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Literary Shifts

The English Translations of Works by Emilia Pardo Bazán in the United States of the Fin-de-Siècle

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Abstract: Six works by Emilia Pardo Bazán were published in English translation in the United States between 1890 and 1892. Firstly, this study explores the reasons that contributed to this proliferation of books by the Countess, among them: the growing interest in Spain and Spanish in the United States, the International Columbian Exposition, and the rise of feminism in Victorian America. Secondly, an analysis of these translations is conducted, comparing them with the original texts, while at the same time noting the reception that both the author and her works garnered in the United States of the fin-de-siècle.

Keywords: Emilia Pardo Bazán, World's Columbian Exposition, 'Isabellas', Fanny Hale Gardiner, Mary J. Serrano, William Dean Howells.

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1. Introduction

Both for Pardo Bazán scholars and for American translators of today, the publication of English translations of six books by Emilia Pardo Bazán in the United States within the span of two years (1890-1892) poses an intriguing fact. The objective of this study is two-fold: firstly, to explore the reasons that led to this proliferation of translations of works by Pardo Bazán in the United States at the end of the nineteenth century; and secondly, to analyze these translations and note the reception they and their author received in the context of nineteenth century America.

To begin, it is useful to review the ways in which the presence of Spain entered the American consciousness in the nineteenth century. As will be shown, the intersection of several factors —the expansion of university studies, the quest for commercial opportunities, the encounters with Spain by New England intellectuals and activists, the undertaking of the International Columbian Exposition of 1893, the ascendancy of publishing houses, and the entry of American women into the public sphere— propelled the diffusion of Spanish authors, and, of particular relevance to this study, the publication of several books by Emilia Pardo Bazán in fin-de-siècle America.

Even before the publication of *The Tales of the Alhambra* (1832) by Washington Irving drew the imagination of the American public to Spain, the first Chair of Spanish (jointly with French) in the United States was created at Harvard University in 1816. This creation corresponded not only to economic motives, but also reflected the drive to take advantage of the commercial opportunities that emerged with the independence of the Spanish colonies in the second decade of the

century, and for which a knowledge of the language was advisable. This inclination persisted until the end of the century when the American press fixed its attention on the freedom struggles in Cuba, a short distance from the coast of the United States (Fernández Cifuentes, 2014, p. 2; Caballer Dondarza, 2007, p. 35).

Nevertheless, knowledge of Spain and of Spanish was not limited to academic or economic aims. It should be noted that the holders of that Chair in the mid-nineteenth century, Henry Wadsworth Longfellow and James Russell Lowell, were members of the group of Fireside Poets, and their renown extended beyond academic circles and American borders. Travelers to Spain (where Lowell would serve as U.S. ambassador between 1877 and 1879²), privileged observers, and corresponding members of the Spanish Royal Academy of Letters, they contributed to the knowledge of Spain in the United States, and to the mutual understanding between Spaniards and Americans.

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In 1865 the young writer William Dean Howells joined the literary circles of Cambridge when he settled in Boston where he would become Editor of the *Atlantic Monthly* at the urging of his great friend and mentor, James Russell Lowell. At twelve years of age, Howells read *Don Quijote* (in English translation), and fascinated with all things Spanish (in his youth Cervantes and Washington Irving were among his favorite authors), he taught himself the language. After rejecting the same Chair held previously by Longfellow and Lowell (Morby, 1946, p. 191), Howells went on to consolidate his career as editor, becoming the foremost literary critic in the country. His work at *Harper's Monthly* promoting the Spanish novelists Palacio Valdés, Pérez Galdós and Pardo Bazán was crucial to the recognition of these authors in the United States.

² In Spain Lowell frequented literary salons, befriended writers, educators and politicians, and became a fervent admirer and defender of the ideals of the Institución Libre de Enseñanza. His letters relating his experiences in Spain were published after his death under the title *Impressions of Spain* (1899).

Additionally, at the end of the nineteenth century the struggle for Cuban independence from Spain captured the attention of the United States, and Spain was in the spotlight at the approach of the fourth centenary of the ‘Discovery’ of America, celebrated on a grand scale at the International Columbian Exposition of Chicago in 1893. It should be noted that Pardo Bazán was one of the members of the “Junta de señoras” (Women’s Committee), headed by the Queen Regent and in charge of the Spanish delegation to the Exposition. In her *Nuevo Teatro Crítico*, the Countess reported on the collection of samples of women’s work destined for the Exposition, among which were included “las traducciones inglesas y francesas” (Pardo Bazán, 1893, p. 144) of her works.

Indeed, one can explain the abundance of translations of foreign authors in the United States at this time by the fact that the American literary establishment was beginning to shake off its provincialism and look beyond the borders of the Anglo-Saxon world to examine models of realistic fiction. It was a direction motivated by the rejection French naturalism inspired among a good many American critics. The hunger for editions of authors from abroad spurred the rise of publishing houses and the creation of initiatives like the Blue Library, devoted to European writers, of the publisher Cassells. The newspapers were full of advertisements recommending the Blue Library, in which several novels by Pardo Bazán would appear. It is possible that the “distinguished foreigner” to which the Countess referred in 1891 at the beginning of her essay on *Ángel Guerra* was a representative of Cassells, for as the author explains “he came to Madrid to sign contracts with Spanish novelists, so that translations of their works can be published in the United States” [my translation] (Pardo Bazán, 1891e, p. 19).³

³ Original quotation: “vino a Madrid a cerrar contratos con los novelistas españoles, para que sus obras se publiquen traducidas en Estados Unidos.”

Also, the publication of a Spanish woman author could not but attract a female audience (of readers and translators) in light of the expansion of educational opportunities, the prominence of professional women, and the rise of suffragism. The growing demand for translations offered women a career opportunity. In the graduation month of June in 1898 an article in the *Boston Globe* assessed potential careers available to young women, and though it lamented the “decline” of the option of translation (probably, as we shall see, because it paid little), it nevertheless concluded with the affirmation that “this is a woman’s era” (*The Boston Daily Globe*, 1898, p. 6).

And in this epoch of ‘The New Woman’ in the United States⁴ Pardo Bazán inevitably attracted attention upon the appearance of her article “The Women of Spain” in *Littell’s Living Age* of Boston in the summer of 1889 shortly after its publication in the *Forthnightly Review* of London (see note 19 in this study).

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It is worth remembering that Pardo Bazán advocated tirelessly to extend educational opportunities to Spanish women. In 1892 she undertook the self-financed project of the Biblioteca de la Mujer (Women’s Library) with the aim of publishing works that would expand the intellectual, social, and cultural development of her female compatriots.⁵ That same year, in her lecture “On the Education of Men and the Education of Women: Connections and Differences” at the Congreso Pedagógico Hispano-Portugués-Americano she defended her project and declared unambiguously that a woman should be educated for her own happiness: “that her

⁴ The concept of the ‘New Woman’ circulated throughout the United States at the end of the nineteenth century. It valued the pursuit of the professions and the economic independence of women. Ruth Bordin observes that it was Henry James who coined the term (Bordin, 1993, p. 2).

