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# **Translating the Catalan Landscape: An Exploratory Study into English Translations of Catalan Landscapes in Literature**

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## **Abstract**

This thesis explores the concept of landscape in the translation of Catalan literature into English, from a critical perspective, with a focus on the role of the translator as an agent in shaping the translated text. Building on scholarship that explores the concepts of landscape, as well as theories of translator agency and positioning, the study addresses a gap in translation studies concerning the treatment of landscape in the Catalan-English language pair. A corpus of four literary works and their English translations is analysed in depth to identify the techniques and strategies employed by the translators. The research also considers the translator's visibility and agency as reflected in their choices, and evaluates the potential effects of these decisions on the target reader. Ultimately, the thesis seeks to identify patterns in the translation of Catalan landscape elements and to reinforce the cultural significance of landscape within literature.

The results of the research show that there is a tendency towards generalisation of landscape terms and that description is key to transmitting the reality of the landscape in question. The results also show that evidence of agency on the part of the translator in their treatment of the text is not necessarily reflected in their visibility.

Key words: landscape, translator's agency, translator's visibility, literary translation, ecotranslation

## **Resum**

Aquesta tesi explora el concepte de paisatge en la traducció de la literatura catalana a l'anglès des d'una perspectiva crítica, i se centra en el paper del traductor com a agent en la configuració del text traduït. Prenent com a base els estudis que exploren els conceptes de paisatge, així com les teories de l'agència i el posicionament del traductor, la tesi aborda un buit en els estudis de traducció sobre el tractament del paisatge en la combinació lingüística català-anglès. S'analitza en profunditat un corpus constituït per quatre obres literàries i les

seves traduccions a l'anglès per identificar les tècniques i les estratègies emprades pels traductors. La recerca també té en compte la visibilitat i l'agència del traductor, reflectida en les seves eleccions, i avalua els efectes potencials d'aquestes decisions en el lector objectiu. En definitiva, la tesi pretén identificar patrons en la traducció d'elements del paisatge català i reforçar la importància cultural del paisatge dins de la literatura.

Els resultats de la recerca mostren que hi ha una tendència a la generalització dels termes de paisatge, i que la descripció és clau per transmetre la realitat del paisatge en qüestió. Els resultats també mostren que el fet que l'agència del traductor sigui evident en el tractament del text no es reflecteix necessàriament en la seva visibilitat.

Paraules clau: paisatge, agència del traductor, visibilitat del traductor, traducció literària, ecotraducció

## **Resumen**

Esta tesis explora el concepto de paisaje en la traducción de la literatura catalana al inglés desde una perspectiva crítica, y se centra en el papel del traductor como agente en la configuración del texto traducido. Tomando como base los estudios que exploran los conceptos de paisaje, así como las teorías de la agencia y el posicionamiento del traductor, la presente tesis un vacío en los estudios de traducción sobre el tratamiento del paisaje en la combinación lingüística catalán-inglés. Se analiza en profundidad un corpus constituido por cuatro obras literarias y sus traducciones al inglés para identificar las técnicas y las estrategias empleadas por los traductores. La investigación también tiene en cuenta la visibilidad y la agencia del traductor, reflejada en sus elecciones, y evalúa los efectos potenciales de estas decisiones en el lector objetivo. En definitiva, la tesis pretende identificar patrones en la traducción de elementos del paisaje catalán y reforzar la importancia cultural del paisaje dentro de la literatura.

Los resultados de la investigación muestran que hay una tendencia a la generalización de los términos de paisaje, y que la descripción es clave para transmitir la realidad del paisaje en cuestión. Los resultados también muestran que el hecho de que la agencia del traductor sea evidente en el tratamiento del texto no se refleja necesariamente en su visibilidad.

Palabras clave: paisaje, agencia del traductor, visibilidad del traductor, traducción literaria, ecotraducción

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**Note on Styling**

This thesis has been written in general agreement with the guidelines established in the *MLA Handbook for Writers of Research Papers (Ninth Edition)*, with minor exceptions made for space efficiency.



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## List of Abbreviations

CAN.	– <i>Canigó</i>
SOL.	– <i>Solitud</i>
EQG.	– <i>El quadern gris</i>
PdT.	– <i>Pedra de tartera</i>
T.	– Topographical elements
Tn.	– Toponyms
M.	– Meteorological elements
FF.	– Flora and Fauna elements
CS.	– Colours and the Senses elements

## Introduction

It is precisely the particular nature of language's  
engagement with specific place and history that has  
dogged debates on the feasibility of translation.

—Michael Cronin

“Geography is everywhere” is the first part of the title of a 1989 book chapter by British geographer Denis Cosgrove. By the same vein, we can also say that “Landscape is everywhere”. Whether rural or urban, natural or made, we are surrounded by settings that we can describe as landscapes. And these settings are not restricted to a particular time or place, although they may not be static. They are literally everywhere. The way we talk about landscapes depends on many different factors: our relationship to them in terms of proximity, history and emotion; the vocabulary we use to describe them in terms of local dialects, traditions and expressions; their scale and the materials they are made of; the myths and folklore associated with them; their strategic and national importance, and so on.

### 1. Motivation for the research

This thesis has been motivated by my two passions. The first is geography, an interest which began during annual family holidays to the Isle of Arran off the west coast of Scotland when I was a child. The Isle of Arran has been described as Scotland in miniature because although it covers a surface area of just 432 square kilometres it contains highland scenery in the north, lowland scenery in the south and a wide range of fluvial and coastal features such as waterfalls, small lochs and raised beaches. My passion for the geography of Arran led me to study for a degree in Geography some years later at the University of Leeds, where I experienced social and urban settings that were different to those of my west country upbringing. Some of my first trips outside Britain were to Catalonia, where I eventually moved to in 1990. The Catalan geography was as varied as I had seen in Arran—high mountains,

plains, coastlines, deltas, escarpments, climbs and sudden drops into deep shadowy valleys, and the karstic surprises around the *estany* at Banyoles. My second passion is language, and since I have lived in Catalonia I have been lucky enough to be in daily contact with both my native English and my adopted Catalan in my career as a translator. This constant contact raises questions about how translated language is perceived by the target audience and how the translator as an agent can affect the result of those perceptions.

## 2. Justification of the research

In the introduction to her doctoral thesis, Stefania Arcara (1988) discusses the tendency of environmental determinism, understood as the idea that the physical environment, particularly climate and geography, shapes human culture, societal development, and economic success, to shape attitudes towards certain places, relating it to Said's notion of imaginary geography which was introduced in his critical discussion of *Orientalism*. However, in her case it is not East and West that are opposed but northern and southern Europe. The north/south oppositions that occur in the writing of D.H. Lawrence for example encapsulate the polarities of the late Victorian writers of industry/agriculture, sin/pleasure, repression/ liberation, Protestant/Catholic (187). She finds in her analysis of British literature a parallel and reinforcement of the colonial Other by the "European Other represented by the Mediterranean" (198). In her case the texts mainly deal with southern Italy and Sicily, but her work is of interest in this thesis firstly because of the tensions that occur in the works of the corpus in terms of mountain/valley, agricultural/industrial, old/new, but also because the readers of the translations will be reading about "southern" European settings. Ease of travel and the massive increase in international tourism to Catalonia over the last two decades<sup>1</sup> may have changed familiarity with Mediterranean countries, but perhaps attitudes

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<sup>1</sup> *International tourism to Catalonia has increased from almost 9m in 2000 to just under 20m in 2024 (Source: "International Tourism in Catalonia.")*

and perceptions remain the same. Certainly, following the 1992 Olympic Games Catalonia is much more visible in the European arena than it was previously, and this has also had repercussions on the small scale such as the availability of Catalan products such as cava in supermarkets.

To this, however, we should add the resistance that has been shown towards the contemplation of difference in European languages themselves. In *Siting Translation* Tejaswini Niranjana states that in a post-colonial context one of the problems raised by translation involves questions of representation, power and historicity (1). She says, "my concern is to probe the absence, lack or repression of an awareness of asymmetry and historicity in several kinds of writing on translation" (9). Commenting on this, Cronin laments that "There is no attempt made to 'account for the asymmetry and inequality of relations between peoples, races, languages' in Europe itself", which remains an essentialist and ahistorical concept, with "implicitly homogeneous translation strategies" ("Altered States" 85). Cronin goes on to describe the effects of this on what he terms "minority languages", sometimes more accurately described as "minoritised languages"<sup>2</sup>, which he states are the expression of a relation (with "majority" languages) rather than an essence (86), and that they can take two forms, either separately or in combination: *diachronic* and *spatial*, where the former is generally a result of historical events (Cronin cites the Irish Famine which wiped out a good percentage of the Irish-speaking population) and the latter to redrawing of boundaries, such as the break-up of the Soviet Union which has led to a minoritisation of Russian in the Baltic Republics. This last example illustrated that

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<sup>2</sup> Costa et al. offer a distinction between the two: "The idea of a minority group, created at the same time as the idea of a majority group, comes hand in hand with the birth of modern nation-states, and with a sense of enumeration (*ibid.*). To use the term 'minority' uncritically, then, is to endorse, or at least use, a term that is historically recent and contingent. The term minoritised, on the other hand, reflects the understanding that minority status is neither inherent nor fixed. It implies not only that 'minorities' are forged out of 'majorities', but also that certain groupness projects entail the creation of a marginalised collective 'Other'." (8)



minoritised languages are not necessarily minority languages. The consequences of marginal or marginalised languages for translation affect the volume and direction of translation traffic.

Catalan can be considered a marginalised language for both diachronic and spatial reasons (the historical incorporation of Catalonia into the Kingdom of Aragon and its subsequent inclusion as an autonomous community of Spain, the series of linguistic repressions that have occurred following the War of the Spanish Succession (1714), the dictatorship of Primo de Rivera (1923-1930) and under the regime of Franco (1939-1975). Twentieth-century immigration of Spanish speakers has also challenged the use of the language, especially in the provincial capitals of Barcelona, Girona, Lleida and Tarragona.

Against this backdrop I developed an interest in the way in which landscapes are perceived and understood and translated: specifically, the Catalan landscape and specifically from Catalan into English. The overarching question for my research is “Can the Catalan landscape be (re) represented in translations into English?” There has been much literature dealing with landscapes, places, and spaces, both rural and urban, including Cosgrove and Daniels’ *The Iconography of Landscape* (1988), Ingold’s *The temporality of the landscape* (1993); Tuan’s *Space and Place* (1977), *Topophilia* (1990); Massey’s *On Space* (2005); Bachelard’s *The Poetics of Space* (1964), Tort et al.’s *Rural landscapes beyond the idyll* (2020), to name just a few, some of whose works will be referred to in this thesis, but less production to date dealing with the relationship between landscape and literature. There is a significant body of work in literature in which the landscape occupies a central place, from Brontë’s *Wuthering Heights* (1847), Steinbeck’s *Grapes of Wrath* (1939), London’s *The Call of the Wild* (1903), Murakami’s *The Wind-Up Bird Chronicle* (2003) and Salih’s *Season of Migration to the North* (1969), as well as the works that I have selected as the corpus for this thesis in Catalan. I have also observed an increasing, if still young, body of literature

specifically about the effects of human actions on the environment, and solastalgia, by authors such as Glenn Albrecht (who coined the term solastalgia) with *Earth and Emotions* (2019), Annie Proulx's *Barkskins* (2016), Robert McFarlane's *Landmarks* (2015), Cunsolo and Landman's *Mourning Nature* (2017), and Barbara Kingsolver's *Flight Behavior* (2012), among others in English, and Ada Castells' *Solastàlgia* (2022) and Irene Solà's *Canto jo i la muntanya balla* (2019), in Catalan. There has to date been little written about the translation of landscapes in literature. Exceptions include M<sup>a</sup> Carmen África Vidal Claramonte's *La traducción y los espacios: viajes, mapas, fronteras* (2010), which addresses spaces, maps and travel, and Federico Italiano's *Translation and Geography* (2016), which looks at some specific examples of translating land and maritime environments from Italian, and others who have addressed cities (Sherry Simon *Cities in Translation* (2012); Michael Cronin & Simon *The City as Translation Zone* (2014); and Lieven D'Hulst & Kaisa Koskinen *Translating in Town* (2020). There have also been commentaries on the translation of landscape features as part of broader projects, such as Marcello Giugliano and Victòria Alsina Keith's "Seeing the image of one's culture" in which they examine translation of images of national identity, or Guillermo Badenes and Josefina Coisson's examination of the translation of the language of nature in "Ecotranslation" and Carmen Valero Garcés' "Ecocriticism and Translation". While these authors have informed my research, not all have dealt with the Catalan to English language combination, or commented on works of literature, and none that I am aware of refer specifically to the Catalan landscape and literature in translation into English. The need to pursue this research was confirmed, in part, in some of my early reading—in particular Badenes and Coisson, mentioned above—who wrote: "we have surveyed much literature where, owing to different reasons including the historic period in which the translation was made, mistranslations have silenced the voice of nature" (356) and "there are virtually no works discussing the voice of nature and the way it may be silenced (or revealed and

discovered) through translation” (357). The idea of mistranslation is not of as much interest as whether the revelation, discovery and transfer of landscape, in all its facets, can be achieved in translation from one text environment to another. Another reference which convinced me of the validity of the research is this quote by Mary Austin in Valero Garcés’ article “Ecocriticism and Translation”:

The topography of the country between the Colorado River and the Rio Grande cannot be expressed in terms invented for such purposes in a low green island by the North Sea. A *barranca* is terrifyingly more than an English bank on which the wild thyme grows; an arroyo resembles a gully only in being likewise a water gouge in the earth’s surface, and we have no word at all for *cañada*, (259).

If, in the words of John Stilgoe, “[I]ndividuals conjure landscape individually. Each enquirer realizes something unique in the concatenation of shapes and forms and spaces and colours and textures ahead or around” (17), I am interested in the way the shapes, forms, spaces, colours and textures of landscape are conjured by authors, readers and translators. As Valero Garcés put it so succinctly in the same article:

The question is what happens when the landscape is translated- taken to another bioregion with a language and different culture; what position does the translator adopt? Does s/he ‘see’ the same landscape, does s/he perceive the same smells and senses as the author of the source text (ST)? Or, on the contrary, does the translator go beyond the borders of the bioregionalism and transfer the text to a new ecological reality? (261)

In his introduction to the official programme for the theatre presentation of *Canigó* by Jacint Verdaguer, Andreu Gomila stated that “De la Renaixença ençà, del modernisme al noucentisme fins arribar al 2011, la literatura catalana és plena de muntanyes, paisatges esquerps, colgats de neu o tocats pel sol de primavera” (8). Indeed, the vast body of works in

Catalan literature that deal with landscape also motivated me to undertake this study. I have therefore selected four works of Catalan literature (three in prose and one in poetry) in which the landscape is a major figure, and I set out to answer my research question through the analysis of the translations of the four works I had selected for my corpus: *Canigó* by Jacint Verdaguer; *Solitud* by Víctor Català; *El quadern gris* by Josep Pla; and *Pedra de tartera* by Maria Barbal.

### 3. Research question, Preliminary Propositions and Objectives

The main research question for this thesis is “Can the Catalan landscape be adequately (re)transferred in translations into English?” The research is guided by three preliminary propositions, which are not framed as testable hypotheses but as working assumptions that shape the analytical approach. In addition, three research objectives have been identified to provide insight into the translation strategies employed and their potential impact on the target readership.

The three propositions are as follows:

**Preliminary proposition 1:** The main translation techniques will be borrowing and the use of established equivalents in the translation of landscape terms.

**Preliminary proposition 2:** The translator’s agency at the text level will apply more to specific cultural elements in the original text, e.g. artefacts and toponyms and less for universals such as colours, senses and meteorological phenomena.

**Preliminary proposition 3:** The use of the translator’s agency will be most apparent in the domestication of the translation.

The three objectives guiding the analysis are:

**Objective 1:** To explore the techniques used and the use of agency at the text level in the translation of landscape elements in the corpus in terms of the level of intervention detected (with reference to foreignisation, domestication and distortion, lexical choices, and

interpretations of the source text.). In order to do this, I have created a sample for analysis of segments of the source and target texts based on a series of predefined cultural categories related to the landscape: topography; toponomy; meteorology; flora and fauna; and colours and the senses.

**Objective 2:** To detect patterns in the translation of landscape across the corpus according to the techniques used.

**Objective 3:** To consider the possible effect of the translation solution on the target reader.

#### 4. Structure of the thesis

The thesis is divided into seven chapters, of which the first three concern a review of the concept of landscape, a review of the literature of translation studies focussing on the role of the translator, and an introduction to the corpus. The final four chapters present the research methodology, results and analysis, followed by a discussion and finally conclusions. In Part One, Chapter 1, I ask the question “What is Landscape?” in order to situate the research by considering definitions and conceptions over time in the disciplines of art and literature, and geography and philosophy. Chapter 1 also contains a section on the relationship between landscape and identity.

In Chapter 2, I review the literature on translation as it regards the translator of the works. My intention is to place the translator at the centre of the process I am investigating and I therefore consider aspects of visibility, agency, the third space and ethics to be of major importance. I see these factors as being interrelated in the translation process. Finally, I review the concepts of ecocriticism and, by extension, ecotranslation. If ecocriticism explores and comments on the relationship between humans and their physical environment as portrayed in literature, then the elements of ecotranslation that are of interest to this thesis is the way in which that relationship can be conveyed in translation to English. Chapter 3 offers information about the corpus, including a description and synopsis of works, a brief biography of the

authors and information about their translators. Chapter 3 also contemplates the paratexts of the translations and the consequent visibility of the translators.

Part Two contains the analysis of the corpus. In Chapter 4, I outline my research method and the criteria and method for selecting the sample for analysis. This includes a set of predetermined categories of cultural elements to be selected based on a classification in the translation literature and a consideration of the application of translation techniques and strategies also drawn from the published translation literature. In Chapter 5, I present the analysis of individual segments from the corpus in tables divided into the categories of topography, toponymy, meteorology (including celestial objects), flora and fauna, colours and the senses and other. The tables include brief comments on the segments of text. In Chapter 6, I discuss the overall findings, and Chapter 7 contains the conclusions of my study, followed by the bibliography of works cited and consulted during the research.

**PART ONE: THEORETICAL FRAMEWORK**

## Chapter 1. Landscape

...something significant has happened when land can be perceived as ‘landscape’.

—Malcolm Andrews

The concept of "landscape" is inherently multifaceted, encompassing a range of meanings that extend beyond simple geographical or physical definitions. Traditionally, landscape has been understood as the physical environment, consisting of natural features like terrain, vegetation, and bodies of water. However, this definition has evolved and many scholars view landscape not just as a spatial entity, but as a dynamic cultural and social construct. From this perspective, landscape is shaped by human experience, perception, and interpretation, making it a subjective and evolving concept.

Landscape is not therefore merely a backdrop to human activity but a reflection of identity, history, and culture. It embodies the values, stories, and memories of individuals and communities, often serving as a tool for expressing collective identity or reinforcing social structures. At the same time, landscape is a symbol of power. It can be used to exert control, define boundaries, or exclude certain groups. Through processes such as land appropriation or nationalistic rhetoric, landscapes can become markers of social power and political authority. Additionally, landscapes often serve as repositories of memory, where personal and collective histories are intrinsic to the land, shaping how places are remembered and understood.

This chapter offers a brief discussion of the concept of landscape, which is not static but dynamic like the landscape itself, and how it is perceived and represented, beginning with an exploration of definitions of “landscape”. This is followed by the relationship between landscape and art, landscape and literature, and landscape and geography and philosophy.



### 1.1. Definitions of Landscape

What is “landscape”? The *Oxford English Dictionary* gives the following reference from a translation by the physician Richard Haydock, whose translation of *Trattato dell'Arte* (1598) by the Italian author Paolo Lomazzo, was also one of the earliest books on the visual arts to be published in English: “In a table donne by Cæsar Sestius where hee had painted Landskipes” (Lomazzo qtd. in “Landscape, N. 1.a.). There is some dispute about the exact origin of the word but Stilgoe maintains that the word originated from the Frisian *landschop* where *-schop* means “to shovel”, and was introduced to English coastal dwellers by fishers, also in the sixteenth century (13). According to Stilgoe, “Around 1600, literate Englishmen began writing the word as **landskip** or **landskep** to identify paintings representing views across water toward land. Not for decades did it designate scenery pleasing to the eye” (14) (emphasis in the original)<sup>3</sup>.

The *Oxford English Dictionary* includes four definitions of landscape as a noun, one as an attribute or complement and one as a verb, of which we are concerned with the nominal definitions. The first reads “A picture representing natural inland scenery as distinguished from a sea picture, a portrait, etc.” One example of this definition given in the dictionary is taken from Dryden’s translation of *Plutarch’s Lives* (1683), and reads “let this part of the landscape be cast into shadows that the heightenings of the other may appear more beautiful” (qtd. in “Landscape, N. 1.a.”). From the first cited usage of the term, then, there is a clear association with art and aesthetics. The second definition introduces the idea of a more specific type of inland scenery: “A view or prospect of natural inland scenery, such as can be taken in at a glance from one point of view; a piece of country scenery” (“Landscape, N. 2.a.”). This definition hallmarks the *visual* which will be seen in other commentators’

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<sup>3</sup> For a longer discussion of the origins of the word landscape see the Introduction to Stilgoe’s *What is Landscape?* (2015) pp.1-16.

remarks on landscape. Interestingly one example from 1798 introduces the idea of the implantation of urban areas on the country landscape: “Sumptuous Cities...gild our Landscape with their glitt’ring Spires” (Young qtd. in “Landscape, N. 2.a.”).

A third definition reads: “Tract of land with its distinguishing characteristics and features, esp. considered as a product of modifying and shaping processes and agents (usually natural)” (“Landscape, N. 2.b.”), giving us an essentially geomorphological view. This definition is exemplified in a quote from 1886 by Geikie from his *Class-book of geology*: “The surface of a country is not now exactly as it used to be. We notice various changes of its topography going on now... the accumulated effect of which may ultimately transform altogether the character of landscapes.” (30). And a fourth category of various transferred and figurative uses such as: “The object of one’s gaze.” (“Landscape, N. 4.c.”). Although labelled as being obsolete in the *OED*, this is interesting as it is not limited to a rural or natural view but whatever is within sight, and therefore fits with more recent definitions of landscape such as Edward Relph’s “everything I see and sense when I am out of doors [...] landscape is the necessary context and background both of my daily affairs and of the more exotic circumstances of my life” (22).

In the introduction to her doctoral thesis section on the concept of landscape Rosa Català (2006) tells us that the Catalan word “paisatge” is derived from *páis* and *pagensis* and so we lose the idea of ‘shaping’ and again, according to Joan Tort i Donada (qtd. in Català 75) in the case of the Catalan landscapes (or rather *paisatges*), the interpretation of a creation of the *pagesos* (the humans occupying the land—or *páis*—in question) with the binomial *pagès/paisatge* as a reflection of a long period of colonisation of the land that has produced what we refer to as landscape (or rather *paisatge*) (75).

Consultation of the word “paisatge” in the *Gran Diccionari de la Llengua Catalana*, offers an etymology from the French *paysage* (*Diccionari de Lacavalleria* 1696) and four

definitions (one of them qualified): “Vista d’un indret natural.” (“Paisatge, N.1.”); “Porció d’espai caracteritzada per un tipus de combinació dinàmica d’elements geogràfics diferenciats” (“Paisatge, N.2.1.”); “**paisatge vegetal** GEOBOTÀNICA Estructura de la vegetació d’una unitat geogràfica.” (“Paisatge, N.2.2.”), both under the heading “Geography”; and “ART Pintura, dibuix o gravat que representa un lloc natural o urbà.” (“Paisatge, N.3.”) (All uppercase and bold in original).

The same consultation in the *Diccionari Català-Valencià-Balear* offers a single entry and two definitions with examples: “Aspecte, vista que presenta un paratge natural, sobretot de camp o muntanya. Paisatge, tirada de país: Terrae plaga, terrae regio, Lacavalleria Gazoph. N’és inmens lo paisatge | que s’ovira conreat, Aguiló Fochs foll. (56). La soletat atreu i estemordeix tot a l’ora en aquest paisatge dantesc, Massó Croq. (16).” (“Paisatge, N.1.”), and “Pintura que representa un paratge natural, especialment de camp o muntanya. També pintà un paisatge, Ignor. (70).” (“Paisatge, N.2.”).

It can be seen that conceptually the terms are comparable across both languages. Consultation of the word *landscape* in the word sketch tool of Sketch Engine and the English Web 2021 corpus offers a number of words relating to the visual e.g. *painting, photography, rugged, barren*, some values such as *stunning, beautiful, picturesque* and *lush*, but also a wide range of collocates indicating change, e.g. *change, evolve, ever-changing, transform, shift*, and so on. We can deduce that the meaning of landscape is not necessarily that which has appeared in our dictionary definitions referring to the physical environment but that the word has been adopted for other scenarios, such as *political*. Similar results are obtained using the Catalan Web 2014 for the word “paisatge” which, in addition to *pintar, dibuixar, espectacular, impressionant* and *canviar, transformar* and so on, that are comparable to the results in English, also includes collocates that appear much more closely related to the territory, such as *mediterrani, vitivinícola, enoturisme* and *gastronomia*. This suggests that





Indeed, the *Companion to Cultural Geography* edited by Duncan et al. contains chapters entitled “Economic Landscapes”, “Political Landscapes”, “Religious Landscapes”, “Landscapes of Home”, “Landscapes of Childhood and Youth”, “Landscape in Film”, and “Landscape and Art” (339-446) whereas a Google search for these concepts in Catalan using the word “paisatge” produces much fewer results. It is therefore understood that “landscape” as a term has a broader application across different disciplines than “paisatge”.

## 1.2. Landscape in Art

While it is not the object of this thesis to examine works of art and literature and their relationships to landscape in itself, it is useful to get an overview of how landscape has been understood and represented in art and literature through the centuries. This will enable a broader understanding of the circumstances of the works included in the corpus for analysis.

The depiction of nature in art goes back to the origins of human life with one of the earliest animal forms—a figurative depiction of what the authors think could be a wild bovid, which was discovered in the Lubang Jeriji Saléh cave, Indonesian Borneo, dated to be more than 40,000 (perhaps as old as 52,000) years old (Aubert et al. 255). However, depictions of natural scenery appeared later. Spectacular recent findings in the Serranía de la Lindosa area of the Colombian Amazon, thought to date back 12,500 years, depict mainly animals and humans but also trees and plants. Meanwhile in China, the period between the end of the Tang dynasty and the new Song State (ca. 900-960 CE) a style of landscape art developed from infancy to become “something like a national style” (Barnhart 92) laying the foundations of a long tradition of Chinese landscape art. Jing Hao (ca. 855-915) is generally claimed to be the master of landscape painting during this period (93). The art historian Otto Pacht (1902 – 1988) wrote “*The discovery of the aesthetic value of landscape was the final outcome of a complex ripening process in which every form of imagination was involved and which concerned the entire attitude of man (sic) towards his physical environment*” (qtd. in Shepard 119). Schefold tells us that while in Greek art landscapes tended to be subordinate to the human figure, with nature either implied by the movement of garments or used as a symbol, as in the use of two doves for the love of a young couple, several wall paintings in Pompeii give the Roman landscape a protagonism that is significant to the meaning and often the morality of the work (87). In a Pompeian wall painting from the early years of the common era (Fig. 3) where Hylas is seduced by nymphs while on a voyage with Heracles.

Unusually, the painting contains a background of steep mountains and wild woods, which must have been surprising to the spectator of the time, unaccustomed to seeing such uncultivated landscapes (87).



1. *Rape of Hylas*. Pompeii, IX, 7, 16 (a). (From Herrmann-Bruckmann, *Denkmäler der Malerei*, pl. 153A)

Fig. 3. *Rape of Hylas* Source: Reproduced in Schefold (91)

In Western culture landscapes made their appearance in art significantly from the thirteenth century in images with religious subjects. e.g. the use of trees in Giotto's frescoes at the Basilica in Assisi (1296-1304). In the fifteenth century the realistic landscapes by the Van Eyck brothers were followed into the sixteenth century by others in the Flemish tradition

such as Hieronymus Bosch (1450-1516) and Pieter Brueghel the Elder (1525-1569). In turn, the Flemish influence travelled to Italy and the Renaissance artists such as Sandro Botticelli (1445-1510) who were still mainly using landscape as decoration. Towards the end of the fifteenth century landscapes by artists such as Albrecht Dürer were becoming more realistic and Leonardo da Vinci (1452-1519) reflected in his paintings' scientific observations of actual landscapes, such as the rock formations that appear.

The trend to include landscape elements continued with artists such as Titian, who included large swathes of foliage to frame his subjects, but it was not until the seventeenth century that landscapes became the dominant components in the work. Peter Paul Rubens painted in exquisite detail and his paintings have been described as "more realistic than anything hitherto seen in painting by his contemporaries, yet they were bursting with the glow and freshness and drama of Titian's landscapes" (Hussey 26). At this time there was a tendency to create either "ideal" or imaginary landscapes and topographic or actual landscapes, with the former becoming much more popular. Most of the topographical landscapes were associated with cities, buildings and ruins. A few were "prospects" (i.e. landscapes with a long view to the horizon), and included such well-known views as Greenwich over the Thames Valley, "the most popular view in England" (Ogden and Ogden 59). Towards the end of the seventeenth century the images of actual and imagined landscapes became blurred.

Another important factor influencing seventeenth century painting was the mysticism evoked by the saints in mountainous scenery:

The kind of landscape regarded as conducive to religious ecstasy was mountain scenery with rocky crags and ravines, twisted trees and broken limbs. The wilder the scene, the more fitting it was thought for religious contemplation and exaltation, because the farther removed from worldly associations. ...Historically, such pictures



may be regarded as an important factor in creating the vogue of mountain scenery (Ogden and Ogden 52).

Anticipating the Gothic tradition, the mountain also became a figure of drama, horror and the stark relationship between humans and nature, and often still related to religious themes. Examples include the brooding mountain scenes of Italian painter Salvator Rosa which:

show sky beyond dark, windy subpromontories among the large rocky debris at the base of the upper slopes, cliffs bounding streams near their junction with the valley floor, sparse trees thrusting through rock outcrops with the flush valley soils adjacent (Shepard 165).

In contrast to Salvator's style, Claude Lorrain, so-called because of his birthplace in France, was highly influenced by the Classical landscape of Italy, which was 'Arcadianised'<sup>4</sup> and 'improved' by him and many of his contemporaries to become the Italian legend. The paintings often depicted Virgilian figures "of epic or pastoral quality move nobly amid the beauty of an Italian dawn or evening, the softness of the Italian climate, and the majesty of Italian architecture. The mood is sedately happy, dignified but easy, restrained but highly romantic" (Ogden and Ogden 148). Claude's friend Nicholas Poussin (1594–1665) was also an important figure in the development of landscape painting and in his works landscapes for their own sake took on a greater prominence over time. In fact, there has been some controversy among scholars as to whether some of his paintings were landscapes at all. Gombrich maintains that if the presence of human figures suffices to disqualify a landscape, then Poussin's paintings are not pure landscapes (qtd. in Carrier 165). Indeed, Poussin incorporated both architectural structures and human figures in some of his paintings.

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<sup>4</sup> Unlike what it has come to signify, Siddall tells us that the original Arcadia was a bleak area populated by a brutal people in the Peloponnese whose god was Pan. It was in the *Eclogues* of Theocritus and Virgil that Arcadia was softened to give way to the pastoral (22).

However, this view was attested by others, such as Harris claiming that “Poussin’s landscapes [...] were history paintings with landscape settings, for his figures are integral to the meaning of the whole [...] and are never reduced to the small scale of staffage figures” (qtd in Carrier 165-166).

The legacy of Salvator and Claude continued into the eighteenth century when the art world (especially in Europe) experienced a fervour hitherto unknown—the so-called Grand Tour, which created a large market for the Italianate artists, and visitors to Italy in the mid-eighteenth century were numerous. While Claude’s paintings were deemed beautiful with their expert treatment of light, Salvator’s were declared sublime. It is important to make the distinction between the two.

Edmund Burke (1729-97) was one of the foremost philosophers in the eighteenth century and author of *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful (with an Introductory Discourse Concerning Taste; and Several Other Additions)* (1757), which was widely regarded to inform perceptions of landscape in art and literature for many years. Following an introduction on Taste, the book contained chapters ordered into dualities including Pain and Pleasure, Joy and Grief and, significantly, the Sublime and Beautiful (241). Burke did not invent the concept of the sublime which was already known through the work of the Greek Longinus and the French critic Boileau (1636-1711), but his contribution was to highlight the importance of the social and sexual experiences of beauty and the pain and danger as necessary sources for the sublime to occur:

The passion caused by the great and sublime in nature, when those causes operate most powerfully is Astonishment, and astonishment is that state of the soul in which all its motions are suspended, with some degree of horror ... No passion so effectually robs the mind of all its powers of acting and reasoning as fear. For fear, being an apprehension of pain or death, operates in a manner that resembles actual pain.

Whatever therefore is terrible, with regard to sight, is sublime too ... Indeed terror is in all cases whatsoever, either more openly or latently, the ruling principle of the sublime. (95)

In 1790 Immanuel Kant continued the analyses of the sublime and the beautiful in his *Critique of Judgement*:

The beautiful in nature is a question of the form of the object, and this consists in limitation, whereas the sublime is to be found in an object even devoid of form, so far as it immediately involves, or else by its presence provokes, a representation of *limitlessness*, yet with a super-added thought of its totality. Accordingly the beautiful seems to be regarded as a presentation of an indeterminate concept of understanding, the sublime as a presentation of an indeterminate concept of reason. (75)

The contrast between the sublime and the beautiful in art would be seen most clearly in the Romantic movement, for example, in the works of Caspar David Friedrich (1774-1840), Philip James De Loutherbourg (1740-1812) and Joseph Mallord (1775-1851) in scenes that were also sometimes Gothic, and sometimes described as heroic, portraying dark and desolate land and seascapes. These contrasted with scenes by artists such as Claude depicting the taming of nature in idyllic landscapes and peaceful human coexistence known as pastoral and produced British artists such as John Constable (1776-1837) and Thomas Gainsborough (1727-1788). Andrews describes how, taking advantage of the new possibilities of travel and open-air sketching, artists from the pre-Romantic and Romantic eras would accumulate sketches made in the landscape and then incorporate these views into more idealised oil pastoral or heroic landscapes (97). JMW Turner (1775-1851) took this one step further by claiming to experience a violent storm from the mast of a steam-boat in preparation for his painting *Ariel*. While the authenticity of the story has been challenged, it is clear that

landscape painting was moving towards a different relationship between the artist and the natural world than simple observation (Andrews 178).

In the 1770s and 1780s the Reverend William Gilpin travelled around the British Isles, visiting a number of regions within which he could apply his picturesque<sup>5</sup> guidance for viewing the landscape. Gilpin based his ideas on Burke's aesthetic treatise, but suggested a third category including those things which neither inspire awe with the sublime (that which has the power to destroy us) or pleasure with the beautiful (the aesthetically satisfying) that could be called 'the picturesque' and would mean anything that cannot fit into the two more rational states evoked by the other categories. Although he was not the first to use the term to link art and nature, for Gilpin the "picturesque" was "that kind of beauty which would look well in a picture" (Gilpin 216)<sup>6</sup> and whose attributes included ruggedness, irregularity and so on. Townsend tells us that "Gilpin also links the picturesque to the development of character, which is important in popularizing it as an acceptable form of pleasure for the middle class" (137). The meaning gradually shifted towards a landscape that needed to be pictured, a scene that was a potential subject, a source, for creation of an art work:

The picturesque, encouraging alertness to interactive relations between the natural and the artistic, the physical and the psychological, develops analogously from [written]

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<sup>5</sup> "Much illuminating work has been done by social historians and geographers such as Stephen Daniels on the coincidence of the Picturesque debate and a period of social and economic turmoil: in fact it more or less precisely coincides with the French Revolution and the wars with France. It is clear that this was no coincidence. Whether in the sense of turning to countryside such as the Lakes, that was largely empty of people and thus of social relations; or in the sense of a landscape gardening style (such as Price's or Repton's) that attempted to smooth over increasingly strained relations between land owners and the majority of the rural population; or in the sense of viewing the countryside explicitly as a two-dimensional image - the 'curtain' of 'landscape' behind which the inhabitants' lives are hidden, memorably defined by John Berger "the Picturesque is a response to the age which attempts to hold at bay the leisured classes' various fears—of discontent, of riot, or of revolution" (Lambert 83). See also see John Barrell's *The Dark Side of the Landscape*.

references to scenes reminiscent of paintings (or styles of painting) toward reference to scenes suggestive of pictures that could be fabricated (Kroeber 6).

The results of Gilpin's travels were published in eight volumes between 1782 and 1809 and covered the River Wye & South Wales, Lakes District, Scottish Highlands, New Forest, Isle of Wight & Western parts of England, coasts of Hampshire, Sussex & Kent, the counties of Cambridge, Norfolk, Suffolk & Essex, and North Wales.

Gilpin's idea of the picturesque also involved simplifying Claude's multi-layered landscapes to painting with just three parts or layers: the background of mountains and lakes, the "off-skip" (middle distance) of valleys, woods and rivers, and the foreground containing rocks, cascades, and human-made elements such as ruins (Hussey 116). Initially associated with Salvator's 'sublime' the picturesque came also to be associated with Romantic elements such as rustic mills and thatched cottages, but it also came to represent human downfall and the capacity of nature to regain ownership of the landscape (Selman & Swanwick 3).

Mountains were rugged and lumpy and the landscapes also became associated with "lanes, hovels and gypsies" (Hussey 79). Manwaring states that the first person she knows of to have a truly picturesque vision was Dr. Thomas Herring, a clergyman who would later become Archbishop of Canterbury, on a trip to a Welsh valley: "The valley which he recalls picturesquely had rocky walls, woods, a foaming stream, with a rude bridge, a cataract down the mountain which shut in the valley, flocks and herds, and peasants coming home at evening with full pails" (170). Gilpin organised a series of tours around picturesque spots, taken up particularly by middle-income and middle-class patrons, to allow the visitors to construct landscape from physical terrain, but also allows the viewer to see beyond the physical limits of that terrain" [insisting] "that landscape is moral and political quite as much as it is visual and "aesthetic," and that in constructing landscape they articulate an account of their own position in the world" (Bending 3).

Arriving at the picturesque involved a series of activities with a proper procedure to be followed as Gilpin describes:

The whole view was pleasing from various stands: but to make it particularly picturesque by gaining a good foreground, we were obliged to change our station backward and forward, till we had obtained a good one. Two large plane trees, which we met with, were of great assistance to us (qtd. in Barrell 5)

Barrell goes on to say that the contemplation of the landscape was by no means a passive activity but one which involved reconstruction in the imagination “according to principles of composition that had to be learned” (6) and that once learned were impossible not to be applied by anyone with a minimum aesthetic interest in the countryside. Around the time that Gilpin was publishing his first works, an English school of landscape painters had become established in parallel with the picturesque poets of the time.

The idea that distance is involved before a land becomes a landscape is a recurring theme. For Jeff Malpas (6) the common “representational” construal of landscape as being our relationship to the world—that always involves separation and detachment—is problematic since it always involves a point of view. This “representational” character of landscape as an art form is often taken to underpin what Barrell (1980) has also called the “dark side” of the landscape—its complicity in exclusion and oppression—since it is precisely in and through the representational character of landscape art that landscape is seen as constructing the landscape that it presents in ways that reinforce the relations of power and authority that hold sway within it. In other words, represented landscape is never innocent. Hungarian philosopher György Lukács’ illustrates the dialectical process in which the viewer is distanced from the natural when contemplating a painting of landscape scenery while simultaneously being able to perceive the land as nature, in a passage from *History and Class*

*Consciousness*, written from 1919 to 1923, which draws its inspiration from an unnamed work by the philosopher Ernst Bloch:

When nature becomes landscape—e.g. in contrast to the peasant’s unconscious living within nature—the artist’s unmediated experience<sup>7</sup> of the landscape (which has of course only achieved this immediacy after undergoing a whole series of mediations) presupposes a distance (spatial in this case) between the observer and the landscape, for were this not the case it would not be possible for nature to become a landscape at all. If he (sic) were to attempt to integrate himself and the nature immediately surrounding him in space within “nature-seen-as-landscape”, without modifying his aesthetic contemplative immediacy, it would then at once become apparent that landscape only starts to become landscape at a definite (though of course variable) distance from the observer and that only as an observer set apart in space can he relate to nature in terms of landscape at all. (157-158)

The idea that represented landscape comes charged with a series of values and connotations that the ‘presented’ landscape does not possess, with the presented spectatorial landscape leading to a passivity and sense of separation, especially, but not exclusively, in the visual sense prevailed in art and literature. Fellow Marxist John Berger has pointed out that in Gainsborough’s mid-eighteenth-century painting *Mr and Mrs Andrews*, where the landscape is the protagonist in the extended right-hand part of the work, while the newly married couple sit poised on the left, rather than being simply “a couple in Nature [...] they are landowners and their proprietary attitude towards what surrounds them is visible in their stance and in their expressions” (107). The underlying message is more about property ownership than an aesthetic commentary on the natural landscape backdrop. One might contrast this image with, for example, Grant Woods’ painting *American Gothic* in which,

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<sup>7</sup> For Malcolm Andrews landscape is “mediated land, land that has been aesthetically processed” (7).

although the landscape itself is absent, the image of the couple dressed in their farm work clothing and the pitchfork suggests a couple who work rather than own the land.

The next major artistic genre to feature landscapes was impressionism and the trend for painting outdoors. The advent of the railway as a relatively fast and reliable form of transport meant that different landscapes became more accessible to artists such as Degas, Sisley, Monet and Renoir in France. Their landscapes were not restricted to the rural environment but also included urban scenes with popular activities such as café life and picnics. In Catalonia, artists such as Joaquim Mir, Joaquim Sunyer were painting vibrant, mainly local landscape scenes and they would be followed by others such as Picasso and Miró. In the late nineteenth century, the *Escola Paisatgística d'Olot* emerged as one of the most significant artistic movements in Catalonia, strongly influenced by the French Barbizon School. Its founder, Joaquim Vayreda, was inspired by Barbizon's approach to painting nature directly from life, with an emphasis on atmospheric effects and rural scenes. Vayreda applied this sensibility to the landscapes of the Garrotxa region, developing a distinctive style that was both naturalistic and idealised. The school developed in the context of the Spanish Restoration, a period of economic growth and social change in which industrialists and the rising bourgeoisie became important patrons and collectors of art, acting as patrons, or *mecenes*, who supported and purchased the works of these painters. The movement was further shaped and consolidated through the teaching and artistic output of Josep Berga i Boix, who helped establish the school's influence. Together, they contributed to a broader cultural renaissance in Catalonia, in which landscape painting became a vehicle for expressing national identity, aesthetic refinement, and a harmonious vision of the natural world (Roure 77-80).

By the middle of the twentieth century, landscape ceased to be a genre in itself but was incorporated into the art of the cubists, surrealists and pop artists, such as English



painter David Hockney. New media such as photography were being used to challenge the environmental concerns of “natural places” (e.g. Robert Adams and Ansel Adams) and most recently art has moved into the landscape itself in the form of land art by artists such as Richard Long and Andy Goldsworthy. Other interventions on the landscape itself include sculptures by artists such as Eduardo Chillida in Donostia, Rebecca Horn in Barcelona and Anthony Gormley in Gateshead.

Two artists are particularly relevant to this study and to the work of the corpus (described in chapter 3). The first is Jean François Millet, whose *Angelus* depicts the pause from work in the fields for prayer. According to Susan Foley “The Angelus” was a very sentimental rendering of peasant life: a rendering produced not from observation, but from Millet’s memories of his grandmother’s noonday prayer. For [Léon] Gambetta, the image evoked quiet perseverance, the eternal rhythms and unchanging routine of the countryside” (114) and the second is Catalan artist Perejaume whose works have connected with the writing of Jacint Verdaguer, and in particular *Canigó*.

### 1.3. Landscape in Literature

Literature is closely linked to art in terms of the treatment of the landscape. Stephen Bending (2) reiterates the dichotomy between the material and physical, and also the ideological, stating that “indeed, a physical viewpoint is itself likely to be determined in turn by ideological assumptions about aesthetics, beauty and utility, politics and power.” Landscape had a relatively low status in literature until the 1600s when the Dutch reaffirmed landscape painting as a means in itself and the landscape began to appear in literature as the backdrop of pastoral poetry and subsequently pastoral narrative. As Siddall explains (7), early references to landscape in literature tended to reflect spaces of contemplation of the soul rather than the surrounding in scenes such as Christ’s period in

the Wilderness<sup>8</sup>, the isolation of monks in remote monasteries, and that this trend continues today with the organisation of ‘retreats’ in rural settings which aim to provide a sanctuary outside the hubbub of the city.

As in art, early pastoral literature tended to portray Theocritean-style idyllic scenarios in which thoughtful but hardly overworked shepherds were able to contemplate themes of life and love. John Milton, in his 1632 poem *L’allegro*, offers no detailed description of the landscape in which it is set, but uses generic plurals such as ‘lawns’, ‘clouds’, ‘daisies’ and ‘brooks’ to illustrate the setting. However, Bending (4) alerts us to the fact that the pastoral’s association with leisure and pleasure was also concerned with absence—the absence of the worries connected with the city, and is therefore a place of beauty in which contemplation and regeneration is possible. This connection between the city and the rural area is important, as we have seen, in contrasting landscapes perceived by visitors and those perceived by the people who live in them. This contrasts with the georgic view in which satisfaction is gained through labour, based on Virgil’s original *Georgics* which was a celebration of farming and its enduring values and, as Bending states, the expansion of empire (4). Following almost a century of unrest there was a resurgence of interest in georgic literature in the eighteenth century. Peace brought with it new hope, and an ‘Augustan’ Golden Age ensued bringing a flourishing of the arts. However, pastoral visions of landscape continued, although towards the end of the century they were contested by an antipastoral sentiment expressed by writers such as George Crabbe in his poem *The Village* (1783), insisting that he would represent rural life “as truth will paint it and as bards will not”. This may have been a response to the

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<sup>8</sup> Manes has claimed, in his essay *Nature and Silence*, that one of the reasons for the breakdown of animism in the West was Medieval Christianity where, through exegesis, the existence of all things was “by virtue of God’s indulgence” and behind the literal meaning of a passage of text lurked some moral truth or divine purpose. The example he gives is that of the eagle which could fly higher than any other bird because it was “put on Earth to be a symbol of St. John and his apocalyptic vision, and not the other way around. From this hermeneutical perspective it was inconceivable that eagles should be autonomous, self-willed subjects, flying high for their own purposes, without reference to some celestial intention, which generally had to do with man’s redemption” (19).

publication by Stephen Duck publication fifty years earlier of *The Thresher's Labour* (1736) and, in an early feminist poem addressed precisely to "Mr Stephen Duck" in response to his poem, Mary Collier's *The Woman's Labour* (1739).

In seventeenth century England, coinciding with a general interest in landscape inspired by Rosa, Lorrain and Poussin, the practice of creating the landscape garden commenced. This reorganisation of nature into faux pastoral, and later picturesque landscapes, and later still the Gothic style woodland garden, often around the focus of a large country house, made an impression on the literature of the time, especially poetry, with works like John Denham's topographical *Cooper's Hill* in 1642. The idea of topographical literature was to take stock of the view of the land from an elevated position such as the top of a hill, and effectively the first two lines of the poem read: "My eye, descending from the Hill, surveys// Where Thames among the wanton valleys strays." (10). The idea was to praise the natural beauty of the landscape and the river below, but these poems also had a political and moral angle, in the case of this poem reflecting upon the English Civil War (1642-1651). One thing that the landscape garden phenomenon underlines about the meaning of landscape in general is that scale is clearly important. Bending (14) tells us of one landscape gardener, William Shenstone, who became an object of ridicule because the gardens he created were small-scale and often frail structures, reflecting a lack of wealth and status. The underlying message seems to be that whatever landscape is, it should be large-scale<sup>9</sup>.

The Gothic influence in literature was inspired in the original Gothic art of the medieval period to produce feelings of terror and awe, similar to the sublime, but with a focus on the unknown, the uncontrollable and the macabre. The first work to declare itself in the Gothic style was *The Castle of Otranto* (1764) by Horace Walpole but many other authors drew on the Gothic influence much later, such as Emily Bronte with *Wuthering Heights*

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<sup>9</sup> See the arguments for the filtering of landscape by Lopez Silvestre in chapter 1.3. of this thesis.

