castillo's and Juan Buenaventura's translation method is philological, and we can certainly say that Juan Buenaventura's translation falls into the subcategory of a critical translation. In opposition to these twenty-first century translations, the twentieth-century translations are rather 'instrumental' in nature, if we are to use Nord's terminology (Nord 1997) in so far as they fulfil the same function as the source-text in the source-culture, which means they are intended to be received by the target readership as a work of fiction and not as a meta-textual reflection on the novel or its translation.

But it still remains to be clarified to what extent the difference in approach leads to differences at the micro-structural level.

### 6.3. Micro-structural aspects

#### 6.3.1. Sentence level

The comparison of the aligned segments of the whole parallel corpus (the French source-text and the eight Spanish translations) reflects that the dialogic, narrative and descriptive parts have been rendered as such, exactly in the same way as they surface in the source-text, there have not been any considerable transformations or shifts.

Moreover, the aligned segments of the translation corpus show a surprisingly high degree of homogeneity. The text fragment of the following table taken from the first chapter provides a prototypical example of the fact that the translations not only remain close to the source-text structure, but that they display little variation. As the segments marked in italics exemplify, there are only some minor changes in lexical choice (French *reprendre* => Spanish *recuperar*, *recobrar*) and only one instance of syntactic modification, namely in Gerado Selva and Jonio González Cofreces' translation. This change in sentence structure is likely to have been triggered by the omission of 'eut même'.

Table 5 Aligned translation segments

Source-text Chapter I.I.	<i>Elle avait repris</i> tout son aplomb. Elle eut même, dès qu'elle parla de son fils, un <i>air supérieur et mystérieux</i> qui nous intrigua. Ils étaient venus tous les deux, en voiture, de La Ferté-d'Angillon, à quatorze kilomètres de Sainte-Agathe. (2007:9)
GS & JGC [1964] 1996	<i>Había recuperado</i> su aplomo, y en <i>cuanto se puso a hablar</i> de su hijo, adoptó un <i>aire de superioridad y misterio</i> que nos intrigó. Habían llegado en coche de la Ferté d' Angillon, a catorce kilómetros de Sainte-Agathe. [emphasis added is ours] (1996: 15)
M C & JMV[1979] 1981	Había <i>vuelto a recuperar</i> todo su aplomo. <i>Tenía, incluso,</i> al hablar de su hijo, un <i>aire superior y misterioso</i> que nos intrigó. Habían venido los dos en coche desde La Ferté d' Angillon, a catorce kilómetros de Sainte-Agathe. [emphasis added is ours] (1981: 12)
MTA 1980	<i>Había recuperado</i> todo su aplomo. <i>Adoptó incluso</i> al hablar un <i>aire de superioridad y misterio</i> que nos dejó intrigados. Habían llegado los dos en coche desde La Ferté d'Angillon, a catorce kilómetros de Sainte-Agathe. [emphasis added is ours] (1980:17)
CG [1983] 2013	<i>Había recobrado</i> todo su aplomo. Desde que habló de

	<p>su hijo, tuvo <i>incluso un aire superior y misterioso</i> que nos intrigó.          Ambos habían venido en coche desde La Ferté d'Angillon, a catorce kilómetros de Sainte-Agathe.          [emphasis added is ours]          (1983:12)</p>
AdG 1988	<p><i>Había recuperado</i> todo su aplomo. Incluso adoptó, <i>al hablar de su hijo, un tono de superioridad y misterio</i> que nos intrigó.          Habían venido los dos, en coche, desde La Ferté-d'Angillon, a catorce kilómetros de Sainte-Agathe.          [emphasis added is ours]          (1988:8)</p>
JBC 2000	<p><i>Había recobrado</i> todo su aplomo, adoptando incluso, <i>al hablar de su hijo, un aire de superioridad y misterio</i> que nos intrigó.          Habían venido los dos en coche desde La Ferté-d'Angillon, a catorce kilómetros de Sainte-Agathe. (p.          [emphasis added is ours]          (2000:111)</p>
JB 2012	<p><i>Había recuperado</i> todo su aplomo. Adoptó incluso, <i>nada más hablar de su hijo, un aire de superioridad y de misterio</i> que nos intrigó.          Habían venido juntos, en coche, de La Ferté-d'Angillon, a catorce kilómetros de Sainte-Agathe.          [emphasis added is ours]          (2012:26)</p>

In addition to that, as can easily be inferred from the above table, proper names and geographical names (La Ferté-d'Angillon; Sainte-Agathe) have been kept in French with their correct spelling and diacritics, except for Paris, where the Spanish spelling is adopted and the Tuileries Garden where the accepted Spanish translation ‘Tullerías’ -in Kwieciński’s terms (2001) a recognised exoticisation- is used.