⁵ Nine volumes were published in the early years of the Biblioteca (1892-1894); among them were: *On the Subjection of Women* by John Stuart Mill, *Adam Bede* by George Eliot (Mary Ann Evans) and *Women under Socialism* by August Bebel (Freire López, 2021, pp. 264-266).

first duties are to herself, not relative to, or dependent on, the moral entity of the family that she will or will not form” [my translation] (Pardo Bazán, 1892b, p. 62),⁶ and from this there emanated the imperative to allow women “unrestricted access to official education” [my translation] and the full practice of the professions (Pardo Bazán, 1892b, p. 63),⁷ the bases, it should be recalled, of America’s ‘New Woman.’ The rejection of the author’s ideas by a great many of the Conference attendees is a sign that there was still a long road ahead before the model of the New Woman could take root in the Spain of the period.

In contrast to the reception she received in her native land, evidence suggests that Pardo Bazán was identified favorably with the cause of women’s education, and that she was often remembered in New England. The link between this region and women’s education in Spain is noteworthy. Alice Gordon Gulick, born in Boston in 1847, attended Mount Holyoke College, the first women’s college in the United States, founded in 1837. Its graduates would become teachers and wives of Protestant missionaries; likewise, Gulick on accompanying her husband to Spain, devoted herself to the education of girls in Santander and San Sebastian. In 1892, the same year that Pardo Bazán participated in the Pedagogical Conference, Gulick founded in Boston the Corporation for the International Institute for Girls in Spain; its headquarters was inaugurated in Madrid in 1903,⁸ and it lives on today in the International Institute, center of cultural exchange between Spain and the United States. Alice Gulick’s work was well known in the New England region for her frequent fundraising trips to the area. In an environment that promoted women’s education. it is not surprising that in February of 1900, as reported by the *Boston*

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⁶ Original quotation: “que sus primeros deberes son para consigo misma, no relativos ni dependientes de la entidad moral de la familia que en su día podrá constituir o no constituir.”

⁷ Original quotation: “el libre acceso a la educación oficial.”

⁸ Alice Gordon Gulick did not witness the inauguration having died a few months before. In the biography *Alice Gordon Gulick: Her Work and Life in Spain* (1917) written by her sister Elizabeth Putnam Gordon, the author mentions Emilia Pardo Bazán together with other illustrious Spanish women. Gulick was very aware of who Pardo Bazán was and one can only wonder if the Galician ever met the American.

Globe, a biographical sketch of “Emelia” Pardo Bazán, “who has advocated for equal rights and education for women,” was read at the monthly meeting of the Massachusetts Association of Suffragists (*The Boston Daily Globe*, 1900, p. 6).

Before proceeding to the translated texts of Pardo Bazán, it will be helpful to explore the relationship between the author’s principal English translator and the series of publishing circumstances and personal connections that fostered the publication of the Countess’s works in the United States.

In “Translating Spain to the United States during the Cuban War of Independence,” Ana Varela-Lago traces the life and career of Mary Jane Christie Serrano, translator of Pardo Bazán; born in Ireland in 1840, Serrano moved to the United States as a child, then traveled to Costa Rica where she married Juan Serrano, son of a distinguished Colombian family. Varela-Lago notes that in the Associated Spanish and Cuban press based in New York and created in 1895 by the Spanish diplomat Dupuy de Lome with the purpose of countering the negative view of Spain in the American yellow press, Mary Serrano served not only as translator but also as cultural mediator. An article quoted by Varela-Lago, which appeared in the American Press Association in 1898 highlighting the rise of women translators in the United States⁹, named Mary Serrano as one of the most well-known of these, observing that there were periods in which she translated one book a month.¹⁰

Mary Serrano was the only one of Pardo Bazán’s English language translators who met her in person –at the home of the writer Juan Valera. Serrano testifies to this in a letter to the Editor of *The New York Times* from 1921 written a few days after

⁹ Undoubtedly, this article influenced the one from the *Boston Globe* quoted above. The piece in the American Press Association lamented the low pay for translators, quoting Serrano herself, an observation that likely led to the *Globe*’s opinion that the profession had declined.

¹⁰ This probably wasn’t an exaggeration since Serrano also translated from French and Portuguese. Her translation of the letters of Russian artist Marie Bashkirtseff was a bestseller, a fact which insured that she never lacked for commissions.

the death of doña Emilia (Varela-Lago, 2020, p. 104). It is revelatory to read the letter in its entirety: after the initial paragraph praising Pardo Bazán's achievements, Serrano specifies that before she met the author in person she had corresponded with her, a fact that brings to mind the existence of a correspondence ripe for study but which probably no longer exists. What could the possible topics have been, the novels Serrano was planning to, or in the process of, translating? Did they include questions about translation difficulties? Next, Serrano quotes extensively from Valera's response to the note she sent him upon her arrival in Madrid in 1898. The writer invited her to his home that night, or to one of his Saturday soirées where he promised her she would meet the four Emilios: doña Emilia, Castelar, Ferrari, and his cousin, the Count of Casa Valencia, as well as other famous people. Serrano went that same night and met Pardo Bazán and Menéndez Pelayo. After that first encounter, the translator frequented doña Emilia, often attending social gatherings at her home, praising the delightful company, the spacious salon, and the antique furniture. Apart from offering a vivid and visual testimony of their meeting at Valera's home ("I found myself under his hospitable roof standing face to face with Doña Emilia, exchanging friendly greetings and a warm hand-clasp with her" [Serrano, 1921, p. 84]), the letter presents another glimpse of the translator: that of society lady who engaged in the practice commonly referred to as 'namedropping.'

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We know of Valera's efforts to find an American publisher that would issue his novels (Caballer Dondarza, 2007, pp. 289-292); he was so pleased with Mary Serrano's translation of his *Pepita Jiménez* (1874), published in 1886, that he promised he would recommend her to other Spanish authors, as he did to Pedro de Alarcón (Moreno Hurtado, 2003, p. 121). Proof that Valera's endorsements bore fruit was the decision in 1892 by Dupuy de Lome, at that time Spanish Delegate to the Columbian Exposition (and who had coincided with Valera in the United States capital) to appoint Mary Serrano as member of the Jury of Arts and Letters at the

Exposition. Without a doubt, all these cultural and political circumstances, and personal interactions covered to engineer the launching of works by Pardo Bazán, and those of other Spanish novelists in the United States.

2. The Translations and Their Reception

This section will conduct a comparison of the translations of works by Pardo Bazán published between 1890 and 1892 and the original texts. Four novels appeared in 1891, and according to the dates of their mention in *The Boston Globe* and *The New York Times*, it can be inferred that the first to be published was *A Christian Woman* (April-May 1891) in a translation by Mary Springer, the second *A Wedding Trip* (July 1891), translated by Mary Serrano as were all the rest published this year, the third *Morriña* (September 1891) and the last, *The Swan of Vilamorta* (December 1891). The *Angular Stone* (in Serrano's translation) was published in 1892.

2.1. The First Publication of a Book by Pardo Bazán in the United States

The first book by Pardo Bazán which appeared in the United States was not a novel but the collection of essays, *La novela y la revolución en Rusia* (1973 [1887]), the product of the lectures the author delivered at the Madrid Ateneo, and published in Chicago in 1890 in a translation by Fanny Hale Gardiner under the English title: *Russia, Its People and Its Literature*.