(1847). As Yang and Healy point out, rather than simply forming a backdrop to the action, Gothic landscapes are central to the works, capable of transmitting political, psychological, social and cultural ideals (1) in addition to the geographical references. As they go on to say “It is likely Gothic’s emphasis on the irrepressible, the unspeakable, the inexplicable has kept it a vital part of art in both high and popular culture” (4) and we consider that these are qualities that can also apply to landscape itself—at least from the point of view of many of the characters that appear in literature more broadly, and indeed to real human populations. A failure to understand landscape is what leads to suspicion, conjecture and ultimately myth. Corner (qtd. in Yang & Healy 5) has said that the Gothic “unearths the ‘moral darkness’ that the cultural elite seek to hide, whether it is darkness of a political, historical, cultural, or social nature”. I consider that not only Gothic landscapes but all landscapes in literature are capable of stirring a range of emotions from pleasure to anxiety and pain. For example, in the works of the corpus for this thesis emotions are expressed through landscape settings in Víctor Català’s *Solitud*, as Mila’s mood changes throughout the story, and the continual sense of security and “home” offered by the mountain in Maria Barbal’s *Pedra de tartera*.

#### 1.4. Landscape in Geography and Philosophy

Carl Sauer is considered the proponent of the first “geographical turn”. In his seminal work *The Morphology of Landscape* (1925) he established the basis for cultural landscapes: "The cultural landscape is fashioned from a natural landscape by a cultural group. Culture is the agent, the natural area is the medium, the cultural landscape is the result" (343). Sauer considered the equal weight of the “cultural” landscape in the configuration of geographical space, together with the presence of factors in the geography, for example, “elements of material culture” rather than a simple empirical study of its features and rejecting the deterministic and positivist approaches of the time in favour of a phenomenological understanding of landscape. In his 1931 essay “Cultural Geography” Sauer states that the

Germans have for some time referred to “the transformation of the natural landscape into the cultural landscape” which enables cultural forms to receive the same treatment as physical forms. In his view all geography is not physical geography because “man (sic) has given physical expression to the area by habitations, workshops, markets, fields, [and] lines of communication.” (139). The way in which landscape becomes cultural is through human activity. In 1937 Wooldridge and Morgan insisted that Geography cannot dispense with geomorphology, for a real understanding of the characters and development of the physical landscape is an indispensable preliminary to the study of the cultural landscape and of regions (ix).

Díaz Cruz states that conceptions of landscapes are not immutable or given but are the result of human, biological and physical interactions which take place in space and over time (2). This understanding of the landscape as a social construction alongside the cultural dimension involved in that process has enabled broader definitions of landscape. The subsequent study of this “new” geography as a social and cultural construct paved the way for individual geographies related to gender, sexuality and ethnic identity, and as something dynamic which was not limited by fixed boundaries but which included different narratives, ideologies and symbolic representations. Ingold does not distinguish between urban and rural landscape nor the distances that are incurred between the individual and the land, but instead focussed on “a dwelling perspective” (153). For him it is not “a cultural image, a pictorial way of representing or symbolising surroundings”, as Cosgrove and Daniels would have it in *The Iconography of Landscape* (8), but is influenced by the phenomenological approach of Heidegger. The notion of dwelling involves practicing skills to engage actively with the constituents of one’s surroundings (5). As “the familiar domain of our dwelling, it is *with* us, not against us, but it is no less real for that. And through living in it, the landscape becomes a part of us, just as we are a part of it” (191) This is closely linked to Lowenthal’s fascination

with “the multitude of ways in which people and societies knew landscape, and how this affected the way that they shaped the material environment” (qtd. in Olwig 873), thereby manifesting their existence. It also relates to Gaston Bachelard’s consideration of “house images” in *The Poetics of Space*, which “move in both directions: they are in us as much as we are in them” (21). Ingold would later modify his use of the word “dwelling”, arguing that “dwelling in the worlds involves movement”, and this is presented as “wayfinding”. “Wayfinding” is not movement across the surface of the world as on a map, but the ability to feel one’s way “*through* a world that is itself in motion, continually coming into being through the combined action of human and non-human agencies” (155).

In *The Country and the City*, Raymond Williams states that

A working country is hardly ever a landscape. The very idea of landscape implies separation and observation. It is possible and useful to trace the internal histories of landscape painting and landscape writing, landscape gardening and landscape architecture, but in any final analysis we must relate these histories to the common history of a land or society. (120)

Eduardo Martínez de Pisón reinforces this view in his commentary that “El paisaje es, así, una expresión del territorio” (42), on the one hand resulting from the physical processes that have affected its morphology in evolution and on the other demonstrating the effects of lifestyle, technology and economic activity. Commenting on Cosgrove and Daniels’ often quoted definition of landscape<sup>10</sup>, Malpas states that perceptions of landscape as being a visual-representative or “spectatorial” character that underlies its ideology can be seen as a way of objectifying or commodifying for human purposes and interests (6). He goes on to say that although the idea of landscape often arises in situations of alienation from one’s physical

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<sup>10</sup> “A landscape is a cultural image, a pictorial way of representing, structuring or symbolizing surroundings. This is not to say that landscapes are immaterial. They may be represented in a variety of materials and on many surfaces—in paint on canvas, in writing on paper, in earth, stone water and vegetation on the ground.” (1)

surrounding and some landscapes cannot be separated from social and economic elements, the “spectatorial” perception of landscape would seem to neglect elements other than the visual: “The experience of landscape is as much of the sound, smell, and feel of a place as of anything purely visual” (10). For López Silvestre the human capacity to distinguish landscape from “*el mundo en si*” (emphasis in the original) depends on three factors: the ability to delimit a section of the visual horizon as a whole (after Georg Simmel’s *The Philosophy of Language* which talks of the “mood” of the landscape [28]); to appreciate and form a relation between the ingredients that this fragment contains and, after French philologist Michel Collot, the ability to reduce to three unifying mental processes in the genesis of the concept of landscape: that of selection in order to isolate the object of interest, but also simplification to situate form and texture in an otherwise chaotic panorama. This simplification has much to do with the formation of a relation mentioned above. And the third process is that of anticipation of what lies beyond the visible. A river running through a valley will not come to an abrupt end at its vanishing point, but will continue its journey to the sea—what López Silvestre calls the invisible prolongations of the visible parts (67). He likens the viewing of a landscape to the viewing of Guiseppe Arcimboldo’s painting *Vertumnus*, which portrays a human head and shoulders made up entirely of vegetables (68).

The change in the concept of simply “seeing” the landscape (or “place” as we have seen many authors prefer to call it)<sup>11</sup> to a relationship of “experiencing” it had already been mooted in the 1970s by Tuan. He argues that perceptions of space and place are intrinsically linked to emotional and sensory experiences, and that culture emphasises or distorts human dispositions, capacities and needs. According to Tuan, “One person may know a place

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<sup>11</sup> As David Crouch tells us “Cresswell persistently points to a problem with the (merely) commonsensical character of ‘landscape’, yet prefers the even more prevailing popular word *place* as a relevant geographical category, as do Massey and Tuan” (6). Cosgrove differentiates between “landscape”, “space” and “place”: “Unlike *place* it reminds us of our position in the scheme of nature. Unlike *environment* or *space* it reminds us that only through human consciousness and reason is that scheme known to us and only through technique can we participate as humans in it” (“Geography is Everywhere” 122) (Emphasis in the original).

intimately as well as conceptually. He (sic) can articulate ideas but he has difficulty expressing what he knows through his senses of touch, taste, smell, hearing and even vision” (6). He argues that what people cannot express they tend to suppress; while conceding that artists in particular have often been successful in articulating this ambivalence of experience and emotion, the response is often to deem them ‘private’<sup>12</sup>. He goes on to say that while literary descriptions are not places in themselves, they induce an awareness of place by “holding up mirrors of our own experience” (161). Martínez de Pisón has commented that prior experience and previous images also help us to process and organise the information we get from the landscape and this is a central consideration in its translation (43). The qualities and cultural values that we associate with a particular landscape from our own life experience may be applied to others automatically, even in places and cultures where other values may apply.

In *Landmarks* Robert McFarlane offers an excellent illustration of sensory experience to evoke place by citing quotations from the poetry of Ana ‘Nan’ Shepherd, first dealing with the sense of touch:

[...]The feel of things, textures, surfaces, rough things like cones and bark, smooth things like stalks and feathers and pebbles rounded by water, the teasing of gossamers...the scratchiness of lichen, the warmth of the sun, the sting of hail, the blunt blow of tumbling water, the flow of wind—nothing that I can touch or that touches me but has its own identity for the hand as much as for the eye. (74)

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<sup>12</sup> This reminds us of André Ferré’s question “Ou sont les paysages vierges?” (75). If you have experienced those places they can no longer be described as virgin, in the same sense as Wittgenstein’s private language argument. Similarly, when Emili Teixidor asks “existiria el paisatge literari sense literatura” (27) we can affirm that not only literary landscapes but no landscape would exist without the words to describe it. In *The Uses of Landscapes* Byerly comments on the paradox of the definition of “wilderness” as described in the 1964 Wilderness Act of the USA where “A wilderness...is an area where the earth and its community of life are untrammelled by man... and which (1) generally appears to have been affected primarily by the forces of nature, with the imprint of man’s work substantially unnoticeable; (2) has outstanding opportunities for solitude or a primitive and unconfined type of recreation”. As Byerly observes “The visitor to a wilderness area should find a place that has not been visited” (57).



and later the sense of hearing:

One hears without listening as one breathes without thinking. But to a listening ear the sound disintegrates into many different notes – the slow slap of a loch, the high clear trill of a rivulet, the roar of spate. On one short stretch of burn the ear may distinguish a dozen different notes at once. (79)

For McFarlane, Shepherd's way of thinking about the senses could have come directly from Merleau-Ponty's essay *Phénoménologie de la perception* (1945), in which he describes "our 'being' as rooted in our experience of ourselves as 'embodied' subjects" and "believed that our sole experience of the world was given to us through our bodily experience of it" (216). Indeed, for the phenomenologists the materiality of landscapes trumps the representational. This is interesting for our consideration of landscapes in literature and translation since the "experiencer" needs to convey their experiences in one way or another—for Tilley the objective of the phenomenological perspective is "to provide a rich or 'thick' description, allowing others to comprehend these landscapes in their nuanced diversity and complexity and to enter into these experiences through their metaphorical textual mediation" (25). In a departure from the notion of distance between landscape and the observer, the phenomenological perspective of landscape claims that knowledge of a landscape is obtained through 'embodiment' of it, experiencing it materially from this inside rather than through external representations such as maps, photographs paintings or texts, which cannot act as substitutes. Tilley goes further to say that in the bodily perception of landscape it becomes plural as "simultaneously a visionscape, a touchscape, a soundscape, a smellscape and a tastescape" (*Interpreting Landscapes* 27-28)<sup>13</sup>. Tilley's objection to the mediation of

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<sup>13</sup> Jacobs (2006) defines "matterscapes" as the physical reality, "powerscapes" as the social reality and 'mindscapes' as the inner reality governed by a series of individual values, judgements, feelings and meanings that are related to the landscape. (9). For a more detailed discussion of psychological approaches to landscape, see the doctoral thesis of Maarten H. Jacobs, *The Production of Mindscapes: A Comprehensive Theory of Landscape Experience*.

landscape through representations is extreme: “This is never a lived landscape but is forever fixed in the words or the images, something that becomes dead, silent, and inert, devoid of love and life.”, as he objects to the idea that he “need not leave his desk in order to learn” (“Walking in the Past” 16).

McFarlane’s concern, in this respect, is not only for the loss of opportunity to personally experience the landscape but also the loss of words to describe it, and he laments the culling from the *Oxford Junior Dictionary* of a host of ‘nature words’ in favour of words reflecting internet technologies (3). For him, the vocabulary to describe landscape features has become diminished and reduced to generic units such as “field”, “hill”, “valley”, “wood” therefore creating what he describes as a “blandscape” (23). A brief glance at the index of Tilley’s work cited above shows terms such as “barrow”, “cairn”, “bank”, “coombe”, “dyke” and “Bottom” (*Interpreting Landscapes* 515-520)—all terms which could be candidates in translation but appear to be in danger of extinction locally.

Leo E. Zonn suggests that landscape can be perceived and described using a transactional approach. Although he focuses mainly on the visual, in terms of motion pictures, we consider this also to be relevant to writing. Zonn applies transactional analysis<sup>14</sup> to explore the “connection or transaction between the individual and the perceived environment” and the depiction of the result through a medium (145)<sup>15</sup>. He stresses the difference between direct contact with the environment, in which the perceiver is close enough to employ their senses to extract information from it, and the ability of the individual to select salient information to be depicted for their audience. The receiver therefore has indirect contact with the depicted landscape, often the only way of acquiring the information

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<sup>14</sup> A theory first developed by psychiatrist Eric Berne in *Games People Play* (1964) as a phenomenological approach deviating from Freud’s psychoanalysis to focus on people’s interactions with each other. Here it is interpreted as being people’s interactions with the landscape.

<sup>15</sup> Here we can return to Tilley in *A Phenomenology of Landscape* who states that “What space is depends on who is experiencing it and how. Spatial experience is not innocent and neutral but invested in power relating to age, gender, social position and relationships with others.” (11)

and which, Dean O'Brien has commented, is complemented and supplemented by the (mental) images that they already have in their experience (qtd. in Zonn 144) (a point already raised by Martinez de Pisón, above, and one that calls to mind Baudelaire's introduction, in his 1859 *Salon* to "Le paysage" in which he famously stated that "Si tel assemblage d'arbres, de montagnes, d'eaux et de maisons, que nous appelons un paysage, est beau, ce n'est pas par lui-même, mais par moi, par une grâce propre, par l'idée ou le sentiment que j'y attache." (660). It would seem, therefore, that the receiver creates a *third landscape* which is more or less like the one the author intended to depict according to their (the receiver's) experience. Zonn goes on to say that creative literature is dependent on illusion, "which may actually be its great strength" (146) and the information about the landscape may be more or less real or distorted according to their intention.

I propose that there can be a second cycle of perception and depiction on the part of the translator, whose personal experience of the landscape depicted by the author may also be direct or indirect, and then a third cycle in which the reader of the translation may have had direct contact with the landscapes depicted or indirect contact only through the text. In this sense, because translators (and authors) create an "image" of the original for their readers, we are reminded of Lefevere's notion of rewriting, "not necessarily or even primarily because translators maliciously set out to distort that reality, but because they produce their translations under certain constraints peculiar to the culture they are members of" (139). I would add that the distortions may occur during any of the cycles in this process, as a result of the different 'point of view' of the authors as observer/depicter, the translator as reader/depicter and final reader as reader/consumer.

An enquiry into the definitions and conceptions of landscape across different disciplines leads us to some initial conclusions. Landscape is cultural and is dynamic over space and time. Landscape is subjective and subject to a point of view which is individual.

That, according to some authors, there must be a distance between the viewer and the viewed in order for landscape to come into being. The distance creates a spectatorial nature of landscape which commodifies it, and that the ‘consumption’ of landscape is not just visual but can involve all the senses and even the body as a whole. To describe landscape as a cultural image, a representation or a symbol does not take into account its true nature, which is more complex and hybrid, encompassing elements of all these things.

### 1.5. Landscape and Identity

Stephen Daniels states, “National identities are co-ordinated, often largely defined, by legends and landscapes, by stories of golden ages, enduring traditions, heroic deeds and dramatic destinies located in ancient or promised home-lands with hallowed sites and scenery” (5). For Nogué and Vicente, landscapes are the cultural projection of a society on a specific space and as such are not only material but also spiritual, ideological and symbolic, and therefore the geographical perspective is of interest for understanding nationalisms precisely because they are structured according to “context, milieu and place” (116). As cultural elements, landscapes become imbued with connotations and so, for example, cottages in pastoral settings with rose gardens may be associated with England, dense forests with Germany and “cypress trees topping a hill that has been grazed and ploughed for an eternity” (Agnew 38) are what brings Italy to mind. The more these associations are reinforced (for example through art and literature, advertising, tourist brochures, and so on) the more permanent they become as symbols. Speaking of “place” Tuan emphasises the experiential taken-for-granted aspect over time that means the “feel of [one’s own] place is registered in one’s muscles and bones” (*Space and Place* 184). We assign meaning to them, and they come to mean something to us. Even places that have never been visited can acquire meaning in the collective imagination. Landscapes can be imagined in the same way that Benedict Anderson’s communities can, and it is precisely description in literature that can act as the

source—whether the landscapes described in it are imagined by the original author (such as Tolkien’s Middle Earth or Lewis’s Narnia) or real to the author and imagined by the reader.

As Paul Readman points out, in Europe in general, and in England in particular, the relationship of the rural landscape with a sense of national identity emerged partly as a reaction to the growing industrialisation and urban expansion of the nineteenth century, giving rise not only to the Romantic movement but also to the rather mirage-like discourse of Englishness as being “opposed to modernity and its works, extolling instead a pastoral south country of picturesque cottages, gently rolling farmland and stable social hierarchies with squire and parson at the top” (10).

In the Catalan context, the *Renaixença* cultural movement provided the platform for recovering the Catalan identity and language following many years of dilution and diglossia. The Treaty of the Pyrenees in 1659 caused a division of Catalonia into the northern part, currently Catalunya del Nord, which roughly corresponds to the French Pyrénées-Orientales *département* and mainly comprises Rosselló, Vallespir, Conflent and Cerdanya and is dominated by Mount Canigó, and the southern part, which is the rest of the Principality of Catalonia; but, as Teresa-M. Sala tells us, communities on both sides conspired over time to reunify the territory (369). The *Renaixença*, officially considered to commence with the publication of the poem *Pàtria* by Benaventura Aribau in 1833, was declared to reach its conclusion with the 1877 *Jocs Florals*. The effect of the movement was monumental for placing Catalan language in particular, but also visual arts and traditions, firmly on the map once again. The movement occurred in the wake of European Romanticism and was influenced by it, especially in terms of language and “*pàtria*”, after Herder. It was an attempt not only to recover but also to define a differentiated Catalan consciousness, while adapting to some of the most current trends of contemporary Europe. (Molas, qtd. in Sala 369). This was articulated through new poetry, and later prose, which was presented at the newly re-

established *Jocs Florals* competition. Along with the revival of the Catalan language itself, the *Renaixença* also mirrored European Romanticism in its recovery of classical and folkloric myths and legends to illustrate the renewed sense of national pride and identity. Prats tells us that the Empordanès “sardana” dance—a cultural symbol—was reinstated, mainly through the labour of Pep Ventura, as the national dance, to the detriment of many of the local dances and to the chagrin of their participants (310). While some writers such as Soler, Guimerà and Verdaguer flourished under the new enthusiasm of the movement, the enterprises of others such as Francesc Pelai Briz<sup>16</sup>, who despite being proclaimed *Mestre en Gai Saber* at the 1869 *Joc Florals* and setting up numerous publications for the work of increasingly distinguished authors, is not a familiar name in terms of his own writing achievements. But he did, as Prats states, lay down the fertile soil required for the movement to succeed (306).

The spatial dimension of the *Renaixença* involved exploring and experiencing the physical territory through the movement known as *Excursionisme*. Josep Iglésies comments that the movement possibly would not have prospered had it not been for *Excursionisme*, which opened up to Catalans the chance to understand and study their own territory, and at the same time provided a true sense of autochthonous culture (18). It was also an incredibly important movement in paving the ground for the cataloguing of national monuments—something which otherwise could easily have led to their demise. *Excursionisme* emerged around the same time that Alpine Clubs were being established in Britain and Europe, initially to combine scientific pursuits with sport. The Golden Age of Alpinism began in the mid-1850s, just before the establishment of the first Alpine Club in London in 1857.

The first Catalan association, the *Associació Catalanista d'Excursions Científiques* appeared in 1876. In contrast to the British Gentleman's club, the movement in itself had been

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<sup>16</sup> He did find some success as the translator of Frédéric Mistral's *Mirèio* which appeared as a pamphlet in La Corona from 1861 to 1862, and was published as a book in 1864 and again in 1914.

preceded by a semi-clandestine group of young people who carried out two or more visits a year to different locations at which they read one of their works. With the exception of the youngest, Josep Fiter i Inglès, they were not poets but small traders and artisans. They called their group “Societat X”. In 1877 they joined the *Associació*. In 1878 the *Àlbum Pintoresc Monumental de Catalunya* was published. It was an impressive publication of photographs on quality paper and was to be assigned to the association’s new “topographic-picturesque” section. It was a major work given that in his prologue Milà i Fontanals, who had previously doubted the use of the Catalan language for anything other than poetry, now recognised that it could be used for science. In 1879 the *Associació d’Excursions Catalana* installed the first maximum-minimum thermometers “in the main points of Catalonia” starting with Sant Jeroni de Montserrat, as reported by Ramon Arabiá in the Association’s bulletin (8), thereby initiating serious meteorological research in the territory.

Catalan *Excursionisme* differed from its English counterpart in that its main purpose was to “fer pàtria” whereas the latter’s was for sport. (Sala 372), the *Associació* did however include a section on Mountain Sport, especially dedicated to skiing. The national poet Joan Maragall explains that the excursions that he and his fellow walkers take part in are not undertaken either for sport or for pleasure or for work but that they are an act of love for their own nature which in turn lives within their love for Catalonia (Nogué and Vicente 123). In an article published in 1906 entitled “En Jacinto Verdaguer excursionista”, Maragall clearly shows that the excursions were an opportunity for the city dwellers to delight in the Catalan countryside, and contrasts their lack of experience with romantic experiences of the more experienced *excursionistes*—specifically Verdaguer’s deep connection to nature and the Catalan landscape. The quotation is long but it is worth reproducing here:

[...] així mateix nosaltres de ciutat semblem orats d'amor davant la natura, que d'un cop de vista restem extasiats, y cada flor del camí'ns dóna meravella, y una posta de sol ens

fa plorar, y el pas d'un vol d'aucells, quina alegria!, y la mon mig emboirada'ns es sublim misteri, y pugem a la congesta sols pera tocar la neu conc criatures. Y al costat nostre l'home de la natura resta quiet y seré y té ben poques paraules d'alabança: ell coneix bé les senyals del temps y els perills de les montanyes, y els çamins dreturers y les marrades, els amagatalls de les besties, les virtuts de les herbes y les fonts, y els llocs mellors pera'l repòs, y el nom de cada plec de les terres que aprop y lluny ovira; però no'n parla més de lo just ni'n mostra cap desfici. Si parla d'un cim alt, diu senzillament que es alegre; si parla d'una font, que l'aigua es freda; d'un coll diu que n'es forta la pujada, que al cingle hi ha un mal pas, y que l'anar pel món vol dalit y bona cama. No es pas que no ho estimi ell tot allò: ben segur més que nosaltres. Ningú com ell sab mastegar ab amor un bri d'herba, cap mà com la seva pera amanyagar una soca, y fins les pedres semblen coneixe-l quan ab el cap del bastó les colpeja com a un amic a qui toqués l'espatlla. Nosaltres, ab tot el nostre desfici, en un no res l'oblidem la natura tant sobtadament aimada; més ell, si'l treieu del terror, tot seguit l'anyora y's decandeix, y fins a tornar-hi no sab lo que li passa. (5)

From the early twentieth century improvements in workers' rights that enabled them to have free Sundays created greater participation in the excursions by all social classes.

*Excursionisme* continues to form an important part of Catalan cultural activity in contemporary society. In 1935 the Catalan Geographical Society was established as one of the societies affiliated to the *Institut d'Estudis Catalan* (the Catalan Academy of Sciences). The society reinforced the link between the Catalan geography and national identity and was particularly active in organising activities to counter the repression suffered during the Franco era, following the Civil War. It was instrumental in the establishment of geography degrees at university and the introduction of Catalan geography in the school curriculum, and continues to organise conferences, seminars and hiking excursions for its members as well as the



publication of papers in *Treballs de la Societat Catalana de Geografia* (García-Ramón and Nogué-Font 206).

The idea of identity is therefore closely associated with landscapes. Since landscapes are always cultural, they carry connotations which can be reinforced to strengthen, in turn, the underlying ideologies and one of these is the sense of national identity, and another is the sense of difference.<sup>17</sup> In the Catalan case, this identity was rediscovered through the *Renaixença* movement in which Catalan language, literature and traditions were revived and direct contact was facilitated with the Catalan territory through *Excursionisme* and the Geographical Society of Catalonia.

This chapter has provided a review of some of the definitions of landscape, its emergence as a concept in art and literature and the different ways in which it can be perceived. The chapter has concluded with a reflection on landscape and identity, especially in Catalonia in the context of the *Renaixença* and *Excursionisme*. The following chapter presents a review of the literature concerning the position and actions of the translator as an agent in the translation process.

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<sup>17</sup> See chapter 3.9. on The Significance of the Mountain for more discussion of landscape-induced difference.

## Chapter 2. Translation Literature Review

Traducir es reflexionar, recorrer laberintos, amar las dificultades

—M<sup>a</sup> Carmen África Claramonte Vidal.

This chapter reviews some of the theoretical aspects of translation and translation studies. Four areas have been selected on the grounds that they place the translator at the centre of the translation process. In *Translation and Globalization*, Cronin describes translation as a “return ticket” where the outward journey is complemented by the journey home (126) and translators are “nomads-by-obligation” (127). This review aims to reflect the journey of the translator, proportioning it as much importance as the destination or translation product. In this sense it is during the journey that the translator decides on the nature of that product in terms of their own positioning as agents between point A and point B (source text and translation), and the extent to which they are visible as authors of their own translations. I will therefore explore the literature related to translation and visibility, agency and the third space, ethics in translation and the concept of eco-translation.

Groundbreaking work carried out in translation theory in the twentieth century, became known as the Translation Turn, from Nida’s notions of dynamic equivalence in the context of bible translation, to contributions by the Russian Formalists (Roman Jakobson, Viktor Shlovsky and Yuri Tynianov). They were some of the first to approach translation from an interdisciplinary context, which saw literature as forming part of a broader cultural framework that also included fields such as anthropology and linguistics, leading to the notion of Dynamic Functionalism. This would go on to influence Itamar Even Zohar in the development of Polysystem Theory (*Poetics Today* 287-310). the Manipulation Group (André Lefevere, Gideon Toury, Theo Hermans, for example) and the Functionalists (Hans Vermeer, Katharina Reiß, Justa Holz-Mänttari and Christiane Nord) plus work by Toury and Chesterman on the norms and rules involved in Descriptive Translation Studies, which tend

to focus on the process of the translation. There has been a change in paradigm in which, as Maria Tymoczko points out, “the role of translators as active figures in history, art, politics, ideology and belief systems has become ever more manifest” (“Translation: Ethics, Ideology, Action” 447). This has particularly become the case since the convergence of translation studies and cultural studies in the nineteen-nineties and the corresponding “turns”, when there were calls for translators to become agents of social change. Tymoczko goes on to cite Antoine Berman (1992), Philip Lewis (1985), and Lawrence Venuti (1992, 1995, 1998a, 1998b) (451) as being some of the main proponents of these calls. Allen and Bernofsky also reinforced this view in their 2013 publication: “There is a generational move toward an image of the translator as an intellectual figure empowered with agency and sensibility who produces knowledge by curating cultural encounters” (xix).

This chapter reviews the areas of visibility, agency, ethics and eco-translation which centre the translator as an actor operating the translational environment, and are not restricted to the translation profession but can apply across different fields. Given the changing nature of the profession (see Yves Gambier’s discussion of translation and emerging technologies and their effects on markets and training needs in “Changing Landscapes in Translation” and Rakefet Sela-Sheffy’s chapter on the translation profession in *The Cambridge Handbook* [160-180]), these areas are relevant. The first three areas are interrelated but I review them separately in this chapter. Finally, there is a section on the notions of eco-translation—an area that has emerged from literary ecocriticism. I will review the transition from ecocriticism to eco-translation and focus on the elements of eco-translation which are most relevant to this thesis—translating nature and the landscape.

## 2.1. The Translator’s Visibility

Translation has traditionally been considered a derivative product which should be faithful to the original and fluent enough that it is, firstly, not detectable as being as

translation and, secondly, leaves the figure of the translator as imperceptible. The notion of visibility involves the degree to which translators are allowed to be seen operating in the translation environment and the extent to which their presence is detectable in the translation itself. The former includes opportunities offered to new translators (especially in literature which has historically been dominated by published authors who are already well-known), professional translation organisations to regulate questions of pay and royalties, translation events organised by bodies such as the British Centre for Literary Translation, translator residencies, grants and prizes, dedicated publications and journals, as well as the recognition of translation qualifications from universities. The latter concerns the possible departures from what has been deemed ‘acceptable’ practice<sup>18</sup> by translators, especially but not exclusively from the angle of the critics. As Tymoczko says “one culture’s translation is another culture’s version or imitation, and vice versa” (“Translation: Ethics, Ideology, Action.” 448). Publishing houses dedicated to translated works, such as London-based Peirene Press and Fum d’Estampa Press, can also make translation and translators more visible, as Even Zohar argues, by forming a system of translated literature which can be central to the literary polysystem (*The Translation Studies Reader* 199). Polysystems theory is expanded on in section 2.2. of this chapter.

Lawrence Venuti’s seminal work *The Translator’s Invisibility* challenges the idea that translators and their translations should be subservient to both original writer and their work. Basing his commentary on the contemporary situation of translators in ‘Anglo-American culture’ and he illustrates the status quo in terms of acceptability through a series of literary reviews in which praise is described in terms such as “fluency”, “flawlessness”, “precision”, “faithfulness”, and criticism as “wooden”, “doughy” or “translationese” (3-4). Respecting the

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<sup>18</sup> Notions of “adequacy” and “acceptability” formed part of Toury’s commentary on norms in translation. “[...] whereas adherence to source norms determines a translation’s **adequacy** as compared to the source text, subscription to norms originating in the target culture determines its **acceptability**” (1995 57). (My emphasis)

source text to the extent of creating an illusion so convincing that the reader does not suspect they are reading a translation at all, of course, means that if there is no translation there is no translator. This is echoed in Douglas Robinson's wry assertion that "The perfect translator-subject is invisible, anonymous, or, as Anthony Pym writes in *Translation and Text Transfer*, 'nobody' " (157). He goes on, citing Pym himself: "The translator-subject has no personality, no ideas, no opinions. The translator-subject has nothing to say." (158).

Venuti rejects the notions of fluency and transparency in the target text on various grounds. He cites Nida's dynamic equivalence as one of the primary advocates for this transparency, in which accuracy depends on generating an equivalent effect in the target-language culture but which, Venuti argues, in doing so "answers fundamentally to target-language cultural values while veiling this domestication in the transparency evoked by a fluent strategy" (22), and assumes a concept of humanity that remains unchanged over time and space. Venuti acknowledges that this tension in the choices translators must make in assuring 'fidelity' to the source environment or visibility in the target environment had already been formulated in the past by the German theologian, philosopher and translator Friedrich Schleiermacher who famously offered only two alternatives, 'alienation' or 'naturalisation' in which "Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him" (*Translation Studies Reader* 49) and states his own preference, which matches Schleiermacher's—to foreignise rather than domesticate. For Venuti foreignising the text means maintaining the difference between it and the target by disrupting the codes that prevail in the latter, and thereby countering the 'domestic remainder'. Venuti reminds us that the remainder, a term coined in this context by Jean-Jaques Lecercle in *The Violence of Language*, is that which is released outside standard language and which defies any attempt to establish 'rules' (10). Some examples of the

domestic remainder could be regional or groups dialects, jargons, clichés and slogans, stylistic innovations, nonce words and past uses.<sup>19</sup> In any case, however these polar positions are named it is generally accepted that they operate on a sliding scale (Schleiermacher's 'as much as possible') and that translators make relative choices about which strategy to adopt depending on the source and the target text environments. Tymoczko argues that foreignisation only works in hegemonic cultures since altern cultures "trying to establish or shore up their own discourses and cultural forms" are already flooded with dominating foreign material and linguistic impositions" (*Enlarging Translation* 211). Cronin echoes this argument, commenting that "translators in minority languages are thus placed in a classical double bind" whereby if they invite the elements of the foreign language to emerge in the translation rather than eliminate them then the minority language becomes less and less recognisable; however, opting for "target-oriented communicative translations that domesticate the foreign text (can lead to ) the danger of complacent stasis" ("Altered States" 90).

Visibility works on a macro and a micro level. At the macro level, as American poet Charles Bernstein has pointed out (qtd. in *The Translator's Invisibility* 5), the transparency of both writing and author are linked to economic factors of regular work and pay, and so the decision to adopt a "plain" style is as much or more the result of socio-cultural constraints as it is the result of the translator's free will—something I argue is not so simple when there are third parties involved such as editors and publishers. The value of the translator's work has also been described by Pym:

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<sup>19</sup> In his essay "Problems with Remainers: English, Irish, and American Traces in the English Translations of Samuel Beckett's *Eleutheria*", Stephen Graf raises the question of "whether or not it is legitimate for a translator to inject a domestic remainder—cultural, historical, and ideological differences supplied by the target language of a translation—into a translation, particularly when that remainder emerges from a culture to which the translator does not belong." (585).

Translation might thus be described as a potentially scandalous activity in which people work to produce an output which is ideally thought to have the same value as the input, leaving their labour without value in itself. (“Translation and Text Transfer” 54).

Liu has also discussed the question of visibility beyond the linguistic level in the sense of translators having the opportunity to communicate with their clients or end-users, and suggest four categories of less to more visible translators operating in a range of commercial (non-academic and non-literary) settings, from ‘behind-the-scenes’, ‘end-user visible’, ‘client-visible’, and ‘visible’, depending on the types of text they are translating (28), where behind-the-scenes is invisible to both clients and end users; end-user visible seldom communicates with the client but frequently with the end user, such as in-house translators who are required to obtain feedback from end-users; client-visible translators who have frequent contact with their clients but are not required to have contact with the target reader; and visible translators who are in contact with both client and end-user, often working as executives or consultants in sectors such as marketing and public affairs, and who are not designated as ‘translators’ as such. This categorisation seems quite unusual in western organisations where translators are rarely, if ever, in contact with the target readers of their translations. Sela-Sheffy has discussed the continuing ambiguity of translation as a profession in itself and the disconnection of the functions of monopoly and autonomy that are generally associated with professions “in contrast to ‘anyone-can-do-it’” (172), through which they can create distinction as a group. The nature of translation is undergoing radical change currently in the face of increasingly sophisticated and efficient machine translation software and artificial intelligence, discussion of which is beyond the scope and the interest of this thesis but which must not be ignored in other forums.

On the micro level, visibility concerns the translator's interaction with the original and their production of the translation. Generally domestication occurs at the service of the target reader to facilitate their task, but not all texts are designed to be easily readable, for example if they contain historical, geographical, social or technical cultural references and philosophical ideas (see the reference to translations of Foucault's work in section 2.2. below). The translator also brings with them their own ideological baggage, and the extent to which this marks the translation is the result of the translatorly decision-making process. As Godayol has stated, "[Els estudis culturals] afirmen que tot és ideologia i que, per tant, les traduccions són portadores 'd'actituds i pressupostos ideològics'" (30), and by extension the study of translation from a cultural perspective 'unmasks' the inherent ideologies in the translation with the aim of challenging the dominant elites through Venuti's concept of foreignisation. However, in a different assessment, Cole insists on a sympathy on the part of the translator that involves "a tangential sensation, one that is not involved in ideology, not even in good will or fellow feeling, but in syntactical, rhythmic, and acoustic experience, as well as the ambient aspects of a given culture" (8), adding that in socially charged literary situations the translator can even be *unsympathetic* "and still translate in ethically responsible fashion with the sort of sympathy [I have] in mind" (9).

Consideration of the visibility of the translator also involves the position of the reader. The relationship between the reader and the writer of literary fiction involves agreement, negotiation (Eco *Mouse or Rat?* 34), and what Coleridge called the "suspension of disbelief", but as Sharp points out, referring precisely to the difference between it and geographical writing, literature can never be truly fictitious, just as it cannot and does not have to "bear the responsibility of 'truthful' representation" (329). Lefevere deals at length with the questions of the "trust" placed in the translator by the receptors: "Can they trust the translator(s)? If not, who can they trust, and what can they do about the whole situation, short of not translating at



all?” (14). This also brings to mind theories of reader response, in which it is the reader that projects meaning onto the text, which in itself does not contain meaning. Stanley Fish proposed “interpretative communities” which define the common conventions for the reading of texts by their individual members, regulating the way that community thinks and perceives. For Fish “meanings are the property neither of fixed and stable texts nor of free and independent readers but of interpretative communities that are responsible both for the shape of the readers’ activities and for the texts those activities produce” (322). Bleich’s theory, which preceded Fish’s by two years, is more subjective and focuses on the individual’s interaction with the text based on social and psychological interpretation that has in turn been influenced by their membership of certain societies and belief systems. For Bleich

[r]eading, rather than being understood to be primarily a social process, is assumed to be mainly a search for, and exchange of, immaterial essences: intentions, meanings behind the words, are understandings given in words different from the read or heard words and are given the new status of “meaning” which has more authority than the original. (608)

These theories are interesting for translators where the reading process is double—first the translator and then the target reader, or even triple if the author of the source text as a reader of their own work is included. Bleich cites as an example of the fear of alternative interpretations the prohibition of religious texts or their translations to the laity under the Council of Toulouse in 1229 and the exclusive use of Learned Latin to virtually everyone but men in the clerical, legal and medical professions (609)—in other words the ‘interpretative communities’ proposed by Fish are closed in these cases to avoid collective (mis)interpretation. Similarly, we can draw from this that the cultural context of the ‘interpretative community’ will influence the way texts are read and perceived. Roland

Barthes posits that the author begins to die on starting to write and once the writing is completed the death of the author has occurred:

As soon as a fact is narrated no longer with a view to acting directly on reality but intransitively, that is to say, finally outside of any function other than that of the very practice of the symbol itself, this disconnection occurs, the voice loses its origin, the author enters into his own death, writing begins. (142)

The reader is then faced with an ‘authorless text’ of which they become custodian, cancelling any authority of the writer over the original text. The rewriting of the text that is undertaken by the translator, according to Barthes’ view, would therefore mean that the death of the translator is also inevitable and the translation is effectively passed into the hands of the reader. Wolfgang Iser had also remarked that the text only comes into existence at the time in which it is read, focussing on the interaction between the reader and the text. For Iser the reader constructs the text through the act of reading by filling narrative ‘gaps’, therefore the use of standardised or simplistic language or reference reduces the opportunity for the reader to participate in it. The text travels from the artistic (author’s) text to the aesthetic (reader’s) text through the act of reading. In what he calls the ‘entanglement of the reader’ Iser observes that in order to participate they must leave behind certain preconceptions, “Reading reflects the structure of experience to the extent that we must suspend the ideas and attitudes that shape our own personality before we can experience the unfamiliar world of the literary text” (296). He goes on to say that during this process “something happens to us”—that something involves the incorporation of the unfamiliar by the reader into their own experience. In *The Translator as Writer*, Bush objects to the ways translators are rendered invisible to readers by publishers who “prefer to keep the translator stowed out of sight and most academic translation specialists who [...] prefer to keep their linguistic science unpolluted by the messy, inventive, irksome experiences of professional literary translators engaged in the

adventure of multiple rereadings and rewritings of the carefully placed words of another writer in another language” (23). Significant here is the plurality of the translator’s readings and the fact that the translator is already at least partially aware of the future texts (the translator produces multiple drafts before the final translation/original text in the other language is published) when reading the original. But equally significant is that no matter how many drafts and versions of the text are produced, the end result is susceptible to different perceptions, interpretations and designations of meaning. However, writers can and do steer readers’ expectations in different ways: through narrative techniques, textual conventions and structures and lexical choices, for example.

If, in the act of reading, and contrary to the subjective individual or community interpretation proposed by Bleich or Fish, the translator is capable of suspending their personal and cultural baggage in reading a text, when it comes to (re)writing they are able to produce a text which is engaging and “acceptable” for the reader in the target language while maintaining their personal interpretation of the source text, which may be manifested in the maintenance of foreign names and terms and also amplification, in some cases, according to their local knowledge. In Genzler’s words, and as a conclusion to his discussion of Toury’s translation theory, which he concedes has been adopted in its performative aspect, where cultural constraints are in place:

[...]translators do not work in ideal and abstract situations nor desire to be innocent, but have vested literary and cultural interests of their own, and want [emphasis original] their work to be accepted within another culture. Thus they manipulate the source text to inform as well as conform with the existing cultural constraints. (115)

And, while writing in the context of gendered positions in translation, Simon agrees with Berman’s emphasis on the creative role of the translating subject in *Pour une critique* (50-63), stating that “The subjectivity of the translator must be understood as part of a complex

overlay of mediating activities which allow for active and critical intervention” (35). The field of translation studies has recognised the issue of the visibility of the translator: the ways in which they can increase that visibility, their status, and ultimately their place in a profession depend on many factors such as their place in the profession and in the polysystem, their position between the source text and the translation, and the way in which they can resolve that particular ‘entanglement’, aspects of which are discussed further in the next section.

## 2.2. The Translator’s Agency and the Third Space

The idea of agency in translation is a relatively new one, the term having become a buzz word in the discipline during the decade of the 1990s (Kinnunen and Koskinen 5). Agents of translation have been defined variously. In the glossary to his work on *Language Engineering and Translation*, Juan Sager defines an agent as “the person in an intermediary position between a translator and an end user of a translation” (321), including editors and revisors, and translators, commissioners and publishers, which Milton and Bandia, extend to “patrons of literature, Maecenas, salon organizers, politicians or companies which help to change cultural and linguistic policies [...] magazines, journals or institutions” (1), or a “subject linked to other social agents” (452). André Lefevere has used the term “patronage” to refer to the role of agents operating mainly outside the literary “system” as “something like powers (persons, institutions) that can further or hinder the reading, writing and rewriting of literature” (*Translation, Rewriting* 14-15). Since, according to Lefevere, translation can open the way to subversion and transformation “depending on where the guardians of the dominant poetics, the dominant ideology stand” (*Why waste our time?* 73), the idea of patronage is closely connected to the aforementioned pioneering Polysystems Theory (Even-Zohar *Polysystem theory* 1979) which breaks down normative notions of ‘literature’ and ‘culture’ into systems of binary strata. These are dynamic and overlapping and, when working

together, ensure that primary, central or canonised literature can ensure the stability of the polysystem while secondary, peripheral or non-canonised literature can provide the necessary competition to ensure that the former does not become petrified, offering the opportunity for innovation and change in the systems. Even-Zohar stresses in *Polysystem Studies* that the dualities may be regarded as “high” or “low” literature but are not synonymous with values of “good” or “bad”. The changes (or “conversions”) that occur as a result of the polysystems acting concurrently mean that the traditional central stratum of the (uni-) system (with its standardised language, official culture, high literature, high culture, etc.) is challenged and forced to work within the particular polysystem in which it operates (294-298). This, in turn, has consequences for the selection of works published, the languages in which they are published and the choice of translator, among other factors.

Chris Barker states that agency has commonly been understood as the capacity of individuals to act independently and use their own free choices (4) to make a pragmatic difference as opposed to following a structural system of patterns or norms which may restrict those choices. He argues that agency is always socially constituted, since human action cannot take place without cause or context, and it is this agency that can make real pragmatic difference. However, given that social resources are unevenly distributed the ability to act in certain spaces is also uneven “so some actors have more scope for action than do others”, and that the basis of the choices made have to do with the way we are made up as subjects. “[A]gency is determined by the social structures of language, the routine character of modern life and by psychic and emotional narratives” (5). In the light of these arguments, then, the agency of the translator needs to be examined in terms of the environment in which those choices are made. In Bourdieusian thinking, this environment would be a “field” involving relationships in a social domain where different forms of “capital” are at stake. The field in translation has been described as the literary system in which agents compete for “the

acquisition of specific form of capital (cultural, symbolic, social, political, linguistic, etc.)” (Sayols 262). Gouanvic questions whether the practice of translation *per se* does, in fact, constitute “an autonomous field whose stakes are specific and unified and in which translating agents struggle to achieve an optimum position at the expense of other translators” (“Is *habitus*” 38), although he does concede that the field exists for Translation Studies, since it was established following the “translation turn” in the 1970s and 1980s. I consider that currently the field does exist and, by extension, the translator’s secondary or specific *habitus* is also manifested in their actions as agents based on their embodiment of cultural capital. Gouanvic’s argument rests on the division of textual genres with which translators work, but I consider that the present scenario of literary translation is a field in itself, in which their manner of translating is defined in relation to other texts published in the field.

The internalisation of these relationships by translators and their expectations of the position they occupy in that field, over time, come to form their “*habitus*”—another Bourdieusian term. Liu states that “The particular contents of the *habitus* are the result of the objectification of social structure at the level of individual subjectivity.” (1169), thereby again reinforcing the social aspect. Recognising the potential deterministic nature of *habitus*, and its emphasis on “submissiveness”, in his article *The Pivotal Status of the Translator’s Habitus* Simeoni seeks to determine what drives translators’ decisions in practice and, inspired by Bourdieu’s notions, he suggests a “reframing” of Descriptive Translation Studies (DTS) to assume the translator in “a translating *habitus* understood as: (culturally) pre-structured and structuring agent mediating cultural artefacts in the course of transfer” (1). In other words, it is a combination of outside influences by third parties in society and individual choices of the translator, involving pluri-identity and modulated submissiveness which Simeoni has called the “mosaic” *habitus*. Despite its shortfalls, since it is both “*constituted by* and *constitutive of*” objective structures and institutional norms in translation, the concept of *habitus* can help to

break down the dichotomy of agent-structure, thus separating individual agency from collective normative behaviours in translation, by acting as a mediating mechanism between social structures and the practices of individual translator agents (Hanna 65). What can no longer be assumed is that the role of the translator in the production of culture is always subservient and their attitude passive (Sela-Sheffy *How to Be a (Recognized) Translator* 6).

Certainly, since Dryden's reference to the translator as the 'poor drudge', many translators tended to endorse their own subservience in terms of production, while paradoxically becoming increasingly active in their own right, for example as freelance professionals with greater control over their activities.

At the extra-textual level, agency can mean the translator themselves becoming more active in the choice of foreign language commissions accepted for translation. While to date there has been little published on the effectiveness of pitching translations, English literary translator Ros Schwarz offers practical advice to translators on the occasion of the 2020 International Translation Day (Translators Aloud 0:00-13:40). In the video she underlines that this is a possibility for the translator to form a part of the literary polysystem and proactively seek some control of the work contracted to them, thus being able to promote certain authors, languages and subject areas which may otherwise have been ignored by the larger organisations.

Chinese scholar Hu Gengsheng has lamented the lack of attention to the translator and their status and position in the past and has welcomed the work done by translation scholars such as Venuti (1992, 1995, 1998) and Bassnett (1994) to reverse this scenario to increase the translator's visibility, and highlights discussions of the central, active and subjective role of Chinese translators in the translation process. At the textual level, Hu sees 'translator-centredness' as a challenge to source- or target-text positioning, "by describing translation as adaptation and selection" (106), in other words as choices and decision-making. He

introduces the idea of “Three-centeredness,” pointing to the tripartite tension and ultimate trilateral relation of “source texts—translator—target texts.”, where translation studies should also centre on the translator, following the eco-translatological view that “the translator’s ‘existence’ and ‘development and that the “translator” must be “symbiotic and coexistent” with the other “two poles.” (14).

Tymoczko describes the translator being in a “place of enunciation” that can affect those choices:

[T]he ideology of a translation resides not simply in the text translated, but in the voicing and stance of the translator, and in its relevance to the receiving audience.

These latter features are affected by the place of enunciation of the translator: indeed they are part of what we mean by the ‘place’ of enunciation, for that ‘place’ is an ideological positioning as well as a geographical or temporal one. (*Translation: Ethics, Ideology, Action*, 183)

While translators may choose to work *against* norms and constraints presented by the source environment, “they adhere to them more often than not” (Simeoni 6), which can result in a high degree of domestication and standardisation. There are notable exceptions to this position, however. As Karen Bennett points out, the work of Foucault in translation was widely considered obscure and ‘difficult’, and while being too important to ignore, his work was “difficult to import” into an Anglo-Saxon environment, so a strategy of *exoticisation* was the only way to make it acceptable to anglophone markets, even though that would distance it from the more conservative academic debate (224). In the same article Bennett goes on to question “whether this strategy derives from a Venuti-esque desire to confront the anglophone reader with the foreign on its own terms or merely reflects an exaggerated respect for the author’s fame and status.” (225). She also notes that translators of other high-profile writers



such as Derrida, Barthes and Deleuze have adopted similar strategies for dealing with “untranslatable” elements.