### 6.3.2. Lexical level

Appreciable differences, however, can be found at the lexical level as the following examples illustrate:

Table 6 Lexical variation\*

Source-text term	manches à gigot (2007:246)	« Ce sera bientôt lui le patron. » (2007:212)	Dans la classe qui sentait les châtaignes et la piquette.... (2007:36)	roulette (2007:65)	vieux <u>manoir</u> (2007:59)
JBC 2000	<u>mangas</u>	No tardará	En el aula,	Carromato	viejo

	<i>ahuecadas</i> (2000:317)	en ser suyo el negocio. (2000:288)	que olía a castañas y a <i>aguapié...</i> (2000:133)	(2000:159)	caserón (2000:153)
JB 2012	<u>mangas abullonadas</u> (2012:303)	Pronto el dueño será él. (2012:266)	En el aula, que olía a castañas y a <i>vinazo...</i> (2012: 57)	caravana (2012:90)	vieja casa solariega (2012:83)
GS&JGC [1964] 1996	mangas <i>ahuecadas</i> (1996:255)	El negocio no tardará en ser suyo. (1996:220)	En el aula, que olía a castañas y <i>vino ordinario...</i> (1996:42)	furgón; (1996:70) carro (1996:101)	viejo caserón (1996:63)
MC& JMV [1979] 1981	mangas <u>jamón</u> (1981:226)	Pronto será él el patrono. (1981:196)	En la clase, que olía a castañas y a <i>vino malo...</i> (1981:33)	carromato; (1981:116) carro (1981:117)	viejo caserón (1981:55) casona (1981:133)
MTA 1980	mangas <i>de jamón</i> (1980:205)	Pronto será él quien se encargue del negocio. (1980:178)	En la clase, que olía a castañas y a <i>aguachirle ...</i> (1980:37)	carromato (1980:59)	viejo castillo (1980:54)
CG 2013 [1983]	mangas <u>ahuecadas</u> (2013:64)	Pronto será él el patrón. (2013:166)	En la clase, que olía a castañas y a <i>aguapié...</i> (2013:31)	Carromato (2013:105)	casa solariega (2013:115)
AdG 1988	mangas <i>jamón</i> (1988:174)	Pronto será él el patrón. (1988:151)	En la clase, que olía a castañas y a <i>vino agrio...</i> (1988:27)	carromato (1988:69)	vieja casona (1988:44)

\*the emphasis added in the table above is ours

Based on the above mentioned examples, we can state that all of the translators use assimilative procedures i.e. they either employ functional target terms or linguistic substitutions. In the case of the ‘gigot’ sleeves, all of the translators use the Spanish terms which are synonyms. In this context, it is interesting to note that Juan Bravo Castillo (2000) justifies his lexical choice adducing that the term ‘mangas (de) jamón’ is obsolete in Spanish. As far as the term ‘roulotte’ is concerned, the synonyms ‘furgon’, ‘carro’ and ‘carromato’ evoke horse-drawn carriages or carts, ‘caravana’, on the



contrary, applies only to mobile homes or caravans drawn by motor vehicles. With regard to the ‘manoir’ [manor house], a term that in French designates a mansion surrounded by farmland, we observe that some translators choose ‘casa solariega’ [ancestral house], a Spanish term that shares the semantic feature of ‘surrounded by land’ of the source-term, whereas as others opt for ‘caserón’ (ramshackle manor house but not necessarily with surrounding land) or ‘casona’ (a big house).

The derogatory term ‘piquette’ [plonk wine] designates wine of poor quality, the Spanish equivalent being ‘aguapié’. ‘Aguachirle’ [dishwater] shares the feature of ‘lacking substance’ and ‘poor quality’ but does refer to any kind of beverages. As for the other translations, three of them constitute linguistic substitutions by a generic term specified by an adjective ‘vino malo’ [bad wine], ‘vino ordinario’ [ordinary wine] or ‘vino agrio’ [wine with tart flavour]. Again Buenaventura’s lexical choice differs from the other translations. He uses the colloquial designation ‘vinazo’, a derivative of the noun vino with the suffix ‘-azo’ which bears a negative connotation.