A search has not located other translations or writings by Fanny Hale Gardiner, and biographical information is scarce, except for an intriguing fact linking Gardiner's trajectory to Spain. She was one of the founding members of the Queen Isabella Association, created in Chicago in 1889 and arising from the plans surrounding the International Columbian Exposition of 1893. The Association

established chapters throughout the United States with the goal of supporting professional women; among its members were physicians, scientists, writers, artists, and social activists who embraced the ideals of The New Woman. They called themselves “Isabellas” and their aims were to secure the selection of Chicago as the seat of the Exposition, and to commission the sculptor Harriet Hosmer, also a member of the Association, the creation of a statue of Queen Isabella. The Isabellas were sidelined from the management of the Women’s Pavillion by their rival group, The Chicago Women’s Auxiliary, constituted by society women who were more conservative and focused on promoting commercial endeavors like those of their husbands, captains of industry.¹¹

One can imagine the Isabella that Fanny Hale Gardiner was as a cultivated, studious, and professional woman. Her work was as much that of a translator as of an editor. She demonstrates a tendency to synthesize and to limit the metaphors and similes that abounded in the original text of *La revolución y la novela en Rusia*, with an inclination toward short sentences, while at the same time remaining faithful to the original content. The strategies she adopted were coherent ones: they sped up the prose and facilitated the comprehension of a dense text. Equally beneficial was her organization of the three parts of the original into four sections called “Books”: “The Evolution of Russia,” “Russian Nihilism and Its Literature,” “The Rise of the Russian Novel,” and “Modern Russian Realism”¹² with twenty-three chapters whose titles, like those of the four Books, reflect and summarize the content. For example, the last Book is organized into five chapters, four of which are devoted to the principal Russian novelists: Turguenev, Gontcharoff, Dostoievski and Tolstoi with the

¹¹ In the end, the statue of Queen Isabella was not exhibited at the Women’s Pavillion; acquired by Harriet Strong, an ecologist and inventor from California, it was placed in front of the pavillion of her state.

¹² “La evolución de Rusia”, “El Nihilismo ruso y su literatura”, “El auge de la novela rusa”, “El realismo ruso contemporáneo.”

last chapter entitled “French Realism and Russian Realism.” It should be noted that doña Emilia’s original title was “French Naturalism and Russian Naturalism” [my translation].¹³

The translator’s tendency to use the word ‘realism’ for “naturalismo” is striking. For example, in the long initial paragraph in which after mentioning the literatures of European countries and of the United States, doña Emilia addresses the rise of French naturalism —“Ya se comprende que me refiero al controvertido y asendereado naturalismo” (III, p. 765)¹⁴— is synthesized as “It will be understood that I refer to the rise and success of Realism” (p. 20). Edmond de Goncourt, defined by Pardo Bazán as “fundador de un realismo naturalista” is in Gardiner’s version (III p. 840), “the founder of Realism” (p. 202). And in the same paragraph: “Mirado lo que llaman naturalismo francés [...] se le agradecerá al naturalismo francés el impulso que supo comunicar a otros pueblos” produces “Looking at what are called French naturalists or realists [...] French realism will receive due thanks for the impulse communicated to other peoples” (p. 21). If doña Emilia gives two options as in the overview of the French “novela naturalista o realista” (III, p. 875) at the conclusion of the book, the translator opts for “a realistic novel” (p. 283).

Undoubtedly, the translator’s caution in the translation of the word *naturalismo* can be explained by the objections that naturalism—as exemplified by the works of Zola, who first appeared in the United States in 1879 in a translation of *L’Assommoir* (1876), that mitigated the perceived extremes of the original—aroused in the Anglo-Saxon world. There was widespread condemnation of the degradation of the human condition and the emphasis on the sordid in Zola’s work. A review in

¹³ Original quotation: “Naturalismo francés y naturalismo ruso.”

¹⁴ Quotes from the works of Emilia Pardo Bazán (except those from *Un viaje de novios*) are taken from the *Obras Completas* of Aguilar and will be identified with the volume and page numbers. The edition of *Un viaje de novios* that was used is that of Baquero Goyanes and quotes will be identified with the editor’s initials (BG) and the page number.

Harper's Monthly of *L'Assommoir* censured the atmosphere of "moral contagion" (Frierson and Edwards, 1948, p. 1010); for its part, *The Nation* lamented that there was not even a trace of virtue in this novel, and in a review of *Nana* (1880) *The Atlantic Monthly* characterized the books of Zola as "nauseous" (Frierson and Edwards, 1948, p. 1010). Years after the end of the Civil War, the American public still preferred romantic novels, perhaps in part due to the presence of Christian and conservative sectors that rejected naturalism and that also manifested a certain coldness towards realism.

As Editor of *Harper's Monthly*, William Dean Howells took on the task of highlighting realism and advancing the cause of veracity in fiction, denouncing "the old trade of make-believe" (Frierson and Edwards, 1948, p. 1014). Howells also argued for the value of Zola, whose humanitarian side was eventually recognized. For this reason it is likely that the translator's decision to favor the term "realism" in her version of Pardo Bazán's essays obeyed criteria similar to Howells's of promoting realist literature, and in her capacity as Isabella, Gardiner could not but applaud the description of social conditions. She sought to focus attention on realism, while avoiding the rejection that the repeated use of "naturalism" could elicit.

Additionally, in this environment, doña Emilia's summary in *La novela y la revolución en Rusia* of the principal points she presented in her *La cuestión palpitante* (1883) must have drawn the favor of the translator and the critics. The Countess concluded that "the Zola school makes use of abstraction and accumulations, in uniting in one scene and in one character all the aberrations, abominations and vices [...] that should be handled with tongs for fear of soiling one's fingers" (1890, p. 288).¹⁵ "Handle with tongs" is precisely what the translator did with the word *naturalismo*.

¹⁵ Original quotation: "la escuela de Zola emplea un procedimiento de abstracción y acumulación, reúne en un solo escenario y un solo personaje todas las torpezas, abominaciones y maldades [...] y así resulta [...] que hay que cogerla con tenazas por no mancharse" (III 877). [English translation by Fanny Hale Gardiner].

One cannot but wonder why Fanny Hale Gardiner translated *La novela y la revolución en Rusia*; it may seem strange that the first publication of a book by Pardo Bazán in English was a volume of essays, particularly at the end of a decade in which the author produced works such as *Un viaje de novios* (1881), *Los pazos de Ulloa* (1886) and *Insolación* (1889). In my view, it is possible that this translation was conceived as part of a strategy to familiarize an American audience with a foreign author, from Spain, the nation that, thanks to Queen Isabella, enabled the voyage of Columbus, the focus of Chicago's International Exposition. It should be remembered that the volume dealt not only with the history and literature of Russia, but also included France and other European countries, in addition to Asia and even the United States. The content could be considered ideal for an International Exposition. Furthermore, it is possible that the translator's temperament inclined her more to scientific or non-fiction texts like *La novela y la revolución en Rusia*; it is evident that Gardiner was meticulous, as her editorial work and her explanatory notes demonstrate. And as a woman who was undoubtedly devoted to social causes, she could not but have been drawn to Pardo Bazán's affirmation at the opening of her essays that Russian literature "must attract our attention because of its intimate connections with social, political and historical problems" (p. 14).¹⁶

Proof that Gardiner's efforts had an impact is the review in the *Boston Globe* of June 1, 1890 which shows that the critic, Francis Nichols, read the book with care; he lists the titles of the four parts, affirming that the study of Russian literature is important, and that this study is enhanced by "the relation of the social and literary movements" (Nichols, 1890, p. 18). Nichols admires Pardo Bazán's insight and thoroughness and praises her "cultured and keen critical power," presenting the author as "the first to introduce French realism into Spanish fiction" (Nichols, 1890, p. 18). He notes her view that "the realistic movement was in connection with the

¹⁶ Original quotation: "la literatura rusa merece fijar la atención por relacionarse íntimamente con graves problemas sociales, políticos e históricos" (III 762). [English translation by Fanny Hale Gardiner].

social movement” and that the Russian novel represented “the exact expression” of that ideal (Nichols, 1890, p. 18). Nichols agrees with doña Emilia’s opinions on naturalism, and rescues the movement for the American public, concluding that naturalist art, as demonstrated by the Russian novel could be practiced without incurring in the flaws generally attributed to the French novel. With this perception of an affinity with Pardo Bazán’s positions, the Spanish author entered the literary debate circulating in the United States.