In the field of literature, the translator’s agency can also provide an opportunity for subjectivity, rewriting, reinterpretation and reappraisal. In her influential publication *The Subversive Scribe*, Suzanne Jill Levine describes how she felt she had licence to re-create the text that she was translating, sometimes, in the case of Guillermo Infante Cabrera, in cahoots with the author himself, whom she describes as being “the first *traditore*”(xi). However, in the epilogue to this work, as she reflects on her “betrayal” which “obeys the subversive pleasure of the original” (182), she also acknowledges the continued secondary position of the translator as servant or ‘handmaiden’ to originals by male writers, and that this negative association will only be diminished by achieving the “borderless or at least continuity between translation and the original” (183). She sees the original as being a product of the patriarchy and therefore “masculine”, while the translations are “feminine” and the translator “is always female even if she is a male”. In her view, this borderlessness can only be achieved by de-sexing the original work.

In a paper presented at the International Conference on Catalan Literature in English, translator Peter Bush suggested that:

... the translators themselves bring something new to the field, values and perspectives fashioned elsewhere and something that connects them with a literature which they suddenly feel they want to introduce into other cultures. It is a vital agency where serendipity often plays a role. (np)

This idea of bringing something new is also linked to the “Third Space” thesis of Homi Bhabha. Under his concept of “hybridity” in a colonial setting, he states that that the production of meaning requires the places of the “I” and the “You” to be “mobilised in the passage through a Third Space which represents both the general conditions of language and

the specific implications of utterance in a performative and institutional strategy of which it cannot ‘in itself’ be conscious” (53). In other words, the Third Space opens up space where meaning is not fixed by traditional binaries but is a space for interaction and negotiation and the creation of something new, or by the re-reading of existing signs and meaning (37). Wolf argues for a translation practice in which the Third Space carries “the burden of the meaning of culture” (Bhabha 38) “enabling an engaged, interventionist translation strategy to come into being” (135). While for Bhabha the third space has less to do with place and more to do with the time-lag between an event and its enunciation and the conditions governing interpretation of symbols of the language that represents the meaning of that enunciation. In other words, it has more to do with reading/understanding than with production. In that sense the source text, as the event, does not contain meaning but is just one of a number of passages through the Third Space that constructs it. The translation would then be the enunciation of that event, and comprises all the conditions that affect the translator in attempting to negotiate meaning through the passage (Batchelor 64-65).

Despite her recognition of the translator’s position in a “place of enunciation”, Maria Tymoczko has taken issue with the idea of “inbetweenness” since, for her, it represents a place or space that is separate from the physical, cultural and ideological place of both “the source culture and the receptor culture that the translator mediates between – as well as the culture the translator lives in” (“Ideology and the Position of the Translator” 185). Instead Tymoczko suggests that there is no gap to be bridged in the transfer between languages as systems, but that limits will be transcended which give way to other more inclusive systems. For her, translators do not operate “between” languages and cultures but in one system or the other (195). Katan, on the other hand, sees the translator’s “ability to (dis)associate and take a third perceptual position” (5).

Speaking not specifically of translators, but of exiles, Edward Said referenced the blurred boundaries between ‘insider’ and ‘outsider’ for whom “both the new and the old environments are vivid actual, occurring together contrapuntally” (172). This idea of overlap, fuzziness, fraying and blurring of the boundaries of two or more cultures has been applied to the position of the translator. Bennett (“ At the Selvedges” 46) has contested Tymoczko’s objection to Spivak’s statement that in translation “meaning hops into the spacy emptiness between two named languages” (180), stating that she has taken the quote out of context and what the full quotation actually alludes to is not a physical or cultural place but to the gaps that open up when one authoritative discourse is deliberately disrupted by another. Spivak’s intention is made clearer as the quote continues: “By juggling the disruptive rhetoricity that breaks the surface in not necessarily connected ways, we feel the selvedges of the language textile give way, fray into *frayages* or felicitations.” (180, italics in original). In other words, Bennett goes on, she is calling on the translator to exert their agency in a foreignised version of the original text to cause a de-naturalising effect (48).

In its simplest representation, Pym shows the ‘in-between’ as the intersection on a Venn diagram between Culture A and Culture B where

[a]s you can see, I have smuggled a symbolic translator (Tr) into the intercultural space. This is a hypothesis, not a definition. With a little more elaboration it will become an operational fiction, a story that can help us think critically about other stories. For the moment, though, the diagram merely posits that an unspecified number of translators can be seen as members of intercultures or as having some degree of interculturality. (177)

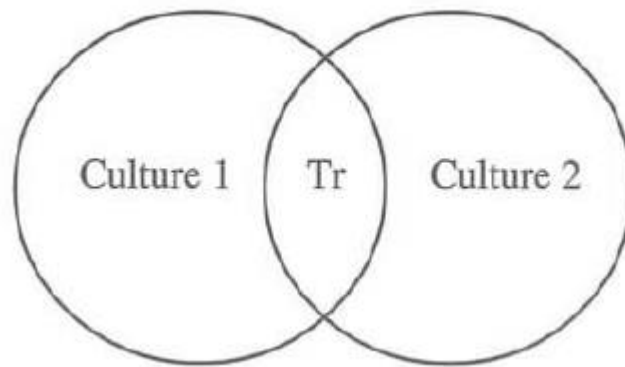


Fig. 4. Pym's "Interculturality" (Source: Pym 177)

In their discussion of the spatiality of representation in travel writing, which they see as a form of translation, and of naming in particular, Duncan and Gregory also arrive at the concept of the "space in-between" (4):

Just as textual translation cannot capture all of the symbolic connotations of language or the alliterative sound of words, the translation of one place into the cultural idiom of another loses some symbolic loading of the place for its inhabitants and replaces it with other symbolic values. This means that translation entails both losses and gains, as descriptions move from one place to another so they circulate in what we have called "a space in-between". This space of translation is not a neutral surface and it is never innocent: it is shot through with relations of power and of desire (5).

It would seem that there is an argument for translators to be physically and intellectually in both the source and the target environment to perform their task properly and I would argue that they do also occupy something akin to a third or in-between space which is where the negotiating and decision-making processes occur.

### 2.3 Ethics in Translation

A discussion of ethics in translation must begin with a clarification of what is meant by the term in context. Most professional translation organisations have published codes of

ethics or good practice for their members, which involve concepts of honesty, integrity, non-disclosure, reliability, impartiality, accuracy, a responsibility for continuing professional development and so on (for example, ATA 2022, CioL 2021, UN 2107, APTIC 2016). Codes of professional practice in translation continue in some cases to include fidelity clauses to the “meaning and *spirit* of the original” (Merriam qtd. in Robinson 1). Gouanvic has observed that these kinds of code could be applied to almost any profession, and questions the definition of translation in terms of translation studies: “translation is an activity that is distinct from other cross-lingual, hypertextual practices such as adaptation, imitation or pseudotranslation (the presentation of the original as if it were a translation)” (“Ethos” 205) although he concedes that an ethics of all these other areas would be possible.

For much of the history of translation discourse the notion of ‘ethics’ has been absent since it has been taken for granted as the fluent, transparent and faithful rendering of an original text in observance of the translation instructions. For Pym, ethics does not involve faithfulness, equivalence, purpose (*Skopos*) or the kind of deontological codes mentioned above which suggest obedience to the client, the commission or the traditionally accepted mission of translation and, as he stated in his opening statement at the Research Models in Translation conference “the goal of any translation project should be long-term cooperation between cultures” (“On cooperation” 1), rather than short-term efficiency based on undertaking individual translation commissions to the client’s approval.<sup>20</sup> Pym reiterates the point in the fifth of the ethical principles he proposes in *On Translator Ethics*, which reads “Translators, insofar as they are more than simple messengers, are responsible for the capacity of their work to contribute to long-term stable, cross-cultural cooperation” (167). Venuti says something similar in his discussion on the position of the translator within the translation activity, between the instigator and the target audience. He claims that “because

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<sup>20</sup> For further discussion on translator cooperation, see Anthony Pym, “Agents of Cooperation”.

translation is intercultural it involves a distinct kind of authorship, secondary to the foreign text and in the service of communities, foreign as well as domestic” (*The Scandals* 4).

Venuti’s interest in that contribution involves minoritising the standard dialect and dominant cultural forms in US English, by which he seeks to “shake the regime of English” (*The Scandals* 10) as a hegemonic language to redress patterns of inequality and the asymmetrical relations that are present in any translation project. He argues that since fluency is assimilationist and presents a text that is “acceptable” (citing Toury 1995) to the reader since it is inflected with their own codes and values, minoritising translation presents resistance to that assimilation, seeking to “invent a minor language that cuts across cultural divisions and hierarchies” (*The Scandals* 13). Tymoczko goes on to say that postcolonial situations, in which translators position their work to achieve specific goals through prioritisation of certain aspects of the source text, mean that the descriptive binaries that provided a platform for translation studies for decades (literal versus free, formal-dynamic equivalence, adequate versus acceptable, foreignising versus domesticating) are no longer as relevant in complex, fragmentary and sometimes contradictory situations (“Ethics, Ideology, Action” 455), in which postcolonial ideologies are more prevalent and the narration of events is increasingly important<sup>21</sup>. Allen and Bernofsky issue a reminder, especially to English language translators, to “remain ever aware of the power differential that tends to subsume cultural difference and subordinate it to a globally uniform, market-oriented monoculture” (xvii). In that sense it is essential to consider the language combination—in this case Catalan, a minoritised language, to English, a global *lingua franca*.

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<sup>21</sup> For narrative theory applied to translation and interpreting see especially see Mona Baker’s *Translation and Conflict: A Narrative Account*.

In *Translation and Text Transfer*, Antony Pym has questioned whether equivalence is even pertinent in translated texts, arguing that if they are to be “received and believed as ideal equivalents of their antecedents, translators themselves must remain anonymous and their work must remain unevaluated as individual labor” (55). While most translation scholars have argued against the anonymity of translators, Weinberger states that “the translator’s anonymity—his (sic) role as the Man without Qualities (sic) or standing [is] a product of the *zeitgeist* but not a direct maker of it—is the joy of translation” (10). Weinburger goes on to say that he rejects the equality of the translation vis-à-vis the original work and that the best translation can occur “without the interference of the all-consuming ego [of the translator as author]” (11). It is also useful to reflect on Cole’s questions about how far translators themselves are aware of an ethics of translation and how it might affect their performance or reception: “We study ethics to improve our lives (to alter our behavior). Do we study it to improve our renderings? To affect the way a culture responds to them?” (3) and he goes on to question how clearly translators perceive the particular goals ahead of them and what they are prepared to do to attain those goals (4). How far is the translator prepared to give up their “own work” to make room for the ‘foreign’ (5). Bellos has also written about the concept of ‘foreignness’ in translated texts, concluding that the inclusion of foreign words or concepts in translated texts can only work where there is a cultural relationship between languages (37) and that the inclusion of foreign words will either be regarded in the translation as clumsy and incomplete or will be absorbed, reused and integrated into the translation until they cease to be foreign (42).

Gouanvic relates the ethics of translation and the translator to their agency, stating that it “tends to see the subject, or the translating agent, intervening as a practical operator whose behaviour patterns are specific because they are the product of a specific history” (“Ethos” 206). He goes on to say that the habitus of the translator is what makes them

translate one way rather than another since translator behaviour (human behaviour) is also social behaviour and is therefore conditioned by the habitus and field in which they are working (211). However, he makes the important observation that “clearly, to translate a text does not necessarily mean fitting it into a naturally existing field in the target culture” (206). He gives as an example the translation of American Science Fiction into French in the 1950s, when as a genre it did not exist in France. A similar example which is even more distant culturally could be the translation of Japanese Manga into any of the Western languages. For him it is also very important to distinguish the genre of the source text since it will condition whether texts are transferred more in terms of dissimulation (allowing the source-text foreignness through) or ‘assimilation’, the latter being ethically unacceptable for authors such as Berman since it implies an ethnocentric appropriation of the text. (207). For Gouanvic “translation is ethically a construction of homologies based on the concurrent significance of source and target texts ... This ‘significance’ ... is that of the literary intertext that crystallizes the interest specific to a field” (207-208) and differs between genres, and in translating the target text the translator constructs what Gouanvic calls a “community of destinies” with the source society (211).

While it seems that translators generally act in good faith and do not attempt to deliberately distort information, as Venuti has stated, changes that occur in translations are generally not errors but calculated choices (*The Scandals* 70). Nevertheless, the decisions translators make can have a distorting effect. However, in terms of equivalence, Wittgenstein’s notion of “family resemblances” (*PI* §67), which sees meaning as fluid and context- or use-based, would seem to be a sensible point of departure for understanding the results of translators’ decisions when it comes to literature. There are points of overlap between cultures and familiar elements, but also departures that can only be accounted for in translation by a fluid approach. Tymoczko has also adopted this approach in likening



Wittgenstein's family resemblances to "cluster concepts" or "cluster categories" (*Enlarging Translation* 85) where, for given concepts, there are certain similarities. Wittgenstein never used the word "cluster" and I would argue that the idea of resemblance is more fitting since it embraces the uncertainty of knowledge and recognition involved in the identification of common features. This, for me, reflects the "blurring" (another term used by Wittgenstein *PI* §77) that is transmitted in the idea of selvedges, mentioned above.

#### 2.4. Ecocriticism and Ecotranslation

The research question posed for this thesis cannot be considered without reference to ecotranslation. Ecotranslation is a concept that emerged from the ecocriticism theories of the late 1980s and early 1990s, given an initial platform in literary conference programmes in the form of the MLA special session, organised by Harold Fromm in 1991, and entitled "Ecocriticism: The Greening of Literary Studies", among others. It was inspired greatly by writing such as Rachel Carson's poetic account of environmental destruction *Silent Spring* (1962), and Thoreau's *Walden* (1854). In *The Ecocriticism Reader* Cheryll Glotfelty defines ecocriticism as "a study of the relationship between literature and the physical environment". Camilo Gomides has defined it as "The field of enquiry that analyzes and promotes works of art which raise moral questions about human interactions with nature, while also motivating audiences to live within a limit that will be binding over generations" (16 qtd. in Valero Garcés "Ecocriticism and Translation" 258). This relationship includes the representation of nature, the importance of the physical setting, whether the values included in the literature are consistent with ecological values and whether in addition to "race, class, and gender, should *place* become a new critical category?" (xix) among other considerations. Similar to the discussion of landscape in chapter 1 of this thesis, Glotfelty emphasises the premise that "human culture is connected to the physical world, affecting it and affected by it". Ecocriticism is relevant to the works in the corpus in that the 'environmental degradation'

that is often its focus is apparent in the disappearance of rural ways of life in *Pedra de tartera*, a celebration of nature and the landscape in *Canigó* and *El quadern gris* and the unromanticised harshness of the environment and its effect on the human psyche in *Solitud*. The concept of ecocriticism is now accompanied by the inevitable references to the “geological” age in which we now live—the Anthropocene, and related concepts such as solastalgia, a term coined by Glenn Albrecht in 2003 to describe

the pain experienced when there is recognition that the place where one resides and that one loves is under immediate assault (physical desolation). It is manifest in an attack on one’s sense of place, in the erosion of the sense of belonging (identity) to a particular place and a feeling of distress (psychological desolation) about its transformation (45)

that was experienced by communities in New South Wales, Australia, in the face of long-term drought and large-scale mining activities<sup>22</sup>. While the term is relatively new, the emotion is not and is seen clearly in writing lamenting the decline in rural life in general (for example, Wordsworth’s *Michael: A Pastoral Poem*), or the changing landscape as a result of the early nineteenth-century enclosures in Britain (George Monbiot has written in *The Guardian* about the poetry of John Clare in this regard). Related to the effects of human action on the landscape and the human-centredness of the relationship with nature, at least in the West, Manes’ chapter in *The Ecocriticism Reader* is critical of the fact that the human voice, as a result of the humanistic language developed during the Renaissance and the Enlightenment, has effectively silenced the voice of anything non-human, where “man” as the self-proclaimed soliloquist of the world “is obliged to use *his* (sic) language as the point of

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<sup>22</sup> See Glenn Albrecht, “Environment Change, Distress & Human Emotion Solastalgia”.

intersection between the human subject and what is to be known about nature, (22) and “speaks into the void left by the retreat of animism” (25). Manes’ aim in his essay is to “take the silence of nature itself as a cue for recovering a language appropriate to environmental ethics” (17).

Heather Sullivan has designated a trope to accompany our reading in the Anthropocene—dark pastoral. Whereas our physical and cultural realities are shaped by our attitudes, texts and practices, and there is no shortage of literature that provides a kind of nostalgia for idealised landscapes, according to Sullivan the dark pastoral is associated with the oblivion to waste and misuse of resources by today’s industrial culture. It exposes these practices while retaining the focus of humans on the land (both rural and urban) with their “seasonal cycles, vegetation, water, the non-human and the other lives that fuel us, whether plant or animal” (26). In a quote which resonates in at least two of the works in the corpus for this thesis, she says “In addressing the Anthropocene through the dark pastoral, there are many voices beset by nostalgic longing for lost nature and our powerlessness to counter it (39). She also supports the ideas presented by Ursula K. Heise in *Sense of Place. Sense of Planet* (2008) in that “[t]he view from the dark pastoral as a description of our state in the Anthropocene extends towards the vastness of the geological, yet also looks closely at the local” (40).

By extension to the discussions on ecocriticism, the translator’s voice is added to the conversation in terms of the way that natural landscapes are presented in translation. How far are translators ecocritical in their work, and how is this visibilised in their translations? Cronin extends the understanding of Clive Scott, the coiner of the term “ecotranslation”, which is to describe “the translator’s ‘psycho-physiological’ involvement with the text to be translated” (qtd in *Eco-Translation* 2) to cover “all forms of translation thinking and practice that knowingly engage with the challenges of human-induced environmental change” (2),

while “thinking about some of the assumptions we make about translation and how they may need to be radically re-thought” (3). To counter any possible McDonaldisation of translation, Cronin points us to “place sensitivity” and the way that it can allow for creativity and difference in translation to flourish (*Translation and Globalization* 16). For him, a politics of translation based on place should not be exclusive of other places, but for example different communities of the same language may have different perceptions of meaning or even untranslatable words, and the sense of the *in-situ* translator championing the local can reinforce singularity and specificity of language and cultures (17).<sup>23</sup>

It should be mentioned that ecotranslation is not exactly the same as eco-translatology, although they are related. Eco-translatology is a paradigm of translation studies that emerged from the work of Hu Gengshen, which uses “metaphorical analogies between the translational ecosystem and the natural ecosystem along with the conceptual borrowings as its methodology, [to probe] translational eco-environments, textual ecologies, and “translator community” ecologies as well as their interrelationships and interplay (*Eco-Translatology* xvii). Hu’s eco-translatology thesis includes the notion of translator-centredness mentioned earlier in this chapter, in terms of the visibility that translator’s choices can give them. It views translation as a process of “adaptive selection” and “selective adaptation” within a dynamic ecological environment of language, culture, and society. In other words, how a translator navigates the ecological environment of a translation task, balancing linguistic, cultural, and communicative factors to produce an effective translation. Eco-translatology regards translation as a holistic ecosystem, describing and interpreting translation activities in terms of the ecological principles of eco-holism and Oriental (i.e. Chinese) eco-wisdom, where ‘translation as eco-balance’ (harmony), ‘translation as textual

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<sup>23</sup> For more on questions of untranslatability see Apter’s *Against World Literature*.

transplantation' and 'translation as adaptation and selection' (in the Darwinian sense), within the paradigm of ecotranslation, are the core concepts. With close ties to many of the other considerations in this chapter, in his introduction to *Eco-Translatology*, Fang outlines a series of questions that this paradigm of Eco-Translation studies seeks to answer:

“What is translation?” “Who translates?” “How to translate?” and “Why to translate?”

What is translation (what) refers to translation as an activity of the translator's selection and adaptation to the translational eco-environment and textual life transplantation; who translates (who) refers to “translator-centeredness” and “translator’s responsibility” in the ethics of translation; how to translate (how) refers to the translator’s “survival of the fittest,” “selective adaptation,” and “adaptive selection”; and why to translate (why) refers to the core tenets of translation studies, such as “doing things with translations” (vii).

Apart from the aspects mentioned above on the position, responsibility and ethics of the translator, the section in Hu’s work that is of most interest here is that entitled “Reflecting Ecological Aesthetics” (67). In this section he focusses strongly on the concept of “beauty” in nature—illustrating it as a rather candy-coated idea of perfection, but at the same time applying the notion of nature, or at least landscape, discussed in chapter 1, involving colours, sights, sounds, textures and so on in an experiential and phenomenological sense. It is worth reproducing part of the section at length here:

These images of beauty, reflections on beauty, joy from beauty, and pursuit of beauty are given full play in translational ecology, particularly in the translation process.

Translation studies show that some scholars in the academic translation field are indeed pursuing “semantic beauty,” “formal beauty,” and “phonetic beauty,” and others are insisting on “the truth,” “the good,” and “the beautiful.” Beauty on the lexical level, the syntactic level, and the logical level has been discussed, and the

beauty of accuracy or obscurity and the beauty of difference or conciseness or even verboseness have also been sought. It can be stated that the pursuit of beauty, symmetry, balance, contrast, order, rhythm, meter, etc., at a macroscopic or microscopic level has never been asserted in the translation process. Rather, those elements are categorized as ecological aesthetic elements and principles. (67)

This comes close to my interest in the way that translators behave when faced with landscapes, although I would contest the statement that questions of “beauty, symmetry, balance, contrast, order, rhythm, meter, etc., have not been asserted in the translation process”—from Cicero and Horace, for example in Classical Antiquity, or Dryden, whose now famous words read “I thought fit to steer betwixt the two extremes of paraphrase and literal translation; to keep as near my author as I could, without losing all his graces, the most eminent of which are the beauty of his words.” (qtd. in Schulte and Biguenet 17)—commentors on translation, and in particular the translation of poetry, have often emphasised the importance of at least some of these elements.

To return to the question of ecotranslation, for Badenes and Coisson ecotranslation presents three different approaches: “re-reading and retranslating literary works where nature, having its own voice in the source text, was silenced in translation [a clear parallel here is seen with the writing of Manes above], translating works that present an ecological cosmovision and have not yet been translated; and translating via manipulation works that do not originally present an ecological vision with the aim of creating a new, now ecological, text” (360). In terms of the polysystem, they sustain that eco-translated work can open up spaces for alternative cultures, literatures and ideologies which avoid the hegemonic visions that *man* is superior to nonhuman forms. In their words, “When an ecotranslated work enters the system, an ecological view may seep into dominant ideology and break existing social restrictions which may translate into new behaviors that leave behind antiecological

practices” (365), but we can also consider this movement from periphery to centre as a rebirth of past, or disappearing and diminishing values and ideologies.

This chapter has set out a review of the literature pertinent to the role of the translator, their visibility, place, ethics and the relevance of these questions within the paradigms of ecocriticism and eco-translation. In the next chapter the corpus of original works and translations used is presented along with contextualising information about the authors, the translators and the geographical locations in which the works are set.

### Chapter 3. The Corpus

This chapter gives information about the corpus for the research carried out in this study. First, the selection of the corpus for the purpose of satisfying the preliminary propositions and the objectives is justified. The individual works are then listed with information about the publications and a synopsis of the plot for each. This is followed by information about the translated works that will be used to make a comparative analysis.

The next section contains the biographical information about the authors and the works. This is followed by information about the translators, offering an insight into the source text environment and the target text environment. Finally, information about each of the geographical areas in which the works of the corpus are located is set out to offer a geographical context for the writing and the translations.

#### 3.1. Justification of the Corpus

The corpus for this analysis consists of four works of literature by four Catalan authors and their corresponding translations into English: three by British translators and one by a US translator. The works were chosen according to the satisfaction of three criteria:

- a) the clear protagonism of the rural landscape in the structure, description and argument of the text;
- b) the original works were written and published in Catalan;
- c) the original works were translated into and published in English (British and US).

As a subsidiary criteria the works selected were ones I had read and was familiar with in the original Catalan version. Evidently there could have been other works which some but not all of the criteria defined, such as *Marines i boscatges* (1904) by Joaquim Ruyra (not translated at the time of writing this thesis), *Pa negre* (2003) by Emili Teixidor, *La plaça del diamant* (1962) by Mercè Rodoreda (not located in a rural environment), or more recent works by authors such as Albert Vilaró, Pep Coll, Joan Obiols, Francesc Serés, Mercè Ibarz, Irene Solà



and Carlota Gurt, but at the time of selecting the corpus these were the works that met the criteria, and additionally presents a range of genres (diary/memoir, novel and poetry).

The corpus includes work produced since the *Renaixença* period in Catalonia, during which there was a move to recover the Catalan language and culture, including the *Jocs Florals* literature competition (*Canigó*), and which also marked the Modernista and Ruralista movements as both a complement and a reaction to urbanisation, industrialisation and the growth of a small but powerful Catalan middle class, and the embracement of rural life (*Solitud*). But it also includes the more contemporary account of rural life that focuses on memory and loss (*Pedra de tartera*). In contrast to the fictional genre, the sample includes autobiography /memoir (*El quadern gris*). The works that make up the corpus are set out in chronological order, and the different editions of each work consulted for the research are listed.

### 3.1.1. The Work: *Canigó* by Jacint Verdaguer

a) *Canigó. Llegendes Pirenaïques del temps de la reconquesta* by Jacint Verdaguer (1886). Edition by Narcís Garolera and prologue by Modest Prats. 1997. Barcelona: Quaderns Crema. b) *Canigó. Llegendes Pirenaïques del temps de la reconquesta* by Mossén Jacint Verdaguer. 1901. Barcelona: Biblioteca de “Catalunya Artística” c) *Canigó : llegendes pirenaïques del temps de la Reconquesta* by Jacint Verdaguer. Edition by Llorenç Soldevila 2002. Barcelona: Proa. All three versions contain a translation of Verdaguer’s original notes to guide the reader at the end of the poem. They also contain the final *Epilogue Els dos campanars* which were not present in the first 1886 edition.

### 3.1.2. Synopsis of *Canigó*

*Canigó* is an epic poem first published by Jacint Verdaguer in 1885 and republished in 1886. It is set in eleventh-century Catalonia, mainly in what is now known as North Catalonia, or the Rosselló/Roussillon region of present-day France. It tells the story of the

Christian reconquest of the Spanish March (Catalonia). The clash between the Christians and the Saracens is accompanied by the geographical scenery of the Pyrenees and even further afield as the reigning faeries guide a chariot flight over the whole of the Catalan territory. Replete with geographical references, toponyms in an idealised and fantastic tale of love and loss, victory and nation. Verdaguer has been described as the “poeta-geògraf” (Josep M<sup>a</sup> Casacuberta 95), and his work was very well received by fellow excursionists who were able to map their routes through his publications—the first edition of the poem included a foldable map “per guiar més bé al lector en lo bosc de montanyes on se descabdella esta llegenda”—(Tort i Donada “Materials” 155). In fact the popularity of Montseny, promoted principally by Artur Osona, author of what is considered the first Catalan excursionist guidebook *Excursió a la montanya de Monseny*, and that of the Pyrenees promoted by Verdaguer constituted an important geographical study of Catalonia. “Aleshores, que l'estudi geogràfic de Catalunya es trobava en els seus inicis, aquests fets constitueixen veritables fites a remarcar” (Iglésies 26).

### 3.1.3. The Translation: *Mount Canigó. A tale of Catalonia* by Jacint Verdaguer

Translated by Ronald Puppo. 2015. The edition includes an extensive introduction by the translator containing a section on the poem itself—with special emphasis on the importance of the added epilogue, a biography of the poet and a section on the translation itself, commenting on the poetic form of the poem and stating that “our aim has been to render Verdaguer into rhythmic, readable, modern-English verse [which] involves re-creating an English-language form-content synthesis that seeks to approximate the rhythm and tone of the original Catalan (though departing from it, too, at times)” (17). He then goes on to explain some of his translation decisions and “departures” before closing with an acknowledgments section. In her review of the translation Helena Buffery states that it is possibly Verdaguer’s intimate experience of the Pyrenean landscape that is “most effectively transmitted through the translation, after Puppo’s own process of encounter with the poem”(169).

### 3.1.4. The Work: *Solitud* by Víctor Català

a) *Solitud* by Víctor Català (pseudonym of Caterina Albert). 2005. Barcelona: Educació 62. (With a preliminary study, and exercises for secondary school students, by Toni Sala, given that this book has formed part of the national curriculum in Catalonia). This edition includes the message to the reader from the author that was intended for the first edition but finally omitted and not included until the 1990 edition. It talks of the way in which the book gestated and the sporadic way in which it was written, and also includes an *apologia* for any of the errors or imperfections that the book contains. A second message from the author (*Uns mots*) (57) also precedes the novel. It explains to the reader the decision to reincorporate two of the twenty original chapters that were sacrificed in the first editions to make the novel—which on its first drafts had become a larger creature than she desired—less dense, more compact. However, on their return to the house from exile after the war they found it upturned, with many items missing, including the two chapters. The chapters were rewritten from fragments remaining and included in the fifth edition of the novel, “no perquè nosaltres creiem que valgui la pena ni faci cap falla en la novel·la, sinó com un petit detall anecdòtic i com un testimoni de respecte a la voluntat i al desig manifestats pel gran amic perdut [...]” (59), referring to Lluís Via i Pagès, the director of *Joventut* magazine and author of the prologue for the fifth edition (1946). Via died in 1940. b) *Solitud* by Víctor Català 2020 (epub) Barcelona: Educació 62.

In his introduction, Toni Sala describes *Marines i boscatges* (Ruyra 1904) and *Solitud* (Català 1905) as “les dues grans obres mestres del paisatgisme literari català” where “La identificació amb un paisatge [és] conseqüència de la identificació amb la llengua” (15), and for that reason the novel is included in the corpus for this research.

### 3.1.5. Synopsis of *Solitud*

This is the tale of a young orphan girl who enters into an uncertain marriage with a man with whom she discovers she has nothing in common. She leaves the low ground with her new husband to take care of a hermitage located high in the mountains. The distance from everything familiar to her alongside her disappointment in her choice of partner make her vulnerable to the forces of good and evil that exist on the mountainside—in the form of the local shepherd and the local poacher. It is a kind of coming-of-maturity story where “La Mila coneix la solitud grandiosa, una pena que surt de tot i de res, una melancolia, una nostàlgia que nia i es desfà en aquell paisatge de muntanya.” (Maria Puig Parnau 87). The physical geographical environment is therefore crucial to the events of the story.

### 3.1.6. The Translation: *Solitude*. A novel of Catalonia by Víctor Català (Caterina Albert i Paradís).

Translated by David Rosenthal in 1992 and marketed in the paratext as “a hidden classic of modern European women’s literature” (Front cover) and “The tragic story of a vibrant young woman locked in the narrow peasant society and stark mountain landscapes of Catalonia” (Back cover). The title of the work is expanded to contain a reference to Catalonia, and the translation includes a preface by the translator in which he gives a brief biography of the author, stressing that *Solitud*, having been preceded by a series of other successful works, had the promise of consolidating Albert’s career for future production, but was in fact, her swansong. The preface also gives a synopsis of the story in which he stresses the importance of the mountains and, in particular, the Pyrenees “sometimes as a realm of female landscapes [...] that mirror the heroine’s aroused longing, and sometimes as a cruel place of sudden death and male predation” (7). The preface concludes with short paragraph on the state of Catalan Autonomy and the hope that the work will gain recognition in the English-speaking world (8).

### 3.1.7. The Work: *El quadern gris* by Josep Pla

*El quadern gris. Un dietari* by Josep Pla in an edition by Narcís Garolera, published in 2014 and accompanied by preliminary notes on the edition. Garolera explains that between the original manuscript and the first edition there were a series of changes to the text made by the author. In the second edition, published in 1969, there were more than five hundred corrections to the first edition, many of which, as reported in an article written in 2006 by Xavier Febrés, were described by the main corrector as “un rentat de cara, unes correccions ortogràfiques” (171). However, it transpires that some of the corrections were either unnecessary or contrary to standardised Catalan, e.g. “vaig conèixer” as a correction of “coneguí” and “carrer de Pelayo” for Pla’s original “carrer de Pelai” (12). In this edition, Garolera has largely aimed to restore the original manuscript, leaving some *castellanismes* accepted by the Institut d’Estudis Catalans (*DIEC*) and rendering in italics those which are not accepted, as well as correcting some clear errors in the text, e.g. “pasta de mata (...de nata)” (14).

### 3.1.8. Synopsis of *El quadern gris*

A young Josep Pla is forced to return to his native Empordà when the University of Barcelona closes down as a result of the outbreak of the Spanish flu. Over two years he keeps a journal documenting his life in his beloved “Empordanet”, with sporadic trips to Barcelona, before definitively returning to complete his degree in Law. However, one of the main motifs for his diary is to hone his journalistic writing skills and he works as a correspondent for local and international publications during his entire career, as well as becoming a prolific travel writer and documentalist of rural life in his home town of Palafrugell, and the surrounding area. The diaries were not published until 1966 when he had had time to rework and edit them. These, then are not the published diaries of a 19-year-old, but the mature reflections on a brief period of his youth.

### 3.1.9. Translation: *The Gray Notebook* by Josep Pla.

Translated By Peter Bush. 2013. New York: New York Review Books. Winner of the 2014 Ramon Llull Translation Prize. This edition has a brief introduction by Valentí Puig (translated into English by Valerie Miles) in which he talks about the author and the work but does not mention the translator. He does, however, state in his introduction that “Pla was well aware of nature’s infinite and incalculable capacity for destruction and yet, *The Gray Notebook* is filled with wonderful landscapes. Landscape for Pla was homeland.” (ix).

### 3.1.10 The Work: *Pedra de tartera*

a) *Pedra de tartera* by Maria Barbal. 1985. Barcelona: Laia. b) *Pedra de tartera* by Maria Barbal 1993 (12<sup>th</sup> ed. 1996) Barcelona: Edicions de la Magrana. c) *Pedra de tartera* by Maria Barbal. 2016 (epub) Barcelona: Edicions 62. Both the Laia and the La Magrana editions carry a single page note advising of some of the geographical linguistic variations of the Pallars region, used by the protagonist and that “La seva manera de parlar-nos és sovint un mirall on es reflecteixen les persones, els animals i tot un paisatge que constitueixen el món que l’envolta, el seu petit món” (7). The ebook contains an extended preliminary study, proposals for study and complementary materials by Carme Arenas (by this time the book had also entered into the national educational curriculum). The preliminary study convers information about the author and her work, including the “Cicle del Pallars” of which this *Pedra de tartera* became part, alongside *Mel i metzines* (1990) and *Camfora* (1992). It was rewritten by Barbal in 2015 on the occasion of its thirtieth anniversary, and includes some lexical changes such as the replacement of standardised possessive pronouns such as “la seva” for the more localised “seua”. The segments of the sample in the Analysis chapter 5 are reproduced from the print edition.

### 3.1.11 Synopsis of *Pedra de tartera*

This novel, divided into three parts and 33 short chapters (39 in the ebook), is the story of a young girl forced to leave her rural family home for economic reasons and live with her childless aunt and uncle in a nearby (but distant for her) town. It is a story of loss and love, strife and tragedy in the Pallars region of the Pyrenees. And a final journey to Barcelona: a city as distant in the mind of the protagonist as in the kilometres travelled to reach it. Łuczak observes that there is a relationship established in the text between narrative and physiological processes which results in natural and historical cycles and linguistic tensions: “rural existence *versus* urban life; vegetal and cyclic time *versus* historical and progressive time; Catalan as the mother tongue *versus* Spanish” (181).

### 3.1.12. Translation. *Stone in a Landslide* by Maria Barbal.

Translated by Laura McLoughlin and Paul Mitchell (ed.). London: Peirene Press. The book was marketed in the series “Women’s Voices”.

## 3.2. The Authors

As Emili Teixidor wrote “[...] molts paisatge (sic) són consubstancials a l’obra i la vida de molts escriptors i no els sabrem imaginar lluny del decorat que les mateixos han contribuït a alçar” (22). The thing that all four authors of these works have in common is that they are Catalan, they live or have lived in parts of rural Catalonia and the Catalan territory forms a central part of their work. All have enjoyed great success in the Catalan literary polysystem and all have been translated into other languages and their works marketed in other geographies.

### 3.2.1. Jacint Verdaguer: The Author

Jacint Verdaguer i Santaló (1845-1902) was born in Folgueres on the Plana de Vic, Osona, on 17 May 1845, the second of eight children of which only three survived into a modest but cultured middle-class family. According to him it was partly as a result of his

mother's great devotion to both religion and reading that Verdaguer opted for the priesthood, on the one hand, and writing on the other.<sup>24</sup>

Verdaguer entered the Seminary of Vic as an external student at the age of 10, and was ordained in 1870. From the age of 18 to 26 he lived at the Can Tona farmhouse where he taught the children of the “*masovers*”<sup>25</sup> and carried out other tasks in exchange for bed and board. This rural environment in his formative years inspired him to adopt a Franciscan-style devotion which would become very apparent some years later with regard to his views on charity.

He was already dedicating a good deal of his time to literature during his training for the priesthood; in fact, he had been awarded two prizes at the Jocs Florals de Barcelona in 1865 (the competition had been restored in 1859 under the slogan *Patria-Fides-Amor*) for *Los minyons d'en Veciana* and *La mort d'en Rafel de Casanova*. Two years later he founded the Esbart de Vic, where young like-minded people would meet at the Desmai fountain to discuss poetry. However, he lacked the economic resources to make it his primary activity. In 1870 he was sent to the small parish of Vinyoles d'Orís in the province of Barcelona where he celebrated his first mass.

In 1873 he won another prize at the Jocs Florals but now suffering what would be one of many bouts of ill health—according to Ibarz Serrat (16) he was diagnosed with “anemia cerebral” and recommended to bathe in the sea as treatment—he accepted the offer of the Marquis of Comillas, Antoni López, to join the *Companyia Transatlàntica* as ship's chaplain. It was during these voyages that he was able to shape what would be his first epic poem *Atlàntida* (although he had already worked on ideas for the poem while still at Can Tona).

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<sup>24</sup> “... fou la dona que amb la seva llet em feu mamar la poesia” Letter from Verdaguer to Marià Aguiló on occasion of his mother's death.

<sup>25</sup> A *masover* is an individual or couple who live in the farm buildings and tend to the buildings themselves and the livestock or crops, with or without the presence of the owner. A translation in English might be ‘tenant farmer’ or ‘estate keeper’ – but neither of these exactly encapsulates the meaning.



After three years at sea, he returned to Barcelona where he was employed by López (one of the wealthiest men in Catalan society at that time) as the family priest and was responsible for distributing the charity money provided by López to the 300 most needy families. Now under the patronage of the Marquis, he was also able to dedicate himself much more to his writing. He submitted *Atlàntida* to the 1877 *Jocs Florals*, where it received the extraordinary prize. The enthusiastic reception of the poem firmly established him as a central figure of the Catalan *Renaixença*—the cultural revival movement often traced back to the 1833 publication of *Oda a la pàtria* by Bonaventura Carles Aribau in the newspaper *El Vapor*. The symbolic importance of Aribau's poem as the starting point of the movement had already been emphasized by Joaquim Rubió i Ors in the prologue to his 1841 poetry collection *Lo Gayter del Llobregat* (also Ors' pseudonym), where he highlighted its role in catalysing the *Renaixença*. The poem was written as a message of yearning for his native Catalonia—both the land and the language. In the case of Aribau the longing was physical since he was based in Madrid, but the *Renaixença* movement soon translated this into a desire for recuperation of Catalonia in all its facets—language, culture, belonging, identity, etc.

In 1886 he published what is considered to be the culmination of his poetic writing—*Canigó*. An enthusiastic follower of the *Excursionisme*<sup>26</sup> movement, which, closely linked to European Romanticism, sought to rediscover and apport renewed value to the national territory at a time when industrialisation was challenging and expanding the cities. An athletic man he made several excursions around Catalonia, some of the most prominent being his trips between 1879 and 1884 in preparation for writing *Canigó*<sup>27</sup>.

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<sup>26</sup> For a chronology of events in Catalan *Excursionisme*, see Joan Donada i Tort, "Materials per a una interpretació geogràfica del poema 'Canigó', de Jacint Verdaguer". For more extensive information, see Josep Iglesias, *Presència de l'excursionisme dins la cultura catalana* in *L'excursionisme a Catalunya 1876-1976*.

<sup>27</sup> For excellent film versions of Verdaguer's excursions to the Pyrenees see Albert Naudin's *Maleïda 1882, l'aventura de Jacint Verdaguer a l'Aneto*, and *Canigó 1883, la llegenda pirinenca de Jacint Verdaguer*.

During his time with the marquis he was able to travel extensively, and in 1886 he visited Palestine, where he was so affected by his spiritual experience that he returned a different man, determined to right some of the injustices and inequalities he perceived in a Barcelona that was rapidly expanding and becoming industrialised, through the distribution of charity (Garolera 36). Despite his literary success and his comfortable lifestyle, there followed a dark period in the life of Verdaguer in which he was accused of overspending the marquis's money, and he became involved in the practice of exorcism, which was completely unacceptable to the Catholic church. His entry into the world of exorcism was facilitated by the Duran family, who he promised to protect when the head of family died, establishing a relationship with Duran's widow, Deseada Martínez, that was also frowned upon.

The increasing consternation of the Marquis of Comillas led him to consult the bishops of Vic and Barcelona, who agree to assign him to La Gleva Sanctuary (Osona), and then to the priests' residence in Vic, but Verdaguer, by now feeling abandoned by society and the church, returned to the Duran household in Barcelona in 1895 without permission of the bishop and began to write a series of articles, *En defensa pròpia*. Finally the church authorities, in collaboration with the monks at El Escorial in Madrid, came to an agreement that if Verdaguer repented he would have his priesthood rights restored.

Jacint Verdaguer is widely credited, along with Milà i Fontanals and Marià Aguiló, with restoring the Catalan language (one of the goals of the *Renaixença*) to a literary level that is valid compared with all other European languages. In his prologue to Narcís Garolera's 1997 edition of *Canigó*, Modest Prats offers some quotes by both his contemporaries and more recent critics:

... el seu valor incontestable com a descobridor, llaurador i ordenador en el magnífic aplevat de l'idioma. (J.M. de Sagarra qtd. in Verdaguer *Canigó* 9)

[Verdaguer] justifica simplement, titànicament, tronant armada de possibilitats contra els segles la llengua que havia rebut desvalgada del seu poble. (Carles Riba qtd. in Verdaguer *Canigó* 10)

La nostra generació tracte de dir, en la llengua restaurada fa quatre dies per Verdaguer, tot el que en les llengües més treballades es diu normalment. (Josep Pla qtd. in Verdaguer *Canigó* 21)

Verdaguer creà la llengua literària moderna (Joaquim Moles qtd. in Verdaguer *Canigó* 23)

In fact, not even Milà i Fontanals had imagined that the newly restored Catalan could be used for anything but poetry, and certainly not to express “philosophical, cosmopolitan, universal thoughts” (12).

Verdaguer published 25 works during his lifetime and left around 20 more on his death from tuberculosis on 10 June 1902, which were published during the twentieth century. For Prats, *Canigó* is the crowning glory of an era in Catalan poetry that was in line with the production of late European Romanticism (21). According to Miquel DescLOT there is a clear sense of “before and after” in the writing of Verdaguer, who he credits with dignifying the rhetoric of the previous “*poesia flouresca*” which he describes as “*més plena de no-res, diríem, que buida de contingut*”) (18), by filling it with something substantial. However, that does not mean that he abandons the flowery element of his work, particularly, as DescLOT points out, in the non-religious-themed poems, such as *Canigó*. Carles Riba described the patriotic aspect of his poetry as “*Somni i enyor*” (qtd. in DescLOT 19), which DescLOT clarifies as an outpouring of sentiment “*on l’emoció prové només d’una pura contemplació de la terra, és a dir el paisatge*”, and that it is fondness for description that creates the sensation of dreams and long—sometimes abusively so (19). DescLOT concludes that rather than opening up a new way of doing things, Verdaguer closes an era—the *Renaixença* (20).

### 3.2.1.1. *Jacint Verdaguer and Physical Landscape*

Landscape appears in the work of Verdaguer on different scales. The macro landscape, tightly associated with the *patria* and the identity of the Catalan people, contrasts with the precision with which he expresses the micro landscape. This is a result of the extensive research he carries out in preparation for his writing. This has already been mentioned in terms of his frequent travels and excursions to the Pyrenees to prepare the writing of *Canigó* but it has also been highlighted in the linguistic precision of the different elements involved, be they geological, botanical or social/human. As Prats points out, the apparent naturalness of Verdaguer's language is no accident. The Renaixença movement had vowed to reestablish Catalan as the language of culture, but its revival was initially divided into two schools—those who wanted to restore the archaic medieval Catalan, and those who wanted the kind of Catalan that was currently being spoken. Verdaguer managed to combine these two schools into a language of modernity, while never falling into colloquialism or the arbitrariness of what was to come with the *noucentistes*. For his contemporary, Joan Maragall, the glory of the language of Verdaguer resided

...en què en un temps en què la llengua catalana... estava partida en dues, la literària arcaica i la dels baixos usos del poble, ell ... revifà el foc sagrat del verb català que brillà poderós, fonent en una sola vida poderosa aquella dualitat malastruga. Des de llavors ja no hi hagué el català del *gai saber* i el català *del que ara es parla*; no hi hagué més que la llengua catalana alçant-se novament al cel, cantant tota viva. (*OC* 863)

However, such is his linguistic confidence that any use of dialectisms from the Plana de Vic is always at the service of great literature rather than cultural purity or the picturesque. So, in part we can put the precision in Verdaguer's writing about landscape down to extensive and exhaustive research in his "lived experience", but also within the frame of an

idealised or symbolic environment that would resonate with ideas of Catalan patriotism, nation and identity in the production of quality literature.

In terms of landscape, *Canigó* is Verdaguer's *oeuvre majeure*. In allowing his protagonist the power of flight he is able to offer a bird's-eye view of the macro territory (morphology) and, upon landing, detailed descriptions of the flora and fauna, rivers and lakes, fountains and streams, and other details of human interaction with nature.

### 3.2.2. Caterina Albert i Paradís (Víctor Català): The Author.

The eldest of four children, Caterina Albert (1869-1966) was born in L'Escala in the Alt Empordà on 11 September 1869 in a large family townhouse on Carrer Enric Serra 37, to federalist Republican land owners Lluís Albert Paradedà and Dolors Paradís Farrés. She grew up between the house in L'Escala and a rented property on carrer de València 350, in Barcelona.

She did not have a formal education apart from primary school and a year in Girona to learn French, but was encouraged to explore music, literature and art, and as a young woman she also travelled in Europe. She was a great reader and subscribed to the Catalanist-leaning *La Renaixença* and in 1897 she began writing for the satirical weekly *L'Esquella de la Torratxa* under the pseudonym Virgili d'Alacseal. In 1898 she presented her first works to the *Jocs Florals* of Olot under her own name. Her poem *Lo llibre nou* and short story *La infanticida* both won prizes. However, on discovering that they had been submitted by a woman the prize for the short story was withdrawn both on the grounds of the female authorship itself and the topic matter, which was considered inappropriate. This was the event that decided her never again to submit works under her own name in public and from then on she adopted the nom de plume that would become her alter-ego for the rest of her life, and the name that would go down in the canon of modern Catalan literature: Víctor Català.

Therefore, for Català, the use of a pseudonym avoided these distractions and allowed her to write as she wanted and about what she wanted. Albert chose the name as it was that of one of the characters in the book she was currently writing (*Càlzer d'amargor*), which she presented as a partial novel to the 1903 Joc Florals of Barcelona under the title *Marines* and it was awarded the winner's trophy. However, given her wish to remain anonymous, she did not attend the award ceremony to collect her prize (23). It was not until just after the publication of her book of short stories *Drames rurals* (1902) that the mask slipped. Català was already corresponding with Joan Maragall, who had shown a great interest in her work. A proponent of the new ruralist trend, his harsh criticism of both *Drames rurals*<sup>28</sup> and of her as an author ("immoral", "corruptor") published in the *Diario de Barcelona*, led Víctor Català, first to defend her choices to him, and second, to reveal her true identity as a woman in a letter of reply. Maragall's reaction was possibly not what Albert wanted—to accept her authorship under her real name—and he would continue to refer publicly to her and her writing by her pseudonym. This reinforced in Albert a curious faux modesty, passing herself as a casual, amateur writer, a "poor apprentice" who would wave off due praise and yet laud the work of others she admired (including Maragall). There seems here a curious parallel to the "simple *pagès*" image favoured by Josep Pla, but unlike Pla, who cultivated a highly recognisable and widely aired public persona, Víctor Català resisted public appearances until much later in her career, partly through a continued fear that her female condition would continue to prejudice her work.