Regarding the term ‘patron’ some translators favour a literal translation with a close functional equivalent ‘patrono’ or ‘patrón’, whereas the other three translators (JBC (2000), MTA (1988) and GS&JGC [1964] 1996) opt for a transposition accompanied by a linguistic substitution of the term.

### 6.3.3. Translation of culturemes

Particularly interesting is the treatment of the culturemes, that is to say, those formalized and socially embedded cultural elements that exist in a particular form or fulfil a specific function and which normally lack direct equivalents in the target-culture/language.

The notion of cultureme, which goes back to Els Oksaar’s *Kulturemtheorie*, has been introduced into the realm of Translation Studies by Vermeer and Nord and since then has been discussed by many translation scholars. For the purpose of the present article it will suffice to define the concept -following Bödeker and Freese’s (1987:138) definition of realia- as concrete units which are related to a culture or a geographical area, in particular, objects and concepts related to cultural acts and political, economic, social and cultural institutions.

As Tables 7 and 8 show, the Spanish translators do not apply any general strategy regarding the translation of the cultural referents. In some cases, regardless of their

overall translation method, they conform to target cultural norms, using for example functional equivalents, in others they prefer exoticizing procedures or even stick to the French loan-word.

Focusing on the culturemes belonging to the field of education and teaching institutions, we notice that translation procedures not only vary across the corpus but within the one and same translation. The notion of ‘instituteur’, is generally rendered by the Spanish functional equivalent ‘maestro’ (only MC& JMC alternate between ‘maestro’ and the quasi-synonym ‘preceptor’). By contrast, for the cultureme ‘École Normale de Bourges’ there is no cultural filtering (Chesterman, 1997) whatsoever and all translators choose the calque ‘Escuela Normal de Bourges’.

As the examples below show, functional equivalents (Brevet d’instituteur = diploma superior; título superior) coexist with the French loan-words (Brevet Simple = brevet simple; Cours Supérieur = cours supérieur), generic terms (Brevet Simple = título), generic terms combined with an explanatory procedure (Cours Moyen= curso de Enseñanza Media) and calques (Cours Supérieur= Curso superior; Cours Moyen =curso medio).

Table 7 Translation of culturemes: education and teaching institutions

Source-text term	instituteur	École Normale de Bourges	Cours Supérieur	Cours Moyen	Brevet d’Instituteur
JBC 2000	maestro	Escuela Normal de Bourges	curso superior	curso medio	Brevet Supérieur
JB 2012	maestro	Escuela Normal de Bourges	curso superior	curso intermedio	Diploma Superior
GS&JGC [1964] 1996	maestro	Escuela Normal de Bourges	curso superior	Curso Medio	Título superior
MC& JMV [1979] 1981	maestro; preceptor	Escuela Normal de Bourges	Curso Superior	Curso Medio	título superior
MTA 1980	maestro	Escuela Normal de Bourges	Curso Superior	Curso Medio	título
CG 2013 [1983]	maestro	Escuela Normal de Bourges	Cours Supérieur	Curso Medio	Título Superior

AdG 1988	maestro	Escuela Normal de Bourges	curso superior	curso de Enseñanza Media	Título Superior
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Concerning the translation of the culturemes related to French police ranks, all translators maintain the French loan word ‘gendarme’, but with respect to the term ‘brigadier’, they all pursue a domestication strategy and choose a functional equivalent.

Table 8 Translation of culturemes: police rank

Source-text term	gendarmes	brigadier
JBC 2000	gendarmes	cabo
JB 2012	gendarmes	brigadier
GS&JGC [1964] 1996	gendarmes	sargento
MC& JMV [1979]1981	gendarmes	sargento
MTA 1980	gendarmes	(omission)
CG 1983	gendarmes	cabo
AdG 1988	gendarmes	brigadier

As the examples below illustrate, the domestication strategy also prevails with respect to geographic and territorial references. Regarding the French concept ‘domaine’ (property of agricultural land), most translators choose the morphologically similar term ‘dominio’ (which according to the Spanish dictionary RAE does not refer to an estate) or ‘mansión’, a term that only refers to the building. Juan Buenaventura’s translation deviates from this, as he prefers ‘heredad’, a Spanish equivalent which, indeed, refers to family legacy farmland ownership.