Evidence that *Russia, Its People and Its Literature* resonated— and not only within the literary world— is the constant reference to *Russia, Its People and Its Literature* in reviews and notes about the author in the years that followed. In the midst of the revolutionary outbreak in Russia, an article in the *Boston Globe* included a long quote from this work, praising its author and her “brilliant description” of Nihilism (Muller, 1917, p. 6).

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2.2. *A Christian Woman (Una Cristiana)*

References to the publication of *A Christian Woman*, translated by Mary Springer, appear in the press in April and May of 1891, a year after it was published in Spain. It was heralded as the first novel of Cassell’s Blue Library series. Today the choice of this novel seems somewhat strange, given its portrayal of, and comments on Jews, which could be considered, and are, hurtful, yet it should be noted that at that time such comments barely raised objections. The review in the *New York Times* observed that in her characterization of the Jews the author was “most apologetical” (*The New York Times*, 1891, p. 3).

Perhaps the recent publication of *Una Cristiana* in Spain (1890) was a reason for selecting this novel. It could also have been the title with its focus on a woman and on religion, and as we shall see, the title did indeed capture the attention of the critics. The role that Christian activism played within the suffragist movement in the

United States is well known, as in cases like that of the Women's Christian Temperance Movement; founded in 1874. It advocated for the prohibition of alcohol (seen as the source of the misery and abuse suffered by working class women); Alice Gulick and her sisters were members. In the novel, the paean to the Christian woman expressed by Padre Moreno, the confessor of Carmen, the protagonist, would be attractive to believers, despite the fact that this portrait contradicted the one of the new woman offered by Luis Portal, friend of the narrator, Salustio, and that Pardo Bazán would later expand in her novel *Memorias de un solterón* (1896).

A search for other translations or writings by Mary Springer, as well as biographical details has proved fruitless. But it is interesting to note that the biographical sketch of doña Emilia which prefaces the translation is signed by Rollo Ogden, who in 1891 was beginning to collaborate in the *New York Evening Post*, and who would later become editor of the *New York Times*. Ogden specifies that for his prologue he made use of the “Apuntes autobiográficos” —“the charming biographical sketch” (*The New York Times*, 1891, p. iv)— that introduce *Los pazos de Ulloa*, and that he undoubtedly read in the original ¹⁷ (it should be remembered that Fanny Hale Gardiner also used the “Apuntes” for the introduction to her translation). Perhaps even more intriguing is that Ogden's prologue begins with a quote from doña Emilia in which she relates the anecdote of a great-grandmother of hers who was obliged to teach herself to read and write. ¹⁸ The quote is taken verbatim from the article “The Women of Spain” (1889), proof that the essay reverberated among the American public.

¹⁷ Before his career in journalism, Ogden served as a Protestant missionary in Mexico and his knowledge of Spanish led him to publish translations of such authors as Jorge Isaacs and Pedro de Alarcón.

¹⁸ “I have heard it told of a great-grandmother of mine, of noble family (grandeas, in fact), that she was obliged to teach herself to write, copying the letters from a printed book, with a pointed stick for a pen and mulberry-juice for ink” (Pardo Bazán, 1889, p. 154). The Spanish version of “The Women of Spain” (“La mujer española”) was published in *La España Moderna* (mayo-agosto, 1890), a year after it appeared in English. The question of why the article appeared first in an English version in the Anglo-Saxon world, before it was published in Spanish in Spain is yet to be explored.

Mary Springer followed the same strategy employed in the translation of *La revolución y la novela en Rusia* of dividing long passages into paragraphs, sometimes of only one or two sentences. On occasion, she condenses some passages, without altering the meaning, and with the purpose of increasing the flow of the text in order to draw in the English-speaking reader. In one instance she expands the original, perhaps to clarify the meaning: when in Chapter XIII, Padre Moreno points to the yew tree to indicate to Carmen a place where they can talk undisturbed, the translator attributes to the monk the explanatory phrase: “Up there in the tree we shall be better situated and can talk at our ease” (212).

The novel presents numerous challenges to the translator, such as the different colloquial and picaresque registers, student slang and long references to the Spanish political scene of the time. Although on occasion Springer does not translate them, she holds her own in the transfer of idiomatic and colloquial expressions: “Chacho” becomes “my boy, my dear fellow”; “pindonga” is in the English translation “gadabout”, and “chiquilicuatro”, “whippersnapper”. Padre Moreno’s favored interjection, “caramelo” or “recaramelo,” is in English “by my faith”, “by all the saints”, “good gracious” or “heigh ho”.

Some references are surprising for their archaic origins or unrecognizability. Where it reads that Botello’s uncle “puso el grito en el cielo” (I, p. 537), Springer translates “he made the Welkin ring” (p. 11), resorting to ‘welkin,’ a word from Medieval English that appears in Chaucer and that signifies “the heavens” (to “make the Welkin ring” means to make a loud noise). Another choice that seems strange is the translation of a common expression employed by Salustio to dissuade his mother from pursuing legal remedies: “un pleito nos conduciría a la ruina” (III, p. 551) becomes “it was no use to kick against the pricks” (p. 74), a phrase of Biblical origin from *The Acts of the Apostles* (9:5), and specifically, *The King James Bible*. “Prick” is the rod used to guide and dominate the ox, and in the passage from the Bible, it

signifies that it is of no use to rebel against God. The choice of this expression by the American translator infuses the text with a Biblical resonance that is absent in the original. Even as one recognizes that *The King James Bible* was throughout the ages a model for cultivated English prose, one cannot but wonder if Mary Springer was a Christian so immersed in Biblical literature that phrases from the King James version came to her mind even when they were not relevant.

In another instance Springer suppresses an entire passage that could be considered daring or scandalous, a practice frequently employed, as we shall see, by another translator, Serrano. The passage appears in the first chapter and refers to the “devaneos” of Josefa Urrutia, the landlady of Salustio’s lodgings; that is, her extra-marital affair with a mining engineering student that produced two children.

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El cuarto tercero de la derecha había sido alquilado a Josefa Urrutia, vizcaína, ex doncella de la marquesa de Torres-Nobles, [y ex doncella en otro sentido, por culpa de «uno de minas». De los devaneos de la Josefa había resultado lo de costumbre: al principio muchas carantoñas, luego frutos de bendición sin la del cura, luego hastío del seductor, lágrimas de la víctima, abandono, juramentos de venganza y planes de exterminio, escándalos callejeros con presentación de rorro en mantillas, reclamación ante el juez, y providencia de este a favor de la ofendida, señalando una pensión de seis reales diarios a cada vastaguito. Sólo que ¡vaya por Dios! de pago andábamos muy mal. Por fas o por nefas, hoy, que el papá se encuentra en Montevideo y la letra no ha llegado; mañana que el cambio sobre España está por las nubes y no se puede girar, ello es que la desdichada Pepa no hubiera conseguido valerse y sacar adelante a los dos críos, si no tiene la feliz ocurrencia de arrendar el consabido piso tercero, arañar unos cuantos muebles en las prenderías y el Rastro, y con sábanas y almohadas de desecho, regalo de la señora marquesa, instalar la casa de huéspedes, nido de estudiantes y de chinches.]