The work of Víctor Català can be divided into three main periods. The first, as I have mentioned, began with her presentation of work to the *Jocs Florals* of Olot in 1898 and lasted

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<sup>28</sup> "Claro está que cuando leo el título *Drames rurals* ya parece que he de estar prevenido y curado de espanto de las atrocidades que puedan presentarse; pero así y todo, cuando van desfilando ante mis sentidos tantas arpías inmundas, tantos imbéciles que babean, tantos borrachos que asesinan, tantos viejos que se pudren vivos ... acabo por formarme de la vida del campo una idea horrible que propende a hacerse general y que deja en el fondo de mi sentimiento un desvío, un asco o , cuando más, una piedad aterrorizada que difícilmente podré convertir en caridad y simpatía" (Maragall qtd. in Bartrina 25)

until 1907, in which she wrote several volumes of short stories (including *Drames rurals*) along with some monologues and poetry, and the first of her two novels, *Solitud* (1905). This has been described as her Modernist period. The second period from 1907 until the outbreak of the Civil War, comprises four works: two volumes of short stories, an anthology and her second novel, *Un film. 3.000 metres*. War caused a hiatus in her writing until she resumed in 1944 to have a further five works published during her lifetime, including her Complete Works (1951). Caterina Albert (Víctor Català) died in her native L'Escala on 27 January 1966 at the age of 96.

### 3.2.2.1 Caterina Albert and the Feminist Landscape

As Bartrina points out (16), had her work been accepted under her own name she probably would not have changed it to another pseudonym and this shows that signing her works as Víctor Català was a clear sign of the repression of women's writing, what Joanna Russ calls "the denial of agency" (22-27). Català could be seen as belonging to the first of Showalter's (2012) three phases of women writing: the Feminine phase, in which "dating from about 1840 to 1880, women wrote in an effort to equal the intellectual achievements of the male culture, and internalised its assumptions about female nature. The distinguishing sign of this period is the male pseudonym..." were it not for the fact that she does not veil assumptions about the female condition, rather one of the author's main concerns in her work is precisely to highlight the female condition. The conservative feminism of the time was concerned with improved women's economic and social position, without disrupting the family unit, and upholding the authority of men as heads of the family and of the community. It also embraced a maternalistic approach whereby middle-class women would carry out charitable activities in support of farming women and factory workers, although there was a general call (for men) to ensure that women were educated, especially to uphold the conservative feminist values being proposed. Magazines such as *Or i grana* and *Feminal*

were set up for the purpose of disseminating the feminist message, which basically amounted to educating and organising themselves to support the leading men of the community. The former, which was closely tied to the nationalist spirit (“Dones catalanes: Fent Pàtria fem Família, fent llar fem Amor”), invited Caterina Albert to contribute an article, but she declined on the grounds that she had too much work and family responsibilities. Bartrina (47) has questioned whether the real reason was that it was not far-reaching enough since she did write for *Feminal*, a magazine also aimed at comfortable middle-class women with social preoccupations, but more inclined to inform than protect and drawing on experiences from the suffragette movements overseas in England, North America and France. Caterina Albert’s feminism appears in Víctor Català’s writing in a number of forms: maternity, mother-child relations, women’s desires, the changing body, rape, abuse, madness, marriage, among others.

### 3.2.2.2. *Caterina Albert and the Physical Landscape*

The second important trope/current in the work of Víctor Català is landscape. While she neither talks about nor writes about landscape in the same detail or to the same extent as Pla it is an undeniable presence in her work, to the extent that it has been considered a character in its own right in her writing. In her review of *Els paisatges de Caterina Albert i Paradís*, Víctor Català (Boix and Boix), Anna Serra states that in the case of *Solitud* “La literatura, un cop més, apareix com a medidora entre el paisatge i l’experiència humana” (198), and she goes on to describe in more general terms how Albert through her love of the Catalan land and language is able to evoke “amb una precisió i una duresa extraordinàries, uns oficis, unes eines i uns estils de relació amb el paisatge que estaven estretament vinculats a un temps, a una gent i a un territori concrets, només recuperables des del llenguatge” (200). Living between L’Escala d’Empordà and Barcelona, Caterina Albert had experience of both



the rural and coastal environment, and the city. She wrote about both<sup>29</sup> but was rather particular about “which” landscapes she would write about, rejecting the marine environment, despite her coastal location, as one which had “already been covered” by Joaquim Ruyra (1858 – 1939) in works such as *Marines i boscatges* (1903).

It is for her works in rural inland settings that she is most highly regarded. Her writing followed in the ruralist, modernist tradition, not in the sense of presenting the mountain as an idealisation of country life and the “home of the *pagesos*” but more in keeping with writers such as Hardy, portraying the “hard facts” of precariousness, abandonment, loneliness and longing in natural environments that were at once idyllic and hostile. She also refused to write for the “damisel·la ciutadana” readership of “feminine” literature in magazines such as *Or i Grana* and *Feminal*, preferring to add to her exploration of life’s paths “pedruscalls de formes anguloses i endurides, invariables a través dels segles” (Casacuberta 25).

As Sala mentions, *Solitud*, along with *Marines i boscatges*, are the greatest works of Catalan landscape literature, although with *Drames rurals* (1902) Català had already established the setting for rural tales, despite insisting that she really did not know about the countryside (being closed up in a villa in which her company was her ailing mother). In an interview with Tomàs Garcés (Barcelona, 1901-1993) published in the *Revista de Catalunya* (VIII-1926) she conceded that

L’èxit de *Solitud* ho va ser del ruralisme. Fins aleshores cap autor no s’havia abocat, que jo sàpiga, a estudiar la humanitat elemental que viu en el camp i en la muntanya. Es feien novel·les de pagesos, a base de tipus convencionals que es distingien només per llur indumentària. Jo vaig ser sincera, fidel a fer viure unes ànimes primitives. Res més. (130)

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<sup>29</sup> *Un film. (3.000m)* (1926) is set in the nascent factory environment of Barcelona.

At a time of growing tension between the (disappearing) rural and (burgeoning) urban communities and the parallel move from the Modernisme to the Noucentisme movement, which advocated for “innovation (‘freedoms’) through constraint (‘norms’)” (Venuti qtd. in Foix *Daybook* xviii), Albert seemed to simply disappear and there was a 9-year hiatus following the publication of *Caires vius* in 1907 during which she did not publish anything. She resumed her writing in the nineteen-twenties up until 1930 with *Contrallums*. Almost 15 years passed before her next publication *Retablo* in 1944 and her final work, *Teatre inèdit*, which appeared in print in 1967, the year after her death.

### 3.2.3. Josep Pla: The Author.

Josep Pla i Casadevall (1897 – 1981) was born on 8 March 1897 at 49 carrer Nou in Palafrugell, the eldest of four children into what has been described as a comfortably-off family, (his father had rural property and his mother had inherited a considerable fortune from her half-brother who had made his money from tobacco in Cuba, as Pla himself tells us in *El quadern gris* (4). According to Xavier Pla the family was also close, supportive and modern, combining a religious conservatism and conventionalism with personal liberty and independence, citing as an example the fact that Pla referred to his parents as “tu” in his letters to them, rather than adhering to the socially conventional “vós” or “vostè”.

Following primary education in Palafrugell, he boarded at the *Maristes* secondary school in Girona, before entering the University of Barcelona to study Science in 1913. During his degree Pla changed course and graduated in Law in 1919.

Miquel Pairolí divides Pla’s writing into five periods (7). From 1917 to 1925 he was writing short articles for a number of journals including *Ofrena*, *Cenacle*, *Diario de Gerona*, and *L’Instant*. In 1918 he began contributing regularly to *Baix Empordà* (Palafrugell) and then had some of his first literary prose published in *Alt Empordà* (Figueres) and *El Camí* (Barcelona) (Fundació Josep Pla, section 46). Through contacts at the *Ateneu Barcelonès* he

was offered regular work as a journalist and by 1920 he was an established journalist with columns in newspapers such as *La Publicidad* and *La Veu de Catalunya*. In 1925 his first major work of narrative, *Coses vistes*, was published, during a period in which he was searching for his own voice, and clearly influenced by Noucentisme and lyricism. He was being mentored by Alexandre Plana who he had met during his regular visits to the *Ateneu Barcelonès*, and who convinced him to abandon this imitative style and write in a clear, simple way to reach out to a wider audience. A self-declared empiricist, Pla opted for a “literatura d’observació de la realitat” (Pairolí 8), thus establishing himself as the realist author he would later be described as. His first major work of observation to be published was *Coses vistes* in 1925—a personal lens on the life that he witnessed around him set out in a series of journalistic and observational essays, and would set the standard for his future work. As Pairolí states it was the work that represented the end of Pla’s literary prehistory (9). The second period stretches from 1926 when he published the book of short stories and portraits *Llanterna màgica* to 1936 and the outbreak of the Civil War. By this stage he had become one of the most widely read journalists and a promising writer of Catalan literature. Towards the end of the Second Republic he travelled extensively through Eastern Europe with his supposed fiancée, Adi Enberg, and then spent some time in Madrid and dedicated two books to the Spanish capital: *Madrid: un dietari* in 1929 and *Madrid. L’adveniment de la República* in 1933. The following year he published an important work—*Viatge a Catalunya*—in which he described his vocation as a writer, his roots in Catalonia, and presents for the first time the kind of geographical and human reality of the country that would mark many of his later works.

Following the outbreak of war, Pla spent the third of the literary periods defined by Pairolí in exile, making a living as best he could as a travelling correspondent in different parts of Europe. He and Enberg were by this stage acting as informers for the Francoist

regime at the invitation of Josep Bertràn, a former minister of King Alphonso XIII. In 1938 they returned to Spain via the Basque country, which was under the control of Franco's forces, to write for some of the newspapers of the new regime, and when Barcelona fell in 1939 Pla spent a few months as co-director of *La Vanguardia* newspaper, but became disillusioned both with the new regime and with Enberg. He returned to Fornells in the Empordà to live alone in 1939.

The fourth period begins in 1940, when he embarked on a long-term working relationship with *Destino*, a magazine set up by Catalan Francoists during the Civil War, and produced some of his major works in Spanish. In 1946 the Franco regime permitted some publications in Catalan once more and the editors of *Destino*, who had by then set up a major publishing house, took advantage of this to re-publish *Cartes de lluny* (originally published in 1928) and a version of *Viatge a Catalunya* with some additional chapters. He wrote for *Destino* until 1975. The return to writing in Catalan was a relief to Pla. In a 1976 television interview with Joaquín Soler Serrano he “confessed” that he did not really know Castellano: “No, no. El castellano no lo sé, no lo sé... El castellano lo domino muy poco, y no conozco el gracejo de Galdós...yo no lo conozco” (“Josep Pla A Fondo” 00:39:11), and always denied being bilingual. As Pairolí points out, Pla refused the idea of bilingual writers and he never considered himself to be one (13). He maintained that all his best works were written in Catalan.

The final period of Pla's writing was from 1947 to the early 1970s when, now in his mid-seventies, his writing began to decline. This period was especially intense. Having lived for almost a decade in different towns in the Empordà (Fornells, Begur, L'Escala and Cadaqués), he moved back to the family farmhouse in Llofriu, from where he was producing up to three or four books a year, many of them reflections of local places, customs, people and life. In 1956 the Editorial Selecta publishing house began compiling the Complete Works

of Josep Pla, which included some re-editions and some unpublished material, but the project was never completed. However, the *magnum opus* of this period of recovery and reworking of Pla's *oeuvre* was undoubtedly the publication in 1966 of some of his personal diaries as *El quadern gris*—the book that would become the flagship work for the second Complete Works project undertaken this time by Edicions Destino—which is the subject of our analysis in this study.

Despite the decline in the quality of his writing towards the end of this period Pla continued to write, although he dedicated more time to organising his works than producing new material. He was now described as the best producer of modern Catalan prose, but at the same time he became a very public and contentious figure, partly as a result of his work but also as a result of his political ideas during the end of the Franco regime and the transition to democracy, which are beyond the scope of the discussion in this study.

One of the keys to his success as a writer was his pioneering style, which aimed to offer a clear and comprehensible message to his readers. In that sense he broke with the baroque style of the *noucentista* writers, both in his reporting and in his own narrative. His narrative prose became a significant medium over the essay-style and poetry of writers such as Eugeni d'Ors and Josep Carner. Not surprisingly, since Pla was never keen to be on any cultural or literary bandwagon, his own work remains difficult to classify. He always described himself as a realist—an observer of reality and a narrator. “Yo he sido un realista siempre. Creo que la realidad es infinitamente superior a la inteligencia humana, a la imaginación y a todo ... Contra la literatura de la imaginación yo he hecho siempre la literatura de observación” (“Josep Pla” *Imprescindibles* 00:24:48). In fact, in *El quadern gris* Pla goes further to state that realism is not just his own style but it is the way of future writing, “El que abans era l'excepció—el realisme—ara és la regla”. (59)

The final period of his writing and his life are marked by numerous literary awards including the *Crítica Serra d'Or* prize which he received twice, the *Medalla d'Or de la Diputació de Girona*, the *Premi d'Honor de les Lletres Catalanes*, the *Medalla d'Or de la Província de la Diputació de Barcelona*, the *Premi Ciutat de Barcelona*, and the *Medalla d'Or de la Generalitat*. He died on 23 April—Saint George's Day, which in Catalonia is *Día de Sant Jordi*, the day of the Catalan book festival—in 1981 at the age of 84.

### 3.2.3.1. Josep Pla and the Physical Landscape

As mentioned above, places and people occupied a central position in the work of Josep Pla. Apart from being an accomplished journalist he was also a well-received travel writer and he wrote throughout both his forced and voluntary travels, mainly in Europe but also to Israel, New, York, and South America, producing volumes such as, *Cartes de Lluny* (1928), *Rússia (Notícies de la URSS. Una enquesta periodística)* (1928), *Week-End (D'estiu a New-York (Tercera sèrie de Cartes de Lluny)* (1955), *Cartes d'Itàlia* (1955), and *Israel en los presentes días* (1958), among others, he also focussed on his own lands in Catalonia and the Empordà: *Vitage a Catalunya* (1934), *Costa Brava. Guía general y verídica* (1941), *Cadaqués* (1947), *Girona. Un llibre de records* (1952), *Palafrugell, peix fregit* (published originally in 1954 as *Peix fregit* and later within the Complete Works as *El meu poble*) and *Barcelona. Una discussió entrenyable* (1965), among others. Despite a seemingly untiring appetite for travel some of Pla's best writing is about the place and the people he knew best.

For Pla, the landscape enables us to understand literature because “la literatura és la memòria del paisatge en el temps” (Pla *Cartes de lluny* 83)”; he understood his literature as memorialist and as an effort to impede oblivion (Pla *Homenots* 7), claiming that his country has caused its own oblivion by restricting the use of its language and thereby losing its own collective memory. Pla strives to recover and maintain this memory through a realist literature that focuses on the details of life as it is experienced by him. He wants his works to

be seen as vast memoirs, and he sees localism as opposed to universalism as a way to achieve this. In this sense he can be seen sometimes to favour things past rather than the modern world. He sees localism as being compatible with cosmopolitanism, even though local things are “difícils i complicades” and the universals are “vagues, inconcretes, inconscients, pures collonades” (Pla *Escrits empordanesos* 32).

His own particular view of localism is focussed on the Empordà—“L’Empordà és, abans que tot, un paisatge” (Pla *El meu país* 204)—but while he does write about the whole of the *comarca*, or political demarcation, his particular interest is in the area in which he grew up—the Baix Empordà, or as he affectionately refers to it, “l’Empordanet”. More oneirically, he also expresses a desire to form part of the landscape itself: “El paisatge va bé al meu esperit... m’agrada més convertir-me en un element del paisatge, en una petita cosa que el paisatge conté” (Pla *Humor, candor* 376).

Carbonell has alerted us to the difference between Pla the author and Pla the character. His capacity to reinvent himself as one kind of personality or another has been observed throughout his life, presenting himself as a young intellectual during his time at the University of Barcelona and his frequent discussions in small groups, or *tertúlies*, at the *Ateneu Barcelonès* with some of the most important intellectual figures at the time (such as Eugeni d’Ors, Josep Maria de Segarra and Joan Crexells). But later during his career, and especially following his return to the Empordà after the Civil War, he increasingly insisted on his identity as a “countryman” in the traditional sense of the word<sup>30</sup>, or *pagès*, himself, adopting corduroy clothing and the typical beret or *boina* which would become his hallmark for the rest of his life<sup>31</sup>.

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<sup>30</sup> OED definition: A person (esp. a man) who lives or was born in a rural area, or who has a rural occupation, appearance, or manner. “Countryman, N.”

<sup>31</sup> “La llegenda se l’acaba menjant: per a molt lectors, Pla és l’home de la boina. La part adquireix el significat del tot. La boina com a metonímia d’una personalitat pública. És la boina de pagès, consubstancial amb la seva figura a partir dels anys cinquanta” (Pla *Un cor furtiu* 17).

Pla's landscape is the landscape of the *pagès*. For him it is the *pagès* who creates the landscape through their labour on the land and his ideal landscape is a romanticised agrarian one dominated by “l'agricultura preferent del pa, del vi i de l'oli” (Carbonell 248). Whereas we have seen in chapter 1 how Williams differentiates between “landscape” and “land”, Carbonell argues that for Pla both are the same: “El conreador de vinyes és un contemplador del paisatge, però a la vegada és un creador de paisatges” (249). While Pla does not specifically address the hardship involved in farming activity in his work, he does comment on the nature of the division of land in the area and the passion of the *pagesos* not only for their labour but for their desire to own a plot of land. In *Viatge a la Catalunya Vella* he states, “El vertader motor de la bellesa d'un paisatge és el desig que provoca, o sigui el moviment de les notaries” (qtd. in Carbonell 257).

#### 3.2.4. Marial Barbal. The Author

Marial Barbal i Farré (1949- ) was born in Tremp, the capital of the rural Pallars Jussà, Lleida in 1949. She spent her formative years and received her primary education there before moving to Barcelona at the age of 14 for secondary school studies (for the want of a secondary school in her native town). From there she went on to study for a degree in Romance and Hispanic Studies at the University of Barcelona, graduating in 1964. She then became a secondary school teacher.

Barbal began writing at a very young age and has insisted that for her the activity was both a pleasure and a necessity “to put on paper those things that I would never talk about”. She credits her father's love of the land, people, reading, anecdotes and words as the main reason she started writing (Francés 2). She published her first, and possibly her best-known, work *Pedra de tartera* in 1985. She had submitted it to and won the Joaquim Ruyra prize for it in 1984, and subsequently received the Joan Crexells Prize in 1985. This work was followed by a book of short stories *La mort de Teresa* (1985) and then two more works *Mel i*



*metzines* (1990) and *Càmfora* (1992) all set in her native Pallars. The first and the last two works were published together under the title *Cicle del Pallars* in 2002, the main common denominator being the geographical setting and the portrait of rural life there. A suggestion that *La mort de Teresa* should also form part of the *Cicle* was rejected by Barbal on the grounds that she used it to experiment with different styles, writing techniques and characters, and also that it was a book of short stories (Gatell *Crònica*, 2362).

Maria Barbal has published 13 novels to date, along with children's and adult narrative, short stories, a play, and a work of non-fiction on literary routes through abandoned villages in the Pyrenees. Her work has focussed both on rural and city life and scholars of and commentators on her work have identified a number of recurring themes: upheaval and exodus; happiness; beauty; the role of women; family; social injustice; memory and the passing of time; identity; the Civil War; geographic and symbolic space; silence. She has also written for national and regional newspapers and contributed to magazines such as *Serra d'Or*, the Catalan Review (of the North American Catalan Society) and *Els Marges*, among others.

As well as winning awards for individual works, in 2001 she was Awarded the Cross of Sant Jordi, in 2009 the Jaume Fuster Memorial Prize by the AELC, in 2010 the Catalan Book Week *Trajectòria* Prize, in 2019 the *Culturàlia* Award from the City of Tàrraga and in 2021 the 53<sup>rd</sup> Award of Honour for Catalan Literature by Omnium Cultural. In 2009 she was named Catalan author of the year by the North American Catalan Society, and in 2010 the city of Tremp opened the Maria Barbal Public Library. In 2022 Barbal was admitted to the *Reial Acadèmia de Bones Lletres de Barcelona*.

### 3.2.4.1. *Maria Barbal and the Feminist Landscape*

The female figure is a constant in most of Barbal's work, starting with the figure of Conxa in *Pedra de tartera*. In this respect Sharp's observation on the importance of the landscape in terms of gender and national identity is relevant:

The imagery of nation is particularly important in the landscape and reinforces the gendered expectations of national citizens: that men are the active agents of national liberation as soldiers and statesmen, while women are metaphorical images of the nation to be protected by their menfolk (see McClintock 1993; Sharp 1996). Warner (1985) has shown the constant use of such images in the reproduction of national landscapes, while Johnson (1995) has studied the role of public statuary in Dublin for the reproduction of masculinist images of the nation and prescriptive models of "good" womanhood. (Sharp 73)

Conxa, is a woman without a voice. According to Montse Gatell and Teresa Iribarren, she is a victim of the "patriarcado rural con la condición femenina" (159) where the imposition of silence is the mark of the violence she has suffered throughout her life (167). But her retrospective account of life in the Pallars region of the Catalan Pyrenees "es portadora del testimonio de las mujeres de las zonas rurales, que además se situó en el bando de los perdedores" (161). In other words, by using Conxa's story in the novel, Barbal is setting a much broader reality of women at that time. Škrabec poses the question: "...la feina, les obligacions, els nens, són realment una causa prou gran perquè la Conxa mai no afluixi el pas, s'aturi i intenti comprendre què li passa?" (85), concluding that she is cornered by the circumstances of her life. Conxa's silence in *Pedra de tartera* is a claim for the voice of women in general but in particular in situations of social masculine dominance. It is not a story of passive resignation but one of the silent frustration of women enduring extremely difficult situations, often alone.

Carme Arenes comments that Barbal has a preference for female figures in her work (69) and Barbal herself in interviews has stated that she finds it easier to write about women than men. Most of all Barbal's women are resilient, and often they are silent.

#### 3.2.4.2. *Maria Barbal and the Physical Landscape*

Commentators on the work of Maria Barbal in general, and *Pedra de tartera* in particular, have focussed, justifiably, on important aspects such as the female figure, the historical situation and the senses of loss, memory and uncertainty, not to mention the downright hard graft, which accompanies them. And while the significance of the (physical) geography of the novel and the way in which it is portrayed by Barbal is mentioned it has generally been eclipsed in analysis by these other important areas. However, Barbal insists on this influence in her writing as she describes summers spent at her grandmother's house during her childhood at a time when many of the local people had already migrated to the city in search of more secure work in the factories.

...les millors [vacances] vam tenir-les els primers anys, a la vall d'Àssua, a casa de la padrina, quan encara hi havia terra sembrada i bestiar per aviar. Una mica lluny, com si fos un joc sense esforç, vaig conèixer les feines pròpies de l'estiu. Segar, gavellar, batre... Era el final d'una època que, quan vaig complir dotze anys, ja havia acabat per a la casa de la meva mare, en hores de gran aflluència de famílies des de la muntanya cap a les ciutats. (Barbal "Qui soc")

For Barbal the question of identity is a two-way process. While she projects her own memories and experience onto her characters, she also draws from them to "viure sota altres pells" (Barbal "Qui soc"). Francés tells us that the identity of Conxa, the main character in *Pedra de Tartera*, is profoundly rooted in the land and inextricable from the natural environment in which she was born (1). This mirrors Barbal's own identity, which is clear in

her introduction to the work *The rural environment*, and in particular Pallars, is therefore key to the story she tells and is treated by Barbal with the importance it merits.

Even when writing about other topics in later novels Barbal often uses landscape metaphors. For example, describing the challenges of the mother-daughter relationship in *País íntim* (2005):

Les teves respostes queden esparses en el mapa maldestre que jo em dibuixo des de sempre. Hi ha territoris diferents en aquest país íntim, són illes que busquen agermanar-se en una sola terra ... No m'oriento encara en aquest país que dubtes a llegar-me. (68)

The landscape of the Pallars<sup>32</sup> region of Catalonia is the common denominator in Barbal's first four works, and so bringing together the first three novels in the *Cicle dels Pallars* is logical, both bibliographically and commercially. However, the landscape is not a simple backdrop in the work but a functioning character that interacts with the others. Xavier Campillo highlights the importance of the opposites “amunt” and “avall” in the mountains (147), and that for the mountain people, the mountain and the riverbank jointly constitute the space of their daily lives. Other opposites occur in the tension between progress and tradition, luxury and precariousness, cosmopolitanism and endogamy. Barbal has consistently rejected that her work be labelled ‘rural literature’ with its connotations of tradition and romanticism, contrasted with the possibility of progress and modernity associated with ‘urban’ literature. Hers is a work that speaks of change and tension precisely from (often harsh) traditional life to the uncertainty of the city.

Long descriptions of climate and relief are scarce in Barbal's work since she does not dwell on the aspect of contemplation in general but rather a description of the surrounding

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<sup>32</sup> For works dealing with the Pallars see the writings of folklorist Joan Lluís i Pallarès (1912-1999), and especially the four volumes of *El meu Pallars*.

reality through her characters, which is generally focused on labouring the land (already a difficult task given that the relief in the Pallars does not lend itself to easy cultivation), and, like in the work of Pla, references to the climate are linked to the success or otherwise of the harvest. Again, Gatell paraphrases an interview with Barbal in which she states that her intention is not to present an agreeable view of the Pallars, which once again we can relate to Fisher's "hard facts" and Sullivan's "dark pastoral" trope:

L'únic paradís, ens diu, és el paisatge mateix, però un paisatge que, per a la gent que hi viu, provoca moltes dificultats en la vida, duresa en la feina i aïllament social.

Aquest és el motiu bàsic de l'èxode rural. ("Cicle del Pallars" 5)

For Barbal, the Pallars is a space of collective memory which she tries to reconstruct through her work, without making an inventory of past habits or offering an eyewitness account. Neither is it her intention to idealise the landscape (far from the romanticised and idealised view presented by Josep Virós in his 1957 novel—and subsequent film in Spanish—*Verd Madur* ['Siega Verde']) as Gatell points out, "...sinó més aviat donar compte que el paisatge i la descripció de la ruralia adquireixen un sentit determinat a través del periple vital dels seus personatges." ("Crònica" 18). Carme Arenas proposes that it is precisely the presence of landscape in Barbal's work and the interactions between landscape and the characters in the novels that allows the reader to extrapolate these experiences and appreciate life in the Pallars and in places very far away like the Pyrenees and Catalonia (attested to by the success of translations of the novels, especially *Pedra de tartera*) thus converting "allò 'local' en 'universal'" (33-34).

### 3.3. The Translators

The translators of the works are three men and one woman, three living and one dead between the ages of unknown and 75. Two of the translators are north American from the US, one is English, and two are of unidentified origin.

### 3.3.1. Ronald Puppo

Ronald Puppo (California 1954 - ) is a translator and a retired university lecturer. His translations include two works by Verdaguer—*Selected Poems by Jacint Verdaguer. A Bilingual Edition* and *Canigó*, which forms part of the corpus for this thesis. He won the Ramon Llull Prize for Literary Translation in 2022 for his anthology of works by Joan Maragall, *One Day of Life is Life: Joan Maragall*. In March 2024 he published *Atlantis*—the English translation of Verdaguer’s *Atlantida* (1877).

### 3.3.2. David H. Rosenthal

David H. Rosenthal (New York, 1945 – 1992) was an American writer and translator and was perhaps one of the most important names in the promotion of Catalan literature in English translation with his translations of key works such the epic Joanet Martorell’s *Tirant lo blanc*, Mercè Rodoreda’s *La plaça del diamant* and Víctor Català’s *Solitud*, (the latter included as part of the corpus for this thesis), among other classic works. With a total of eight translations, his work in the field was cut short due to his untimely death in 1992.

### 3.3.3. Peter Bush

Peter Bush (Spalding, Lincolnshire, 1946 -) is an English translator and is the most published for translations from Catalan to English. In the period since his first translated work from Catalan appeared in 2007, of the 54 translations published, Bush has been responsible for more than one third (Arnold 64). In addition to his translation of *El quadern gris* by Josep Pla he has translated many classics by authors such as Joan Sales, Prudenci Bertrana, Víctor Català, Mercè Rodoreda and modern authors including Teresa Solana, Quim Monzó and Najat El Hachmi. He has also translated numerous works from Spanish by authors including Fernando de Rojas, Ramón del Valle-Inclán and Federico García Lorca.

### 3.3.4. Laura McGloughlin

Laura McGloughlin (no information available) translated *Pedra de tartera* by Maria Barbal published by Peirene Press, London (2010) and has also translated works by Antonio Hill, Flavia Company, Lluïsa Cunillé and Bel Olid.

The English translation of *Pedra de tartera* (*Stone in a Landslide*) was included by the commissioning publisher Peirene Press as part of their first themed series: “The Female Voice”. It is possible therefore that the priority focus was placed in this aspect of the novel.

It seems clear that the owner of the publishing house, Maike Ziervogel, had a very active role in the translation process, despite never having read the original (her opinion being based on the German translation of the novel) asserting, as Jennifer Arnold puts it, “a great deal of ownership over the text” (121); and scant interest in the importance of the source language, history or culture<sup>33</sup>. The figure of the editor Paul Michell, a PhD in Persian Literature and a lawyer by profession, in this work is not entirely clear.

### 3.4. The Paratexts

In the introduction to *Paratexts: Thresholds of interpretation* Gerard Genette states that

the paratext is what enables a text to become a book and to be offered as such to its readers and, more generally, to the public. More than a boundary or a sealed border, the paratext is, rather, a *threshold*<sup>34</sup>, or – a word Borges used apropos of a preface – a “vestibule” that offers the world at large the possibility of either stepping inside or turning back. (1-2)

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<sup>33</sup> Reference to an event cited by Arnold in her thesis: “Timeless, Fast, Foreign Fiction” at the University of Birmingham on 16 October 2014 in which Ziervogel discusses the reading of European novellas. (122). <https://www.birmingham.ac.uk/schools/lcahm/departments/languages/research/projects/translation-projects>

<sup>34</sup> The translators footnote reads that “[The French title of this book is *Seuils*, which means “thresholds.”]”

This refers to the paratexts concerning authors of the original of the books but there is no reason we should not consider them in the case of the translators of the works in this corpus. By virtue of their capacity to make the reader step inside or turn back they must reflect the visibility of the translator, and the position of the work in the polysystem so they are therefore significant to this study.

In the case of *Mount Canigó*, the translator is credited for the translations and for his introduction on the cover of the book and also on page 3. The translator's copyright for the translation appears on page 4. The translator provides an extensive introductory essay with references (*Canigó* 7-14), with sections on the original work and its author, the translation, and acknowledgements for the translation. There is also a thorough annotated index of place names and their descriptions, events and historical figures with over 500 entries following the translation (202-236).

For *The Gray Notebook* there is credit on the cover for the introduction by Valentí Puig. There is a brief biography of the translator on page (i) and a credit to the translator for the translation from the Catalan' on page (iii), with a copyright credit for the translation on page (iv). Credit for the translation of the introduction by Valerie Miles appears on page (xii).

There is a credit to the translator of *Solitude* for his translation and preface to the work on page 1 but no copyright credit appears. The four-page preface (5-8) mentions the need to recognise Catalan literature and to promote it in the English-speaking world, and also highlights the increasing use of the Catalan language in schools and the media since the death of Franco. There is biography of the translator on the last page of the book (216).

In the case of *Stone in a Landslide* the translator and editor are credited on pages 2 and 6, and there is a brief biography of both on page 3. Page 4 contains a large-font full-page message from the owner of the publishing house describing her love for the voice of the protagonist. There are copyright credits for the translator and editor on page 5 and another



credit to the translator and editor on the backflap. A list on works published by the publisher appear on page 127, and includes this work with credits to the translator and editor.

### 3.5. The Landscapes of the Corpus

In order to appreciate the specific landscapes of each of the works in the corpus in this section, the areas associated with each of the works are described briefly and presented cartographically.

#### 3.5.1. Catalonia

Catalonia is located in the north-east of the Iberian Peninsula and covers an area of some 32,000 km<sup>2</sup>. It is divided into four provinces: Barcelonès, Gironès, Tarragonès and Lleida, and the capital city is Barcelona. Northern Catalonia is the land ceded to France by Spain through the signing of the Treaty of the Pyrenees in 1659. It covers an area of around 4,000 km<sup>2</sup> which is now effectively the *département* of Pyrénées Orientales. The capital is Perpignan (in Catalan Perpinyà) (*Enciclopèdia.cat* np).

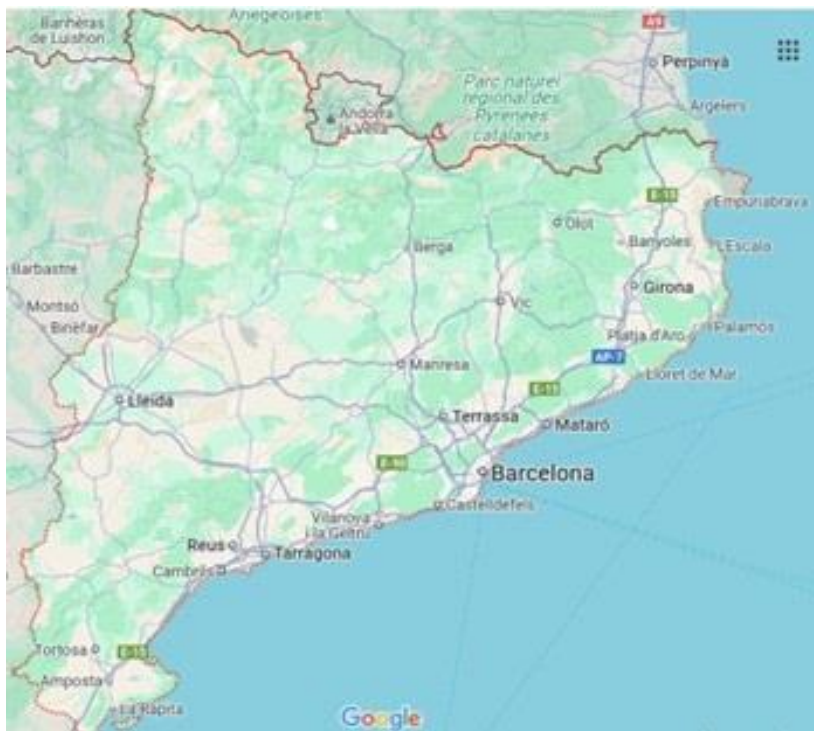


Fig. 5. Map of Catalonia (Source: *Google Maps*)

### 3.5.2. The Pyrenees

The Pyrenees is a mountain range extending from the Cantabrian coast in the west to the Mediterranean in the east, connecting the Iberian Peninsula with Europe, and stretches about 425 km in length and up to 150 km in width. Geologically, it continues into Languedoc, Provence, the Basque Country, Navarre, Aragon, Catalonia and Andorra. The range consists of three main geological units: the Hercynian basement, Mesozoic and Tertiary sedimentary cover, and post-orogenic deposits. The Pyrenees can be divided into five structural zones, each with distinct geological and topographical features. The central Pyrenees (axial zone) has the highest peaks, exceeding 3,000 meters, such as the mainly granite Aneto (3,404 m) and the limestone Mont Perdut (3,355 m). The range has undergone significant geological transformations, including Alpine folding, glacial erosion, and river incision, which has resulted in its current rugged landscape with deep valleys and sharp peaks.

The Pyrenees acts as a climatic and ecological divide between the Atlantic and Mediterranean regions, with the northern slopes being wetter and more forested, while the southern slopes are drier, and feature Mediterranean vegetation. As a result of its relief, the Pyrenees has posed a barrier to human settlement with most of the population on the lower plains. Economic activity has traditionally focussed on agriculture and livestock farming, although more recently tourism has provided a major source of income and business.

The Catalan Pyrenees make up a significant portion of the range, with notable peaks such as the Pica d'Estats (3,143 m), Pedraforca (2,506 m), Puigmal (2,910 m), and Canigó (2,784 m). The Peaks of Aneto, and the Maladeta (3,308 m) (known as *Tucs* in the local Benasc dialect) are located in the Benasc municipality of Osca in the autonomous community of Aragón ("Pirineus")("Aragó").

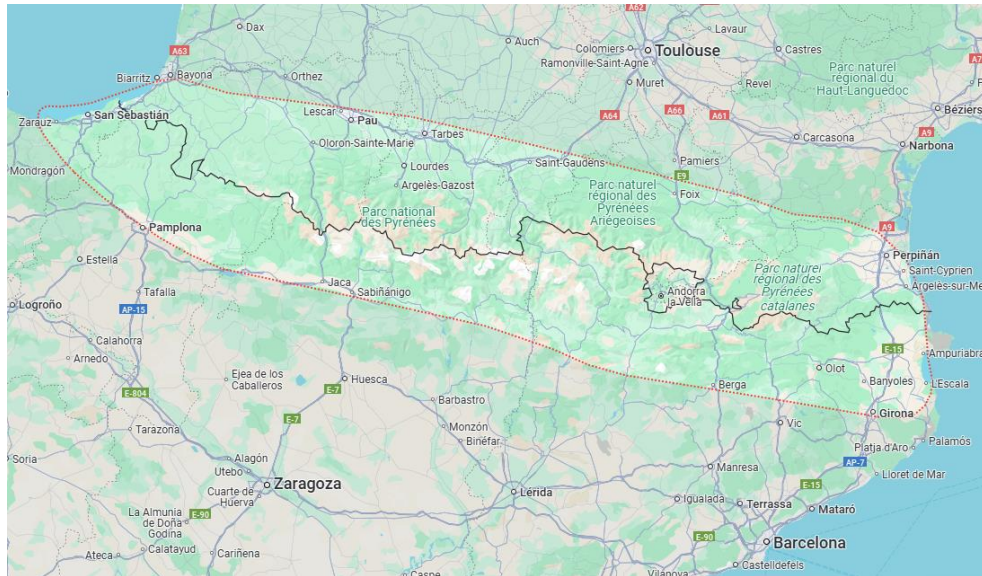


Fig. 6. Map of the Pyrenees (Source: *Google Maps*)

### 3.5.2.1. *Canigó*

The Canigó Massif is located in the region between the plains of Conflent and Rosselló to the north, and Vallespir and Alt Empordà to the south. The area has a deep base of Palaeozoic schists and granite, shaped by glacial erosion and ongoing landslides, especially in the Vallespir region. The massif has various peaks, including the highest, Canigó Peak (2,785 m), and others like Sethomes (2,661 m) and Tretzevents (2,763 m).

The climate is wet, with significant precipitation and streams flowing down from the mountain, including the Rojà and Taurinyà rivers. Vegetation varies by altitude, with Mediterranean oak forests at lower elevations, beech forests at higher altitudes, and alpine pastures at the highest points. The area has been settled since Roman times, and there are megalithic remains. Historically, the region's economy was based on forestry, livestock, and the exploitation of iron ore, which was mined intensively until the 1960s. The Canigó Massif holds cultural and religious significance, especially in Catalan folklore. It is linked to various legends and songs, including Verdaguer's epic poem *Canigó*. It also plays a central role in Catalan identity, symbolising the personality of the Catalan Pyrenees. ("Canigó")

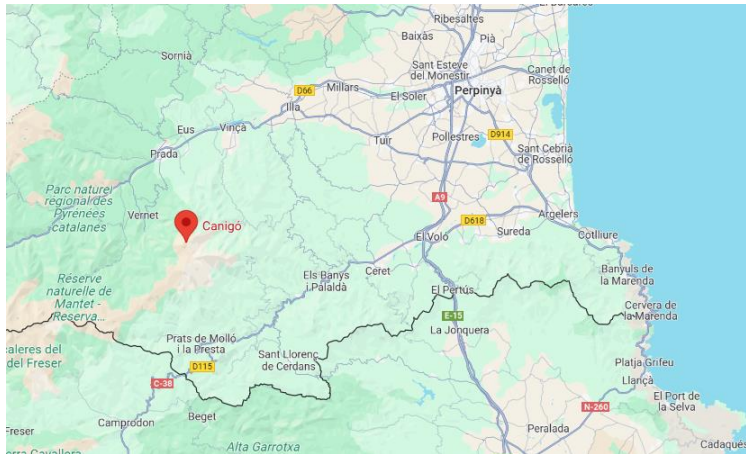


Fig. 7. Map of the Location of Canigó (Source: *Google Maps*)

### 3.5.2.2. *Pallars*

Pallars is a natural region in Catalonia, located in the northeastern part of the country. It is defined by the Noguera Pallaresa river basin, which flows from the Pyrenees in the north to the Montsec mountain range in the south. The region stretches approximately 75 km north to south, with an average width of 30 km, and is divided into two administrative *comarques* (which would approximate to counties in the United Kingdom)—Pallars Sobirà, whose capital is Sort and Pallars Jussà, whose capital is Tremp. It covers a total area of just over 2,600 km<sup>2</sup>, divided almost equally between Pallars Sobirà and Pallars Jussà.

The Pallars Sobirà is located to the north and is characterized by mountainous terrain. It includes the Vall d'Àneu, which is the upper basin of the Noguera river, along with tributary valleys such as Bonaigua, Espot, Cardós, and Ferrera. The southern boundary of Pallars Sobirà includes the Sort riverbank, and it extends to areas like Vall d'Àssua, Soriguera, and Gerri.

The Pallars Jussà is formed mainly by the Conca de Tremp, a valley that lies within the Pyrenean mountain range. The Conca de Tremp is flanked by the Sant Antoni and Terradets reservoirs. The region is bordered by the Serralada Interior (including the Peracalç and Boumort mountain ranges) to the north, and by the Serralada Exterior (the limestone Montsec mountain range) to the south. The western boundary is marked by the Lleràs and

Montllobar ranges, and the eastern boundary is defined by the Comiols range. The Pallars Jussà is the region referred to in *Pedra de tartera*, while *Canigó* mentions locations in both *comarques* (“Pallars”).

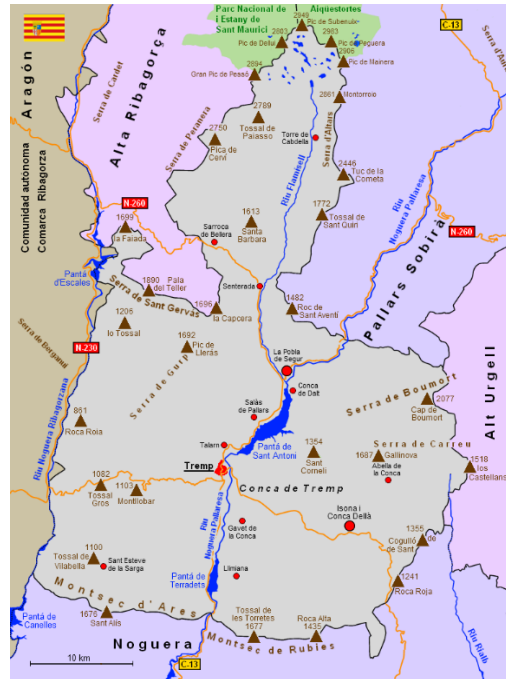


Fig. 8. Map of Pallars Jussà (Source: *Enciclopèdia.cat*)

### 3.5.3. The Empordà

The Empordà is a historical and geographical region in north east Catalonia. The name derives from the ancient Greek city of Empúries, founded in the sixth century BCE by Greek traders from Phocaea. Empúries became a major trade hub and the entry point for Romanisation in the third century BCE, when the Roman general Gnaeus Scipio landed there during the Second Punic War (218 BCE). Over time, the city evolved into a key Roman settlement alongside the local Iberian tribe, the Indigetes. During the Carolingian period (ninth century CE), the County of Empúries was established, extending the city's name to a broader area. Over the centuries, the name Empordà came to encompass a much larger region, including lands from the historical counties of Besalú and Girona.

The Empordà lies along the northern Mediterranean coast, bordered by the sea to the east, the Serra de l'Albera mountains to the north, and the Serra de les Gavarres to the south. Between these mountain ranges extends the Empordà plain, shaped by the Muga, Fluvià, Ter, and Daró rivers, which have deposited alluvial sediments over millennia, creating fertile agricultural land and wetlands. These wetlands were gradually transformed into farmland, but remnants of marshes, lakes, and coastal dunes still exist, adding to the region's ecological diversity.

The Montgrí Massif rises abruptly in the middle of the plain near the sea, acting as a natural landmark. Other prominent mountainous features include the Serra de Rodes, the Massís de Begur, and various smaller hills and valleys. This combination of flatlands, gentle hills, and rugged mountains gives the Empordà a uniquely varied landscape and microclimates.

The coastline of the Empordà is equally diverse, alternating between sandy beaches and rugged cliffs, forming the famous Costa Brava. The term "Costa Brava" is attributed to journalist Ferran Agulló in the early twentieth century, referring to the wild, rocky nature of the coastline. Despite its modern origin, the name quickly became widely recognised.

The region is traditionally divided into Alt Empordà (Upper Empordà) and Baix Empordà (Lower Empordà), a distinction documented since at least the fifteenth century, when it was referred to as Empordà d'Amunt (Upper) and Empordà d'Avall (Lower), or Sobirà (Higher) and Jussà (Lower). However, the exact dividing line between the two has been debated. Some historians suggested the River Ter, while others favoured the River Fluvià. In 1936, the official division of Catalonia established the Montgrí Massif as the primary boundary, separating the Muga-Fluvià basin (Alt Empordà) from the Ter-Daró basin (Baix Empordà).



In the fifteenth century, during the Remença peasant revolts, documents explicitly referred to the Empordà as a distinct region, beyond its earlier administrative limits. By the sixteenth century, Pere Gil formally identified the Empordà as a *comarcal* (regional) entity, recognising its geographical and historical coherence (“L’Empordà”).

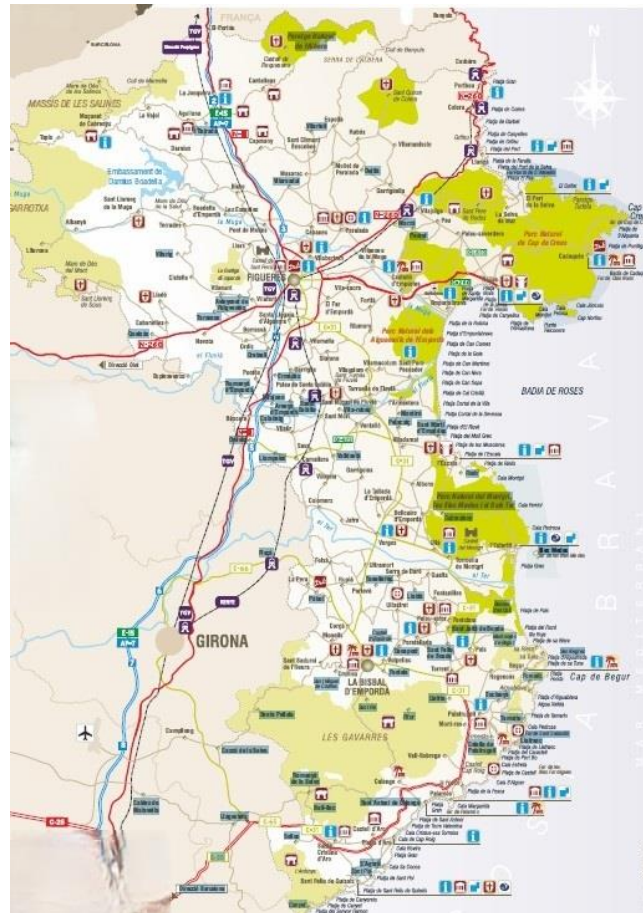


Fig 9: Map of the Empordà. (Source: *Empordà Turisme*)

### 3.5.3.1. Mongrí

The Massís del Montgrí is a ‘mountain’ range in the heart of Empordà, which serves as a natural landmark between Alt and Baix Empordà. It consists of three main peaks: Puig Anill (309m), Montgrí Mountain (303m)—which is crowned by the twelfth-century Montgrí Castle—and Mont Pla (slightly over 300m). The massif stretches over 2,300 hectares, extending 8 kilometres toward the Mediterranean, where its rocky foothills form Roca Maura and Torre Moratxa near the town of L’Estartit.

Within the massif is the Ermita de Santa Caterina, a seventeenth-century hermitage founded by three monks from the Monastery of Montserrat. Built in the Vall de Santa Caterina, the hermitage features a chapel, living quarters, and a courtyard with a historic well. Every November 25, a pilgrimage is held in honour of Saint Catherine, who, according to legend, saved Torroella from famine and plague. Pilgrims follow a historic trail marked by four small chapels and a cross, known as La Creu, before reaching the site. It is widely accepted that this is the hermitage that provided the inspiration for Caterina Albert when writing *Solitud*.

Another significant landmark is the Cau del Duc, a prehistoric cave on the southern slope of Montgrí Mountain, formed by the erosion of limestone rock. Dating back 300,000 years, it is one of Catalonia's most important Palaeolithic archaeological sites, having yielded numerous artifacts now displayed in local museums. Its name, originates from the Eurasian eagle-owl ("duc"), which once nested in the area.