Table 9 Translation of culturemes: geographic and territorial terms

Source-text term	département	domaine
JBC 2000	departamento	dominio
JB 2012	departamento	heredad
GS&JGC [1964] 1996	provincia	dominio
MC& JMV	provincia	dominio

[1979]1981		
MTA 1980	provincia	dominio
CG 1983	departamento	dominio
AdG 1988	departamento	mansión

Especially conspicuous is the translation of the cultureme ‘bournous’, a long, loose hooded cloak worn by Arabs, which is translated by most translators by means of more generic or related terms (co-hyponyms) as ‘capote’, ‘bata’ or ‘albornoz’, only Juan Buenaventura uses the Spanish equivalent ‘almalafa’. As for one of the central notions of the novel, the ‘bohemien’, meaning a person belonging to the wandering peoples or fairground artists, the analysis reveals that the concept has generally been translated by related terms which share some of the semantic features of the source-concept (puppeteer, gypsy or comedian). Claudio Galindo and Juan Buenaventura, however, choose ‘bohemio’ even though the Spanish term does not refer to wandering peoples but designates people living outside social norms.

Table 10 Translation of culturemes

Source-text term	bournous	bohemien
JBC 2000	almalafa	titiritero
JB 2012	albornoz	bohemio
GS&JGC [1964] 1996	capote	cómico
MC& JMV [1979]1981	capote	cómico
MTA 1980	bata	gitano
CG 1983	albornoz	bohemio
AdG 1988	capote	cómico

A cultural feature of special significance that deserves attention are the forms of address, ‘Monsieur’, ‘Madame’ and ‘Mademoiselle’. Juan Buenaventura deliberately sticks to the French forms of address, whereas the all the other translators use the Spanish equivalents ‘señor’, ‘señora’ and ‘señorita’. But as the following example

shows, even the use of the Spanish equivalent 'señor' has a foreignizing effect in the target-culture, because the traditional courtesy form of address for teachers in Spain is not *señor + last name* but *Don + first name*:

Source text: Mon père, que j'appelais M. Seurel, comme les autres élèves...

JBC (2000): Mi padre, a quien yo llamaba señor Seurel como los demás alumnos.....

## **Conclusion**

If we assume along with Toury (1998:10) that translating 'as an act and as an event is characterised by variability', the comparative analysis of the Spanish retranslations of *Le Grand Meaulnes* reveals some variations at the lexical level, but at the same time also a surprisingly high degree of homogeneity. Returning to the retranslation hypothesis assuming that first translations tend to be more assimilating and successive retranslations are increasingly foreignizing it is worth pointing out, that in the particular case of the retranslations of *Le Grand Meaulnes* this hypothesis cannot be confirmed. All translations are largely source-text oriented and show a foreignizing tendency, as the translators rely more frequently on exoticising or recognized exoticisation procedures than on assimilating procedures. As far as the translation of culturemes is concerned, it is very noticeable, that the translators do not necessarily adopt translation strategies consistent with their translation method, but equally use foreignizing procedures (mostly borrowings and calques) and assimilating procedures. Another interesting finding is that Claudio Galindo's and Ana de la Guerra's translations, which were both published in editorial series targeted at young readers, are unabridged translations which are not especially tailored to accommodate the needs of the young target-readership.

Despite the relative homogeneity of the translations, the most remarkable difference can be observed between the two twenty-first-century translations and the previous ones. Juan Bravo Castillo (2000) and Juan Buenaventura (2012) take a specific approach to translating the novel, the former as a literary critic and the latter as a literary translator who justifies his retranslation by establishing the difference with Bernardo Costa's Latin-American translation published in 1956 and taking a critical stance towards Costa's more assimilative approach. Thus, Juan Buenaventuras' translation may be categorized as an overt and confrontational retranslation. On this basis, we can justifiably say that Collombat's (2004) assertion that retranslation in the early twenty-

first century is driven by translators' interests, their knowledge of translation theory and their personal postulates on this matter proves right in the case of the translations of *Le Grand Meaulnes*.

As to the reasons behind the frequent retranslations of *Le Grand Meaulnes* published in Spain in a relatively short period of time, we can only speculate, but everything points to the conclusion that the editorial and marketing decisions of the publishing companies play a fundamental role. In the article by Virginia Collera entitled 'Modernos e inmortales' published in 2012 in the Spanish newspaper EL PAÍS on the issue of retranslations of literary classics in Spain, editors point out that nowadays literary classics are a sure asset for publishing houses and literary translators put forward the argument that the tendency to take up the classics can be attributed to the rising levels of requirements in the field of literary translation, the changes in the professional code of ethics and in the concept of translation to the effect that fidelity to the original has become a value in itself in literary translation.

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