Al principio el negocio se presentó medianito [...] (I, p. 535)

The translator omits the entire passage indicated above in brackets, and passes directly to the following paragraph: “The third suite on the right had been hired by Josefa Urrutia, a Biscayan, ex-maid of the marchioness of Torres-Robles. At first her business was pretty poor [...]” (p. 5). In another example, two sentences are eliminated: when after an outing to the countryside Carmen discovers “amores” clinging to her skirt, Salustio tells her that they are also on his pants. There follow in

the original Salustio's thoughts, which do not appear in the translation: "My attitude must have expressed much. There are movements that betray one's passion" [my translation] (p. 579).¹⁹ It is unclear whether this was omitted in order to avoid the word "passion" or for judging these thoughts to be incongruent to the action.

If this novel was thought to be a good choice for the American public given its title and theme, those responsible would have been disappointed upon reading the review in the *New York Times* from April 1891. The critic displayed a condescending attitude toward the author (whom he called Mme. Emmanuel Pardo Bazán), minimizing the achievement of her Russian essays, and remarking that she understood the Russians as far as a Spanish woman could be expected to. The review declares that the title of the novel is an illusion, exclaiming at the start that it would be an error to consider Carmen Aldao a "Christian woman," and adding that as it emerges in the novel, life in Galicia and Madrid is a "coarse" existence (*The New York Times*, 1891, p. 3); the review concludes that the work is definitely not proper reading for the young.

On the other hand, the review in the *Boston Globe* from May 1891 by the same critic who signed the piece on *Russia, Its Literature and Its People* the year before, declares that the publication of the novel will be a pleasant surprise for those readers whose familiarity with realist fiction derives from the school of Zola, and he takes the opportunity to rail against those authors, creators of "wicked men and women" (Nichols, 1891a, p. 18).

For his part, William Dean Howells, perceives the title to be "ironic," detecting the contrast posed between the Christian woman and the new woman; he senses that the author is suggesting the idea that a Christian woman is "an antiquated Christian relic," and notes that the women of the present day "would have piety of a

¹⁹ Original quotation: "Mi actitud debió de expresar mucho. Hay movimientos que delatan la pasión" (I 531).

different sort, if, indeed, any piety be necessary” (Howells 1891-92 p. 968). Echoing the image of the new woman offered by Salustio’s friend, Portal, Howells observes that she would rather scrub floors than submit to such degradation. He defends the author from any trace of indecency upon referring to the scene of the wedding night, and which surely must have raised objections, when Salustio and Serafín spy on the nuptial chamber, putting a stop to the action when the new husband, Felipe, enters the room. Howell’s comment on the author’s method defines what it means for a writer to respect decorum in literature: “There are limits even in an emancipated world which cannot be passed, and which a woman of such brilliant talent and noble aspirations can afford to respect” (Howells, 1891-92, p. 968). Howells approves of doña Emilia’s position, affirming that “proper subjects for fiction and the treatment of them are to be determined by the artistic and not by the moral sense” (Howells, 1891-92, p. 969).

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2.3. A Wedding Trip (*Un viaje de novios*)

The first translation by Mary Serrano of a novel of Pardo Bazán is of *Un viaje de novios* (1881), which narrates the eventful journey of the newlywed Lucía to France, and was published in the summer of 1891.

Serrano holds her own in the numerous descriptions of nature of Bayonne and Vichy; however, there are deficiencies in the choice of vocabulary, and nuances often escape her. To cite a few examples: the yerno empingorotado” (BG, p. 77), whom Lucía’s father destines for his daughter in order to transform her from “tenderilla” into a lady is a “distinguished son-in-law”, while “tenderilla” is translated simply as “girl” (p. 25). The translator errs with other choices: “nacar” (mother-of-pearl) is “gold”, algodón (cotton) is “wool” and “horchata” is not translated; she almost always translates “almuerzo” or “almorzar” as “breakfast.” And the simple phrase “triste existencia” is captured by the unpronounceable “valetudinarian existence” (p. 252),

which has more to do with the condition of a hypochondriac. “Usted dirá” (BG, p. 155), the response of Arregui –the melancholy and noble Basque whom Lucía encounters on her trip– to her wish to know what he is thinking, appears translated literally in the future tense, “You will tell me” (p. 152), instead of a phrase that would more closely reflect the context. Serrano confuses the indirect object when she translates the description of Señor Joaquín’s business activities –“compróles sus artículos en grueso y los vendió en detalle” (BG, p. 73)– as “he bought goods for them” (p. 18), instead of “from them.”

Serrano makes a valiant effort to translate the pun “tienen más ingenio que ingenios” (BG, p. 190), which suggests that the Cuban Amézaga sisters are not as rich as they make out to be: “they have more tricks than trapiches” (p. 208), adding a note to explain that “trapiche” refers to a sugar plantation. However, the phrase “Bien madruga la bendición de Dios” (BG, p. 197), with which Pilar congratulates herself for her skill in coaxing out Lucía’s feelings produces an incoherent version: “She has begun her capers early” (p. 219), which leads one to infer that Serrano relied on “madrugar” –to get up early– to interpret this phrase whose meaning she has not understood.

Perhaps the most striking of Serrano’s strategies is her attenuation, or entire omission of any passage that could signify a lack of decorum. Thus, the description of the ambiance of the room in the hotel in Bayonne, which “convidaba a la dulce intimidad del almuerzo” (BG, p. 158), turns into the bland phrase “invited to the enjoyment of the unceremonious repast” (p. 158). Likewise, the translator eliminates all references to Lucía’s pregnancy. Serrano refuses to employ the term here, though she will use it when applied in a figurative sense, as in the description of “un nubarrón preñado de tormentas” in *The Swan of Vilamorta*.

Thus, in the first reference in Lucía's letter to Padre Urtazu, where she imparts to him the good news, the passage indicated below in brackets is substituted by suspension points:

Padre querido: ¡Bendita sea su boca! no parece sino que tiene usted don de profecía, según acertó al pronóstico consolador. Estoy loca de alegría y no sé lo que escribo. [Sepa usted que me hallo encinta, según dice el Sr. Duhamel, que es un sabio y no puede equivocarse en esto. Lo que yo tomé por enfermedades, eran las molestias del estado Sí, ahora lo comprendo muy bien. ¡Pero que tonta soy! ¿Cómo no lo conocí antes? Parece que una cosa tan grande, debía adivinarla sin que nadie me lo advirtiese.] Un hijo! ¡Pero qué gusto, Padre Urtazu! Desde mañana empezaré con la canastilla (BG, p. 238)

Dear Father: Blessed be your lips! For it almost seems as if you had the gift of prophecy, so true were your words when you said that I should receive consolation. I am wild with joy and I hardly know what I am writing... A child! What happiness, Father Urtazu. Tomorrow I am going to begin working on the baby clothes (p. 286)

It should be noted that the omission of the word “pregnant” was a frequent occurrence in English language narrative of the period. One has to look no further than William Dean Howells's novel *A Modern Instance* (1882), in which the birth of the protagonist's daughter is announced without having previously mentioned her pregnancy, except for an allusion to the physical discomfort experienced by Marcia and which prevented her from accompanying her husband on his business trips as she had done previously. Also, in Victorian America it was common for translations of foreign novels to omit passages considered immoral or unacceptable. Frierson and Edwards cite the example, reported by the *Atlantic Monthly*, of a woman who while eager to be up to date with her reading, requested the most “decent” (moral) translation possible of Zola (Frierson and Edwards, 1948, p. 1010).