Overlooking the entire region, Montgrí Castle remains a symbol of Torroella de Montgrí. Commissioned in 1294 by King Jaume II during conflicts with the County of Empúries, its construction was halted in 1301, leaving behind a fortress with four cylindrical towers and imposing stone walls ("Montgrí").



Fig. 10. Relief map of Montgrí (Source: Topographic-map.com)



In *Solitud* the mountain of Montgrí corresponds to the pregnant body of the protagonist, Mila, and the castle on the top would be her nipple.

### 3.6. The Significance of the Mountain

In the abstract to their paper *Landscape and national identity in Catalonia*, Nogué and Vicente emphasise the “importance of mountainous landscapes in the formative process of the Catalan nation” (113). Although all geographical features are important in the literature that makes up the corpus, we will deal separately with the mountain because of its greater prominence in terms of presence and symbolism in the works of the corpus for this thesis. Teresa-M. Sala points to the concept of nature as birth (*natus*) and the mountain as the space between heaven and earth creating an immediate connection between nature, culture and the sacred (370). Indeed, biblical references to the mountain are abundant, such as the story of Moses who received the Ten Commandments on Mount Sinai. Matthew, in particular, has six significant mountain scenes in his gospel: Jesus’ temptation (Matthew 4:8), the Sermon on the Mount (Matthew 5:1-12), the Transfiguration (Matthew 17:1), Jesus’ final discourse on the mount of Olives (Matthew 24:3) and the commissioning of the Apostles (Matthew 28:16-20). However, appreciation of the mountain in aesthetic terms appears to be relatively recent. As commented in chapter 1.3. the possibility of easier travel made the appreciation of mountain landscapes less daunting and less dangerous. Thomas Sargent Perry, writing in 1879, talks of how in the Medieval period Crusaders travelling through the mountains saw them with dread and described them as *horribiles* and were only calmed by the cultivated valleys or *amoenae* (302). As Tuan observes in *Romantic Geography*, once humans had overcome the belief that mountains were imperfections in the creation of the earth by God, and places of fear and the unknown, they were considered to be places of purer air than the dense lowlands, and hence became the location of sanatoria for the health benefits of those from the lowlands. (42-46). It is this contrast between high and low that appears frequently in

works of literature, and conversely in Thomas Mann's *The Magic Mountain*, where the mountain is both the location of the sanatorium visited by the protagonist Castorp, in which he almost dies, and a contrast to the lowland home that he has left behind, with all the benefits it offered him (Tuan *Romantic Geography* 46).

Xavier Campillo, in his discussion of existential space and environmental perception in the High Pyrenees of Catalonia (he includes the *comarques* of Pallars Sobirà, Pallars Jussà, Andorra and Urgell) through an analysis of contemporary Pyrenean fiction, states that through romanticism and still today the mountain has become an expression of a kind of primaeval paradise that is the object of cult and mythification (154). He also returns to the question of the way the mountain is perceived in the literature by the mountain-dwellers and their failure to comprehend the sensitivity toward the mountain that the “outsiders” have. This is highlighted again by Montse Gatell in her Master's degree dissertation on Barbal's work, where she quotes from the short story “1935: Excursió als estanys”, in *La mort de la Teresa*, the reactions of Dalmau, the *pagès* who acts as a guide, and those of the excursionists to the mountain. Whereas Elena, the wife, is scared, Lluís, the husband and their friends “S'emocionen davant d'un pi [...]” (qtd. in *Crònica* 28), Dalmau wryly comments that “Ho troben bonic. Jo no sabia posar-hi noms en aquesta muntanya [...]” (qtd. in “Crònica” 28).

The names of many mountains are known internationally. While many people could not name a significant river or lake in a country's geography, most will be able to name a mountain, usually the highest one. There is also the innate human desire to “reach the top” either physically or metaphorically. In the following sections the presence of the mountain in the works of the corpus is presented.

### 3.6.1. The Mountain in *Canigó*

*Canigó* includes descriptions of the entire length of the Pyrenees and other mountain ranges and features in Catalonia such as Montseny in the *comarca* of La Selva, and

Pedraforca in Berguedà, but the most significant mountain descriptions have a dedicated section in the poem—*La Maladeta*, literally “damned place” or “damned one”. Originally thought to be the highest peak in this range, Maladeta became the collective name for the group, which is actually crowned by nearby Aneto at 3,404 metres. The whole group represents one of the most dangerous and challenging areas for mountaineering in the Pyrenees. The importance of the mountain is critical, since it has a symbolic interest which is not transferred to the plain. In the words of Joan Nogué:

Tanmateix, és la muntanya, més que cap altre element del paisatge, la que aconsegueix aquest paper moralitzador, perquè la muntanya esdevé, als ulls d'aquests escriptors, un espai verge, pur, sagrat, intacte, un reducte dels valors morals -i també nacionals- que donen caràcter i identitat a un poble (128).

In her review of Ronald Puppo's translation of *Canigó* Helena Buffery states that “The strongest of all are the sections that take us through the landscape of the mountains, revealing a sensuality and voluptuousness that indicates a closeness to this rich social, environmental and legendary geography.” (170).

### 3.6.2. The Mountain in *Solitud*

The mountain in *Solitud* is important for different reasons, the first of which is the initial doubt about the mountain in question. After reading *Solitud*, Joan Maragall wrote to Caterina Albert to congratulate her on the work and on the dual protagonists: Gaietà, the shepherd, and the mountain. He was perplexed to discover that in fact Albert had based the novel on her local mountain range in Montgrí and not the high mountains of the Pyrenees as he had supposed. (Sala 19), Albert herself confessed that while using many of its elements she had tried to ‘disfigure’ the mountain of Montgrí and that she had actually only been there once for her saint's day (Albert qtd. in Sala 20).

In 2005, on the occasion of the hundredth anniversary of the publication of *Solitud*, Josep Torroella Prats published an article discussing the real and imagined landscapes of Montgrí in the novel. The drama of the novel, he says, is immediately obvious from the cover illustration of the first edition, which shows a sad-looking girl in front of a sinister high mountain landscape. However, closer inspection of the text tells us that the story is in fact ‘set’ in the territory that Caterina Albert knew best—el Montgrí. Torroella Prats explains (35) that Montgrí today is very different as a result of residential development, a terrible forest fire which occurred in 2004 and the activity of the Ullà quarry (although at the time of writing the quarry has been closed). He goes on to affirm that

[A]quest massís, naturalment, no té res d'alta muntanya: és un seguit d'elevacions litorals que amb prou feines sobrepassen els 300 metres d'altitud, on no hi ha cingles esborronadors, ni valls immenses, ni estimballs, ni congostos, ni dolls d'aigua que brollen amb estrèpit eixordador de les roques. (35)

The principal mountain in the novel is the “Bram” which, when seen from a distance, resembles the form of a (pregnant) woman and this is highly symbolic in the story, in which one of Mila’s primary desires is motherhood. The contrast between the mountain and the plain is also present and is linked to the good and evil dichotomy. The plain represents safety and freedom, whereas the mountain is a dangerous place from which it (the physical location and the psychological situation) is difficult to escape.

Apart from the exact topography that inspired the mountainous descriptions there is another factor: the relationship between Mila, the human protagonist of the novel, and the mountain. Arthur Terry states that there are two conflicting views of nature in the novel: “One is the Rousseauesque vision of the earlier Romantics... the other feeds on a sense of violence and evil, and it is this which prevails”, and acts as a source of Mila’s “initiation into the darker reaches of the imagination” (qtd. in Keown 20). This violence and evil is

personified in the character of Ànima, the poacher, and contrasted with the wisdom and kindness of the shepherd, Gaietà.

### 3.6.3. The Mountain in *El Quadern Gris*

Josep Pla did not like the mountains, which he saw as a barrier. “Crec que una de les més grans desgràcies de Catalunya és que hi ha massa muntanyes. Crec que les muntanyes no serveixen més que per fomentar la pobresa i la misèria” (*El petit món* 521). The high mountains did not form a significant part of his experience and therefore neither did it appear significantly in his writing<sup>35</sup>.

Els meus escrits m’han permès d’enfrontar-me amb les coses que m’agraden: descriure un paisatge, l’enigma del mar, espia la insensatesa de la vida dels homes i les dones, trobar l’adjectiu al vol d’un ocell, a les corbes d’una noia jove, què dir davant de la petulància d’una flor. (“Per passar l’estona” 7-8).

Pla finds the descriptions of the mountains in the work of Verdaguer “exasperating”. He makes an exception for *Canigó* because of its great properties as a source of water (always practical—we recall his failure to understand the sense of the decorative trees in the Devesa park in Girona, compared with the rows of poplars planted beside the river in La Selva, which would be harvested for timber—his view, as Carbonell reflects, is that “La bellesa del paisatge empordanès prové del treball que hi fan els pagesos” (255). We can relate this view to that of Hippolyte Taine’s travelling companion mentioned in chapter 1 of this thesis, although Pla’s view also contemplated the aesthetic side of the landscape. He also stated, in the same work, that he had a profound hatred for the jungle and would not live in a country with that kind of jungle for all the money in the world (131).

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<sup>35</sup> Nevertheless see the discussion in chapter 4.2.1. of this thesis about what is and is not a mountain, since Pla certainly refers to “muntanyes” in his work.

On the book of short stories by Víctor Català, *Drames rurals*, Pla has the following to say, with reference to its presumed location in the high mountains:

A muntanya no sé pas si hi ha tants de drames. Al pla, segurament, no tants. No conec pas la muntanya. Víctor Català la coneix més, és clar. Coneix moltes muntanyes. I el Montgrí—un Montgrí potser seria massa escenogràfic, efectista i maeterlinckia<sup>36</sup>. (*El quadern gris* 145).

The exception to his dislike of mountains was indeed the Montgrí range in the Empordà, comprising five relatively low<sup>37</sup> karstic mountains stretching from east to west to the north of the town of Toroella del Montgrí, described by Pla as the “botó de la roda d’aquesta comarca” (*Viatge* 415). One of Pla’s favourite spots, on the other hand (still in Baix Empordà, at Llafranc), was the Muntanya de Sant Sebastià de la Guarda—the site of an Iberian settlement, a fifteenth century lookout tower and the current location of the Sant Sebastià lighthouse (Burch 51). The “mountain”, however, is a coastal clifftop with an altitude of 165m.

#### 3.6.4. The Mountain in *Pedra de tartera*

In her doctoral thesis Gatell states that

Barbal construeix la narrativa del Pallars a partir de les ases de representació social i cultural de l'àmbit en què se situen les obres. Ho fa construint uns relats que es fonamenten en l'experiència vital dels personatges i que en cap cas descriuen la mitificació de l'àmbit rural o la plasmació del paisatge com a mer teló de fons. (*El «Cicle del Pallars»* 165)

In *Pedra de tartera* the mountain is a constant presence which receives little narrative attention but great symbolic importance in the sense of identity, belonging, family, and so on.

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<sup>36</sup> A reference to aesthetic influence of the Belgian playwright and poet Maurice Polydore Marie Bernard Maeterlinck (1862 – 1949)

<sup>37</sup> Montplà (the highest at 310.8 m), Muntanya d'Ullà, Montgrí (or Puig de Santa Catalina), Torre Moratxa and Roca Maura.

The evident sheer hard work involved in daily life that is described in the novel gives it a hard pastoral tone, and Conxa's reference to having to return home from mowing to feed her baby daughter recalls the indignant cataloguing of a woman's work by English poet Mary Collins in *The Woman's Labour* (1739): "Aquell tornar corrent dels prats, tipa de segar, amb el pit regalimant la brusa, i posar-me Elvira als braços perquè xuclés, em deixava atùida." (Barbal *Pedra* 53).

For Anne Charlon, Barbal's mountain is not a literary invention but her home, and also an "espai perdut ... una geografia viscuda i, alhora, la geografia de la memòria", which serves to "deixar constància d'una realitat destruïda" (149). In other words, the changes that industrialisation and the abandonment of mountain agriculture have forced the population to abandon their way of life and, in the case of Conxa, abandon her home for a second time. The mountain is all Conxa has left—albeit in her memory—during her final phase in Barcelona.

This chapter has presented an overview of the works of the corpus, their authors and their translators into English. It also highlights the landscape element in each of the works and a brief description of the locations in which the narrative is located. Finally, there is a consideration of the importance of the mountain in each of the works in the corpus. The next chapter presents the methodology employed for the analysis of the translations along with a consideration of the landscape as a cultural reference.

**PART TWO: CORPUS ANALYSIS**



## Chapter 4. Research Methods and Corpus Analysis

The purpose of this research is to investigate the way in which translators deal with aspects of landscape in translation from a corpus of works written in Catalan, in terms of the degree of agency involved in those translations, and also to identify patterns occurring in the translations across the corpus. The initial research question presented in the introduction to this thesis is “Can the Catalan landscape be adequately (re)transferred in translations into English?”. To undertake this a content-focussed, corpus-based approach is used. All living writers and translators have been informed that this research is being undertaken.

A parallel corpus of works in Catalan and English is used to extract a purposive sample for analysis based on internal criteria. An initial trawl of the corpus has been carried out to extract frequency lists using the Sketch Engine application, based on predefined categories of interest, and then a qualitative selection has been made of those items for in-depth analysis. The analysis of the results is largely qualitative but some frequencies may also be observed. In the introduction to this thesis, preliminary propositions and research objectives are set out, and are reiterated here. The preliminary propositions are that, first, the main translation techniques will be borrowing and established equivalents of translation of landscape terms. Second, that the translator’s agency at the text level will be used more in the translation of specific cultural elements in the source text, e.g. artefacts and toponyms, and less for universals such as colours, senses and meteorological phenomena. The third proposition is that the use of agency will be most visible in the domestication of the translation. The intention is to use these propositions to guide the objectives of the research. Three objectives are defined. The first is to explore the techniques used and the use of agency at the text level in the translation of landscape elements in the corpus in terms of the level of intervention detected (with reference to foreignisation, domestication and distortion, lexical choices, interpretations of the source text). To do this, a sample for analysis of segments of

the source and target texts has been created based on a series of predefined cultural categories related to the landscape. The second objective is to detect patterns in the translation of landscape both within the works and across the corpus according to the techniques used. The third objective is to consider the effect of the translation solutions on the target reader.

This chapter continues with an overview of landscape as a cultural construct, followed by a review of classifications of culture-specific elements in translation. It then defines the categories used for the analysis of the corpus and explains how the results will be presented in the following chapter. The chapter concludes with an outline of translation techniques and potential distortions.

#### 4.1. Landscape as a Cultural Element for Analysis

In chapter 1.3., in “The Morphology of Landscape”, Sauer talks of the “cultural landscape” (343). In our assessment this distinction is not sufficiently clear since, to be cultural implies human interaction and where this interaction does not exist there can be no landscape, only “virgin territory” (see footnote 12). However, any human presence means that culture is certainly present in landscape, as it is present in any place or space. Our analysis concerns the translation of both the physical elements of the landscape and the human elements. Here, it is pertinent to review the literature concerning the translation of cultural references in texts.

##### 4.1.1. The Detection of Cultural Elements

In 1945, Bible translator and scholar Eugene Nida made some of the earliest reflections on the role of culture in the study of translation (the denomination Translation Studies as a discipline would not emerge until after James S. Holmes’ paper “The Name and Nature of Translation Studies” and Susan Bassnett’s *Translation Studies*). Nida’s theory of Functional Equivalence (developed from his earlier idea of dynamic equivalence) focussed on the transfer of culture-bound elements in historical documents, specifically the Bible,

highlighting that new readers would not be able to make sense of a translation where formal equivalence was used. Instead an approach should be used which “tries to relate the receptor to modes of behaviour relevant within the context of his [or her] own culture” (159 qtd. in Baker and Saldanha). Interest in the translation of cultural elements in texts began to gain traction under the Cultural Turn in which, from the nineteen eighties, ideological and political considerations entered into the translation studies debate, among which were the postcolonial, feminist and post-structuralist theorists such as Spivak, Bhabha, Von Flotow. In light of this emphasis on the cultural context, publications began to appear which reinforced the role of the translator as an intercultural mediator. Developments such as *Skopos* theory and functionalist approaches to translation (Vermeer; Reiß; Nord) highlighted the context of the target and advocated for an approach that considered the purpose of the translation, which required the adaptation of many of the cultural references in the source text while the Manipulation School (Hermans; Lefevere) and authors such as Venuti in publications such as *The Translator's Invisibility and The Scandals of Translation* reinforced the role of the translator as an authority in the production of the translation. In 2004 David Katan published *Translation as Intercultural Communication: An Overview of Translation and Interpreting* which was a practical guide to translators’ practice based on models of culture produced by sociologists such as Stuart Hall and anthropologists such as Michael Agar. Katan maintains that an individual’s interpretation of a text is governed by their experience or by the mental map they have of the world, which acts to filter or refract meaning. Each “culture” tends to ignore aspects which fall outside its mental map (88-89). In order to identify the sample a model was required to isolate the types of element required for analysis and the Iceberg Model based on Edward T. Hall’s concept of “hidden culture” (49), and represented graphically by Brake et al. (37), was selected to provide an overview of cultural elements. The main items of interest lie on the surface level, and are the visible, explicit and tangible

elements that appear above the water level in terms of topographical, meteorological and biological element; there are some deeper level elements, however, which lie below the surface and represent perceptions and assumptions of the landscape. An adaptation of Brake's model can be seen in figure 11. below:

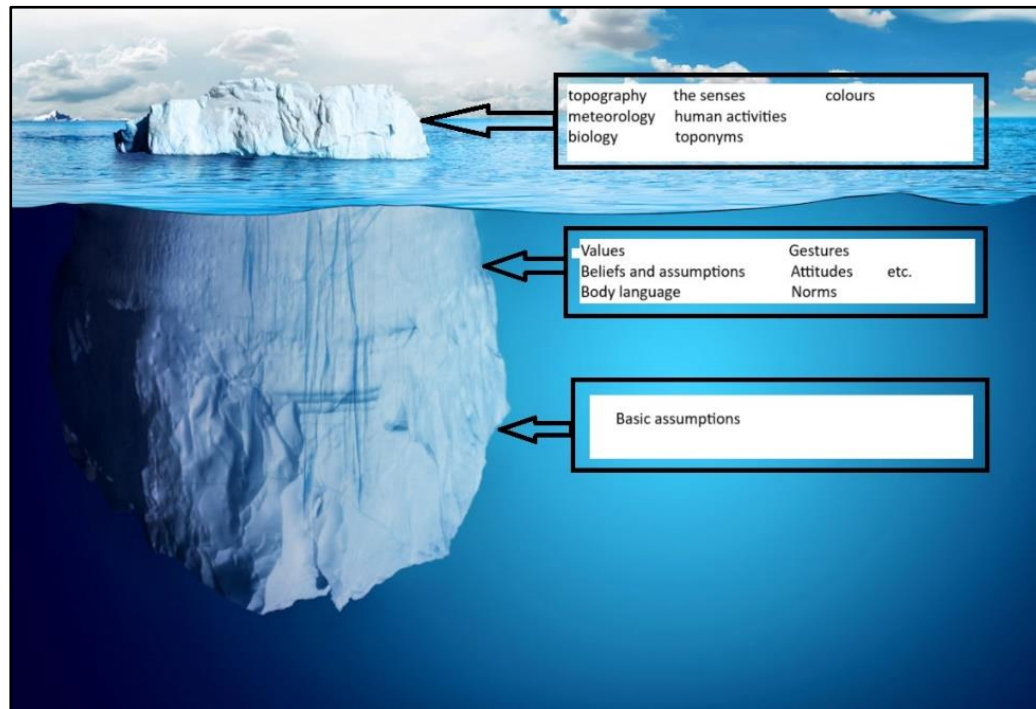


Fig. 11. Iceberg Model of Culture adapted from Brake et. al.

#### 4.1.2. The Classification of Cultural Elements

In *The Professional Stranger*, Michael Agar introduced the concept of “rich points”, expanded on in his seminal lecture: “Culture: Can you take it anywhere?”, in which a “rich point” is defined as “those surprises, those departures from an outsider’s expectations that signal a difference between LC1<sup>38</sup> and LC2 and give direction to subsequent learning” (2). This definition has been widely adopted in translation, but the terminology for cultural

<sup>38</sup> LC is another of Agar’s coinages, referring to ‘languaculture’, which he comments on in “Culture: Can you take it anywhere?” as follows: “The original idea behind the culture in languaculture was to remind readers that language users draw on all kinds of things besides grammar and vocabulary—their biography, the nature of the situation they’re in, history, politics—material from pretty much every discipline that’s ever dealt with people.” (2)

references is multiple<sup>39</sup>: Culture-specific item (CSI) (Franco Aixelá); Cultural markers (Nord); Culture-bound problems (Birgit Nedergaard-Larsen), with reference to subtitling; Realia (Vlakhov and Florin; Bödeker and Freese; Koller); Culturemes (Vermeer, Nord, Hurtado, Molina); Culture markers (Nord); Cultural words (Newmark); Cultural referents (Santamaria); Cultural interference (Molina). Regardless of the way in which these elements are named, they are a major consideration in any work of translation. It is therefore essential to consider how they can be classified so as to be useful in the analysis of translations.

A number of models emerged, starting with Nida himself who proposed five categories related to biblical translation (55):

- a) **Material**, related to everyday objects e.g. food and drink, units of measure.
- b) **Ecological**, related to similarities and differences in places, e.g. geography, flora and fauna.
- c) **Social**, related to social organisation and its manifestations in the arts, politics, history, leisure.
- d) **Religious**, including ritualised and ideological manifestations such as church services or the celebration of Saint's days.
- e) **Linguistic**, understood as the means to express all the previous categories and refers to attitudinal and conversational cues.

Based on Nida's classification Newmark (95) also made a six-fold classification of cultural references, removing 'linguistic' and adding 'organisations, customs, activities, procedures, concepts', and 'gestures and habits':

- a) **Ecology**, flora, fauna, winds, plains, hills
- b) **Material culture** (artefacts)
  - i) Food

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<sup>39</sup> These references are not intended to be exhaustive but to illustrate the wide range of names that have been proposed in the field of translation for elements of culture. For an extensive review of cultural references and categories see Carme Mangiron's doctoral thesis.

- ii) Clothes
- iii) Houses and towns
- c) **Transport**
- d) **Social culture** – work and leisure
- e) **Organisations, customs, activities, procedures, concepts**
- f) **Gestures and habits.**

Nedergaard-Larsen's classification, focussed on but not exclusive to subtitling covers basically the same categories as Newmark with the addition of “historical characters and events” and “media”. Nord (525-532) adopts a more pragmatic approach based on the communicative functions of Bühler and Jakobsen<sup>40</sup>.

Table 1. Categories for analysis

<b>Behaviour</b>		<b>Conditions</b>	
<i>Communicative</i>	<i>Non-communicative</i>	<i>Situation</i>	<i>Background</i>
Phatic communication	Situational communication	Place of interaction	Natural environment
Referential communication	Expressive behaviour	Time or moment of interaction	Life style
Expressive communication	Emotional behaviour	Reason for interaction	History
Persuasive communication	Social behaviour	Participants in the interaction	Cultural heritage

Source: after Nord (“Identifying Communicative Functions”)

<sup>40</sup> Bühler proposed the Organon Model, which identifies three primary communicative functions of language: Expressive (Emotive) Function – Language is used to express the speaker's emotions, attitudes, and inner states. Conative Function – Language is directed toward the listener and aims to influence them, and Referential Function – Language conveys information about the external world. Roman Jakobson's Expanded Model built upon Bühler's model and introduced three additional communicative functions, bringing the total to six: Emotive (Expressive) – Focuses on the sender's emotions (similar to Bühler's Expressive function). Conative – Aims to influence the receiver (same as Bühler's Conative function). Referential – Provides information about the world (same as Bühler's Referential function). Phatic Function – Focuses on maintaining communication and social interaction. Metalinguistic Function – Focuses on language itself, such as clarifications or definitions. Poetic Function – Emphasises the aesthetic or artistic quality of language, often in poetry or wordplay.

Franco's (1996) classification contains just two categories: proper names and common expressions. The first category is divided into 'conventional' and 'marked' names.<sup>41</sup> In other words, those that do not have any particular significance or additional meaning in themselves, although they may have intertextual connotations, and those which contain some additional motivation or significance. The second category covers virtually everything else that is specific to a certain culture. Molina reintroduces the category of linguistic culture to include problems generated by transliteration, sayings, proverbs, metaphors, symbolic associations and the use and acceptability of certain interjections and insults, and so on (94). One of the most complete proposals is that of Santamaria (2001) which contains six categories, again based on Newmark but with the important addition of "social universe", subdivided into "social conditions", "cultural geography", and "transport" (see table 2.). In my estimation the inclusion of the word "cultural" in any of these taxonomies is redundant since all of the categories refer to cultural element *a priori*.

Table 2. Proposal for classification of cultural references

<i><b>Thematic classification</b></i>	<i><b>Area classification</b></i>	<i><b>Examples</b></i>
<b>1. ecology</b>	a) geography/topography	mountains, rivers
	b) meteorology	weather, climate
	c) biology	flora, fauna
	d) human being	
<b>2. history</b>	a) buildings	monuments, castles
	b) events	anniversaries, revolutions
	c) figures	authors, statesmen (sic), artists
<b>3. social structure</b>	a) work	trade, industry, energy
	b) social organisation	government, judicial legislature
	c) politics	organisations, electoral system
<b>4. cultural institutions</b>	a) fine arts	music, painting, architect
	b) art	theatre, cinema, literature
	c) religion	churches, rituals, festivals

<sup>41</sup> See Chapter 5.1 on the translation of toponyms.

	d) education	education system, study plans
	e) media	television, press, internet
<b>5. social universe</b>	a) social conditions	groups, social problems, family relations, nicknames
	b) cultural geography	towns, road systems
	c) transport	collective transport, vehicles
<b>6. material culture</b>	a) food and drink	food, meals, catering
	b) clothing	garments, accessories
	c) cosmetics, hairdressing	
	d) leisure	sports, parties
	e) material objects	furniture, furnishings
	f) technology	microchips, engines

Source: Santamaria 2001

The basis or the classification of cultural references in this thesis is that of Santamaria (2001). While not strictly pertinent to this study I would complete the table by adding an example to category 1. d) human being – offering perhaps examples of physical behaviours and human sensations, and 6. c) cosmetics, hairdressing could be expanded to include body art.

More specifically, the analysis is based on the categories provided by Santamaria For the purpose of analysis of the corpus, section 1. **ecology**, is adopted, although this is expanded to include human factors of sense of smell, touch, hearing, seeing (including colours) and taste.



Table 3. Categories of cultural references for analysis

Natural elements			Human elements	Toponyms	Colours/senses
Thematic classification	Sub classification	Examples			
1. Topographical	Relief Farmland Hydrology	mountains, fields, rivers, etc.			
2. Meteorological	Meteorology Sky Planets	weather phenomena, climate, stars, sun			
3. Biological	Biology	flora, fauna			

Source: Own production

#### 4.2. The Sample

A sample of micro-level data in the form of text segments was extracted from the corpus for analysis. The extraction of the sample took place in two phases. As far as the materials allowed, the first phase was carried out using the term extraction function (word list and frequency) of the Sketch Engine corpus analysis tool<sup>42</sup> (i.e. digitised texts) to extract frequency lists from the original texts. The lists of words were organised in spreadsheets by category for each of the works in the corpus. From the lists of terms, those that were considered most interesting for analysis i.e. those which best matched the categories identified for analysis were identified as a guide to the parts of the corpus that could be of wider interest in terms of translating cultural elements of the text. Where no digitised versions of the corpus materials were available, the texts were trawled manually to identify areas of interest, and included in the spread sheet.

In a second phase those terms were located in the corpus to extract parallel segments of text from the sources and translations and these were organised on a spread sheet. A final

<sup>42</sup> <https://www.sketchengine.eu/>

sample was selected using internal criteria (i.e. potential for discussion of the translation techniques employed). The initial searches were based on the following categories:

#### 4.2.1. Topography

To identify topographical features in the corpus the terms and definitions in Domingo i Francàs's *Els noms de les formes del relleu* were consulted<sup>43</sup>, and a list of names and definitions created as set out in the following sections.

##### 4.2.1.1. Mountains

Domingo i Francàs recognises that while we have no problem in conceiving the feature associated with the term, defined in its most basic form as “una elevació natural del terreny i que aquesta elevació destaquí del terreny circumdant” (23) there are a number of variables that should be considered, such as the height although for this author “no es pot dir que simplement que a partir de tants metres sobre el nivell del mar es tracta d’una muntanya i, si no hi arriba, d’un turó” (23). Similarly the *Oxford English Dictionary* carries the definition “A large natural elevation of the earth's surface, *esp.* one high and steep in form (larger and higher than a hill) and with a summit of relatively small area” (“mountain”), although according to Whittow in the *Dictionary of Physical Geography*, in the United Kingdom of Great Britain and Northern Ireland the minimum height to be considered a mountain is 2,000 feet (or 609.6m) (352). The debate is illustrated in the 1995 film *The Englishman Who Went Up a Hill But Came Down a Mountain*<sup>44</sup>. In addition to “turó” this work also contemplated lesser features such as “mont”, “munt”, “puig”, “tossa”, “tossal”, for example.

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<sup>43</sup> The use of these terms, which appear in the original corpus, are justified for analysis since the geomorphological processes which give rise to these features and others which appear in the corpus would be familiar to readers, at least in the UK and the US. For example, mountain-building with glacial, sedimentary and volcanic processes, the formation of river valleys, coastal formations, etc.

<sup>44</sup> The plot of which, as Santamaria points out, illustrates how words make nature become culture (147)

#### 4.2.1.2. *Elements that Form Part of Mountain Topography*

Again, consulting Domingo i Francàs the search for these elements include high-mountain features such as “cim”, “carena”, “coll”, “pas”, “porta”, “congost”, “vall”, “roca”, “cingle”, “penya-sega”, “conca”, “coma”, “barranc”, “torrent”, and lowland or flat features such as, “pla”, “plana” and “altiplà”.

#### 4.2.1.3. *Hydrological features*

Searches for these features include “riu”, “rialla”, “font”, “rec”, “llac”, “estany”, “riera”, “salt”, and “mar”.

#### 4.2.2. *Toponyms*

This section includes the names of geographical features, human settlements, human constructions, such as bridges and roads.

#### 4.2.3. *Meteorological Phenomena*

This includes strictly meteorological elements such as “pluja”, “sol”, “vent”, “neu”, etc.; but also celestial bodies such as “lluna”, “estrella”, “sol” etc., and “cel” in general.

#### 4.2.4. *Flora and Fauna*

These terms were very varied and were more difficult to anticipate and so the segments of texts were identified using the word extraction tool in Sketch Engine for all examples occurring in the works.

#### 4.2.5. *Colours and the Senses*

In parallel to the identification of these landscape items, it was observed that they were often described with colours and the senses (sight, smell, touch, hearing, taste), which is considered together with the units noted above for our analysis.

#### 4.2.6. Other

This category was included to accommodate the minority of references that did not fit clearly into the other categories but which were nevertheless considered pertinent for the analysis. They include artefacts such as tools and implements, buildings, etc.

#### 4.3. Presentation of Examples in Tables

Tables have been produced (see template in table 4. below) to accommodate information for each category, about the examples for the items selected that best illustrate strong rich points. The tables include a space to identify the category (or categories—it is anticipated that each item of the sample could contain more than one rich point pertaining to more than one of the categories identified), the original work and the translation, set the original text and the translation side by side, provide a space for initial comments on the translation. Repetition of segments has been avoided but in the inevitable case that there is some repetition the elements are identified but not necessarily commented upon. The primary category corresponds to the category of the search and the secondary category or categories correspond to other categories that appear in the same segment of text, and which are commented on in the table.

Table 4. Table for comparison of source and target texts and comments on translation

Example		Title source text	Title of target text
<b>Primary category</b>			
<b>Secondary categories</b>			
<b>Comments</b>			

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Source: Own production

The categories are marked in colours to indicate the category of each as follows:

Topography, Toponymy, Meteorology, Flora and Fauna, Colours and the Senses. An additional Other category includes elements which are of interest but do not fit into the previous categories such as expressions, tools, etc.

#### 4.4. The Analysis

The analysis is conducted by comparing the texts for each of the selected items of the sample and including commentary on the translation in the form of notes on the table for each item. For each of the items I consider the use of the translation strategies and techniques with reference to those set out by Molina and Hurtado (509-511), the presence of Berman's deformations ("Translation and the Trials" 280), and taking into account the degree of translator "intervention" based on Marco's continuum (138) (see figure 12, below).

##### 4.4.1. Review of Translation Strategies and Techniques

As Molina and Hurtado point out (509), translation techniques are used functionally and dynamically in terms of the genre of the text, the type of translation (literary, technical, etc.), the mode of translation (written, sight, consecutive interpreting etc.), the purpose of the translation and the characteristics of the audience, and the method chosen (interpretative-communicative, etc.) and they define those techniques as procedures to analyse and classify how translation equivalence works. This is interesting because we can use these techniques *a posteriori* to analyse decision but I slightly disagree that they serve for equivalence. These techniques are therefore used in the spirit of the first part of this definition. I agree, however, with the following points:

- 1) They affect the result of the translation
- 2) They are classified by comparison with the original

- 3) They affect micro-units of text
- 4) They are by nature discursive and contextual
- 5) They are functional.

The techniques adopted for the analysis are taken from the following (only those that are pertinent to the examples are included in the analysis of the sample):

- a) Amplification. To introduce details that are not formulated in the source text: information, explicative paraphrasing, etc. Amplification is in opposition to reduction.
- b) Borrowing. To take a word or expression straight from another language. It can be pure (without any change), e.g., to use the Catalan word “festa” in an English text, or it can be naturalised (to fit the spelling rules in the target language), e.g., “màrqueting” in a Catalan text.
- c) Calque. Literal translation of a foreign word or phrase; it can be lexical or structural, e.g., the English “honeymoon” translated into Spanish as “luna de miel”. Generally works at word- or short text segment level.
- d) Compensation. To introduce a source text element of information or stylistic effect in another place in the target text because it cannot be reflected in the same place as in the source text. e.g., the use of the word “coworking” in a Catalan text could be compensated by some other element of modern living.
- e) Description. To replace a term or expression with a description of its form or/and function, e.g., to translate the Italian panettone as traditional Italian cake eaten on New Year’s Eve.
- f) Discursive creation. To establish a temporary equivalence that is totally unpredictable out of context, e.g., the Spanish translation of the film *Rumble Fish* as *La ley de la calle*.

- g) Established equivalent. To use a term or expression recognised (by dictionaries or language in use) as an equivalent in the TL, e.g., to translate the English expression “They are like two peas in a pod” as “Se parecen como dos gotas de agua” in Spanish.
- h) Generalization. To use a more general or neutral term, e.g., to translate the French *guichet*, *fenêtre* or *devanture*, as window in English. It is in opposition to particularisation.
- i) Linguistic amplification. To add linguistic elements. This is often used in consecutive interpreting and dubbing, e.g., to translate the English expression “No way” into Spanish as “De ninguna de las maneras” instead of using an expression with the same number of words, “En absoluto”. It is in opposition to linguistic compression.
- j) Linguistic compression. To synthesise linguistic elements in the target text. This is often used in simultaneous interpreting and in sub-titling, e.g., to translate the English question “Yes, so what?” With “¿Y?”, in Spanish, instead of using a phrase with the same number of words, “¿Sí, y qué?”. It is in opposition to linguistic amplification.
- k) Literal translation. To translate a word or an expression word for word, e.g., “They are like two peas in a pod” as “Se parecen como dos guisantes en una vaina”.
- l) Modulation. To change the point of view, focus or cognitive category in relation to the source text; it can be lexical or structural, e.g., to translate as you are going to have a child, instead of, you are going to be a father.
- m) Particularisation. To use a more precise or concrete term, e.g., to translate window in English as *guichet* in French. It is in opposition to generalisation.

- n) Reduction. To suppress a ST information item in the TT, e.g., the month of fasting in opposition to Ramadan when translating into Arabic. It is in opposition to amplification.
- o) Substitution (linguistic, paralinguistic). To change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa, e.g., to translate the Arab gesture of putting your hand on your heart as “Thank you”. It is used above all in interpreting.
- p) Transposition. To change a grammatical category, e.g., “He will be back soon” translated into Spanish as “No tardará en venir”, changing the adverb soon for the verb tardar, instead of keeping the adverb and writing: “Estará de vuelta pronto”.
- q) Variation. To change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc., e.g., to introduce or change dialectal indicators for characters when translating for the theatre, changes in tone when adapting novels for children, etc.

(Adapted from Molina and Hurtado 510-511).

In the conclusion to his seminal work *The Experience of the Foreign*, Antoine Berman states that:

The issue is to defend language and the relations among languages against the increasing homogenization of communication systems – because they endanger the entire realm of belonging and difference. Annihilation of dialects and local speech; trivialization of national languages; leveling of the differences among them for the benefit of a model of non-language for which English served as guinea pig (and as victim)...this is a process that thoroughly attacks language and the natural relation of human beings to language. (181)



In order to achieve this goal he drew up a series of 12 “translation deformations” that comprise deforming tendencies that intervene in literary prose (negative analytic) and the operations that have naturally limited that deformation (positive analytic). The tendencies in question are the following:

- a) Rationalisation: changes in the frequency of repetition and in sentence length and structure.
- b) Clarification: making explicit what is not explicit in the source text.
- c) Expansion: a combination of rationalisation and clarification to inflate the target text, without adding any detail that does not exist in the original.
- d) Ennoblement: “rhetorisation” or the production of elegant sentences at the expense of the source text, often used as a means of ‘correction’ or ‘improvement’.
- e) Qualitative impoverishment: the use of terms, expressions and figures in the translation that lack the sonorous richness of those in the original.
- f) Quantitative impoverishment: lexical loss where the translation contains fewer signifiers than the translation, and where the existence of multiplicity is marked in the original.
- g) Destruction of rhythms: effects that the critics tend to refer to as ‘woodenness’ in the translation. May be the result of inadequate punctuation.
- h) Destruction of underlying networks of signification: loss of chains of underlying signifiers that may provide implied or connotative meaning e.g. series of augmentatives that work as a whole but not on an individual level.
- i) Destruction of linguistic patterns: destruction of the ‘style’ of the source text through homogenization of the translation.
- j) Destruction of vernacular networks or their exoticism: such as the omission of diminutives or the nominalisation of verbs. Vernaculars can be maintained in italics or

by providing an ‘equivalent’ in popularisation. (Berman warns that exoticisation that turns the foreign from abroad into the foreign at home ends up ridiculing the original).

- k) Destruction of idioms and expressions: where direct transfer is not possible and an ‘equivalent’ is sought.
- l) Effacement of the superimposition of languages: the use of more than one language in the same text, either through linguistic variation or two separate languages. This kind of superimposition is threatened by translation. (*The Translation Studies Reader* 276-289).

Two sets of translation techniques and tendencies have been selected to analyse the sample because they provide a broader basis for discussion of the results. They are used as a guide and in cases where exact matches cannot be identified the results are interpreted either in combination or independently from these techniques. For example, Berman uses a negative analytic which he states should be extended “by a *positive* counterpart” (278). Therefore the categories of “qualitative enrichment” and “quantitative enrichment” have been added to Berman’s distortions . It is understood that the categories for the description of translation techniques are not absolute but function on a sliding scale as shown in the figure developed by Marco below.

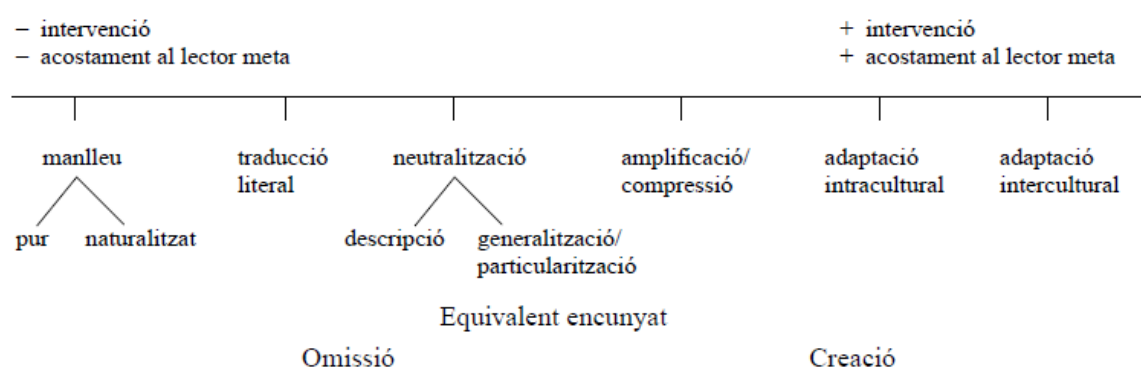


Fig. 12. Marco’s translation techniques (revised) for cultural references and the translator intervention continuum (138)

In the following chapter the results of the analyses are presented, with a short introduction for each of the categories to contextualise strategies and techniques for their translation based on the current literature.

## Chapter 5. Analysis of the Sample

Writing about landscape can be a means of showing rather  
than telling your reader how your character is feeling.

--Noelle Harrison

This chapter offers an introduction to the translation of each of the categories used for the sample based on the existing literature. Following each brief introduction a series of numbered tables for each of the works in the corpus sets out the source text and the translation. Since the categories are not discrete, a colour system is used (as described in the previous chapter) to identify the main pertinent references for each. While the samples are organised in terms of the search categories, comments are also made on some or all of the other categories appearing in the same segment of text. This chapter adopts a layered analytical approach, allowing each textual segment to be explored from multiple levels of the search. Firstly, a primary analysis is presented focused on the main search words for sought for each of the categories—Topography, Toponymy, Meteorology, Flora and Fauna, Colours and the Senses, and Other. Secondary categories inevitably appear in the same segment, and are colour coded accordingly, although not necessarily commented on in that particular table, but in other tables where they constitute the primary category. This approach makes it possible to show how several analytical categories can work in the same segment, while maintaining coherence and methodological transparency. In addition, it offers a solid basis for critical discussion and theoretical synthesis that is developed in the following chapter.

### 5.1. Translation of Topography

As mentioned in the introduction to this thesis, some authors have written about landscape and literature, but few about techniques for the translation of topographical items specifically—and references are especially scarce in the Catalan to English language combination. Many of the early examples of topographical translation are from the periods of

exploration and colonisation undertaken over different periods of history. Federico cites Cabeza de Vaca's *Relación*, originally published in Zamora in 1542, and republished in 1743 as *Naufragios* (51-72). Taking other language combinations as a basis for the translation of topographical elements, once again we can cite work by Badenes and Coisson, or Paloma Tejeda's analysis of H. G. Wells' *The Country of the Blind* as offering some insights for Spanish and English combinations. Carmen Valero Garcés has also contributed some interesting work on the subject in the context of eco-translation ("Estudios"; "*Walden*").

In *Topography and the Environment* Richard Huggett and Jo Cheesman define topography as "the lie of the land, or the general configuration of the land, including its relief and the location of its features, natural and human-made. It is also the lie of the sea floor and may be used in describing submarine relief features" (3). Within this section the surface of the sea and other hydrological features such as rivers and lakes are included. It includes segments resulting from searches for the following features: "cim"; "muntanya"; "coll"; "puig"; "serra"; "penya-segat"; "barranc"; and "pla", drawn from the word frequency lists extracted from the works. These searches offered sufficient examples of marine and hydrological features to analyse in the segments without having to conduct separate searches.

#### 5.1.1. Topographical Elements in *Canigó*

In *Canigó* most of the references to the mountain are highly symbolic, accompanied by descriptions of immensity and greatness, with references to giants, God and titans. But there are also passages describing high mountain features such as flower-covered areas, lakes, rivers and glaciers.

Example	CAN.T.1	<i>Canigó</i>	<i>Mount Canigó</i>
Primary category		Vosaltres, -diu, tot baix, á ses	And now, aside to her
Topography		companyes,-	companions:
Secondary categories		penyores me daréu de vostre	“Fetch me tokens of love, go
		amor, per <b>rius, estanys,</b>	hence! search the <b>plains,</b>
		<b>planícies y montanyes</b>	<b>lakes, rivers and mountains,</b>
		cercant quiscuna son joyell	and bring from them their
		millor;	finest gems; “then to this
		y d’eixa serra en la més alta	mountain’s highest <b>peak,</b>
		<b>cima</b> , al ressortir lo sol en	when from the east the sun
		Orient,	first rises,
Comments	This segment contains the names of four hydrological features in a row: <b>rius</b> , <b>estanys</b> , <b>planícies</b> , and <b>montanyes</b> , only the last qualified by an adjective. In the translation all have been translated using <i>established equivalents</i> except for <b>estanys</b> , which is the most interesting and also the most difficult to translate. It has been generalised as <b>lakes</b> but is a clear example of a regional word being used in Catalan—“estanys” as opposed to “llacs”. An alternative given the high mountain geomorphology could be “tarn” in English. A fifth feature <b>cima</b> is translated using an <i>established equivalent peak</i> .		

Example	CAN.T.2	<i>Canigó</i>	<i>Mount Canigó</i>
Primary category		De <b>puig</b> en <b>puig</b> pe’l <b>Coll de</b>	From <b>mount</b> to <b>mount</b> by
Topography		<b>Finestrelles</b>	<b>Finestrelles Pass</b>
Secondary categories		s’enfilan de <b>Puigmal</b> á l’alta	Up they climb to the <b>summit</b>
Toponymy		<b>cima</b> ;	of <b>Puigmal</b> ,
		tota la terra que’l meu cor	And from that pitch they
		estima	sight the rippling <b>peaks</b>
		desde ací’s veu en <b>serres</b>	That <b>range</b> the wide
		onejar:	homeland my heart esteems:
Comments	This segment includes several references to mountains of different dimensions from the lower <b>puig</b> to the highest <b>cima</b> . These differences are reflected in their translations as <b>mount</b> and <b>summit</b> , respectively. The word <b>serra</b> is doubly translated as <b>peaks</b> and <b>range</b> . Again the order is changed to mark the meter. For the toponym <b>Coll de Finestrelles</b> , generic is translated as <b>Pass</b> . The translation of <b>serres</b> as <b>range</b> implies mountains as the accepted		

	collective noun but does not specify their jaggedness as the Catalan word does.
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Example	CAN.T.3	<i>Canigó</i>	<i>Mount Canigó</i>
Primary category		Les <b>áligues</b> no'l poden	<b>Eagles</b> cannot span her in
Topography		seguir en sa volada	one flight
Secondary categories		y á reposar s'aturan, si	And halt to rest, when bent
Flora and Fauna		emprenen la pujada	on the ascent
		desde la <b>soca</b> als <b>aspres</b>	From <b>base</b> to <b>rugged</b>
		<b>cimals</b> dels <b>Pirineus</b> ,	<b>Pyrenean heights</b>
Comments	This segment describes the immensity of the mountain through the flight of the eagle. The original text uses the variant of “cimes”— <b>cimals</b> , and this variant is reflected in the translation as <b>heights</b> . In the source text the bottom part of the mountain is described as <b>soca</b> and this is standardised in translation as <b>base</b> . The term <b>áligues</b> is translated using an <i>established equivalent</i> generic <b>eagles</b> .		

Example	CAN.T.4	<i>Canigó</i>	<i>Mount Canigó</i>
Primary category		Bocins son de <b>cinglera</b> , son	Slabs of broad <b>cliffs</b> , <b>bones</b>
Topography		<b>óssos de montanya</b> ,	<b>of mountains</b> are they,
Secondary categories		<b>carreus</b> del mur que allunya	<b>Ashlars</b> in the wall that parts
Other – architecture; mythical creatures		la França de l'Espanya,	France and Spain,
		<b>palets</b> que cercarían los	<b>Pebbles</b> to be snatched by
		rabaçuts <b>gegants</b> si,	stocky <b>giants</b>
		envolts en rufagosa, maciça	Besieged by rains of massive
		pedregada,	hailstones, should Olympian
		l'Olimp prop de sa <b>cima</b>	<b>summits</b> witness, ever again,
		veyés altra vegada	<b>Gods and Titans</b> warring
		lluytar <b>deus y titans</b> .	
Comments	In this segment <b>muntanya</b> and <b>cima</b> are translated using <i>established equivalents</i> . Interesting here is the use of <b>carreus</b> which is a masonry term and a reference to the human relation with the mountain. It is translated as the <i>established equivalent</i> <b>ashlars</b> , which is a relatively unusual word in English. The scale is emphasised in that for giants these stones would be mere <b>palets</b>		

	or <b>pebbles</b> . References to <b>gegants</b> , <b>deus</b> and <b>titans</b> also emphasise the sense of enormity and are frequent metaphors in the poem. All three are translated using <i>established equivalents</i> as <b>giants</b> , <b>Gods</b> and <b>Titans</b> . Note the upper case ‘T’ in Titans in reference to the Greek Gods.
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Example	CAN.T.5	<i>Canigó</i>	<i>Mount Canigó</i>
<b>Primary category</b>			
Topography		Deu coroná la <b>cima</b> més alta	God crowned this great and
<b>Secondary categories</b>		y <b>grandiosa</b> d’eix <b>Guayta</b>	<b>mighty Sentinel’s</b>
Toponymy		gegantí.	Topmost <b>magnificent peak</b> .
Other - adjectives			
<b>Comments</b>	In this segment <b>cima</b> is translated as the <i>established equivalent</i> <b>peak</b> , but the adjectives <b>grandiosa</b> and <b>gegantí</b> are combined and interpreted as a measure of strength rather than size and translated as <b>mighty</b> . The <b>Guayta</b> is translated using <i>adaptation</i> as the more formal/military <b>Sentinel</b> . The syntax in this segment is reversed to fit the metre. The verse is <i>amplified</i> in translation with the addition of <b>magnificent</b> .		

Example	CAN.T.6	<i>Canigó</i>	<i>Mount Canigó</i>
<b>Primary category</b>		Del <b>Canigó</b> <b>gegantí</b>	Gentil now stands high on
Topography		Gentil en la <b>cima’s</b> troba,	the <b>summit</b> ,
<b>Secondary categories</b>		davant d’un <b>quadro</b> diví	upon Mount <b>Canigó’s</b>
Colours		que tots los sentits li roba	<b>immenseness</b> , before a scene of divine <b>palette</b> that steals what remains of his senses
<b>Comments</b>	Here the immensity of the mountain is experienced by the helpless Gentil. While <b>cima</b> is translated using an <i>established equivalent</i> as <b>summit</b> , Mount Canigó is described not as gigantic but in a <i>transposition</i> is nominalised as <b>immenseness</b> to fit the rhyme. Instead of standing before a <b>quadro</b> or painting, Gentil is looking at a divine <b>palette</b> , offering a sense of a greater range of colours.		

Example	CAN.T.7	<i>Canigó</i>	<i>Mount Canigó</i>
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<b>Primary category</b>	¿Será que un <b>vent</b> ha foses	Might some <b>wind</b> have
Topography	les <b>neus</b> de l'alta <b>cima</b> .	melted her <b>lofty snows</b> .
<b>Secondary categories</b>	y á rius envían ara ses	dispatching <b>racing waters</b> to
Toponymy	<b>aygues</b> á la <b>Vall</b> ?	the <b>vale</b> ?
<b>Comments</b>	There is some departure from the original text in the translation of this segment with the nominal <b>cima</b> becoming modulated to the adjective <b>lofty</b> , the omission of the reference to rivers and the <i>amplification</i> of the <b>waters</b> with the addition of the adjective <b>racing</b> . The abbreviated toponym <b>Vall</b> is <i>generalised</i> as the descriptive <b>vale</b> .	

Example	CAN.T.8	Canigó	Mount Canigó
Primary category	Topography	Pújam amunt, de branca en	Lift me high, from branch to
		branca,	branch,
Secondary categories		desde hont lo món com	from where the world takes
Other – mythical creatures		arbre arranca fins al cimal entre'l fruyt d'or; pújam amunt, y amunt encara, mòstram la cara del Criador.	hold just like a tree, up to the top among the golden fruit; lift me, lift me, higher and higher — show me the face of the Creator.
Comments	This segment is an example of the mountain being the space between earth and heaven. The original text describes the top of the mountain as the cimal. This is generalised in the translation as top. The reference to the Criador translated as Creator, is an indication of the symbol of the mountain as being a bridge between heaven and earth. The initial capital guides the translator to this solution since the spelling in Catalan is archaic (literally today it would be translated as “breeder”)		

Example	CAN.T.9	Canigó	Mount Canigó
Primary category		Lo comte Guifre encara d'ira está foll, plantat dalt de la cima de Canigó;	Count Guifre still stands rent with rage high on the summit of Mount Canigó,
Topography			
Secondary categories			

Meteorology	entre'l cel y la terra se veu tot sol, puix una <b>boyra negra d'ales de corb</b> ab lo verger abriga los <b>Estanyols</b> , palaus y palacianes, aucells y flors.	between the sky and the earth, all alone, as now a <b>dark fog</b> swells <b>on ravens' wings</b> , cloaking the gardens and the <b>Tarns</b> , faerie-halls and faeries, birds and flowers.
Comments	In this segment <b>cima</b> is translated using an <i>established equivalent summit</i> , and <b>Estanyols</b> is translated here as <b>Tarns</b> , more typical of the glacial mountain environment. While in the original text the <b>fog</b> is described in the form of the predicate nominative <b>d'ales de corb</b> , whereas in the translation it is modulated to appear as a prepositional phrase <b>on ravens' wings</b> . The dark colours and the reference to the raven are indication of Guifre's rage, and there is a slight <i>variation</i> in the description of the fog which is not "black", but <b>dark</b> .	

Example	CAN.T.10	Canigó	Mount Canigó
Primary category	Topography	Deixèm aqueixa <b>cima</b>	Let us leave these sovereign <b>summits</b> ,
Secondary categories		y en alguna <b>illa</b> de la <b>mar</b>	and to some far-off <b>island</b> in the <b>sea</b> ,
		llunyana, d'ahont deguerem segles há, sortir, tot recordant la <b>terra catalana</b> anèm sen á morir!	from where, centuries since, we surely came, the memory of <b>Catalonia</b> in our hearts, go to end our days
Comments	The <b>cima</b> is pluralised in the translation as <b>summits</b> . The translator also renders <b>terra catalana</b> as <b>Catalonia</b> which could be interpreted as an <i>ennoblement</i> according to Berman's criteria.		

Example	CAN.T.11	Canigó	Mount Canigó
Primary category	Topography	Com jardinera, la <b>vall</b>	Seeing the twosome soar
Secondary categories		<b>d'Eyne</b> 'ls mostra,	along the <b>range</b> ,

ToponymyFlora and Fauna	al vèurels serrejar per la <b>montanya</b> , la <b>faldada de flors</b> que á la <b>Cerdanya</b> aboca al náixer cada jorn d'abril;	The <b>Vale of Eina</b> , like a garden-maiden, Displays her <b>skirts of</b> <b>brightly flowered hills</b> Poured out each day <b>Cerdanya's</b> April hails;
Comments	In the segment <b>montanya</b> is <i>amplified</i> to <b>range</b> . The toponym <b>vall d'Eyne</b> is domesticated to the modern English spelling <b>Vale of Eina</b> . The <b>skirts of brightly flowered hills</b> is an <i>amplification</i> of the image in the original of the incredible variety of wild flowers that grow in this part of (the) <b>Cerdanya</b> each spring—something that the reader may not be aware of. The metaphor <b>faldada</b> is retained although this can also refer to the “foot” of the mountain.	

Example	CAN.T.12	Canigó	Mount Canigó
Primary category	Topography Secondary categories Flora and Fauna/Colour	-Perdonaume, -li diu,- real	“Craving your pardon, most
Topography		princesa,	sovereign grace,
Secondary categories		del gran pitxer d'esta	<b>Rose</b> of roses in this vast
Flora and Fauna/Colour		<b>montanya rosa</b>	<b>mountain</b> vase,
Comments	The translator employs <i>variation</i> and <i>transposition</i> in this segment by nominalising the adjectival <b>rosa</b> in the source text, leading to a change of interpretation. In the source text it is the mountain itself that is <b>rose</b> or pink coloured, a common sight given the light in the area, especially when the mountain (Canigó) is snow-covered. In the translation the mountain becomes the receptacle for the pink-coloured <b>rose</b> flower. <b>Montanya</b> is translated using an <i>established equivalent</i> <b>mountain</b> .		

Example	CAN.T.13	Canigó	Mount Canigó
Primary category	Topography Secondary categories Flora and Fauna Meteorology	<b>Olor</b> de <b>romani</b> dels <b>bosc</b>	The <b>scent</b> of <b>rosemary</b> lifts
Topography		puja,	from the <b>wood</b> ,
Secondary categories		dels <b>cims</b> <b>olor</b> de <b>regalecia</b>	<b>Licorice</b> lingers downward
Flora and Fauna Meteorology		baixa,	from the <b>heights</b> ,

	<p>gimechs de lires entre'ls arbres s'ouhen, y en lo palau lo sospirar d'una arpa, <b>l'estany</b> canturies de sirena, y murmuri de ninfes en la platja, parrupar los <b>tudons</b> en la boscuria, la <b>geler</b>a dringar en la <b>montanya</b>, y en les coves de marbre, allí á la vora, los degotiços ploradors de l'aygua com enfilall de <b>levantines</b> <b>perles</b> que dins <b>aygueres de cristall</b> s'esgrana, y en lo <b>cel blau</b> eternes melodíes de <b>l'estrella</b> que naix ò que s'apaga, y <b>sols y llunes</b> que hi rossolan, barrejant ses clarors en <b>mòvil dança</b>, sos ròssechs, cabelleres y corones y'l suau aleteig de sa volada.</p>	<p>The sighs of lyres are heard among the trees, From in the palace, a harp's soft lament, From the <b>lake</b> the sound of the siren's song, And the whispering of nymphs along the shore, And <b>ringdoves</b> cooing in the wood nearby, The <b>glacier</b> tinkling on the <b>mountaintop</b>, And not far off, in caverns made of marble, The waters trickling down their teary paths Like strands of <b>pearls from</b> <b>far-off eastern shores</b> Unbeaded in the <b>crystal</b> <b>pools</b> below, And in the <b>blue skies</b>, timeless melodies Of <b>stars</b> being born, or <b>stars</b> that fade away, <b>Planets</b> and <b>suns</b> and <b>moons</b> that sail through space, Fusing their lamplights in <b>clockwork ballet</b>, With flowing coronas, tresses, and trains: And the faintest flutter of wings in flight</p>
<b>Comments</b>	<p>This lengthy segment is particularly interesting, firstly, for the wealth of elements connected to the mountain it contains. From the smell of the rosemary and liquorice, the sounds of the trees, the song of the siren and the nymphs and the trickle of water to the colour of the water and the sky. Most</p>	

	<p>of the element are translated using <i>established equivalents</i>, with small variants in singular and plural (<b>boscós/wood; cel blau/blue skies; l'estrella/stars</b>); the <i>particularisation</i> of <b>gelera</b> to <b>glaciàr</b> The second interest is the amount of <i>amplification</i> and <i>ennoblement</i> that occurs in the translation:</p> <ul style="list-style-type: none"> <li>- alliteration and the addition of the verb to create <b>liquorice lingers</b>, and <b>suau aleteig de sa volada</b> becomes <b>faintest flutter of wings in flight</b>; <b>Canturies de sirena</b> becomes <b>sound of the siren's song</b>.</li> <li>- <b>lo sospir</b> becomes a <b>soft lament</b> with the addition of the adjective.</li> <li>- <b>montanya</b> is <i>particularised</i> as <b>mountaintop</b>.</li> <li>- <b>Llevantines perles</b> become <b>pearls from far-off eastern shores</b>.</li> <li>- <b>Planets</b> are added to the celestial beings.</li> <li>- <b>Mòvil dança</b> becomes <b>clockwork ballet</b>.</li> </ul> <p>All of this increases the evidence of the translator's agency but not necessarily the visibility since the result is a perfectly accessible piece of poetry.</p>
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Example	CAN.T.14	Canigó	Mount Canigó
Primary category		Per la <b>montanya</b> d'hont lo	Passing the <b>high headwaters</b>
Topography		<b>Segre</b> brolla	of the <b>Segre</b> ,
Secondary categories		van á <b>Tosas</b> florit y al <b>Pla</b>	They reach <b>Toses</b> in bloom
Toponymy		<b>d'Anyella</b> ,	and <b>Pla d'Anyella</b> ,
Flora and Fauna		hont troba <b>flors</b> la petonera	Where <b>bees</b> delight to find
		<b>abella</b> ,	such <b>flowers</b> to kiss,
		<b>regalècia balsàmica</b>	And <b>lambs</b> relish the <b>balm</b>
		<b>l'anyell</b> ;	<b>licorice</b> ;
		y, com jay que per nins se	Then <b>Alp</b> , an old bald head
		deixa vèncer,	assailed by children,
		á llur carroga d'or l'espallla	Stoops, gigantic, beneath
		abaixa	their golden coach:
		<b>l'Alp</b> gegantí, que una	A ring of timbering <b>pines</b> all
		<b>pineda</b> faixa	round his <b>peak</b> ,
		com cap de monjo un cercle	Just like the tonsured top
		de cabell.	upon a monk.
Comments	In this segment the first reference <b>montanya</b> is omitted in the translation and <i>substituted</i> by the <b>high headwaters</b> of the river, in other words the upper		

	<p>tributary. There are several toponyms in this segment which are <i>borrowed</i> since they are the names of real places—<b>Toses, Pla d’Anyella</b>.</p> <p>Another interesting element in this segment is the description of the mountain named <b>Alp</b>. The personification (male) of the mountain as <b>jay</b> or old man is modified in translation to <b>old head</b>. The translator explains in the preface to the work that this decision is inspired by Longfellow’s use of synecdoche in his poem “The Children’s Hour” where he describes himself as “an old mustache”. This is a clear example of agency and of both <i>discursive creation</i> and <i>qualitative improvement</i>. It is also a subtle example of intertextuality.</p> <p>There are several references to flora and fauna in this segment: <b>flors, abella, regalècia, anyell</b>, and <b>pineda</b>, all translated using <i>established equivalents</i>: <b>flowers, bees, licorice, lambs</b>, and <b>pines</b>. The borrowing of the specific in the toponym <b>Pla d’Anyella</b> results in the loss of the twin reference to <b>anyell</b> later in the segment.</p>
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Example	CAN.T.15	Canigó	Mount Canigó
Primary category		Es del <b>Cadí</b> la <b>serralada</b>	<b>Cadí’s</b> enormous <b>cordillera</b>
Topography		enorme ciclòpich mur en	stands
Secondary categories		forma de <b>montanya</b> ,	As a Cyclopean <b>mountain</b>
Toponymy		que serva’l terraplè de la <b>Cerdanya</b>	wall thrown up
		per hont lo <b>Segre</b> va	To watch and guard this
		enfondint son llit.	earthwork of <b>Cerdanya</b> ,
		Resclosa fora un temps	Through which the <b>Segre</b>
		<b>d’estany</b> amplíssim	carves its deepening bed.
		ahont, en llur fogosa	It long ago contained a <b>lake</b>
		jovenesa, aqueixos <b>cims</b>	that stretched
		miravan la bellesa de son alt	Out wide, where in their
		<b>front</b> avuy esblanquehit.	fiery younger days,
			These <b>peaks</b> would turn their
			gaze to contemplate
			The splendor of their
			towering <b>brows</b> , now paled.
Comments	<p>The toponyms are maintained in the translation of this segment. References to <b>montanya</b> and <b>cims</b> are translated using an <i>established equivalents</i> as <b>mountain</b> and <b>peaks</b>. Interesting here is the translation of <b>serralada</b> as the Spanish-influenced <b>cordillera</b>, which is more commonly used in US English.</p>		

	This is a <i>foreignising</i> strategy to establish the text geographically. All toponyms in this segment are <i>borrowed</i> in translation.
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### 5.1.2. Topographical Elements in *Solitud*

Most of the topographical references in *Solitud* are in the form of toponyms and so are mainly dealt with in section 5.2. but there are also some non-toponymical references, presented in this section.

Example	SOL.T.1	<i>Solitud</i>	<i>Solitude</i>
<b>Primary category</b>		Passat <b>Ridorta</b> havien	After passing through
Topography		atrapat un carro que feia la	<b>Ridorta</b> , they had come
<b>Secondary categories</b>		mateixa via que ells, i en	across a wagon going their
Toponymy		Matias, amb ganes	way and Matias, who wanted
		d'estalviar el delit, pregunta	to preserve his strength, asked
		al carreter si els volia dur fins	the driver if he would mind
		a les <b>collades de la</b>	taking them as far as <b>the foot</b>
		<b>muntanya</b> .	<b>of the mountain</b> .
<b>Comments</b>	In this segment the translation of <b>collades</b> as <b>foot</b> is an example of a kind of <i>generalisation</i> . Defined in the Gran Enciclopèdia Català as a “Depressió d’una certa amplària o extensió a la carena d’una serralada”, Domingo i Francàs (99) points out that “collada” is a diminutive of “coll”, which may occur in high peaks or at lower altitudes, while the foot of the mountain implies the level before any ascent, and does not attribute the meaning of “pass”. It is a term used extensively in the Ripollès area of the Pyrenees. The toponym <b>Ridorta</b> is <i>borrowed</i> .		

Example	SOL.T.2	<i>Solitud</i>	<i>Solitude</i>
<b>Primary category</b>		La Mila quedà ullpresa de	Mila was dazzled by such
Topography		tanta hermosura. A n’ella, la	lushness. A child of the
<b>Secondary categories</b>		filla de la <b>gran planúria</b> ,	<b>lowland plains</b> , barren for
Flora and Fauna		magra per falla de braços,	want of hands, water, and
Senses – touch		d’aigua i d’adob, li semblà	fertilizer, she started
Other – farm implements		que no podia ésser veritable,	incredulously at what seemed
		sinó que la veia per virtut	a fantastic mirage: that other

	<p>d'un miratge fantasiós, aquella altra <b>planúria</b> <b>petiteta</b> que, enclosa entremig d'un <b>turó</b> ple de cases i d'unes <b>muntanyes</b> de <b>pedra crua i erma</b>, tenia tan fecunda i riallera vida. Ni un pam de lloc vagatiu, ni una <b>mala herba</b> xuclant-se els suc del terror! Tot conreuat, tot girat de sota a sobre per l'aixada o per la <b>fanga</b>, tot amanyagat i servit a tall de senyor, tot fruitant superbament, amb una gran liberalitat d'amor i de bona volença!</p>	<p><b>little plain</b> which, nestled between a <b>hillside</b> covered with houses and several <b>harsh, stony mountains</b>, nourished this fertile and joyous existence. Not one square foot wasted, not one <b>weed</b> stealing the earth's goodness! Everything tilled, everything turned upside down by hoes and <b>pitchforks</b>, everything pampered like a lord, everything proudly blossoming with abundant generosity!</p>
<b>Comments</b>	<p>This segment illustrates the fertility of the highland plain, compared with the plains of Mila's home. The <b>planúria</b> is translated as <b>plain</b> on both occasions but in the first it is <i>adapted</i> from <b>gran</b> to <b>lowland</b> leading to an <i>omission</i> of scale. In the second mention it is translated using an <i>established equivalent</i> although using the more emotive word <b>little</b> rather than small. The tactile element of the <b>muntanyes de pedra crua i erma</b> is translated as <b>harsh, stony mountains</b>. The vegetation <b>mala herba</b> is translated using an <i>established equivalent</i> <b>weed</b>. The translation of the farm tool <b>fanga</b> is interesting since this would be more likely to be used for digging than for lifting e.g. hay or manure, as suggested by the translation <b>pitchfork</b>. This could be considered a translation error (wrong word), or it could be an <i>adaptation</i> on the part of the translator, which would demonstrate a degree of agency.</p>	

<b>Example</b>	SOL.T.3	<i>Solitud</i>	<i>Solitude</i>
<b>Primary category</b>		Son marit li havia contat que	Her husband had said the trip
Topography		de <b>Llisquents</b> , on els deixà	from <b>Llisquents</b> , where the
<b>Secondary categories</b>		l'ordinari, fins a <b>Ridorta</b> , hi	delivery man had left them, to



Other - architecture	<p>havia cosa de mitja horeta, i ja feia cinc quartassos que caminaven quan vegeren negrejar el campanaret del poble dalt del turó verdelós.</p>	<p><b>Ridorta</b> would take less than half an hour, but they had been walking at least an hour and a quarter when they saw the town's blackened <b>steeple</b> rising above the <b>green hill</b>.</p>
Comments	<p>In this segment the topographic <b>turó</b> is translated as <b>hill</b>, but the translation of the colour <b>verdelós</b> <i>omits</i> the suffix, rendering it a solid colour—<b>green</b>—rather than a hue. Also the translation of the top part of the belltower in the hermitage is potentially <i>domesticated</i> giving the mental image of the type of church steeple found in some parts of north America, Britain, or other countries in Northern Europe. The architecture of the Pyrenees tends to have a small square spire on top of the belltower.</p> <div data-bbox="406 855 694 1180" data-label="Image"> </div> <p>Fig. 13.a. A spire and steeple typical of northern Europe and North America (Source: “Spire” Wikipedia)</p> <div data-bbox="395 1305 963 1731" data-label="Image"> </div> <p>Figure 13.b. Ermita de Santa Caterina in Toroella de Montgrí (Source: Ricard Ballo)</p>	

Example	SOL.T.4	<i>Solitud</i>	<i>Solitude</i>
Primary category			

Topography	L'altra <b>cama</b> de la i grega, la	The Y's left <b>fork</b> twisted and
<b>Secondary categories</b>	de l'esquerra, angulejava	turned further, its end hidden
Meteorology	més estesa, escondint sa fi en	in one of the <b>mountain's</b>
Other - personification	un <b>replec</b> de la <b>muntanya</b> ; i	many <b>folds</b> . And between the
	entre <b>cama</b> i <b>cama</b> el primer	two <b>branches</b> , a rounded
	<b>estrep</b> s'inflava i enrodonia	<b>spur</b> swelled like a woman's
	en forma de <b>pit</b> de dona, fent-	<b>breast</b> , made more realistic
	li, per a major retirança, de	by its <b>nipple</b> : a bulge or
	<b>mugró</b> , una escreixença o	<b>natural menhir</b> that marked
	<b>menhir natural</b> que cloïa el	off their <b>plateau</b> , outlined
	planell per la banda del <b>pla</b> ,	against the bright <b>sky</b> behind
	destacant, fortament retallat,	it.
	sobre la clarícia del <b>cel</b> .	
<b>Comments</b>	In this segment the topographical element <b>muntanya</b> is translated using an <i>established equivalent</i> <b>mountain</b> , and <b>pla</b> is partially <i>adapted</i> to <b>plateau</b> . <b>Estrep</b> is translated using an <i>established equivalent</i> <b>spur</b> . The personification of the pathway is also adapted to <i>established equivalents</i> in English which are not body parts, whereas in the personification of the mountain as a female body, <b>pit</b> and <b>mugró</b> are translated using an <i>established equivalent</i> <b>breast</b> and <b>nipple</b> .	

Example	SOL.T.5	<i>Solitud</i>	<i>Solitude</i>
<b>Primary category</b>		Sota seu no es veien més que	Beneath them, she saw
Topography		<b>onades de muntanyes</b> , de	nothing but <b>waves of</b>
<b>Secondary categories</b>		<b>muntanyes</b> immenses i	<b>mountain</b> , huge, <b>silent</b>
Meteorology		<b>silencioses</b> que s'ajeien,	<b>mountains</b> that sloped into
Senses - sounds		s'aplanaven, se submergien	the <b>quiet</b> dusk, which
		en la <b>quietesa</b> ombrívola del	enveloped them in shadow
		capvespre que, com <b>una</b>	like a <b>darkening cloud</b> . Mila
		<b>boira negra</b> , se les hi estenia	searched that blue emptiness
		al damunt, amortallant-les. La	for a wisp of smoke, a hut, a
		Mila hi cercà, en aquell desert	human figure... But she saw
		blau, la taca alegre d'una	nothing, not the slightest
		fumerola, d'una caseta, d'una	indication that they shared
		figura humana... però no hi	

	descobrí res, ni la més petita senyal que denunciés la presència i la companyia dels homes.	that landscape with other human beings.
<b>Comments</b>	In this segment <b>muntanyes</b> are mentioned twice and both times translated using an <i>established equivalent</i> as <b>mountains</b> . The segment is visibly shorter in English with the description of the mountains in two verbs in Catalan reduced to one in English ( <b>sloped</b> ). Also, there is <i>modulation</i> in that it is not the mountains that submerge themselves in the shadow but the shadow that envelops them. The metaphor is also <i>modulated</i> from a <b>boira negra</b> (black fog) to <b>darkening cloud</b> . The second sentence, highlighted in grey, is included in this segment because it illustrates Mila's first sense that they will be alone on the mountain, and this is reinforced by the references to <b>silencioses</b> and <b>quietesa</b> translated using an <i>established equivalents</i> <b>silence</b> and <b>quiet</b> .	

Example	SOL.T.6	<i>Solitud</i>	<i>Solitude</i>
<b>Primary category</b>		<b>Camina que caminaràs,</b>	<b>After walking awhile,</b> they
Topography		havien arribat d'una altra	reached another <b>ledge</b> near
<b>Secondary categories</b>		<b>bordada</b> quasi bé al curull	the top of <b>Roquís Gros</b> ,
Toponymy		del <b>Roquís Gros</b> , sense haver	though they were still on the
Senses - touch		deixat mai encara la <b>banda</b>	<b>north side</b> of the <b>mountain</b> .
		<b>de tramuntana</b> . Vorejaven	They made their way around
		unes <b>esmotxadures plenes</b>	some <b>cliffs</b> , and gazing
		<b>de trencacolls</b> , i aixecant el	upward, beheld the huge
		cap veien ressortir de la	<b>Highpeak Castles</b> above an
		<b>muntanya</b> , aplomant-se	abyss of <b>waterfalls</b> and
		atrevidament sobre	<b>escarpments</b> : a <b>ferocious</b>
		<b>l'estimbera de salts</b> i	<b>cornice of stone worn</b>
		<b>pendissos escarpats</b> , les	<b>smooth by the centuries</b> ,
		enormes <b>Castelles del</b>	like a ruined barbican atop the
		<b>Cimalt</b> , <b>la cornisa ferotge de</b>	<b>Roquís'</b> ancient fortress.
		<b>penyarals pelats i rosegats</b>	Mila instinctively ducked as
		<b>pel temps</b> , que semblava la	they passed beneath, as
		barbacana runosa de la	though fearing to see those
		fortalesa que era tot el	<b>cliffs</b> come crashing down
		<b>Roquís</b> . Passant-hi pel	from their precarious perch.

	<p>dessota, la Mila acotava una mica el cap, com tement veure esllavissar-se amb gran terrabastall aquells <b>crostons</b> d'un pes incalculable de milers de quintars, que, sobreposats com a la ventura, s'hauria dit que feien prodigis d'equilibri en la buidor.</p>	
<b>Comments</b>	<p>This segment indicates the difficulty of the terrain. The opening words “<b>Camina que caminaràs</b>” translated as “<b>After walking awhile</b>” indicates a <i>destruction of idioms and expressions</i> since it loses the idea of perseverance. The translation of <b>bordada</b> for <b>ledge</b> however does reflect the sense of difficulty or danger. The interpolation of the <b>waterfalls</b> and <b>escarpments</b> between the toponym <b>Highpeak Castles</b> and its description also detracts from the drama of the view. Similarly <b>esmotxadures plenes de trencacolls</b> is <i>reduced</i> in translation to <b>cliffs</b>, considered also to be <i>qualitative impoverishment</i>. In fact the drastic reduction in the length of the passage is an indication of translation interest. The <b>penyarals pelats i rosegats pel temps</b> indicates the feel of the rocks and instead of “bare and nibbled” is translated as <b>stone worn smooth</b>.</p>	

Example	SOL.T.7	<i>Solitud</i>	<i>Solitude</i>
<b>Primary category</b>		Oh! ací el <b>vent</b> hi té pas cap parabanda: per això passi tan llatí. Mes així que ha passat, ensumeu, ermitana. <b>Mai heu sentit cosa tan delitosa!</b> Tot <b>flairi a minyonetes, a encens i a marinada...</b>	“There’s nothing to break the <b>wind</b> here; that’s why it sweeps across so fast. But now that it’s passed, take a deep breath. Everything here <b>smells like incense, pretty girls, and the sea..</b> ” Indeed,
Topography			
<b>Secondary categories</b>			
Senses - Smell		En efecte: el <b>cim</b> enter <b>semblava un alipteri</b> . De tant en tant, nuvolades invisibles de tota llei <b>d’aromes sanitoses revolejaven, invadint els</b>	the <b>mountaintop</b> <b>smelled sweet as a rose</b> . From time to time, invisible clouds enveloped them, <b>drenching their senses in delightful aromas</b> . Where did they

	<p><b>senys</b> <b>deliciosament</b> <b>enfollonits</b>. D'on venien aquelles <b>aromes</b>? De tota la <b>muntanya</b>, del <b>món d'en avall</b>, que deixava escapar lo més pur de son alè, mentre ell s'endropia i emmetzinava en ses mateixes <b>impureses reaspirades</b>.</p>	<p>come from? From the <b>mountains</b> and <b>valleys</b>, from the <b>world below</b>, which sent forth its purest breath while reabsorbing its more <b>poisonous smells</b>.</p>
<b>Comments</b>	<p>This segment describes the strong wind on the mountain and <b>cim</b> is translated as <b>mountaintop</b>. The second topographical reference to the <b>muntanya</b> is <i>amplified</i> in translation to include <b>valleys</b>, while the <b>món d'en avall</b> is translated <i>literally</i> as the <b>world below</b>. The segment also includes reference to smells emanating from the mountain, which the author compares to <b>un alipteri</b>. This word has no easy translation in English, coming from the Greek rooms for oil anointing. The translator has <i>domesticated</i> the translation with the standard metaphor in English <b>sweet as a rose</b>. This is also considered a <i>qualitative impoverishment</i>. <b>Aromes</b>—the reference to the overwhelming pleasant smell is translated <i>literally</i> as <b>aromas</b>, while the unpleasant smell, which is not specifically stated in the source text (<b>impureses reaspirades</b>) is rendered as <b>poisonous smells</b>.</p>	

Example	SOL.T.8	<i>Solitud</i>	<i>Solitude</i>
<b>Primary category</b>		En Matias havia tingut raó:	Matias had been right:
Topography		era bonica i riallera	<b>Ridorta</b> was a cheerful place,
<b>Secondary categories</b>		l'encontrada de <b>Ridorta</b> ,	a <b>town</b> perched upon a <b>hill</b>
Senses - sight		d'aquell <b>poblet</b> amuntegat	and ringed by <b>fields</b> . And if
Other – administrative divisions		dalt del <b>turó</b> i voltat per l'anella vistosa d'una <b>faixa de pla</b> ; i essent l'encontrada	the <b>district</b> was so happy, the hermitage <b>above it</b> couldn't
		alegre no podia pas ésser tan trista com algú havia anat a contar-li a n'ella, l'ermita de la <b>muntanya</b> . La Mila es	be as gloomy as she had heard. Mila imagined it as a little <b>nest</b> where, as soon as
		figurà que semblaria un <b>niuet</b>	she stuck her head out the window, she would gaze

	penjat en un <b>arbre</b> , i que així que treuria el cap a la finestra veuria sota seu la <b>meravella</b> <b>d'aquest gran clap</b> <b>esbalaïdor</b> .	down upon <b>this marvelous</b> <b>vista</b> .
<b>Comments</b>	In this segment the diminutive <b>poblet</b> is translated as <b>town</b> . Given that settlements have variable definitions across cultures together the decision of how to translate them is always problematic. The diminutive here might suggest a smaller settlement, or the diminutive could be used as a sign of affection. <b>Turó</b> is translated as <b>hill</b> and <i>faixa de pla is generalised as fields</i> . Also, the translation of <b>encontrada</b> as <b>district</b> suggests a more urban landscape, especially in combination with the use of <b>town</b> . (The translator uses the word <b>district</b> twice more in the translation—once for <b>terme</b> , and again for <b>la gran planúria</b> ). Again the <b>turó</b> is translated as <b>hill</b> . The final section of the segment is reorganised to omit the <b>clap</b> or “clearing”, and combine the substantive <b>meravilla</b> with the adjective <b>esbalaïdora</b> as <b>vista</b> . <b>Vista</b> in itself is a <i>foreignising</i> word, since while it is not unusual in English use, it is <i>borrowed</i> from Spanish. The reference to the <b>niuet</b> —another diminutive—is maintained as <b>little nest</b> but the <b>arbre</b> is <i>omitted</i> .	

Example	SOL.T.9	<i>Solitud</i>	<i>Solitude</i>
<b>Primary category</b>		Quatre passes mes avall s'estroncava la paret seca i el marge s'obria fent pas a un camí. Era una mena <b>d'esgratinyadura</b> fonda i desigual, amb tot el llit ple de <b>còdols nets</b> i rodalissos: una de tantes <b>arrugues</b> de la immensa fas de <b>pedra</b> de la <b>muntanya</b> per on s'escorrien a <b>xòrracs les</b> <b>llàgrimes del cel, els</b> <b>aiguats de les tempestes</b> <b>hivernenques</b> .	A little further along, there was a break in the roadside wall where a sort of path began. It was a deep, uneven <b>gully</b> , carpeted with <b>smooth</b> , loose <b>stones</b> : one of many <b>gashes</b> in the <b>mountain's</b> huge <b>rocky</b> face, down which <b>the sky's</b> <b>abundant tears flowed</b> <b>during winter storms</b> .
Topography			
<b>Secondary categories</b>			
Senses – touch Meteorology			

<b>Comments</b>	<p>In this segment <b>esgratinyadura</b> is translated as <b>gully</b>, which has been used in other places to translate “barranc”. The translation could be considered a <i>qualitative impoverishment</i>. There is some <i>compensation</i> for this in the translation of <b>arrugues</b> as <b>gash</b>. There is further <i>generalisation</i> in translating <b>còdols</b> as <b>stones</b>, although this is mitigated by the translation of the plural adjective <b>nets</b> for <b>smooth</b>. Finally in this segment there is a personification of the rain which employs the technique of <i>reduction</i> and the <i>omission</i> of <b>a xòrracs</b> and <b>els aiguats</b>.</p>	

Example	SOL.T.10	Solitud	Solitude
Primary category		a) -Aixo son les drecceres, <b>dona!</b> El camí veritable es mes amunt, sabre <b>Murons</b> , però les drecceres son mes avinentes. Avui les trobes costoses perquè no hi estàs feta a anar per <b>la muntanya</b> , mes quan ho tingues per consabut no voldràs passar enlloc mes.  b) -Tot just comencem la <b>muntanya</b> , <b>dona</b> ...! No et neguitegis, que ja arribarem a l'hora. -I gira el cap per a esbrotar un <b>galleran</b> de la vora.	a) “These are shortcuts, <b>woman</b> . The real path starts further up, after <b>Murons</b> , but the shortcuts are handier. You aren’t used to it yet, but after a while you’ll like going this way.  b) “We just began climbing the <b>mountain</b> ... Don’t worry, we’ll get there in time.” And he turned to pluck a sprig of <b>butcher’s-broom</b> from beside the path.
Topography			
Secondary categories			
Flora and Fauna Other - Expressions			
Comments		This segment certainly makes reference to the <b>muntanya</b> translated using an <i>established equivalent</i> as <b>mountain</b> . But it is also of interest for the reference to the plant <b>galleran</b> translated as <b>butcher’s broom</b> . This is considered both an <i>established equivalent</i> and a <i>qualitative improvement</i> since the name in English is descriptive. Another point of interest which does not directly concern the landscape is the way in which Matias refers to his wife as ‘ <b>dona</b> ’.	

	In Catalan this is generally used as a term of endearment with a touch of authority—in the English translation (‘ <b>woman</b> ’) there is a clear note of impatience that is not present in the original. In the second example the translator <i>omits</i> the word.
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Example	SOL.T.10	<i>Solitud</i>	<i>Solitude</i>
<b>Primary category</b>		A la fi de tot, i a mig camí	Beyond everything,
Topography		dels dos <b>Roquissos</b> ,	between the two
<b>Secondary categories</b>		s’inflava un <b>mntinyol</b> llis i	<b>Roquissos</b> , a smooth, squat
Toponymy		rabassut, mena de gep	<b>mountain</b> rose like a hump
Senses - touch		d’aquella llarga carcanada de <b>granet</b> que barrava el fons.	from its long, <b>stony</b> backbone.
<b>Comments</b>	This segment describes the first sighting of the Orifant or Volva. The variant <b>mntinyol</b> is translated using <i>generalisation</i> as <b>mountain</b> . The name of the rock <b>granet</b> is also <i>generalised</i> as <b>stony</b> , and the last part of the sentence <b>que barrava el fons</b> is <i>omitted</i> .		

### 5.1.3. Topographical Elements in *El quadern gris*

The topographical references in *El quadern gris* are varied and mainly describe the Empordà area, although there are a few references to other places.

Example	EQG.T.1	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		En l’obra de Josep Carner, la magnitud de l’ <b>esforç</b> literari	In Josep Carner’s work, the literary <b>fireworks</b> exceed
Topography		de vegades no és paral·lel a l’autenticitat humana del fons. És la <b>mntanya</b> parint un ratinyol. Carner fa l’efecte de l’home que ha imposat uns límits a la seva vida mental per delicadesa—per timidesa, potser— o potser, encara, per sentit del ridícul.	any genuine human feeling. A <b>mountain</b> gives birth to a mouse. Carner seems like a man who has imposed frontiers on his mental life out of tact—or timidity, perhaps—or even, perhaps, out of a sense of the absurd.
<b>Secondary categories</b>			



<b>Comments</b>	<p>This is a figurative reference to the mountain, where <b>muntanya</b> is translated using an <i>established equivalent</i> as <b>mountain</b>. The interest here is not so much in the geographical feature in itself but in the intertextuality in both languages. This is a reference to “The Mountain in Labour” in <i>Aesop’s Fables</i>, with written version in Latin by Phaedrus and Horace, among others, with different interpretations—the closest here being the danger of hyperbole and effect over deeply held human emotion. The translator uses the opposite of Berman’s <i>linguistic impoverishment</i> in translating <b>esforç literari</b> as <b>literary fireworks</b> thus amplifying the <b>effort</b> of the original to create the sensation of ostentatious display.</p> <p>However, since the mountain in this segment is metaphorical, it is of secondary interest to this study.</p>
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Example	EQG.T.2	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		A <b>muntanya</b> , no sé pas si hi	Are there so many dramas in
Topography		ha tants de drames. Al pla,	<b>the mountains</b> ? I’m sure
<b>Secondary categories</b>		segurament no tants. No	there are fewer on the plains.
Toponymy		conec pas la <b>muntanya</b> . Víctor Català la coneix més, és clar. Coneix moltes <b>muntanyes</b> i el <b>Montgrí</b> — un <b>Montgrí</b> potser massa escenogràfic, efectista i maeterlinckià.	I don’t know the <b>mountains</b> . Víctor Català certainly does. She is familiar with many <b>mountains</b> , particularly the <b>Montgrí</b> <b>range</b> —a <b>Montgrí</b> that might be on the stage, with special effects à la Maeterlinck.
<b>Comments</b>	<p>This segment contains a generic reference to the mountains, translated using an <i>established equivalent</i>. The first and second singular references in Catalan to <b>A muntanya</b> and <b>la muntanya</b> as the English plural <b>mountains</b>. A specific reference to a particular range, <b>el Montgrí</b>, is <i>amplified</i> in the translation as <b>the Montgrí range</b> in the first reference and <i>borrowed</i> as <b>Montgrí</b> in the second. The custom of referring to mountain ranges solely using the proper noun is present in both Catalan and English, but English tends to use the plural e.g. the Cairngorms to refer to the whole range and not an individual peak. It is therefore understood that both writer and translator make a synecdochic use of the singular indefinite noun.</p>		

Example	EQG.T.3	<i>El quadern gris</i>	<i>The Gray Notebook</i>
Primary category		Mentre vaig, ara un pas ara un	Strolling along the road to
Topography		altre, cap <b>al mas de Llofriú</b> ,	<b>our farmhouse in Llofriú</b> , I
Secondary categories		veig, de la carretera estant, un	see a young boy flying a
Toponymy		vaiet que fa volar una grua —	kite— <b>un estel</b> , as they say in
Other - architecture		un estel, per dir-ho com a	Barcelona. The boy stands
		Barcelona. El nen	tall on <b>Les Torretes</b> , those
		s'aguanta dret, sobre <b>les</b>	<b>little humps of hills</b> that
		<b>Torretes</b> . Les Torretes són	<b>overlook Palafrugell</b> from the
		unes <b>muntanyoles</b> que	north.
		<b>cobreixen</b> , a nord, la vila de	
		<b>Palafrugell</b> .	
Comments	<p>This segment contains a reference to a dwelling, <b>mas</b> and a toponym <b>Llofriú</b>. The author is referring to his own house but the genitive is not required in Catalan. The translator adds it: <b>our house</b>. The toponym is reproduced unchanged, <b>Llofriú</b>. Catalan readers with local knowledge would be aware of this location in relation to Josep Pla, so the translator has clarified the text with the use of the genitive and the preposition <b>in</b>.</p> <p>The second reference is to an artefact that the young boy is using—<b>una grúa</b> translated using an <i>established equivalent</i> as <b>kite</b>. However the author proceeds to offer an alternative name for the artefact used in Barcelona—<b>estel</b>. To avoid deformation by <i>effacement of the superimposition</i> of, not languages but terms in this case, the translator uses the strategy of <i>borrowing</i> and reproduces the foreign term complete with the article—<b>un estel</b>. This action evidently exoticises the text and at the same time makes the translator more visible by introducing an unfamiliar term to the reader. The contextualisation of “as they say in Barcelona” and the fact that it is a synonym for the previous term make this possible. In Berman’s terms this would be the opposite of <i>effacement</i>.</p> <p>The next reference is to <b>les Torretes</b> which is the name of <b>unes muntanyoles</b>. In translation the proper name <b>Les Torretes</b> is maintained and the diminutive <b>muntanyoles</b> is transferred using the strategy of <i>modulation</i>: <b>little humps of hills</b>, and also <i>ennoblement</i> in introducing alliteration. The translator makes a lexical substitution of the verb <b>cobrir</b> for <b>overlook</b>, which results in a <i>qualitative improvement</i> in English.</p>		

	The risk of Berman’s <i>effacement</i> is avoided by the use of “as they say in Barcelona” in a <i>literal translation</i> of the source text.
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Example	EQG.T.4	<i>El quadern gris</i>	<i>The Gray Notebook</i>
Primary category		La corba que fan aquests	These <b>hillocks</b> describe a
Topography		<b>pujols</b> és dolça i llarga —	long, gentle curve that brings
Secondary categories		sembla un pressentiment	to mind the <b>horizontal body</b>
Other - personification		<b>d’un cos d’adolescent</b> <b>ajagut.</b>	<b>of an adolescent.</b>
Comments	<p>In this segment there is a reference to the topological <b>pujol</b>. We have seen from Domingo i Francàs’s <i>Els noms de les formes del relleu</i> (60), that there are regional variations in references to topological elements and that a <i>pujol</i>, generally considered the diminutive of a “puig”, may also be referred to as a “puig”, “puiget”, “putxet”, “putjola”, depending on the size and location. Similarly in English there are alternatives and the translator has chosen <b>hillock</b>, for which equivalents in the IESDdG<sup>45</sup> are given as “mamelló”, “monticle”, “muntanyola” or “turonell”—derived from different roots. This illustrates the great variety of synonyms which may apply. The term hillock is considered a <i>domesticating generalisation</i> in this sense, although it does convey the idea of “small hill”.</p> <p>A secondary consideration is the comparison of the hillocks to a human adolescent figure, which is replicated in the translation through <i>modulation</i> in which the <b>hillocks</b> becomes the subject taking on a greater emphasis in the sentence than the curved shape they produce. There is a <i>modulation</i> of the personification of the adolescent boy’s body, translated as <b>horizontal</b>, which is a word more directly associated with landscape than the <b>ajagut</b> or “reclining/lying down” in the source text.</p>		

Example	EQG.T.5	<i>El quadern gris</i>	<i>The Gray Notebook</i>
Primary category		Vaig <b>al mas</b> per la carretera	I take the road past the
Topography		del cementiri. De <b>Morena</b>	cemetery to <b>our farm</b> . There
Secondary categories		estant, es veu un gran	is a splendid <b>vista</b> from

<sup>45</sup> IESDdG: Institut d’Estudis Catalans Diccionari de Geologia.

<p>Toponymy</p> <p>Colours and Senses - sight</p>	<p><b>panorama</b>: els <b>Pirineus</b> al fons, <b>blancs</b>, sobre un cel immens; les <b>montanyes</b> de <b>Montgrí</b> a mitjan terme; entre aquestes <b>montanyes</b> i les del fons es fa una enorme <b>concavitat</b> sobre la qual flota un <b>aire rosat</b>, el mateix color que tenen les petxines: és <b>l'aire</b> de la <b>mar</b> del <b>golf de Roses</b>; a primer terme, <b>l'Empordà Petit</b> és com una miniatura dibuixada, precisa.</p>	<p><b>Morena</b>: the <b>white Pyrenees</b> against an immense sky; the <b>mountains</b> of <b>Montgrí</b> in the mid-distance and between the two <b>mountains</b> a huge <b>hollow</b> extends under a swath of <b>pink mist</b> the color of seashells, the mist off the sea in the <b>Gulf of Roses</b>; <b>Lower Ampurdan</b>, in the foreground, like a perfectly painted miniature.</p>
<p>Comments</p>	<p>The same emphasis as appears in example EQG.T.3 of the possessive <b>our farm</b> emphasising ownership. This is significant in the sense that the Pla family are proprietors and not <i>masovers</i>, or caretakers of the farm. The translator describes the view from <b>Morena</b>, a toponym unchanged in the translation as a <b>vista</b> instead of the <b>panorama</b> in the original. This seems like a deliberate choice to emphasise the geographical location of the scene by incorporating a Spanish word that has become accepted in the English language. Two further toponyms occur in this segment—the first of which <b>golf de Roses</b> is translated using an <i>established equivalent</i> and the second <b>Empordà Petit</b> uses a <i>standardisation</i>—<b>Lower Ampurdan</b> which we would consider, firstly, to be a <i>qualitative impoverishment</i> by replacing the Catalan <b>Empordà</b> with the Spanish <b>Ampurdan</b>, and secondly, by using the relative <b>Lower</b> (as opposed to Upper) where Pla's use of <b>Petit</b> reflects his idiosyncratic use of the diminutive.</p> <p>The <b>concavitat</b> is translated as a <b>hollow</b> which follows the norm in English for the use of less scientific language in non-scientific texts, and also affords an opportunity for alliteration. In that sense it would not be considered <i>qualitative impoverishment</i> but rather an <i>established equivalent</i> for the context in which it is used.</p>	

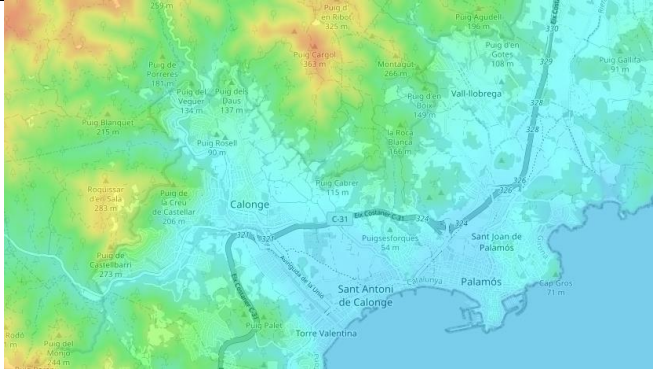
Example	EQG.T.6	<i>El quadern gris</i>	<i>The Gray Notebook</i>
Primary category		Les Falugues són unes	The Falugues are
Topography		muntanyes de color de coll	the color of a dove's neck
Secondary categories		de tórtora sobre les quals els	where the rocks seemed to
Colour		rocs semblen haver-se	have rusted and blossomed.
Flora and Fauna		rovellat i florit.	
Comments	The Falugues are translated directly as mountains and the colour that describes them— <b>coll de tórtora</b> —is also maintained in the translation as the <b>colour of a dove's neck</b> . The name of the bird is a <i>generalisation</i> since “ <i>Streptopelia turtur</i> ” is more commonly translated as “turtle dove”, or in full “European turtle dove”. A dove's neck in English could suggest white.		