In addition to the mention of the pregnancy, the translator decided to eliminate other allusions to Lucía's future child. In the culminating scene of the novel, Serrano omits the movement Lucía makes to reveal her pregnancy to Artegui in response to his plea that she run away with him:

[...] con uno de esos movimientos rápidos, infantiles, festivos, que suelen tener las mujeres en las ocasiones más solemnes y graves, [se apretó la holgada bata en la cintura, y manifestó la curva, ya un tanto abultada, de sus gallardas caderas.] Sacudió la cabeza y dijo:

—¿Cree usted eso? Pues D. Ignacio. . . ¡ya mandará Dios quien me quiera!

Ignacio bajó la frente, abrumado por aquel grito de triunfo de la naturaleza vencedora. (BG, p. 267)

[...] and with one of those rapid, childish, joyous gestures which women sometimes employ on the most solemn and serious occasions, she said to him:

“Do you believe that? Why then, Don Ignacio, God will send me by-and-by someone who will love me.”

Ignacio bent his head, vanquished by that cry of victorious nature. (p. 333)

Although the translator retains everything else in the passage, the elimination of Lucía’s gesture deprives the reader of understanding the full extent of “la naturaleza vencedora.” These deletions also have the effect of diminishing the intentions of Artegui, who immediately after offers to be the father of Lucía’s child:

—No importa —murmuró él resignado y humilde—. Por lo mismo . . . [Yo le serviré de padre. Lucía]: yo respetaré tus sacros derechos [como no los respetará tu marido, no]. Seremos tres dichosos, en vez de dos... Nada más. (BG, p. 267)

“No matter,” he murmured, resigned and humble. “For that very reason I will respect your sacred rights.” (p. 334)

As can be observed, “como no los respetará tu marido” is not translated either.

It could be that the refusal to mention the pregnancy is the source of the mistranslation that follows, when Lucía confesses to Artegui that she would wish to die “Si no fuese por lo que espero,” alluding to the future birth of the child. Serrano translates “espero” for “hope,” rather than “await” or “wait for”: “If it were not for the hope I have” (BG, p. 335).

The review in the *Boston Globe*, dated July 16, 1891, compares *A Wedding Trip* with *A Christian Woman*, published a few months earlier. This work (*A Wedding Trip*) is more satisfactory than the previous novel due to its more concentrated and unified action.

2.4. *Morriña* (*Morriña; Homesickness*)

Morriña, in Mary Serrano’s translation, was published in the autumn of 1891, also in Cassell’s Blue Library series, two years after its publication in Spain. The English version retains the original title, *Morriña*, accompanied by the subtitle “Homesickness” in parentheses, and includes some of the illustrations by José Cabrinety from the original edition.

As in the previous translation, the language of the dialogues is less natural than that of the descriptive sections. Often the translator seems incapable of grasping the context and translating into idiomatic English. Thus, Rita Pardo’s exclamation of surprise in her dialogue with doña Aurora —“¡Que me dice usted!” (I, p. 487)— appears literally and in the form of a question: “What do you tell me?” (p. 75). Likewise, the address of a house is translated as “direction;” “jarope de hierro” appears as “syrup of iron” instead of the more recognizable “tonic.” More than once Serrano translates the “hojas” of a book as “leaves,” and she mistranslates “revuelto:” when Esclavitud encounters Rogelio’s untidy closet: “¡Qué revuelto tiene el armario!” (I, p. 495) becomes “How upset your wardrobe is!” (p. 127), which leads one to infer that the translator confused “revuelto” with the adjective used to describe an “upset stomach.” The activity of “ir a clase” turns inexplicably into “to go to college.”

Serrano also renders literally the definite article when it has the sense of a possessive: “Rogelio, ya embozado en su capita hasta los ojos” (I, p. 482) appears as “wrapped up to the eyes in his cloak” (p. 48). Pronouns are a challenge for the translator; at times she is unable to identify the subject, even when the pronoun appears in the original: “Aún no había él cruzado la puerta” (I, p. 476) becomes

“Before it had crossed the threshold of the door” (p. 8). And when doña Aurora prays to the Virgin for the health of her son —“Sácamelo adelante” (I, p. 486)—, the second pronoun eludes the translator: “Bring *me* safely through” (p. 71, italics mine).

In addition, Serrano seems to ignore essential facts of Spanish geography. In the Asturian Nicanor Candás’s diatribe against Galicians, comparing them unfavorably to other peoples of the north of Spain, the meaning of the passage is lost because Serrano did not translate “donostiarra:” “la gente donostiarra” is simply “the people of our country” (p. 40). And she fails to capture the meaning of a common expression: “Qué lástima” is simply “There!”

Serrano seems unsure about how to translate the impersonal “se”: in the description of the arrival of the two couples, Candás and Rojas, who come to inquire about doña Aurora’s health, the subject of “Quien se apostase aquel día en la casa de doña Aurora” (p. 515) appears as “A concealed observer” (p. 238), instead of “Whoever,” and in the sentence that follows “si así puede decirse” (I, p. 515),²⁰ is translated as “If I may say so” (p. 239), a narrative interference that is absent in the original.

As in the case of the previous novel the most glaring difference with the original for today’s reader is the elimination of an entire paragraph in the final chapter which evokes what is understood to be the culmination of Rogelio’s seduction of Esclavitud following “el primer momento.” The passage, which appears below in brackets, is substituted in Serrano’s English version by suspension points:

²⁰ Original quotations: “*Quien se apostase aquel día en la casa de doña Aurora y viese entrar primero al señor de Rojas y luego al señor de Candás en compañía de sus respectivas mujeres, podría, solo con aquella observación deducir la vida psíquica de ambas parejas*” (I, p. 515). “*En el modo de colocarse a su lado, en asociarse a sus protestas por la salud de la madre de Rogelio, rebosaba el mismo delicado sentimiento de reverencia familiar si así puede decirse*” (I, p. 515, italics mine).

Con el movimiento de un niño que pide halagos, acercó su mejilla a la boca de Esclavitud y ésta, sin protesta alguna, como el que ejecuta una acción hija de la costumbre, puso en ella los labios. Estaban como las palmas, secos y ardientes, y a Rogelio le pareció que le arrancaban la piel, con sensación más bien dolorosa que placentera. Solo que las caricias eran un recurso para que aquella última y penosa entrevista fuese algo menos intolerable, y el estudiante, a falta de razones que consolasen a la pobre abandonada, acudió a los halagos, sin que en el primer momento le animase otra intención menos limpia y noble.