Example	EQG.T.7	<i>El quadern gris</i>	<i>The Gray Notebook</i>
Primary category		El vent passa indiferent sobre	The wind blows impassively
Topography		la mar, les cigales fan el seu	over the sea, the cicadas
Secondary categories		fregadís histèric en la soca	perform hysterically,
Meteorology		dels pins; a sobre les	screeching from the pine
Flora and Fauna		muntanyes de ponent puja	trees; the setting sun's
Colours		una llum de carmí, tocada	crimson light, streaked with
		d'or i de grisos verdosos, de	gold and greenish gray,
		sol morent.	glows over the mountains in
			the west.
Comments	This segment mentions <b>muntanyes</b> translated using an <i>established equivalent</i> as <b>mountains</b> but it is the sound of the cicadas and the colours that offer the sensations of the landscape. The translator uses <i>modulation</i> in describing the rubbing of the cicadas as performance while converting the adjective <b>histèric</b> into the adverb <b>hysterically</b> . The <b>crimson, gold</b> and <b>greenish gray</b> of the original are described rather than ‘touched’ as being the more painterly <b>streaked</b> , and rather than rising the light of the sun <b>glows</b> over the mountains.		

Example	EQG.T.8	<i>El quadern gris</i>	<i>The Gray Notebook</i>
Primary category		En les <b>ondulacions de la terra</b> , sobre les <b>muntanyes</b> ,	<b>A bluish haze</b> over the <b>hills</b>
Topography		hi havia <b>una punta de boirina blavissa</b> , molt tènue,	and <b>mountains</b> melded into
Secondary categories		que es fonia amb la <b>pàl·lida grogor</b> de la lluna espectral.	the <b>pale yellow</b> of the spectral
Colours		[...] <b>El mar feia una bravada intensa de mar</b> .	moon. [...] It was very, very
Senses – sight and smell			humid. <b>The sea smelled strongly of sea</b> .
Comments	In this segment the <b>ondulacions de la terra</b> is reduced to <b>hills</b> in a <i>qualitative impoverishment</i> , whereas the <b>muntanyes</b> is translated using an <i>established equivalent</i> <b>mountains</b> . Some syntactic reorganisation places the <b>bluish haze</b> at the beginning of the sentence and transposes the adjectival <b>molt tènue</b> to the verb <b>melded</b> in what could be considered an <i>ennoblement</i> of the sentence. The <b>pàl·lida grogor</b> is <i>literally</i> translated as <b>pale yellow</b> . By translating <b>El mar feia una bravada intensa de mar</b> using an <i>established equivalent</i> as <b>The sea smelled strongly of sea</b> , the translator maintains the strangeness of the sentence is a <i>foreignising</i> strategy, while <i>generalising</i> <b>bravada</b> , as the verb <b>smell</b> , diminishing the intensity.		

Example	EQG.T.9	<i>El quadern gris</i>	<i>The Gray Notebook</i>
Primary category		Per l'eixida que fan veig, més enllà del <b>Galligants</b> , la	Through the exit they provide, beyond the
Topography		<b>muntanya</b> de <b>Montjuïc</b> , de	<b>Galligants</b> , I can see the red
Secondary categories		color rogenc, d'una qualitat	clay <b>mountain</b> of <b>Montjuïc</b>
Toponymy		argilosa, amb les roques de	and rocks the color of <b>dry</b>
Flora and Fauna		color de <b>farigola seca</b> que afloren a terra.	<b>thyme</b> spring from the earth.
Comments	This segment contains <i>established equivalent</i> translations of the <b>muntanya</b> as <b>mountain</b> and <b>farigola seca</b> as <b>dry thyme</b> and the toponyms <b>Galligants</b> and <b>Montjuïc</b> are maintained as <i>borrowings</i> .		

Example	EQG.T.10	<i>El quadern gris</i>	<i>The Gray Notebook</i>
Primary category		Excursió al mas que els	Excursion to the farmhouse
Topography		germans Frigola (Enric i	that Enric and Octavi, the

Secondary categories	Octavi) tenen a les	Frigola brothers, own in the
Toponymy	<b>muntanyes</b> de <b>Calonge</b> .	<b>Calonge mountains</b> .
Comments	 <p>Fig. 14. Relief map of Calonge (Source: Topographic-map.com)</p> <p>In this translation the <b>muntanyes de Calonge</b> are translated as <b>Calonge mountains</b> even though the highest of them is only 363 m above sea level.</p>	

Example	EQG.T.11	<i>El quadern gris</i>	<i>The Gray Notebook</i>
Primary category	<p>Per altra part, tot convida a estar dins, a no moure's del menjador. El foc ens aclareix les cares. El mas incita al recolliment; es troba una mica ofegat per les <b>muntanyes</b>. Té poca visualitat. És un mas del <b>bosc</b>—fet per gent dels <b>còrracs</b> i dels <b>rierals</b>.</p>		
Topography			
Secondary categories			
Flora and Fauna			
Comments	<p>Les <b>muntanyes</b> is translated using an <i>established equivalent</i> as <b>mountains</b>. We have the question of whether a <b>bosc</b> is a <b>forest</b> as it has been translated as a <b>wood</b>. This is another example of where in Catalan generally only the word <b>bosc</b> is used but in English it could be “wood” or “forest”. The “gent dels <b>còrracs</b> i dels <b>rierals</b>” is translated using <i>adaptation</i> as “built for people who inhabit <b>gullies</b> and <b>streambeds</b>”. This is a <i>foreignising</i> strategy in my opinion because the idea of people inhabiting these two features seems strange.</p>		

Example	EQG.T.12	El quadern gris	The Gray Notebook
Primary category	Topography	Quan la tarda cau, les	As dusk approaches, the
		muntanyes de ponent, la	contours of the mountains in
Secondary categories		ratlla del seu perfil es nimba	the west glow with an archaic
Colours		d'una llum arcaica. He escrit	light. I wrote: an archaic light.
		llum arcaica? Vull dir una	What is an archaic light? I
		llum de quadre antic, la	mean a light from an antique
		lluminositat que queda sobre	painting, the luminosity that
		el quadre quan s'hi ha posat la	remains on a painting when
		crosta de pols i d'engrut que	it's engrained with centuries-
		hi deposen els segles. Sembla	old layers of dust and grime.
		una llum passada per un vidre	Like a light that passes
		groc i espès.	through thick, yellow glass.
Comments	This scene describes the sunset behind the mountains. Muntanyes is translated using an established equivalent mountains and the description of the light as having passed through a thick yellow glass, translated literally.		

Example	EQG.T.13	El quadern gris	The Gray Notebook
Primary category	Topography	La <b>muntanya</b> és plena de <b>boletaires</b> . Per <b>Ros</b> , pujo sobre el <b>cap</b> dels <b>Freres</b> .	The <b>mountain</b> is full of <b>mushroom hunters</b> . I climb <b>Cape Freres</b> via <b>Ros</b> . A
Secondary categories		Panorama magnífic. Del cantó de <b>Sant Sebastià</b> , la geologia vertical i crua m’aclapara. A nord, fa de més bon mirar: el <b>cap de Begur</b> , de color de plom clar, <b>Cala de Cabres</b> i <b>Aigua Xallida</b> , <b>rosades</b> . <b>Tamariu</b> , sobre el <b>verd fosc</b> dels <b>pins</b> ...	magnificent spectacle. From the side of <b>Sant Sebastià</b> , the raw, vertical geology is oppressive. The scene is more appealing to the north: a pale leaden <b>Cape Begur</b> , <b>pinkish Cabres Cove</b> , and <b>Aigua Xal·lida</b> . <b>Tamariu</b> , above the <b>dark green</b> of the <b>pinewoods</b> .
Toponymy			
Comments	In this segment there are a number of toponyms including topographical descriptions: the geographical feature <b>cap</b> is translated consistently as <b>cape</b> , which is the closest lexical equivalent (in English it could also be <i>head</i> or <i>headland</i> ). This appears to be an intention to mirror the original name since ‘cape’ suggests a larger formation in English. Similarly the generic <b>Cala</b> is		



	translated as the <i>established equivalent</i> <b>Cove</b> . The colours <b>rosades</b> and <b>verd fosc</b> are translated <i>literally</i> as <b>pinkish</b> and <b>dark green</b> . The reference to the trees is <i>amplified</i> from <b>pins</b> to <b>pinewoods</b> . The toponyms are almost all <i>borrowed</i> . See example EQG.Tn.1 for information about <b>Aigua Xallida</b> .
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Example	EQG.T.14	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		La tardor té cada dia més	Autumn is more delightful by
Topography		encant. El temps és <b>plujós</b> i	the day. The weather is <b>rainy</b>
<b>Secondary categories</b>		no es cansa de caure una	and a <b>fine drizzle</b> falls,
Meteorology		<b>aigua petita i fina</b> que	<b>foreshortening</b> the
Colours		<b>difumina</b> les <b>muntanyes</b> a	<b>mountains</b> in a <b>bluish</b> ,
Senses - sight		dins d'una boira <b>blavenca</b>	almost <b>mauve</b> mist.
		lleugerament tocada de	
		<b>malva</b> .	
<b>Comments</b>	<p><b>Les muntanyes</b> are translated using an <i>established equivalent</i> as <b>the mountains</b>. However, the translator employs a slight <i>qualitative improvement</i> by using the verb <b>foreshortening</b> to translate the Catalan <b>difumina</b>. We consider that the verb “to foreshorten” suggests perspective – that the mountain seems closer than it really is, rather than the blending of colours and tones suggested by <b>difuminar</b>.</p> <p>This segment also contains meteorological elements <b>plujós</b> maintained as the adjective <b>rainy</b> in translation. The translator maintains a syntactical structure which is slightly unusual in English, indicating <i>foreignisation</i>. <b>[A]igua petita i fina</b> is translated as <b>drizzle</b>. We consider this a <i>qualitative impoverishment</i> since we have seen the author's affinity for small things. The colours are rendered <i>established equivalents</i> in the translation as <b>bluish</b> and <b>mauve</b>.</p>		

Example	EQG.T.15	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		Pugem la <b>muntanya</b> de <b>Sant</b>	We take a shortcut <b>up</b> to <b>Sant</b>
Topography		<b>Sebastià</b> per la drecera. Els	<b>Sebastià</b> . The <b>pin</b> es and
<b>Secondary categories</b>		<b>pins</b> , les <b>mates</b> humides, fan	<b>damp brush</b> give off an
Flora and Fauna		una <b>olor emriagant</b> .	<b>intoxicating perfume</b> .
Senses - smell			

<b>Comments</b>	<p>The translator <i>omits</i> the word <b>muntanya</b> substituting it for the preposition <b>up</b>. The references to flora are translated using an <i>established equivalent</i> in the first instance as <b>pinos</b> and in the second <b>mates</b> is translated as <b>brush</b>. Termcat gives 66 synonyms for the search “mata” and the Latin <i>Rhamnus alaternus</i> under the result “aladern”. Wikipedia gives the English name of this species as “buckthorn” which is consistent with the Mediterranean region. It is possible that <b>mates</b> is also a generic term for this kind of vegetation. The translation <b>brush</b> as a <i>generalisation</i>, meaning dense shrubby vegetation, is therefore logical.</p> <p>Finally there is an olfactory reference to the smell of the plants: <b>olor</b> translated as <b>perfume</b>. The translator employs <i>particularisation</i> in emphasising that the smell is a pleasant one.</p> <div data-bbox="587 792 1003 1346" data-label="Image"> </div> <p>Fig. 15. Photograph of <i>Rhamnus alaternus</i> Source: Wikipedia, “aladern”</p>
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Example	EQG.T.16	<i>El quadern gris</i>	<i>The Gray Notebook</i>
Primary category		Aplec tradicional a l’ermita de <b>Sant Sebastià</b> . Hi pujo a la tarda. Molta gent. Tartanes i carros —amb tenda— dels pagesos. <b>Crits i fressa</b> a la <b>muntanya</b> .	A traditional gathering at the hermitage in <b>Sant Sebastià</b> . I go in the afternoon. Lots of people. Farmers’ traps and carts—with awnings. <b>Hustle and bustle</b> on the <b>mountain</b> .
Topography			
Secondary categories			
Toponymy			
Senses - sounds			
Comments	Here the <b>muntanya</b> is translated using the <i>established equivalent</i> <b>mountain</b> . The “mountain” in question is Sant Sebastià in Llafranc, just 170m above sea level on the Mediterranean coast. The toponym <b>Sant Sebastià</b> is <i>borrowed</i> . The noise generated by the movement of people <b>crits i fressa</b> is translated as		

	<b>hustle and bustle</b> , which champions the activity over the noise itself. This is considered to be a <i>qualitative impoverishment</i> .
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Example	EQG.T.17	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		Roldós m'acompanya a	Roldós comes with me to bid
Topography		acomiar-me de <b>Sant</b>	farewell to <b>Sant Sebastià</b> . An
<b>Secondary categories</b>		<b>Sebastià</b> .	almost anguished silence on
Meteorology		Silenci gairebé angoixós de la	the <b>mountain</b> . A wet
Flora and Fauna		<b>muntanya</b> . <b>Vent de garbí</b>	<b>southwesterly</b> . The <b>pine</b>
		humit. Els <b>pins</b> regalimen.	<b>trees</b> drip. I'm nervous and
		Nerviositat.	upset.
<b>Comments</b>	The same <b>muntanya</b> of Sant Sebastià is translated as <b>mountain</b> . There is a meteorological reference to the <b>Vent de garbí</b> is <i>domesticated</i> as the standardised English <b>southwesterly</b> . <b>Pins</b> is <i>amplified</i> as <b>pine trees</b> .		

Example	EQG.T.18	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		Les llunyanies són fines i	The far country is drawn
Topography		agudes; les <b>muntanyes</b> de	sharp and delicate; the
<b>Secondary categories</b>		l'horitzó, <b>esfumades</b> i	<b>mountains</b> on the horizon,
Senses – sight		diluïdes, semblen <b>muntanyes</b>	<b>foreshortened</b> and pale,
Other - emotions		de <b>malenconia</b> . En aquests	seem <b>mountains</b> of
		temps l'infinít aclapara.	<b>melancholy</b> . At such times
			the infinite oppresses.
<b>Comments</b>	This reference is to mountains and also to the mood of the writer, and is consistent with his finding the mountains oppressive. In both references the <b>muntanyes</b> are translated as <b>mountains</b> . Again, the translator uses <b>foreshortened</b> , in this case for <b>esfumades</b> . <b>Malenconia</b> is a constant emotion throughout the work, and is translated in this segment using an <i>established equivalent</i> <b>melancholy</b> .		

Example	EQG.T.19	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		Llarga conversació	A long (amusing)
Topography		(divertida) amb el meu	conversation with S., a fellow
<b>Secondary categories</b>		company de curs S.,	student who's from the

	<b>muntanyenc</b> , un xicot que entre nosaltres té fama de murri i d'esquerp.	<b>mountains</b> and has a reputation for being a sly scoundrel.
<b>Comments</b>	This reference is a description of the author's friend as <b>muntanyenc</b> <i>modulated</i> as <b>from the mountains</b> . It is significant in Catalan because in combination with the continuation of the sentence, the author could be making a value judgement that people "from the mountains" are somehow different. This connotation of "muntanyenc" or "de poble" does not resonate as much in English. I consider this a <i>destruction of idioms and expressions</i> . It is partly mitigated, however by the rest of the sentence describing the friend's character. It could also be a reference to the friend's passion for hillwalking.	

Example	EQG.T.20	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		En aquest temps, no hi ha com les hores de sol per passejar per <b>les carreteres</b> .	This is the best time to stroll in the sunlight. You walk for an hour or so, breathe in the <b>fresh, tart air</b> ; then nothing could be more relaxing than to climb a <b>small peak</b> , lie down, and contemplate the <b>yellowish</b> brushstroke of the road winding between the <b>fields</b> .
Topography			
<b>Secondary categories</b>			
Colours		Es camina una horeta, es respira <b>l'aire fresc, una mica aspre</b> ; després és molt distret pujar una <b>muntanyeta</b> , ajeure's i contemplar la pinzellada <b>groguenca</b> de la carretera entre els <b>campes</b> .	
Other – transport networks			
<b>Comments</b>	This segment contains the diminutive reference to the mountain— <b>muntanyeta</b> , translated as <b>small peak</b> . <b>Pujar una muntanyeta</b> is translated as <b>climb a small peak</b> , which seems unusual given the relatively low altitude topography of the region. The colour variation <b>groguenca</b> is translated <i>literally</i> as <b>yellowish</b> . The first reference to the <b>carreteres</b> is <i>omitted</i> in the translation.		

Example	EQG.T.21	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		<b>Barcelona</b> està voltada d'un perfil endolcit de	<b>Barcelona</b> is surrounded by the soft outlines of <b>small</b>
Topography			
<b>Secondary categories</b>			

	<b>muntanyoles</b> i <b>pujols</b> pobre <b>d'arbres</b> .	<b>mountains</b> and <b>hills</b> with a thin scattering of <b>trees</b> .
<b>Comments</b>	<b>Muntanyoles</b> is translated as <b>small mountains</b> . While this is an unusual term the translator is restricted by the fact that it is followed by <b>pujols</b> translated as <b>hills</b> .	

<b>Example</b>	EQG.T.22	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		Des d'aquest terrat es	This terrace looks over the
Topography		domina el <b>meravellós</b>	<b>marvelous landscape</b>
<b>Secondary categories</b>		<b>paisatge</b> dels voltants de la	surrounding the town and
Senses - sight		vila, i al fons, dins de les <b>corbes</b> que fan els <b>pujols</b> , es veu una mica de mar.	between the <b>humps</b> of distant <b>hills</b> to patches of sea.
<b>Comments</b>	Here the reference is to <b>pujols</b> translated as <b>hills</b> with the addition of the shape <b>corbes</b> translated as <b>humps</b> , the implication being that these are smaller than mountains. There is considerable restructuring of the syntax in this segment to remove the embedded clauses, in line with conventions of English. The <b>marvellous landscape</b> is what constitutes the view from the terrace, indicating the visual aspect of landscape.		

<b>Example</b>	EQG.T.23	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		Els <b>pujols</b> laterals del	The <b>small hills undulating</b>
Topography		<b>paisatge</b> —paral·lels a la	on both sides of the
<b>Secondary categories</b>		<b>mar</b> — fan una <b>ondulació</b>	landscape—parallel to the
Other - personification		llarga, d'una lluminosa suavitat, d'una elegància viva: <b>semblen un nu palpitant adormit</b> . Els colors són forts, enllustrats, i els perfils <b>tenen una incisió profunda, un séc precís</b> .	<b>sea</b> —are gently luminous, alive, and graceful, <b>like a sleeping, breathing nude</b> . The colors are strong and glowing and the outlines, <b>clearly cut incisions, sharp folds</b> .
<b>Comments</b>	In this segment <b>pujols</b> is translated as <b>small hills</b> . There is also a second description which seems to be at odds with the <b>ondulació</b> (translated as		

	<p><b>undulating</b>) earlier in the segment: els perfils <b>tenen una incisió profunda, un séc precís</b>, translated as <b>clearly cut incisions, sharp folds</b> suggesting more rugged formations. There is another allusion to a body shape. Personification of the landscape is a common trope in literature, and in particular in this corpus the mountain is compared to the male human form. The translation of <b>palpitant</b> as <b>breathing</b> reduces the sensuality of the image, although the aesthetic is recovered by the translation of <b>nu</b> as <b>nude</b>.</p>
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Example	EQG.T.24	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		En el moment de girar	When I swing around, I gaze
Topography		contemplo un moment el	at the town of <b>Pals</b> , perched
<b>Secondary categories</b>		poble de <b>Pals</b> , sempre tan	on a <b>hill</b> , always so beautiful,
Colours		bell, posat sobre el <b>pujol</b> :	its antique <b>golden</b> stone
Senses - touch		sobre les <b>velles pedres</b> , <b>daurades</b> , hi havia, suspesa,	crowned by a light <b>bluish</b> <b>haze</b> seemingly
		una lleugera <b>boira blavenca</b>	streaked by watery <b>purple</b>
		tocada d'escorrialles <b>violeta</b> i <b>malva</b> , molt diluïdes, com	and <b>mauve</b> fingers.
		una digitació vaga.	
<b>Comments</b>	<p>In this segment <b>pujol</b> is translated as <b>hill</b>. The hill in question is that on which the town of Pals is located at 55m above sea level. The colour sequence in this segment is generally translated <i>literally</i> although the purple spectrum gives rise to variation where <b>violeta</b> becomes <b>purple</b> and <b>malva</b> is translated as <b>mauve</b> (although I would argue that this range of the spectrum is the most complicated to translate). Another point worth mentioning in this segment is the <b>velles pedres</b> of the town of Pals, which are translated as <b>antique stones</b>, increasing the sensation of worth. This is considered an example of <i>qualitative ennoblement</i>.</p>		

Example	EQG.T.25	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		La tradició ens ha dibuixat el	Tradition has shaped our
Topography		cor, els goigs puerils de	hearts, the childish joys of
<b>Secondary categories</b>		l'ermita ens han modelat la	the hermitage have shaped

Meteorology Senses – sight Other - geology	llengua, el pensament s'emmotlla sobre la <b>melodia</b> del <b>cel</b> , del <b>pujol</b> i de la branca caiguda sobre els <b>penya-segats</b> de <b>basalt</b> i de <b>granit</b> .	our language, and our thoughts are fashioned by the <b>melody of the sky</b> , the <b>hill</b> , and the branch that descends on the <b>craggy</b> <b>outcrops</b> of <b>basalt</b> and <b>granite</b> .
<b>Comments</b>	This segment forms part of a kind of soliloquy as the author contemplates the view of the hermitage at Sant Sebastià and reflects on life and death. The <b>pujol</b> is translated as <b>hill</b> and refers to Sant Sebastià. The <b>penya-segats</b> is translated as <b>craggy outcrops</b> and could refer to inland formations near the hermitage or to the coastal cliffs. The specification of the geology <b>basalt</b> and <b>granit</b> , translated <i>literally</i> as <b>basalt</b> and <b>granite</b> , is also interesting. While granite is present in the Empordà, both on the coast and inland, basalt tends to occur further inland in the Garrotxa area (Castellfollit de la Roca and the volcanoes in the Garrotxa Volcanic Zone Natural Park are the best examples). The <b>melodía del cel</b> is mentioned here as an inspirational object, which incorporates musicality, translated <i>literally</i> as <b>the melody of the sky</b> .	

Example	EQG.T.26	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		La totalitat de la meva sang	My family is entirely from
Topography		és <b>empordanesa</b> . El meu	the <b>Ampurdan</b> . The
<b>Secondary categories</b>		paisatge bàsic està comprès	landscape of my life
Toponymy		entre <b>Puig Son Ric</b> , de <b>Begur</b> , a <b>llevant</b> ; les <b>muntanyes de Fitor</b> , a <b>ponent</b> ; les <b>illes Formigues</b> a <b>migdia</b> i el <b>Montgrí</b> a <b>tramuntana</b> .	encompasses <b>Puig Son Ric</b> , in <b>Begur</b> , in the east; the <b>Fitor mountains</b> , in the <b>west</b> ; the <b>Formigues</b> <b>Islands</b> , in the <b>south</b> ; and <b>Montgrí</b> , in the <b>north</b> .
<b>Comments</b>	In this segment the author describes his personal landscape. <b>Puig Son Ric</b> is a toponym for an elevation of 322 m at Begur and is <i>borrowed</i> or untranslated. The name can be broken down to the landform <i>puig</i> and <i>son ric</i> which could be related to the anthroponym 'Ric'. The second reference is the toponym <b>muntanyes de Fitor</b> which form part of the Gavarres massif and is translated <i>literally</i> <b>Fitor mountains</b> . The third reference is to the cardinal points <b>llevant</b> , <b>ponent</b> , <b>migdia</b> and <b>tramuntana</b> , corresponding and translated as <b>east</b> , <b>west</b> ,		



	<p><b>south</b> and <b>north</b> respectively. There is <i>destruction of vernacular networks or their exoticism</i> as the points have been translated into standard English. In the Catalan, the first three points refer to the position of the sun (rising, setting, midday) and the third to the “tramontana” wind (from the north). The translation of the adjectival <b>empordanesa</b> as <b>from the Ampurdan</b> is dealt with in section 5.2. Translation of Toponyms.</p>
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Example	EQG.T.27	<i>El quadern gris</i>	<i>The Gray Notebook</i>
Primary category		Quan s'arriba al <b>coll de can</b>	When you reach the <b>Can</b>
Topography		<b>Marquès del Puig</b> , apareix	<b>Marquès del Puig saddle</b> , a
Secondary categories		un paisatge que jo trobo únic	unique coastal landscape
		a la costa: paisatge de <b>terres</b>	comes into sight: solitary,
		<b>altes</b> , solitari, silenciós,	silent, <b>deep purple</b>
		dramàtic, <b>d'una orografia</b>	<b>highlands</b>
		<b>molt trencada</b> , de color	<b>shot through with gullies</b>
		<b>moradenc</b> .	<b>and crags</b> .
Comments	<p>1. This segment contains the word <b>Puig</b> as part of a title of nobility <b>Marquès del Puig</b> (literally the Marquis of the Hill) which in turn is the name of a house (or its occupant—past or present). The name of the house also provides the name of the geographical feature <b>coll</b>. This complicated compound is <i>borrowed</i> except for the word <b>coll</b>, which is the gap between two peaks usually at altitude. It is translated as <b>saddle</b>, which is one of several <i>established equivalents</i>. Other options could be “pass” or “coll” in English.</p> <p>2. The second example in this segment concerns the reorganisation of the syntax in English to pile all the adjectives before the noun (<b>solitary, silent, deep purple</b>) and then interpret an <b>orografia molt trencada</b> through <i>particularisation and modulation</i>: <b>highlands shot through with gullies and crags</b>. This segment displays considerable agency on the part of the translator.</p>		

Example	EQG.T.28	<i>El quadern gris</i>	<i>The Gray Notebook</i>
Primary category		Quan arribo a la <b>collada</b> de	When I reach the <b>Fitor</b>
Topography		<b>Fitor</b> , després de les <b>vinyes</b>	<b>saddle</b> , past the <b>dead vines</b> ,
Secondary categories		<b>mortes</b> , el <b>panorama</b> s'obre,	the <b>vista</b> opens up and out: I



Toponymy Colour and Senses - sight Flora and Fauna	esbatanat: es veu la <b>mar</b> de <b>l'Estartit</b> i de les <b>illes Medes</b> , d'un <b>color d'estany, opac</b> .	see the <b>dull, tinny sea</b> by <b>Estartit</b> and the <b>Medes Islands</b> .
<b>Comments</b>	The variant of <i>coll</i> , <b>collada</b> , is translated as <b>saddle</b> , which is a significant choice since it is different from the more commonly used “pass”. This segment also refers to vegetation: <b>vinyes mortes</b> translated as <b>dead vines</b> . Here the translator has chosen not to amplify the information so it is left ambiguous why the vines are dead, whether because of the phylloxera crisis which devastated most of the coastal vines on the Costa Brava, or because of the time of year. The translator translates <b>panorama</b> as <b>vista</b> which has been considered a <i>foreignising</i> strategy. The toponyms in this section are <i>borrowed</i> in translation and the colour of the sea <b>estany, opac</b> is translated as <b>dull, tinny</b> , specifying that this refers to the colour.	

Example	EQG.T.29	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		Els dos grans <b>panorames</b>	The two great <b>vistas</b> in this
Topography		d'aquest país són els que es veuen des del <b>Pedró de Pals</b>	country are the ones from <b>Pedró</b> in <b>Pals</b> and from <b>Molí de Vent</b> in <b>Begur</b> .
<b>Secondary categories</b>		i del <b>Molí de Vent</b> , de <b>Begur</b> .	However, there is another
Toponymy Senses - sight		Però n'hi ha un altre que és menys conegut, que és el que es veu abans d'arribar al <b>coll de Morena</b> , cent cinquanta metres més amunt del mas, amb les oliveres a primer terme, sobre la carretera de <b>Girona</b> a <b>Palamós</b> . És absolutament perfecte—malgrat la impertinència d'aplicar a un panorama l'adjectiu <i>perfecte</i> .	less known, which is the one you see before reaching the <b>Morena saddle</b> , a hundred and fifty meters above our farmhouse, with the olive grove in the foreground, over the road from <b>Girona</b> to <b>Palamós</b> . It is absolutely perfect—even if it is not quite right to describe a vista as “perfect.”
<b>Comments</b>	There are three sites mentioned in this segment from which there are good views. The first two are: <b>el Pedró de Pals</b> and <b>el Molí de Vent de Begur</b> . The translator <i>borrow</i> s these terms which appear in translation as <b>Pedró in Pals</b>		

	<p>and <b>Molí de Vent in Begur</b>. It is not clear what the first refers to since the author does not clarify his local knowledge and the translator maintains the ambiguity, but it could be the medieval neighbourhood in Pals. The second refers to a high point (now a named viewing point—el Mirador Lluís Miró—located in the Es Molí de Vent neighbourhood of Begur.</p> <p>The third reference is the <b>coll de Morena</b>, which is described by the author and is translated as the <b>Morena saddle</b>, <i>borrowing</i> the specific of the toponym.</p>
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Example	EQG.T.30	<i>El quadern gris</i>	<i>The Gray Notebook</i>
Primary category		Sobre la <b>mar</b> immòbil,	<b>Reefs</b> and <b>cliffs</b> stand out
Topography		<b>blanquinosa, de perla</b> , els	<b>purple</b> against the
Secondary categories		<b>esculls</b> , els <b>penya-segats</b> ,	<b>pearl-white</b> motionless <b>sea</b> .
Colours		tenen un color <b>violeta</b> . Els <b>basalts acarminats</b> es tornen d'un <b>roig viu</b> .	<b>Crimson basalt</b> turns <b>bright red</b> .
Comments	<p>In the context of the seascape the translation for <b>penya-segats</b> is <b>cliffs</b>. This segment also contains <b>esculls</b> translated as <b>reefs</b>. The colours in this segment are significant with <b>blanquinosa</b> and <b>de perla</b> combined as <b>pearl white</b>, <b>violeta</b> translated as <b>purple</b>, <b>acarminats</b> as <b>crimson</b> and <b>roig viu</b> as <b>bright red</b>. The sensation of the wealth of changing and contrasted colours is maintained in the translation.</p> <p>The translator has altered the syntax to remove embedded clauses and combine adjectives, thereby making it more economical, which perhaps removes some of the poetry of the original, what in Berman's distortions would be <i>destruction of rhythm</i>.</p>		

Example	EQG.T.31	<i>El quadern gris</i>	<i>The Gray Notebook</i>
Primary category		Alcapdavall, la vinya toca el	At the bottom end, the
Topography		corriol dels carrabiners. El	vineyard joins the
Secondary categories		<b>corriol</b> és una cinta <b>blanca</b>	<b>carabineers' path</b> , a <b>white</b>
Flora and Fauna		que fa unes giragonses dolces sobre el <b>penya-segat</b> que dóna al <b>mar</b> . Passant-hi, se <b>sent la fortor d'alga i de fonoll marí</b> . Els dies de mal	ribbon that twists and turns gently along the <b>rocky outcrop</b> over the <b>sea</b> . If you walk along it, <b>a strong smell of seaweed and marine</b>

	temps <b>el ruixim de l'aigua</b> <b>fennel</b> hits you. In foul weather <b>sea spray</b> splatters the <b>front row of vines</b> .
<b>Comments</b>	The translator avoids repeating the <b>corriol—carabineers' path</b> —by combining the first two sentences in an action of <i>compression</i> or <i>rationalisation</i> . There is a reference to the <b>penya-segat</b> , translated here as <b>rocky outcrop</b> . Search in Google images bears out our idea that an outcrop would refer more to an inland rock formation. The senses are evoked by the vegetation and the plants <b>alga</b> and <b>fonoll marí</b> are translated using an <i>established equivalents</i> as <b>seaweed</b> and <b>marine fennel</b> . <b>Ceps</b> is <i>generalised</i> as <b>vines</b> , not differentiating from “vinyes”.

Example	EQG.T.32	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		El doctor Arruga, que ha passat la tarda trescant pels	Dr. Arruga, who has spent the late afternoon trekking
Topography		<b>penyals de la costa</b> amb la	along the <b>coastal cliffs</b> with
<b>Secondary categories</b>		seva màquina fotogràfica i ha vist els esforços que hem fet per passar la <b>punta del Banc</b> , [...]	his camera, saw the efforts we made to round <b>Blanc Point</b> [...]
Toponymy			
<b>Comments</b>	The <b>penyals de la costa</b> in this segment are translated as <b>coastal cliffs</b> . The name of the <i>point</i> currently figures on modern maps and in enciclopèdia.cat as <i>punta del Banc</i> . However the translation of the original, while rendering the name into a <i>borrowed</i> English toponym format the specific is changed from <b>Banc</b> to <b>Blanc</b> . This could be an error.		

Example	EQG.T.33	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		La <b>boira</b> puja de la <b>mar</b> , pels	<b>Cliff-climbing mists</b> swirl
Topography		<b>penya-segats</b> , amb un impuls magnífic. Els	wondrously up from the <b>sea</b> .
<b>Secondary categories</b>		<b>torteroles</b> ascendeixen, de	<b>The occasional eddy</b> surges,
Meteorology		<b>vegades rodant sobre si mateixos</b> ; altres s'allarguen sobre el <b>roquer vertical</b> com si els	<b>rolls over</b> ; others flatten out on the <b>vertical rock face</b> as if driven by a desire to assume a fixed shape.

	forçés el diseg de tenir una forma...	
<b>Comments</b>	The translator has changed the syntax and the meaning slightly in this segment. This would be considered <i>ennoblement</i> . In the source text <b>Els torterols ascendeixen, de vegades rodant sobre si mateixos</b> [literal translation: the eddies rise, sometimes rolling on themselves] while the translation is <i>modulated</i> as <b>The occasional eddy surges, rolls over</b> . The translation of <b>penya-segats</b> in this segment as <b>cliffs</b> shows no differentiation with the translation of <b>penyals</b> in the previous segment. The translation of <b>boira</b> as <b>mists</b> would be in keeping with the collocations for this type of marine event.	

Example	EQG.T.34	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		En canvi, sembla que vaig	On the other hand, I think I
Topography		demostrar una certa capacitat	was quite good at finding
<b>Secondary categories</b>		de saber-me resguardar	shelter in the <b>undergrowth</b>
Toponymy		darrere les <b>mates</b> dels	in the <b>gullies</b> in <b>Les Pedres</b> ,
Flora and Fauna		<b>barrancs</b> de <b>les Pedreres</b> , quan el batalló feia exercicis de guerrilla.	when the battalion was on guerrilla exercises.
<b>Comments</b>	The term <b>barrancs</b> is translated as <b>gullies</b> . The context is the undertaking of manoeuvres during military training. <b>Les Pedreres</b> probably refers to a local training site, possibly an old quarry. The translation has been changed to <b>Les Pedres</b> . This could be an error. The translator uses a different generic term for <b>mates</b> , possibly more fitting for a military environment— <b>undergrowth</b> .		

Example	EQG.T.35	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		Quan <b>pluvia</b> , Gervasi agafava	When it <b>rained</b> , Gervasi
Topography		un fanal de llauna i un	grabbed a tin lantern and a
<b>Secondary categories</b>		paraigua de família i sortia	large umbrella and wandered
Flora and Fauna		pels <b>barrancs</b> a caçar <b>caragols</b> .	down <b>gullies</b> looking for <b>snails</b> .
<b>Comments</b>	The translation of <b>barrancs</b> during a snail-finding expedition is <b>gullies</b> . We do not have any idea of the scale of the gullies, but given that this is an activity		

	that Gervasi does near his home we can imagine that they are small. Unlike <i>ravines</i> , which suggest a large scale, or <i>ditches</i> which are smaller scale. Note the unusual spelling of <b>caragols</b> . According to Garolera, this was “corrected” in the previous edition to “cargols” and has been restored by him in the corpus edition, which may reflect the local vernacular.
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#### 5.1.4. Topographical Elements in *Pedra de tartera*

Despite the importance of the mountains as the home to the community that Maria Barbal describes it is specifically mentioned very little in the novel. Ten mentions, one of which is figurative and the rest are generic. In fact in the author’s note she mentions that there are numerous references to agriculture and livestock farming, “característiques de la muntanya i que no s’usen gairebé gens en l’àmbit urbà” (*Pedra* 7).

Example	PdT.T.1	<i>Pedra de tartera</i>	<i>Stone in a Landslide</i>
<b>Primary category</b>		Així doncs, a tretze anys, amb el mocador de farcell al braç, a banda i banda pare i Maria, vaig deixar família, casa, <b>poble</b> i <b>mntanya</b> .	I was thirteen when, with a bundle of clothes in my arms, my father on my left and Maria on my right, I left my family, home, <b>village</b> and <b>mountain</b> .
Topography			
<b>Secondary categories</b>			
Other - settlements			
<b>Comments</b>	In this segment describing leaving her home the author augments the scale from family to mountain. The translation is an <i>established equivalent</i> — <b>mntanya</b> becomes <b>mountain</b> . <b>Poble</b> is translated as <b>village</b> . This is a complex word to translated since, like mountains, there are not the same definitions of scale between the cultures and also the distinction between “town” and “village” in English is less clear in Catalan. However, the context suggests that this is a small settlement and so <b>village</b> would be appropriate.		

Example	PdT.T.2	<i>Pedra de tartera</i>	<i>Stone in a Landslide</i>
<b>Primary category</b>		En aquelles hores de caminar callada cap al mercat de <b>Montsent</b> , on pare i Maria	We walked in silence to the market at <b>Montsent</b> , where my father and Maria were
Topography			
<b>Secondary categories</b>			

Toponymy Other - rituals	aprofitarien per comprar i deixar-me als oncles, se m'apareixien només les bones estones que havia viscut al poble on vaig néixer i d'on no havia sortit més que per anar a la <b>muntanya</b> a aviar els animals o per escapar-me a la <b>Festa Major</b> de les quatre cases que eren el poble del costat.	going to pick up some things for home and hand me over to my aunt and uncle. On the way, all that I could think of were the good things about my village. I had never left except to take the animals up the <b>mountain</b> in spring to graze or to sneak off to the <b>Festa Major</b> held every year by the four houses which made up the next village.
<b>Comments</b>	In this segment the toponym <b>Montsent</b> is <i>borrowed</i> in the translation (see section 5.2 on the translation of toponyms). <b>Muntanya</b> is translated using an <i>established equivalent</i> in the singular, <b>mountain</b> . There is also a reference to the local annual celebration—the <b>Festa Major</b> —which is <i>borrowed</i> in the translation, but <i>amplified</i> with the addition of “held every year”. The two words are close enough to English words “fiesta” and “major” for the translation to be transparent.	

Example	PdT.T.3	Pedra de tartera	Stone in a Landslide
Primary category		I és que ell semblava haver nascut per treure'm totes les pors, per posar llum on jo veia fosc i per aplanar allò que se'm feia com una muntanya.	It was as if he'd been born to take away my fears, to bring light where I saw darkness and to flatten what felt like a mountain to me.
Topography			
Secondary categories			
Comments	This is a figurative reference to the mountain, but it seems a deliberate one given the setting of the story, and the use of the mountain as a metaphor for something powerful and fear-inducing. It is translated using an <i>established equivalent</i> as <b>mountain</b> .		

<b>Example</b>	PdT.T.4	<i>Pedra de tartera</i>	<i>Stone in a Landslide</i>
<b>Primary category</b>		La <b>muntanya</b> era un formiguer de treballadors	The <b>mountain</b> was an ants' nest of workers moving
Topography			

<b>Secondary categories</b>	entre <b>groc i verd</b> , de carros	between <b>yellow and green</b> ,
Colours/Senses - sounds	pels camins terrosos i de <b>xiulets</b> d'eines que decantaven sense compassió les <b>tiges esveltes</b> .	of carts on the earthen tracks and of the <b>whistles</b> of tools hacking mercilessly into <b>slender stalks</b> .
<b>Comments</b>	This segment describes the labouring in the fields on the mountain. <b>Muntanya</b> is translated using an <i>established equivalent</i> as <b>mountain</b> and the colours of the fields— <b>groc i verd</b> —are translated <i>literally</i> as <b>yellow and green</b> . The implied but unstated difference between the mowed and unmowed fields is maintained. There is a reference to the sound made by the work tools— <b>xiulets</b> —translated using an <i>established equivalent</i> as <b>whistles</b> .	

Example	PdT.T.5	<i>Pedra de tartera</i>	<i>Stone in a Landslide</i>
<b>Primary category</b>		Haviem sortit junts, Jaume i jo, a recollir els animals cap a	We'd gone out together, Jaume and I, to gather the
Topography		la banda de <b>Sant Damià</b> .	animals from the side of <b>Sant</b>
<b>Secondary categories</b>			<b>Damià mountain</b> . It was a
Toponymy		Feia un dia <b>llucent</b> i tot	<b>bright</b> day and I felt as if I
Meteorology		semblava alenar dins d'un	was looking at everything in a
Other – point of view		mirall molt gran. Encara la <b>neu</b> espiava a la <b>punta de les muntanyes</b> , el <b>vent</b> era fresquet tot i que <b>l'herba nova</b> <b>verdejava</b> feia dies.	huge mirror. The <b>wind</b> was fresh, you could still make out the <b>snow</b> on the <b>mountain tops</b> , even though the <b>new grass</b> had <b>come up</b> some days before.
<b>Comments</b>	In this segment a specific toponym is used— <b>la banda de Sant Damià</b> . In the translation the toponym is borrowed but it is combined with the added generic <b>mountain</b> to form the name of the mountain— <b>Sant Damià mountain</b> , rather than the Sant Damià side of the mountain. The view is <i>modulated</i> in the translation: <b>I felt I was looking at everything in a huge mirror</b> . The verb <b>verdejar</b> in Catalan is translated as <b>come up</b> .		

Example	PdT.T.6	<i>Pedra de tartera</i>	<i>Stone in a Landslide</i>
<b>Primary category</b>		Parlava dels palaus, dels	She spoke of the pavilions,
Topography		jardins i de tantes coses que	the gardens and so many

<b>Secondary categories</b>	no es podien amidar amb res	things that couldn't compare
Toponymy	del que coneixíem a <b>Pallarès</b> . Només amb les <b>muntanyes i els rius</b> , i encara.	to anything we knew in <b>Pallarès</b> . Only to the <b>mountains and rivers</b> , perhaps.
<b>Comments</b>	This segment is a reference to what Conxa believes to be something impressive in her own environment. She cannot imagine what Barcelona must be like but can only draw a comparison with the <b>mountains and rivers</b> of her homeland— <b>muntanyes i rius</b> —translated using <i>established equivalents</i> . The toponym <b>Pallarès</b> is <i>borrowed</i> in translation.	

<b>Example</b>	PdT.T.7	<i>Pedra de tartera</i>	<i>Stone in a Landslide</i>
<b>Primary category</b>		Va dir que estàvem	He said that we were
Topography		abandonats a <b>muntanya</b> , que	abandoned on the <b>mountain</b> ,
<b>Secondary categories</b>		ningú no es recordava dels	that no one remembered the
Other - expressions		<b>fills de la terra</b> que vivien tan lluny d'allí on es decidien totes les coses.	<b>sons of the land</b> who lived so far from where everything was decided.
<b>Comments</b>	This segment is another example of the mountain as a representational element—in this case representing distance from the decision-making process which does not take its people into account. The translation of <b>muntanya</b> is an <i>established equivalent</i> — <b>mountain</b> . <b>Fills de la terra</b> is translated <i>literally</i> as <b>sons of the land</b> .		

<b>Example</b>	PdT.T.8	<i>Pedra de tartera</i>	<i>Stone in a Landslide</i>
<b>Primary category</b>		Aquell maig de 1931 vam	That May of 1931 a fair-sized
Topography		reunir-nos una colla de dones	group of women from
<b>Secondary categories</b>		de <b>Pallarès</b> per collir	<b>Pallarès</b> gathered to pick
Flora and Fauna		<b>carreretes i moixarrons</b> a la <b>muntanya</b> .	<b>carreretes and moixarrons</b> on the <b>mountain</b> .
<b>Comments</b>	In this segment the two varieties of mushroom, <b>carreretes</b> and <b>moixarrons</b> , are <i>borrowed</i> in translation, but have already been contextualised in a previous segment (see section 5.4. on Flora and Fauna). The translator does not specify the inclusion of Conxa in the group of women.		



<b>Example</b>	PdT.T.9	<i>Pedra de tartera</i>	<i>Stone in a Landslide</i>
<b>Primary category</b>		Ar tancàvem la porta i	Now we were closing the
Topography		<b>carretera</b> avall, molt més	door and going down the
<b>Secondary categories</b>		avall de la <b>Noguera</b> , més del	<b>mountain</b> , much further
Toponymy		doble de camí, avall.	down than <b>Noguera</b> , more than twice as far down.
<b>Comments</b>	In this segment the word <b>mountain</b> is an <i>addition</i> or <i>particularisation</i> in the translation, where the original refers to the downward journey along a <b>carretera</b> which is <i>omitted</i> in the translation. The toponym <b>Noguera</b> is <i>borrowed</i> in the translation. (See section 5.2. on toponyms)		
<b>Example</b>	PdT.T.10	<i>Pedra de tartera</i>	<i>Stone in a Landslide</i>
<b>Primary category</b>		I quan a Barcelona és una	And when Barcelona in the
Topography		història d'allà dalt, no hi ha	evening becomes a story from
<b>Secondary categories</b>		ningú a qui explicar-la i a	up north, there is no one to tell
Other - expression		tothom li fa nosa que vulgui fer de la tarda de Barcelona <b>un tros d'aventura</b> de <b>mntanya</b> oblidada.	it to, and it annoys everyone that I want to turn an evening in Barcelona into <b>some remarkable event</b> on a <b>forgotten mountain</b> .
<b>Comments</b>	Although now in Barcelona this reference is important as it comes at the end of the novel and reflects how the memory of the mountain is all that the protagonist Conxa has left. Again, the <b>mntanya</b> is now a memory and therefore more conceptual than real. It is translated using an <i>established equivalent</i> as <b>mountain</b> .		

<b>Example</b>	PdT.T.11	<i>Pedra de tartera</i>	<i>Stone in a Landslide</i>
<b>Primary category</b>		Es tractava de conduir l'aigua	It was a matter of diverting it
Topography		des de <b>l'obaga</b> , on brollava	from a <b>shaded</b> area, where it
<b>Secondary categories</b>		abundant, als <b>prats</b> i a les	flowed freely, to the
Meteorology – cardinal points		cases de la <b>solana</b> del poble. El problema era que havia de passar per un <b>tros</b> de <b>casa</b> <b>Alimbau</b> , els rics del poble, que no hi volien saber res. El Jaume va dir que s'hauria	<b>meadows</b> and houses in the <b>sunny</b> area of the village. The problem was that it would have to pass through a <b>sliver</b> of land belonging to the <b>Alimbaus</b> , the richest

	<p>d'anar per justícia si no quedava altre remei.</p> <p>L'aigua fresca traspasant els <b>prats</b> de banda a banda, rajant de la <b>font</b> de dalt. L'aigua omplint les aigüeres i el safareig per rentar la bugada.</p>	<p>people in the village, and they didn't want to have anything to do with it. Jaume said it would have to go through the courts if there was no other way.</p> <p>Fresh water going through the <b>meadows</b> from one side to another, flowing from the <b>spring</b> above. Water filling the basins and the sink to do the washing.</p>
<b>Comments</b>	<p>This segment talks about the diversion of water to irrigates the land for growing crops. <b>Prats</b> is translated as <b>meadows</b> suggesting that the crops are for livestock grazing, and in this sense it is a <i>particularisation</i>. The use of <b>obaga</b> and <b>solana</b> refers here the orientation of parts of the village. <b>Tros</b> is translated here as <b>sliver</b> yet there is nothing to suggest that it is such a small piece of land, simply land owned by the Alimbaus.</p>	

## 5.2. Translation of Toponyms

For Tilley (1994) the naming and identification of topological features is essential for establishing and maintaining identity. “place names are of such vital significance because they act to transform the sheerly physical and geographical into something that is historically and socially experienced (...) In a fundamental way names create landscapes” (18-19). In his *Introducció a l'estudi de la toponímia catalana*, Joan Coromines states that:

L'estudi dels noms de lloc és una de les coses que més han desvetllat la curiositat dels erudits i àdhuc la del poble en general. És natural que sigui així. Aquests noms s'apliquen a l'heretat de què som propietaris, o a la muntanya que enclou el nostre horitzó, o al riu d'on traïem l'aigua per regar, o al poble o la ciutat que ens ha vist néixer i que estimem per damunt de totes les altres, o a la comarca, el país o l'estat on està emmarcada la nostra vida col·lectiva. (7)

At around about the same time that Socrates was examining whether names reveal the nature of things or whether they designated the things arbitrarily or by convention, Chinese sophists and philosophers were also debating the relationship between names and their essences, and Confucius introduced the importance of the “correction of naming” for the social order into his moral theories at the beginning of the fifth century CE (Mi and Muñoz Cabrera 227). Similarly, names have historically been distinguished into two categories: *onoma* or proper names and *prosegoria*, or common names (Robins 12; Algeo 2 qtd. in Mi and Muñoz Cabrera 228) and names with or without semantic features, or what Herman terms conventional and loaded names (Hermans qtd. in Mi and Muñoz Cabrera 228), and in his “semanticisation” of proper names Franco Aixelá talks of “NP convencionales” and “NP expresivos” (98). Based on his work regarding toponyms in the USA, George R. Stewart defined ten categories of place names: descriptive, associative, possessive, incident, commemorative, commendatory, manufactured, shift, folk etymological and mistake names (*A Classification of Place Names*), while Richard Randall adds two further categories: “migrational” for names of previously named features or settlements brought by the incomers, sometimes with the displacement of the local population. Examples can be found in any territory that has been colonised; and “political” (8) either naming new places such as new towns after a person or event that the authorities consider is important or renaming with the aim of eliminating references not considered acceptable by current governments or to promote the validity of the current authority. Examples are the renaming of the former *plaza Calvo Sotelo* in Barcelona with *plaça Francesc Macià*, or the *plaça de l’U d’Octubre del 2017* to replace the *plaça de la Constitució* in Girona.