[Corrió bastante tiempo —y él mismo no acertaba a explicar el porqué de esta tardanza si se examina bien lo incitante de la hora y sitio y la ceguera de los pocos años— antes que se le despertase una sed criminal y ardiente. Cuando la embriaguez le ofuscó, saltó de la cama y fue a dar vuelta a la llave de la lámpara, sin conseguir por eso oscuridad completa, pues un rayo de luna primaveral, entrando por la vidriera del despacho, la bañaba en luz fantástica, azulada y soñadora. Al recobrar ante la pálida penumbra los labios donde la fuerza de la ilusión juvenil le movía a creer que se dejaba presa el alma a cada aspiración del aliento, ya no los soltó, ni acaso los soltara, aunque viese allí a su madre, que representaba para él el Deber, y el Deber amado, el único que se impone a las almas tiernas. Pero el recuerdo y la conciencia de ese Deber fue lo primero que acudió a su mente al despertarse, y corriendo a la puerta, escuchó, volvió azorado y exclamó en tono suplicante]:

Suriña Suriña, se me figura que oigo despedirse en el pasillo a la marquesa... Si esa se va, es que no queda nadie... Mamá se cuela aquí derechamente de fijo... A ver, a ver si puedes escurrirte con maña. Adiós, ve despacito, que no te sientan... ¿eh? (I, p. 529-530)

With the gesture of a child asking for a caress he approached his cheek to Esclavita's lips, and the latter, without protest, as if she were performing an accustomed act, pressed her lips to it. Like her palms, they were hot and dry, and it seemed to Rogelio as if they burned his flesh, causing him a sensation that was painful rather than pleasant. Only, caresses were a resource to render this last painful interview a little less intolerable, and the student, in default of arguments by which to console the poor deserted girl, had recourse to caresses, without being influenced by a motive less pure or noble...

"Suriña, Suriña, I think I hear the marchioness saying good-bye in the hall. If she is going, it is because every one else has gone. Mamma will be here directly, I am certain. Try to slip away without being seen. Good-bye; go quietly so that no one may hear you." (pp. 321-322)

William Dean Howells's commentary on *Morriña* in his "Editor's Study" in *Harper's Monthly* appears immediately after his review praising the short stories of the New England author, Sarah Orne Jewett, who, he asserts, is in no way inferior to Maupassant. To read Emilia Pardo Bazán, declares the critic, affords the same pleasure that Jewett's stories emanate. Howells was able to read the passage omitted by Serrano since he read the novel in the original version. He summarizes the action of Esclavitud's falling in love with Rogelio with "The expected happens" (Howells, 1890-91, p. 805). In his opinion, though the narrative action of this work by Pardo Bazán is "wider" than English language fiction normally allows, it reflects "what

goes on in the world around us” (p. 805). The critic focuses on the three principal characters, judging Rogelio to be the most complex and better developed. His review is of interest as well because it concludes with a reference to *La cuestión palpitante*, which Howells describes as a “robust,” “vigorous” and “athletic” essay, written when the controversy “was hottest” (p. 805) —from this time on, the book would be referred to in English as *The Burning Question*. With respect to its content, Howells emphasizes that doña Emilia’s position in regard to naturalism is similar to his own, which for American critics constituted a realism open to the world, and which he terms “sincere art,” and he concludes without missing the chance to make a dig at the English, observing that this art had still not taken root in England where the addiction to adventure novels persisted.

2.5. *The Swan of Vilamorta (El cisne de Vilamorta)*

El cisne de Vilamorta (1884), translated by Mary Serrano, is the last of doña Emilia’s novels published in English in 1891. As in Serrano’s previous translations, the landscape scenes are its best feature. Nevertheless, errors persist. For example, “los bodegones flamencos” evoked by the wine harvest at Las Vides turn into “Flemish vineyards,” from which it can be deduced that the translation was based on “bodega” (wine cellar). And when the original text describes Nieves as unable to resist Segundo’s “atrevimiento” (daring), “resistir” is translated as “resent.”

In the scene of the precipice, the translator errs, and at the same time, retouches the original: Nieves “al verse con vida, no hizo el menor movimiento por apartarse del poeta (II, p. 256), resulting in an English version that seems strange: “Nieves found herself still alone [and] did not make the slightest effort to free herself from the poet’s embrace” (p. 226). The choice of “still alone” rather than “still alive” leads us to wonder whether it was due to a transcription oversight —*alive/alone*—. The addition of “the poet’s embrace” at the end of the sentence should also be noted.

Equally careless is the description of the three groups that gather at Las Vides: the priests', the deputy's and the aristocracy's. The second group is passed over, with the result that in the translation the radicals are enthusiasts of the aristocrats: "Hallábanse ahí todas las clases [...] atraídos los curas, por Primo Genday, los radicales por el diputado y la aristocracia por el mayorazgo Méndez" (II, p. 245) appears as: "the priests attracted by Primo Genday, the radicals by the head of the house of Méndez" (p. 184).

The choice of vocabulary is often antiquated and continues to be awkward: "le daba la gana" is "he felt in the humor," instead of "he was in the mood." Likewise, the translation of "unsupportable" for "insufrible," or the use of "salute" (more applicable to a military context) for "saludar", instead of "greet"; "Dios nos libre" is "God save the mark," an archaic expression which appears in Shakespeare. And it is unclear why "alardeando de persona formal" (II, p. 254) in reference to Nieves, is rendered as "not wishing to appear credulous or superstitious" (p. 217), adding a meaning that does not exist in the original.

If in *A Wedding Trip*, Serrano eliminated all references to Lucía's pregnancy, here she divests the translation of allusions to the body, physical symptoms and illness. She omits sentences and changes the order of Agonde and Tropiezo's dialogue about don Victoriano, erasing all mentions of diabetes or sugar:

—Tiene. . . una enfermedad nueva, muy rara, de las de última moda. . . —y Agonde sonreía picarescamente.

—¿Nueva?

Agonde entornó los ojos, pegó la boca al oído de Tropiezo [y articuló dos palabras, un verbo y un sustantivo.

—... azúcar].

Soltó Tropiezo fuerte risotada: de pronto se quedó muy serio y se frotó repetidas veces la nariz con el dedo índice.

[—Ya sé ya sé —declaró enfáticamente—. Hace poco que leí de eso... Se llama..., aguarde, hom... Di... diabetes sacarina, que viene de sácaro, azúcar]. (II 213)

“He has —a new disease—a very strange one, one of the latest fashion.” And Agonde smiled maliciously.

“New?”

Agonde half-closed his eyes, bent toward Tropiezo and whispered something in his ear.

Tropiezo burst into a laugh; suddenly he looked very serious, and tapping his nose repeatedly with his forefinger:

“I know, I know,” he said emphatically. (p. 57)

Nor does Serrano translate the detail added by Tropiezo when he minimizes don Victoriano’s illness: “Toda la vida hubo personas que padeciesen [de la orina], y jamás se les privó de comer” (II, p. 228) appears in the English version as “Since the world began there had been people who suffered as Don Victoriano was suffering and no one had ever thought of depriving them of eating and drinking” (p. 116).

These changes could have been due to a concern for modesty; in the text there are additional examples in which the translator attenuates or omits content. Thus, when three guests at Las Vides awakened from their naps, go to don Victoriano’s aid, the description of Tropiezo “con los pantalones a medio abrochar” (II, p. 261) is not included; rather, like Genday, the character appears in the English “in shirtsleeves.” The “infidelidad” that has not crossed Nieves’s mind, appears as “disloyalty” instead of “infidelity.” And in the first scene of Segundo in Leocadia’s home, the poet rests his head, not on her “pecho” (breast) but on her “shoulder.”

Once more, our attention is drawn to the elimination of a passage, specifically, the one which reveals the behavior of Leocadia’s uncle: “cuando residía en Orense, huérfana y bajo la tutela de un tío paterno, nació aquel pobre vástago, aquel Dominguito, contrahecho, raquítico y enfermo siempre. Afirmaban los mejor informados que el malvado del tío fue quien abusó de la doncella, confiada a su custodia, sin poder reparar el delito porque era casado y vivía su mujer, Dios sabe dónde ni cómo” (II, p. 203). This explanation is condensed in Serrano’s version thus: “The puny Dominguito, the little cripple who was always sick, was born while she lived

in the house of her uncle and guardian at Orense, after the death of her parents” (p, 16). The omission empties the passage of logic and prevents the reader from learning the extent of the harm done to Leocadia and the identity of the father of her son.

Howells’s commentary on this work, included in his review of *A Christian Woman*, is little more than a summary of the action. He praises Pardo Bazán’s study of rural life, and describes the novel as a “realistic idyll” while pointing to Segundo’s egoism and lack of talent.

2.6. *The Angular Stone (La piedra angular)*

In March of 1892 the Books section of the *Boston Globe* announced the publication of *The Angular Stone*, this time in the Sunshine Series of Cassells. To begin, it should be noted that its translator seems not be the same one that translated into English the three previous novels. Here Serrano renders dialogues skillfully, starting with Nené’s baby talk. She successfully resolves difficulties like those posed by the nicknames of the members of the Casino, or the debate on how to express the first person of the present indicative of *abolir*, maintaining this and other expressions in the original Spanish (“perro chico,” “calle mayor,” “solano” and the popular song “Mi abuela quiere que yo *abuela*”), and employing notes to explain their meaning, a practice she had rarely adopted before.

Oddly, Serrano does not translate the two mentions in the original text of “la piedra angular” as “the angular stone” —which would have echoed the title— but rather as “capital punishment” and “cornerstone.” And perhaps due to a printing oversight, the title of *Morriña* cited in the text —“aquel hermoso anciano que conocimos en *Morriña*” (II, p. 310)— does not appear in italics, a sign that could have reminded the reader of the previous translation.

The most significant feature of this translation is that it sounds more natural to the ears of the English-speaking reader. It is possible that Mary Serrano had gotten her bearings in translating Pardo Bazán's texts, but it is more plausible to assume that she was able to devote more time to this one. Her previous translations give the impression of having been carried out in a hurry: pressured by the commission to render into English three novels in the space of a year, she did not take the time to improve vocabulary, disentangle grammar, or pause to "listen" to their sound; to revise, in sum.

It is interesting to compare the English of Fanny Hale Gardiner (keeping in mind that the book she translated was of a different genre) with that of Serrano. The former presents a fresher language, more open to contemporary influences; for example, her translation of "libraco verde" as "trashy books" employs a term common in today's English usage.

To conclude this overview of the translations of Pardo Bazán's texts, and to summarize Serrano's work, it can be said that in the first three of her translations of Pardo Bazán, this translator did reasonably well in descriptive scenes in particular, while she was unable to successfully render natural-sounding narrative language and dialogue resulting in parts riddled with literal translations and errors in meaning.

To be fair to Mary Jane Serrano, we should recall that due to a convergence of circumstances—the urgent need to produce books on the part of publishing houses, and her reputation as a translator, among others—it fell to her to translate three novels of Pardo Bazán in a short amount of time. This pressure inevitably led to less than satisfactory results. Lamentably, to translate one novel in a month's time or little more was a practice that did not do justice to our author.

Commentaries on *The Angular Stone* in the American press of the period have not been found, except for a reference by Willian Dean Howells which will be touched on at the end of this study.

3. Conclusion

To conclude this tour of Emilia Pardo Bazán's books in English, the following publications should be mentioned. Her novel *Misterio* (1903), in a translation by Annabel Hord Seeger entitled *The Mystery of the Lost Dauphin*, appeared in 1906. The next year saw the publication of *Insolación* with the appealing English title *Midsummer Madness*²¹ by a translator named Amparo Loring, which according to the *New York Times* was a pseudonym. This is the last translation published in the United States during the author's lifetime. In 1908 *The Son of the Bondwoman* (a less appealing title), a translation of *Los pazos de Ulloa* by Ethel Harriet Hearn appeared in England. The review in the *Academy* of London praised the novel's realism but deplored the translation, observing that it did not present idiomatic English, and that some sentences were so entangled as to be incomprehensible.

Presumably, this translation was the first of a novel by doña Emilia published in the United Kingdom, a fact which compels us to pose the question of why this difference within the English-speaking world: What was the reason for the abundance of publications in the United States in contrast to the void in Britain? The query returns us to the starting point of this study: the favorable conditions which existed in America were absent in the European nation: among them, that at the fourth

²¹ Jennifer Smith's valuable article "Teaching Cultural Differences through Translation: Pardo Bazán's *Insolación*" (2017) highlights some deficiencies in the translation and suggests pedagogical strategies such as the comparison between the translation and the original to enable American university students to dig deeper into Spanish culture and literature.

Columbian centenary there would not be a focus on Spain, the rival of the British in the project of empire; there were no Spanish colonies off the country's coast, and above all, in England the debate on realism had not unfolded with the same vigor and curiosity as in the younger country.

We conclude with one of the distinguished figures of this study, William Dean Howells, and leave to him the final words, which will serve as well as a mark of Pardo Bazán's inclusion in the literary debate of fin-de-siècle America. It would have been ideal that Howells and doña Emilia had met in person during his trip through Spain in 1911 and which he recounted in *Familiar Spanish Travels* (1913). The similarities between them are evident: they were novelists, critics with the zeal of educators, and promoters of realism. Surely, Pardo Bazán must have known who Howells was, and he valued her positions and undertakings. In "A Conjecture of Intensive Fiction" (1916), Howells explains that what he calls "intensive fiction" focuses on just a few characters, and does not depend on plot, but rather on the interactions among those characters to produce "a vast dramatic scheme" (Howells, 1916, p. 870). This critic, who never missed an opportunity to celebrate women writers, affirms that it is they who have mastered this narrative art, and the only woman writer outside the Anglo-Saxon world that he offers as an example is Emilia Pardo Bazán, referring to her in relation to *Morriña* and *The Angular Stone* (it should not escape us that he read the first in the original and the second in the best of Mary Serrano's translations). Perhaps his most extensive praise came in his review of *The Swan of Vilamorta* and *A Christian Woman*, published almost twenty-five years earlier —proof that his admiration was continuous and long-lasting, and a sign of Pardo Bazán's insertion into the advancement of realism in the United States. Alluding to a saying about novelists —that men know more than they tell, and women tell more than they know— Howells declares that this cannot be said of doña Emilia: "Her analysis of woman's nature is too searching, her details as to the habits of men and some women are too

intimate for that to be said. Her intention is to reveal entirely the innermost natures of the men and women she selects to illustrate the present phase of Spanish life” (Howells, 1891-92, p. 968). To reflect the present of Spanish life. There could be no better tribute to Emilia Pardo Bazán on the part of the eminent defender of American realism.

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