Joan Tort i Donada and César López-Leiva (131) emphasise the effect of scale on toponymy and describes the relationship between scale and toponymy type in the official cartography of the territory of Catalonia in the following terms:

- Scales smaller than 1:50,000 – *macrotoponymy*
- Detailed scales (from 1:50,000 to 1:20,000) – *microtoponymy*.

Any larger scales would mean the almost total incorporation of toponyms on the map.

Garcia-Quera offers a description of the distinction between macrotoponyms which refer to continents, countries, regions, counties, towns and cities or villages, and may include large rivers and mountain ranges, and microtoponyms which refer to relief: hydronyms (tributaries, streams, gullies, sources, lakes), the land surrounding villages, high pastures, hills, small mountain ranges, caves, etc. (84/85).

In this thesis the focus is on the toponyms that appear in the corpus which tend to be of a microtoponymic nature. Peter Jordan states that geographical names most frequently reflect natural spatial characteristics, referring

[...] mostly to location, exposition, morphology, waters, vegetation, soil conditions and mineral resources. They highlight in this way what was by a certain culture considered remarkable for a certain place and/or important under the aspect of human use and appropriation. (125)

It seems, then, that while macrotoponyms seem to be more stable (although not always—examples in English being the change from Burma to Myanmar or the more recent Turkey to Türkiye), the translation of many microtoponyms means the transfer of something that is especially “local”, which contains much more information than the word itself, such as the “lore” or theology associated with the place. The challenge for the translator is to decide whether to domesticate or foreignise the toponym. Changing names can be a clear indication of the power or influence of one group over another, as for example in the citation in Eugeni Perea (69) of Jaume I describing the conquest of Valencia: “lo castell que els sarraïns apel·laven Enesa, e els crestians deïen lo Puig de Cebolla, e ara ha nom lo Puig de sanc ta Maria”. However, given the identity that toponyms proportion for the local population, a

change in the name in translation may not have the same effect on a readership unfamiliar with either. As Ferrarons i Llagostera points out, changing the name of the toponym supposes an ideological stance on the part of the translator or at least the need for an awareness of subjectivity (68).

In their 2014 conference paper “Toponyms and ‘landscape indicators’”, Joan Tort i Donada and Alexis Sancho Reinoso discuss the relationship between “placenames” and “landscape”, specifically based on examples from Catalonia. They begin with a review of reflections by geographers on the difference between “places” and “placenames”, such as Sauer’s idea that there exists a “morphologic” eye based on observation as “A spontaneous and critical attention to form and pattern”, or “The sense of significant form” which is articulated in the words of the geographer—“commonly and properly derived from many vernaculars” (*Education of a Geographer* 290). Tort i Donada and Sancho Reinoso (1990-1993) go on to present a six-point set of toponymical principles: a) Principle of transparency, for toponyms that can be interpreted in their literal sense without resorting to etymology e.g. Market Square or Plana de Vic; b) Principle of analogy, which complements the principle of transparency in that the meaning of the toponym can be inferred based on a relation of similitude that the place name suggests in line with its literal meaning, e.g. Montserrat; c) Principle of exceptionality in which place names, in given context, reflect the *exceptional characteristics* of a place before its *typical characteristics*, e.g. for example names alluding to water in areas of drought or deserts. Fourthly is the Principle of territorial significance, whose logic lies in between the previous two e.g. in a certain zone (and citing an example from Vidal de la Blache 4) the names of an area known as *Terres Froides* and a neighbouring area known as *Terres Chaudes* are not reflections of climate but of the nature of the rock and its capacity to filter water. Fifthly, is the Principle of persistence which refers to their location in time, and their ability to maintain a direct correspondence over time with a particular place

despite linguistic changes that may occur in that place, and sometimes even outliving the original language in which they were coined. No example is given in the presentation but we could think, for example, of place names in south Wales that have resisted anglicisation such as Cwmbrân which in English has only lost the circumflex—Cwmbran—or names that have not entirely persisted but have been recovered such as Beijing and Myanmar. Finally there is principle of reciprocity of reciprocal interference between toponymy and anthroponymy. An example of toponymy influencing anthroponymy is “Glen” or “Chelsea” used respectively as a boy’s and girl’s first name. In *The Concise Oxford Dictionary of English Place Names* Eilert Ekwall states that the name of the north east town of Washington “seems to mean ‘the tun of Wassa’s people’” (476). This in turn gave rise to the surname and to the name of the city and to the capital city and federal district of the United States. Some Catalan examples are Prats, Pla, and Requesens.

In certain cases the translation of toponyms can alter the perception of the place, especially where they are geomorphologically descriptive. For example, the French *département* Tarn is named after the eponymous river whose origin is from the Latin *tarnis* meaning fast-flowing. In other cases, I would question the extent to which even the reader of the source text would reflect on the description contained in certain toponyms. An example would be Catalonia’s central mountain range, named, Montserrat or “serrated mountain”. In Tort i Donada and Sancho’s proposal it would fit into the category of an analogous toponym. It forms part of the Catalan Coastal Ranges and has three main peaks, Sant Jeroni (1,236 m), Montgrós (1,120 m) and Les Agulles (903 m)—two more toponyms which are transparent to Catalan speakers—although these are rarely identified individually, except perhaps by hikers and climbers; rather the whole range is referred to by the toponym Montserrat. Thought to be a sacred place, and home to the Benedictine abbey of the same name, the range is formed of a limestone conglomerate giving rise to the characteristic karst towers that are described in the

name Montserrat—literally “serrated mountain”. A moment’s thought would remind Catalan-speaking visitors of the descriptive nature of the name, but most people would not afford the name that moment’s reflection. The problem is compacted where the toponyms have become obscure through linguistic evolution (use of antiquated spellings, words or structures) e.g. the English towns of Chipping Sodbury, Chipping Camden, Chipping Norton, where ‘Chipping’ comes from the Old English word ‘*cēping*’ or the Middle English ‘*chepyng*’, meaning market or marketplace. An example in Catalan would be Sopeira from the Latin ‘*subpetra*’ meaning beneath the rock (Bofarull 168).<sup>46</sup> Another example of distortion through misinterpretation of the etymology of the toponym is noted by Ferrarons i Llagostera in the case of Andorra la Vella, “vella” being the “town” of Andorra—distorted to mean “old” in both Spanish and French to Andorra la Vieja and Andorre-la-Vielle, respectively (90). Another alteration that can occur in the translation of toponyms is the loss of the phonetic value of the original name. e.g. the translation under the Franco regime of Lleida to Lérida. As with most translations, these differences are augmented the more distant the languages are and whether they are cognates or not. For example, translation of the Basque toponym Donostia as San Sebastian.

### 5.2.1 Toponyms in Canigó

*Canigó* is the work that contains the largest number of toponyms. In his book *Pirineu de Verdaguer*, Valls catalogues all 280 toponyms mentioned once or more in the work along with their geographical location and the place in which they appear in the poem. Since *Canigó* is a narrative poem the toponymy is used to frame and locate the different scenes, establish itineraries and describe the different landscapes (41) e.g. in Cant II, “Del Castell d’Arrià baixa a la riba [...] //passa el Pont de la Verge, puja a Cabrenç” or “Des del palau davallen

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<sup>46</sup> For a more complete discussion of toponyms according to the concept of “settlement” see Andrea Bölcskei, “Culture Dependent Toponym Types,” in *Els Noms en la Vida Quotidiana: Actes del XXIV Congrés*

//del Pla Guillem a les Collades verdes,// i de Rojà les àrides Esquerdes, que el granat enriqueix, // fugen volant.” in Cant V (41).

Valls divides the poem into three main sections: the physical environment in which the action takes place—this includes orography, landscape and nature and is where we find real toponyms; the human environment, which encompasses legends and myths, and history—here we find both real and fictional toponyms; and the great values of Love, Faith and Patria, that form the conceptual backbone of the poem (31). The majority of the toponyms fall into the first section. In her analysis of translations of *Canigó* into Spanish in her doctoral thesis, Laura Vilardell i Domènech observes that frequently the toponyms in the poem appear as doublets, for example in these lines from Cant V: “i des de la Jonquera fins a Beget // los pobles se remouen en sometent” (110).

For this analysis, a sample of the toponyms that appear in the poem and that are related to the area of Catalonia is used, excluding those from outside such as Dhaulagiri (Nepal), Mont Blanc (Switzerland), Sinai (Egypt) and el Roine (Germany), for example. It should be mentioned that the two versions of the poem that the translator referred to are different: the 1901 edition by Biblioteca “Catalunya Artística” has the pre-standardised Catalan spellings whereas the 2002 edition by Llorenç Soldevila uses standardised forms of Catalan for the toponyms. The vast majority of the translations of toponyms in the poem are *borrowed* or use an *established equivalent*. In fact, almost all the oikonyms are *borrowed* from the standardised Soldevila edition. Here I offer a sample of the toponyms in the source text and its translation.

Example	CAN.Tn.1	<i>Canigó</i>	<i>Mount Canigó</i>
<b>Primary category</b>		Far grandió que un	Bright beacon that a stretch of
Toponymy		promontori amaga,	headland hides,
		derrera'l <b>Pirineu</b> lo sol	Behind the <b>Pyrenees</b> the sun
<b>Secondary categories</b>		s'apaga,	subsides,



Other - rituals	Lo día de <b>Sant Joan</b> n'es día de festa grossa, les nines del <b>Pirineu</b> posan un ram á la porta, d'ençá que una n'hi hagué	Come listen my lads and I'll tell you a tale of yore, and how it befell that on <b>Midsummer's Day</b> the maids of the <b>Pyrenees</b> fetch a bouquet for their door.
Comments	After <b>Canigó</b> , references to <b>Pirineu</b> or <b>Pirineus</b> are the most frequent toponyms in the poem (36). Here the <i>established equivalent</i> <b>Pyrenees</b> is used. We also observe that the reference to the festival of <b>Sant Joan</b> in the source text has been <i>adapted</i> to the more domesticated <b>Midsummer's Day</b> in the translation.	

Example	CAN.Tn.2	<i>Canigó</i>	<i>Mount Canigó</i>
Primary category		D'ençá que aixó succehí,	And since that fine day, from
Toponymy		<b>ribera</b> amunt del <b>Garona</b> ,	<b>the Bay of Biscay</b>
Secondary categories		lo matí de <b>Sant Joan</b> ,	to the <b>shore</b>
Topography		desde'l <b>Cantábrich</b> a <b>Rosas</b> ,	stretching brightly by <b>Roses</b> ,
		les nines del <b>Pirineu</b> posan un ram a la porta.	on <b>Midsummer's Day</b> the maids of the <b>Pyrenees</b> fetch a bouquet for their door.
Comments	In the segment there is a reference to <b>Pirineu</b> , again translated using an <i>established equivalent</i> , but there are also other toponyms. <b>Garona</b> is <i>omitted</i> and <b>Cantábrich</b> is <i>particularised</i> for the more specific <b>Bay of Biscay</b> . <b>Rosas (Roses)</b> is <i>borrowed</i> . This segment is a good example of how the translator has championed form over content and has accordingly <i>rationalised</i> the text to fit their rhyme and rhythms patterns—something which occurs throughout the translation.		

Example	CAN.Tn. 3	<i>Canigó</i>	<i>Mount Canigó</i>
Primary category		Deixan, anella del <b>Pirene</b>	The lofty <b>Pyrenean</b> ring that
Toponymy		altívol,	holds <b>Canigó</b> to the <b>cordillera</b> like

<b>Secondary categories</b>	la aturonada Costabona	A <b>sparkling diamond to its</b>
Topography	enrera,	<b>golden chain.</b>
Other – metaphors for the mountain	que solda'l <b>Canigó</b> á la <b>cordillera</b> com á <b>cadena aurífica un</b> <b>brillant.</b>	
<b>Comments</b>	In this segment Verdaguer uses the mythical antonym <b>Pirene</b> as a synonym for the mountain range. In the translation the name is <i>modulated</i> to the adjectival <b>Pyrenean</b> . This could be interpreted as a <i>linguistic impoverishment</i> in Berman's terms. <b>Canigó</b> is <i>borrowed</i> directly in translation without the addition of "Mount". As mentioned in the samples in the topography section, the term <b>cordillera</b> is <i>borrowed</i> in translation. However, since the term does exist in English (borrowed from South American Spanish), this could also be seen as a <i>literal</i> translation. In any case, the effect is somewhat <i>foreignising</i> . This segment also illustrates the use of jewels and precious metals as metaphors for the wonder and wealth of the mountain. <b>Cadena aurífica</b> is translated as <b>golden chain</b> (chain here also functions as a synonym for the mountain range) while <b>brillant</b> is <i>amplified</i> in translation as <b>sparkling diamond</b> .	

Example	CAN.Tn.4	<i>Canigó</i>	<i>Mount Canigó</i>
<b>Primary category</b>		Avuy <b>l'estany</b> no hi es, y alta	Today the <b>lake</b> is gone, but
Toponymy		<b>muralla</b> d'un <b>castell</b> de <b>titans</b> es eixa	the <b>range</b> stands As a <b>bastion</b> for a <b>castle</b> of
<b>Secondary categories</b>		<b>serra,</b>	<b>Titans,</b>
Topography		per escudar la <b>catalana terra</b>	Erected to shield the <b>Catalan</b>
Flora and Fauna		fet sobre'l dors del <b>Pirineu</b>	<b>homeland</b>
Other – metaphors for the mountain; identity		altiu. <b>Noufonts, Carlit y Canigó y</b> <b>Maranges</b> son ses quatre ciclòpiques <b>torrelles</b> y son eixos <b>turons</b> ses sentinelles hont encara les <b>áligues</b> fan niu.	And straddling the proud- hearted <b>Pyrenees</b> . <b>Noufonts, Carlit, Canigó</b> and <b>Meranges</b> Rise as <b>turrets</b> , Cyclopean in size, Four <b>peaks</b> set out to stand as sentinels

		Where <b>eagles</b> , even now, come build their nests
<b>Comments</b>	<p>In this segment the singular <b>Pirineu</b> is translated as the <i>established equivalent</i> <b>Pyrenees</b>. The names of the peaks, <b>Noufonts</b>, <b>Carlit</b>, <b>Canigó</b> and <b>Meranges</b> are <i>borrowed</i>.</p> <p>The topographic <b>estany</b> is <i>generalised</i> as <b>lake</b> in translation. (See comment in Example CAN.Tn.9.) The reference to <b>turons</b> is elevated in translation to <b>peaks</b>. Finally the references to <b>àligues</b> (<b>àligues</b>) are common when describing high places, translated using an <i>established equivalent</i> as <b>eagles</b>. In this segment there are a number of metaphors referring to the mountain as <b>castell</b> and <b>muralla</b> (translated using <i>literal translation</i> and the <i>established equivalent</i> as <b>castle</b> and <b>bastion</b>) which are common throughout the poem, as well as the reference to <b>titans</b> also translated <i>literally</i> but using the initial capital T.</p>	

Example	CAN.Tn.5	<i>Canigó</i>	<i>Mount Canigó</i>
<b>Primary category</b>		Lo vell <b>Puigmal</b> d'espalla	<b>Puigmal</b> the elder, set with
Toponymy		rabaçada	sturdy shoulder,
		es <b>l'arx</b> d'aqueixa altiva	Presides as <b>arx</b> this fortress
<b>Secondary categories</b>		fortalesa,	rising bold
Topography		que en setcents anys lo sarrahí	No Saracen in seven hundred
Other - mythology		no ha presa,	years
		fenthi bocins la llança	Has seized, each flashing
		fulgurant.	spear repelled in splinters.
		Prop d'hont <b>Cadí</b> ab lo	Not far from where <b>Cadí</b>
		<b>Cadinell</b> encaixa	meets <b>Cadinell</b>
		s'alça 'l doble <b>turó</b> de	The double- <b>peaked</b>
		<b>Pedraforca</b> ;	<b>Pedraforca</b> looms high:
		es del castell l'inderrocable	An indestructible upright fork
		forca,	— fit,
		feta, si cal, á mida d'un	Should ever the need arise,
		<b>gegant</b> .	for a <b>giant</b> .
<b>Comments</b>	<p>In this segment, apart from the four mountain toponyms which are all <i>borrowed</i> (<b>Puigmal</b>, <b>Cadí</b>, <b>Cadinell</b> and <b>Pedraforca*</b>), two more things are worth mentioning. First, the mountain <b>Puigmal</b> is personified—a literary device that is frequently used in describing landscapes. One of the other</p>		

	<p>mountains, <b>Pedraforca</b>, due to its shape is named and compared with a fork – here, one to be used by a <b>gegant</b>. The use of mythical, fantastic and legendary figures is frequent in this poem. The translation is <i>literal</i> – <b>giant</b>.</p> <p>In this segment the Latinism <i>arx</i>—meaning the highest point of a castle or fort—is untranslated or <i>borrowed</i> and appears in italics as in the source text.</p> <p>*While the etymology of some toponyms is transparent, e.g. ‘Pedraforca’—literally “fork stone”, others are more opaque. “Cadí” is thought to come from the Latin <i>catinus</i> meaning ‘bowl’ or ‘gorge’, it could also be related to the word for a “judge” in Muslim countries (Bofarull <i>Origen del noms geogràfics</i> 42). This could be significant in the decision of whether to <i>translate</i> or <i>borrow</i> the toponym.</p>
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Example	CAN.Tn.6	<i>Canigó</i>	<i>Mount Canigó</i>
<b>Primary category</b>		a) Lo <b>Clot de Moixeró</b>	a) The <b>Hollow of Moixeró</b>
Toponymy		b) De <b>Fontargent</b> á <b>Oriege</b> n’he baixada aquest matí pe’l rost de <b>Clota</b> <b>Florida</b> <b>maduixetes</b> á cullir	b) From <b>Fontargent</b> to <b>Orieja</b> I made my way this morning, through slanting <b>Clota</b> <b>Florida</b> , in search of <b>wild strawberries</b> .
<b>Secondary categories</b>			
Topography			
Flora and Fauna			
<b>Comments</b>	<p>These toponyms are analysed together because in a) the generic <b>Clot</b> has been using an <i>established equivalent</i> as <b>Hollow</b>, while the specific <b>Moixeró</b> has been <i>borrowed</i>. In b) the entire toponym has been <i>borrowed</i>: <b>Clota Florida</b>. “Clot” and “clota” are generally differentiated by size, with the latter being larger. However they are both terms for a hollow or depression. It is possible that the former was translated because it formed a title in the poem, but the word “clot” appears as a geographical feature twice more in the poem and is translated as “hollow”.</p> <p>This segment also contains a floral reference to the diminutive <b>maduixetes</b>, <i>adapted</i> in translation as <b>wild strawberries</b>, since these tend to be a smaller variety.</p>		

Example	CAN.Tn.7	<i>Canigó</i>	<i>Mount Canigó</i>
<b>Primary category</b>			

Toponymy	Per la <b>Porta Forana</b> baixa á <b>Castell</b> , se'n puja á <b>Marialles</b> y <b>Collet Vert</b> ;	Down the <b>Gate of Forana</b> he comes to <b>Castell</b> , then up to <b>Meriales</b> and <b>Collet Verd</b> ,
Secondary categories		
Topography	tot faldejant la <b>serra</b> de <b>Tretze Vents</b> *,	and skirting the <b>sierra</b> of <b>Tretzevents</b> ,
Toponymy	s'atura al hermitatge <b>de Sant Guillem</b> ,	at <b>Saint William's</b> hermitage comes to a halt.
Anthroponymy		
Comments	According to Valls, the <b>Porta Forana</b> refers to the outer door or gate of the monastery (117). The generic is translated and the specific is <i>borrowed</i> : <b>Gate of Forana</b> . All the other toponyms are <i>borrowed</i> —even where they are transparent e.g. <b>Tretzevents</b> translates <i>literally</i> as Thirteen Winds and <b>Collet</b> is a diminutive of Coll. The name of the hermitage, <b>Sant Guillem</b> , is translated <i>literally</i> as <b>Saint William</b> , with the corresponding <i>domesticating</i> effect. The topographic reference <b>serra</b> is translated here as the admitted English equivalent <b>sierra</b> (borrowed from Spanish and used especially the Americas). *In the 1901 edition of the source text the first reference to “Tretze Vents” appears here as two words but subsequently in the edition and in all references in later editions it is a single word “Tretzevents”.	

Example	CAN.Tn.8	<i>Canigó</i>	<i>Mount Canigó</i>
Primary category		De <b>puig en puig</b> pe'l <b>Coll de Finestrelles</b>	From <b>mount to mount</b> by <b>Finestrelles Pass</b>
Toponymy		s'enfilan de <b>Puigmal</b> á l'alta <b>cima</b> ;	Up they climb to the summit of <b>Puigmal</b> ,
Secondary categories			
Topography		tota <b>la terra</b> que'l meu cor estima	And from that pitch they sight the rippling <b>peaks</b>
Other - identity		desde ací's veu en <b>serres</b> onejar: <b>Olot</b> y <b>Vich</b> , <b>Ampurias</b> y <b>Girona</b> , y allá, en lo cor de <b>l'espanyola Marca</b> , lo <b>Montserrat</b> , de quatre pals com barca	That range the wide <b>homeland</b> my heart esteems: <b>Olot</b> and <b>Vic</b> , <b>Empúries</b> and <b>Girona</b> , And in the <b>Spanish March's</b> very heart Stands <b>Montserrat</b> , four-masted like a ship

	que d'Orient la Perla'ns ve á portar.	Steaming from the East her precious Pearl.
<b>Comments</b>	In this segment the toponyms <b>Olot</b> , <b>Vich</b> , <b>Ampurias</b> and <b>Girona</b> , and <b>Montserrat</b> are <i>borrowed</i> in their standardised Catalan versions. The topographic toponym <b>Coll de Finestrelles</b> is half-translated <i>literally</i> as <b>Finestrelles Pass</b> , again with the specific being <i>borrowed</i> . The reference to the <b>espanyola Marca</b> (more usually known as the Marca Hispànica), translated as <b>Spanish March</b> is the area established in 795 CE by Charlemagne as a military buffer zone and extending roughly between the current French/Catalan border and the area just south of Barcelona. The topographic <b>puig</b> is translated as <b>mount</b> , and <b>serres</b> is translated as <b>peaks</b> .	

Example	CAN.Tn.9	<i>Canigó</i>	<i>Mount Canigó</i>
<b>Primary category</b>		Adeu, <b>los de Nohedes</b> ,	Good-bye, <b>lakes of Nohedes</b> ,
Toponymy		<b>Estany Negre</b> , <b>Estany Blau</b> y <b>l'Estelat</b> ,	<b>Black Lake</b> , <b>Blue Lake</b> , <b>Star Lake</b> —
<b>Secondary categories</b>		espills d'eixes <b>pinedes</b>	mirrors of these <b>piney woods</b>
Meteorology		y d'eix <b>cel de safir</b>	below an <b>immaculate</b>
Flora and fauna		<b>immaculat</b> !	<b>sapphire sky</b> !
Colours			
<b>Comments</b>	The source text does not specify what Nohedes refers to in the first line but this becomes clear in the second line with <b>Estany Negre</b> , <b>Estany Blau</b> y <b>l'Estelat</b> . The translator <i>amplifies</i> the information in the first line as <b>lakes of Nohedes</b> , and translates the generic <b>Estany</b> in the following line as <b>Lake</b> . Valls notes that <b>l'Estelat</b> is a third “estany” situated at 2,100 m asl. The translator takes the root of the word and <i>adapts</i> it as <b>Star Lake</b> . It should be noted here that the word “estany” is a word differentiated from “llac” in Catalan, whose meaning comes from the Latin “stagnum” or “still”. The difference seems to be that an “estany” is fed by meltwater or subterranean sources while a lake is part of a larger river-fed system. In any case, they have a very similar primary definition in Alcover-Moll: “ <i>Gran</i> extensió d'aigua que ocupa una depressió de la terra” (llac”) and “Massa <i>considerable</i> d'aigua dipositada en una depressió del terreny” (“estany”). Meanwhile, the DIEC offers the definitions for “estany” as “ <i>masculí 1. geografia</i> Massa d'aigua d'extensió <i>reduïda</i> ,		

	<p>acumulada en una depressió del terreny” (“estany”), and the definition of “llac” as “<i>masculí</i>”</p> <p>1. geomorfologia Acumulació d’aigua, <i>d’alguna</i> extensió, situada en una depressió a l’interior dels continents.” (“llac”), (emphasis added). Termcat offers the definition “Massa d’aigua acumulada en una depressió del terreny.” (“estany”, &lt;Geografia física&gt;Hidrologia&gt;) without qualifying the size or amount of water and the note: “<i>Estany i llac</i> sovint s’utilitzen com a sinònims”. For “llac” Termcat offers “<i>Gran</i> extensió d’aigua que ocupa una depressió del continent.” With the same note as for “estany” (“llac”, &lt;Geografia física&gt;Hidrologia&gt;) (emphasis added).</p> <p>Also in this segment is a description of the sky <b>cel de safir immaculat</b> which is translated <i>literally</i> as <b>immaculate sapphire sky</b>. The use of jewels as metaphors is also common in this poem.</p>
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Example	CAN.Tn.10	Canigó	Mount Canigó
Primary category		Volant als <b>cingles</b> de	Now flying close to the <b>crags</b>
Toponymy		<b>Monsèn</b> , li ensenya	of <b>Montsent</b> ,
Secondary categories		les <b>cascades</b> bellíssimes de	She points out <b>Gerri’s</b>
Topography		<b>Gerri</b> ,	splendid <b>waterfalls</b> ;
Colours		y en <b>Cabdella</b> , en <b>Espot</b> y	In <b>Cabdella</b> , <b>Espot</b> and
Other - mythology		<b>Biciberri</b>	<b>Besiberri</b>
		constelacions <b>d’estanys</b>	Constellations of <b>lakes</b> ,
		<b>d’atzur y vert</b> :	<b>azure and green</b> :
		les tres <b>valls</b> de <b>Pallars</b> , que	The threefold <b>valleys</b> of
		la calitja	<b>Pallars</b> , each mantled
		de <b>boyrina</b> ab son ròssech	Underneath their <b>mists</b> of
		enmantella,	vapory trains,
		li semblan solchs que	Appear as furrows that some
		<b>gegantina</b> rella	<b>giant</b> plow
		á les tres branques del	Once carved all round the
		<b>Noguera</b> ha obert	triple-forked <b>Noguera</b> .
Comments	<p>In this segment which forms part of the flight of the protagonists Flordeneu and Gentil over the Pyrenees, the oikonyms are rendered by the translator in standardised Catalan: <b>Montsent</b>, <b>Cabdella</b>, <b>Espot</b> and <b>Besiberri</b>, as is the <i>comarca</i> <b>Pallars</b>. There are also three hydrographic features in this segment, one of which, the river <b>Noguera</b> is a hydronym, <i>borrowed</i> in translation. The</p>		

	<p><b>cascades</b> are translated using an <i>established equivalent</i> as <b>waterfalls</b>, but qualified in terms of impressiveness (<b>splendid</b>) rather than the beauty (<b>bellíssimes</b>) of the source text. The <b>estanys</b> are once again rendered in translation as <b>lakes</b> and the colours that describe them are translated <i>literally</i> as <b>azure and green</b>. The <b>cingles</b> that form <b>Montsent</b> are translated as <b>crag</b>s, reflecting their inland location. The choice of <b>gegantina</b> to indicate size is significant given other metaphors and references to mythological creatures. It is translated <i>literally</i> as <b>giant</b>.</p>
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Example	CAN.Tn.11	<i>Canigó</i>	<i>Mount Canigó</i>
Primary category		Contornejant la <b>Coma d'Or</b>	Now rounding the <b>grassy</b>
Toponymy		<b>herbosa</b> ,	<b>Coma d'Or</b> , they
Secondary categories		segueixen la <b>riera</b> de <b>Font</b>	Course along the <b>rivulet</b> of
Topography		<b>Viva</b> ,	<b>Font Viva</b> ,
Colour		per una branca de sa <b>verda</b>	Holding to a branch of its
		<b>riba</b>	<b>verdant</b> <b>banks</b> ,
		escalant la <b>montanya</b> de	And climb to the top of the
		<b>Carlit</b> .	<b>Carlit Mountains</b> .
Comments	<p>In this segment the <b>Coma d'Or</b> is <i>borrowed</i> in translation. Domingo notes that “Coma” used one of the basic toponymical terms in the Catalan countries, and used ubiquitously but has since fallen into disuse in many areas (227). Where it is still used it continued to mean a small, shallow valley. It is possible that the term is <i>borrowed</i> here since it form the generic part of a transparent toponym, and there is another example in Cant VI: <b>Coma A/Ermada</b>. In his Annotated Index, the translator notes both the <b>Coma d'Or</b> and the <b>Coma Ermada</b> as peaks—an error which Domingo explains has become prevalent due to the peak being named after the neighbouring “coma” or depression. The <b>Font Viva</b> spring in this segment is <i>borrowed</i> in the translation. The translation of <b>riera</b> as <b>rivulet</b> demonstrated agency on the part of the translator in choosing a less frequently used word.</p>		

Example	CAN.Tn.12	<i>Canigó</i>	<i>Mount Canigó</i>
Primary category		Lo <b>Canigó</b> dona la <b>má</b> á	<b>Canigó</b> extends a <b>hand</b> to
Toponymy		<b>Batera</b> ,	<b>Betera</b> ,
Secondary categories			



Colour Other - personification	<p><b>Tretzevents</b> á <b>Batera</b> y <b>Comalada</b>,</p> <p>y entre ells, oberta al <b>ull</b> del <b>cel blavíssim</b>,</p> <p>son <b>verge</b> sí desclou aqueixa <b>plana</b>;</p>	<p><b>Tretzevents</b> to <b>Betera</b> and <b>Comalada</b>,</p> <p>And in their midst, under the <b>blue sky's</b> eye,</p> <p>The <b>valley</b> unveils its <b>maidenly breast</b>;</p>
<b>Comments</b>	<p>In this segment the landscape elements are not specified or described in either the source or target text. The verse make heavy use of metaphor to draw a strong parallel between the landscape and the human body, more so in the translation than in the source, since in addition to <b>Canigó</b> extending its <b>hand</b> to the hillfort of <b>Batera</b>, and the vale of <b>Comalada</b>, under the <b>eye</b> of the sky, there is a reference in the translation to <b>maidenly breast</b>, whereas the source text refers only to <b>verge</b>. In the source text it is the <b>plana</b> that the <b>verge</b> rolls out, whereas in the translation it is a <b>valley</b> unveiling its <b>maidenly breast</b>.</p>	

Example	CAN.Tn.13	<i>Canigó</i>	<i>Mount Canigó</i>
<b>Primary category</b>		Jo tinch una galería	I have a gallery
Toponymy		que va per dintre dels <b>monts</b>	stretching beneath the <b>mountains</b>
<b>Secondary categories</b>		desde la <b>Cova de Ribas</b>	from the <b>caves of Ribes</b>
Topography		fins al <b>Forat de Santou</b> .	to the <b>Hole of Sant Ou</b> .
<b>Comments</b>	<p>In this segment the generic of the Cova de Ribas is <i>translated literally</i> and pluralised as caves and ceases to form part of the toponym. The specific is <i>borrowed</i>. Similarly for the Forat de Santou, the generic is translated <i>literally</i> as <b>hole</b> and the specific is <i>modified</i> but not translated to form two words <b>Sant Ou*</b>, although in the Soldevila version it is two words. This suggests that the translator employs these techniques more for non/composite toponyms. In the poem this vertical rock chamber corresponds to the secret passage used by Count Arnau to reach the monastery. The translation evokes the idea of being “holed up”. There is an equivalent landform in Yorkshire, England called “Gaping Gill”.</p> <p>*Sant Ou is another name for Sant Eudald. In the Annotated Index to the translation, Puppo describes the formation as an 80 m “crevasse” near Sant Pere de Montgrony.</p>		

Example	CAN.Tn.14	<i>Canigó</i>	<i>Mount Canigó</i>
Primary category		Té á esquerra les cendroses,	To the left the ashy grape-rich
Toponymy		vitíferes <b>Corberes</b>	<b>Corberes</b>
Secondary categories		que al <b>Pirineu</b> , com	Rise to graft like branches on
Topography		branques, se pujan á empeltar,	the <b>Pyrenees</b> ,
Sensations – sounds, textures		á dreta les <b>florides</b> ,	To the right, the <b>flowering</b>
Other – musical instruments		<b>granítiques Alberes</b> ;	<b>granite Alberes</b> ;
		lo <b>Rosselló</b> es un <b>arch</b> de	This <b>bow</b> is <b>Rosselló</b> — two
		dues cordilleres	ranges bending,
		que té per <b>corda'l</b> mar.//	Her <b>bowstring</b> is the sea.//
		Es una immensa <b>lira</b> que en	Enormous <b>lyre</b> upon far-
		eixa platja estesa	stretching sands
		<b>vessanta d'armonies</b> deixá	<b>Brimming with song</b> some
		algun deu marí,	sea-god left behind;
		lo <b>Canigó</b> es lo pom, les	<b>Canigó</b> for pommel, her
		<b>cordes</b> que'l cerç besa	wind-kissed <b>strings</b>
		son los tres <b>rius que roncan</b>	Three <b>babbling rivers</b>
		lliscant per la <b>devesa</b> ,	gliding through her <b>pastures</b> :
		lo <b>Tech</b> , la <b>Tet</b> , l' <b>Aglí</b> .	The <b>Tec</b> , <b>Tet</b> , and <b>Aglí</b> .
Comments	<p>These two verses contain a number of mountain toponyms: the ranges <b>Corberes</b>, <b>Pirineu</b>, <b>Alberes</b>, and the peak <b>Canigó</b>, which are <i>borrowed</i> as in the rest of the poem except Pyrenees which is an <i>established equivalent</i>. The name of the region <b>Roselló</b> is also <i>borrowed</i>. The names of three rivers appear: the <b>Tech</b>, <b>Tet</b> and <b>Aglí</b>, which in translation are <i>borrowed</i> with the absence of the definite article in the last two cases.</p> <p>Also in these verses there is a strong musical metaphor in which the <b>arch</b> (<b>bow</b>) is formed by the two mountain ranges in Roselló and the <b>corda</b> (<b>bowstring</b>) is the sea, with the <b>tres rius</b> forming the strings of this 'enormous <b>lyre</b>'. The verbs 'que'l cerc besa' (<b>wind-kissed</b>) and <b>roncan</b> (<b>babbling</b>) add to the musicality of the lines.</p>		

Example	CAN.Tn.15	<i>Canigó</i>	<i>Mount Canigó</i>
Primary category		Dels <b>rius Garona</b> y <b>Éssera</b>	Her vast <b>snows mother</b> the
Toponymy		sa gran <b>gelera</b> es <b>mare</b> ;	<b>Garona</b> and the <b>Éssera</b> ,

Secondary categories		Aran, Lys y Venasca	Aran, Lis, and Benasc might
Topography	(Celestial bodies) Other - family metaphor	podríen dirli <b>pare</b> ,	call her <b>father</b> ,
Meteorology		<b>Montblanch</b> y <b>Dhawalgiri</b> li	<b>Mont Blanc</b> and <b>Dhaulagiri</b> ,
		poden dir <b>germá</b> ;	their <b>sister</b> :
		á continents més amples	For broader continents — a fit
		d'ossada serviria,	backbone,
		al <b>àngel</b> , per tomársen al <b>cel</b> ,	For <b>angels</b> traveling <b>skyward</b>
		de graderia,	— stepping stone,
		de trono á Jehová.	And for Jehova — throne.
<b>Comments</b>	This segment contains the names of the features related to the highest massif in the Pyrenees—the Maladeta. The translations of the names are of little interest in this segment since they are all <i>borrowed</i> , but their arrangement in both source and translation is interesting. The rivers <b>Garona</b> and <b>Éssera</b> are “mothered” by the mountain, while the valleys <b>Aran, Lys and Venasca</b> (standardised in the translation) are “fathered” by it. The great peaks in the rest of the world, <b>Mont Blanc</b> and <b>Dhaulagiri</b> , are described as its equal—as its <b>sisters</b> . It serves as an <b>ossada (backbone)</b> for other great mountains of the world, a <b>graderia (stepping-stone)</b> to heaven for the angels and <b>trono (throne)</b> for Jehovah. This part of the poem is homage to the greatness of the mountain and, by extension, Catalonia.		

Example	CAN.Tn.16	<i>Canigó</i>	<i>Mount Canigó</i>
<b>Primary category</b>		Véusela aquí; sa gegantina	Here you have her!
Toponymy		altura:	Behold her giant stature!
<b>Secondary categories</b>		quedan <b>Vignemale</b> y <b>Ossau</b>	<b>Vignemale</b> and <b>Ossau</b> reach
Flora and Fauna		á sa cintura,	to her waist,
		<b>Puig d'Alba</b> y <b>la Forcada</b> li	<b>Puig d'Alba</b> and
		arriban á genoll;	<b>La Forcada</b> to her knee;
		peu d'aqueix olímpich <b>abet</b>	While at the foot of this
		de la <b>montanya</b> ,	Olympian <b>fir</b> ,
		son <b>sálzers</b> les <b>Alberes</b> ,	The <b>Alberes</b> are but <b>willows</b> ,
		<b>Carlit</b> es una <b>canya</b> ,	<b>Carlit</b> a <b>reed</b> ,
		lo <b>Canigó</b> un <b>reboll</b>	And <b>Canigó</b> a sprout.
<b>Comments</b>	This is the opening segment to the part of the poem called “La Maladeta” (literally “the cursed one”). It represents the most dangerous and yet revered		

	<p>part of the Pyrenees and is a strong symbol of Catalan identity and mythology. This is considered to be an example of the sublime in the poem. The segment expresses the relative heights of the mountains making up the massif with the highest, Aneto, unnamed. The term <b>montanya</b> is <i>omitted</i>. All toponyms (<b>Vignemale, Ossau, Puig d’Alba, La Forcada, Alberes, Carlit</b> and <b>Canigó</b>) are <i>borrowed</i>. The heights are compared to different varieties of vegetation: <b>abet/fir; Sálzers/willows; canya/reed;</b> and reboll/sprout, all translated using an <i>established equivalent</i>. The mountain is personified as a female in this segment.</p>
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### 5.2.2. Toponyms in *Solitud*

In *Solitud* there are around seventy toponyms, including variations, almost of them fictional toponyms, albeit with some loosely based on real placenames. The only exceptions are “ancien Egipte”, “Barcelona”, “Girona”, and “Jerusalem”. Of the remainder five are the names of towns and villages: “Cabrides”, “Llisquents”, “Murons”, “Ridorta”, and “Roquesalbes” and the rest are the names of geographical features. ‘Sant Ponç’ is used variously to describe the hermitage, the mountain on which it is located and a nearby farm. Almost all of the translations are *literal* with the rest being *borrowed*.

Example	SOL.Tn.1	<i>Solitud</i>	<i>Solitude</i>
<b>Primary category</b>		Passat <b>Ridorta</b> havien atrapat	After passing through
Toponymy		un carro que feia la mateixa	<b>Ridorta</b> , they had come
<b>Secondary categories</b>		via que ells, i en Matias, amb	across a wagon going their
Topography		ganes d’estalviar el delit, preguntà al carreter si els volia dur fins a les <b>collades de la muntanya</b> .	way and Matias, who wanted to preserve his strength, asked the driver if he would mind taking them as far as the <b>foot of the mountain</b> .
<b>Comments</b>	<p>This is the first sentence in the novel and it mentions the town closest to the hermitage which is their destination—<b>Ridorta</b>. Like all the other names of towns and villages in the novel the name is <i>borrowed</i> in translation, although research has shown that there are some alternatives in English translation such</p>		

	as the botanical “Sweet Clematis” or “Virgin’s Bower”. The <b>collades de la muntanya</b> is translated as <b>foot of the mountain</b> using <i>omission</i> ( <i>collades</i> may be more precisely translation as <b>foothills</b> ).
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Example	SOL.Tn.2	<i>Solitud</i>	<i>Solitude</i>
Primary category		En Rutllet, l’Esquerrà,	Marbles, Lefty, Catear and
Toponymy		l’Orellamoix i en Cireretes,	Strawberry, the prides of their
Secondary categories		les quatre millors peces de les	respective parishes
Other - rituals		parròquies de <b>Llisquents</b> , <b>Ridorta</b> , <b>Murons</b> i <b>Roquesalbes</b> , portant-ne tots més al cap que als peus i recordant-se d’antigues rivalitats, s’havien desafiats a qui puntejaria millor les <b>sardanes</b> .	( <b>Llisquents</b> , <b>Ridorta</b> , <b>Murons</b> , and <b>Roquesalbes</b> ), all of whom drunkenly recalled old rivalries, had bet on who could dance the best <b>sardana</b> .
Comments	This segment illustrated the <i>borrowing</i> of oikonyms in the translation. We have mentioned <b>Ridorta</b> , but <b>Roquesalbes</b> could also be <i>literally</i> translated as ‘Whiterocks’. The name of the local dance— <b>sardana</b> —is <i>borrowed</i> and written in italics.		

Example	SOL.Tn.3	<i>Solitud</i>	<i>Solitude</i>
Primary category		L’ermita s’aixecava enmig	The hermitage stood on a
Toponymy		d’una davallada que	slope that led further down to
Secondary categories		s’escorria entre accidents, fins al <b>Coll</b> . A la dreta fosquejaven, una mica apartades, <b>les pinedes</b> de les vessants que es destriaven i esclarien <b>Roquís Gros</b> amunt, i a l’esquerra el rost pujava fins a la carena pelada del <b>Roquís Mitjà</b> .	<b>St. Pontius’ Pass</b> . On the right, at some distance, you could see the <b>pine groves</b> that covered <b>Roquís Gros</b> , and on the left <b>Roquís Mitjà</b> reared its bald head.
Comments	In this segment the translator <i>amplifies</i> <b>Coll</b> to give the complete name (Coll de Sant Ponç) as <b>St. Pontius’ Pass</b> using an <i>established equivalent</i> of the		

	<p>saint's name. The other two toponyms, which are the names of mountains, in this segment appear frequently throughout the work. <b>Roquís Gros</b> is <i>borrowed</i> in translation. <b>Roquís Mitjà</b> is also <i>borrowed</i> but with the <i>omission</i> of the final accent: <b>Roquis Mitja</b>. In a pre-publication draft* of the translation the translator proposed a <i>literal translation</i> for these latter two names: 'Big Rocky' and 'Middle Rocky'.</p> <p>*Source: Digital Document Repository (DDD) of the Universitat Autònoma de Barcelona.</p>
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Example	SOL.Tn.4	<i>Solitud</i>	<i>Solitude</i>
<b>Primary category</b>		Ja els esguards de la dona,	The woman's eyes, eager for
Toponymy		envejosos d'horitzons,	horizons, beheld the broad
<b>Secondary categories</b>		començaven a dominar la	ridge of <b>Roquís Mitja</b> and
Senses – sight		carena espatlluda del <b>Roquís</b>	looked beyond it, lighting
Colours		<b>Mitjà</b> ; ja la traspassaven,	briefly on the distant <b>plain</b> .
Topography (description)		escallimpant també de l'altra	<b>The Husk</b> , like a <b>meteorite</b>
Meteorology		banda l'ampla ratlla <b>planera</b> ;	fallen from <b>Heaven</b> , grew
		ja veien enfonsar-se <b>la Volva</b>	smaller and smaller till it
		dins de la <b>muntanya</b> a	seemed a tiny <b>mound</b> , as did
		manera de <b>bòlid</b> immens	<b>Roquís Petit</b> with its smooth
		caigut del <b>cel</b> ; ja disminuïa	<b>plateau around the</b>
		poc a poc, fins a semblar	<b>Boundary Stone</b> . The <b>golden</b>
		<b>pujolet</b> insignificant, el	<b>sun</b> beat down brilliantly
		bonyegut <b>Roquís Petit</b> amb	upon the columned <b>cliff</b>
		son <b>Planell de la Fita</b> , pelat	before them, which the
		com una nafra, enmig; ja el	shepherd called the <b>Organ</b>
		<b>sol</b> , d'una <b>grogor d'or pur</b> ,	because of its thick pipes.
		batia calorosament damunt	Finally, when at last they
		d'aquella columnada espessa,	could look out on all sides,
		gratada en un esmotxall de la	Gaietà stopped, peered at
		pedrera que tenien enfront, i	something, and motioned her
		que el pastor anomenava	to be still.
		<b>l'Orgue</b> per la disposició de	
		ses rebabes verticals, que	
		recordaven confosament les	
		dels canons d'un orgue de	

	<p>temple; ja, en fi, la dona s'emparava, sense obstacle visible, de les nou dècimes parts de l'espai, quan el pastor, que li duia una mica de davantera, després d'aturar-se i guaitar atentament a un punt, li féu senya de que ella tampoc avencés més.</p>	
<b>Comments</b>	<p>This segment is a description of the excursion that the protagonist Mila is taken on by the shepherd. The description is of the views that she sees as they gain height on the mountain. In addition to <b>Roquís Gros</b>, the toponym <b>Roquís Petit</b> appear to complete the trio of mountains, it is translated using <i>borrowing</i> as <b>Roquís Petit</b>. Several other topographical features appear such as la Volva and l'Orgue, which are translated using <i>literal translation</i> as the <b>Husk</b> and the <b>Organ</b>, and the <b>Planell de la Fita</b> which is half-translated <i>literally</i> and half-<i>described</i> as <b>the plateau around the Boundary Stone</b>. The reference to the <b>muntanya</b> is <i>omitted</i> in the translation and the diminutive <b>pujolet</b> is translated as <b>tiny mound</b>. The simile of the <b>bòlid immens caigut del cel</b> is significantly <i>modulated</i> in the translation: the <b>bòlid</b> becomes the more tangible <b>meteorite</b>, which, considering it refers to “The Husk” mountain is considered a <i>qualitative improvement</i>, as the meteorite is a meteor that has reached the surface of the earth. The word “bolide” does exist in English but is of a more scientific register. The reference to <b>cel</b> is translated as <b>Heaven</b> and could therefore be considered a <i>clarification</i> although the word in Catalan is ambiguous. This segment is notable for its length. The source text contains a single sentence, punctuated by semi-colons. The translation is divided into shorter sentences and is significantly shorter than the original. The <b>Orgue</b> is described in the source text as having “rebabes verticals”. There seems to be no clear <i>established equivalent</i> and the translator has opted for a <i>particularisation</i> which is fitting for the musical instrument: <b>pipes</b>. The <b>Orgue</b> seems like a basalt formation as a result of its similarity to organ pipes.</p>	

Example	SOL.Tn.5	<i>Solitud</i>	<i>Solitude</i>
Primary category		Doncs som damunt del <b>Roquís Petit</b> . Ja saps que són	“Well, we’re standing on <b>Roquís Petit</b> . There’s three
Toponymy		tres, els <b>Roquissos</b> : el <b>Roquís Gros</b> , el de Sant Ponç i	of them, you know: <b>Roquís Gros</b> , <b>Roquís Mitja</b> in the
Secondary categories		aquest. D’això —i li signà el <b>mugró</b> del davant— se’n diu la <b>Fita dels Moros</b> .	middle, and this smaller one. That,” and he pointed to the <b>nipple</b> , “is what they call the <b>Moor’s Boundary Stone</b> .
Other - personification			
Comments	This segment illustrates the three mountains with their collective name <b>Roquissos</b> . This is <i>omitted</i> in the translation. Again the names <b>Roquís Gros</b> and <b>Roquís Petit</b> are <i>borrowed</i> but <b>el de Sant Ponç</b> is <i>standardised</i> as <b>Roquis Mitja</b> . Here <b>la Fita</b> is given its full name <b>Fita del Moros</b> and translated using an <i>established equivalent</i> as <b>Moor’s Boundary Stone</b> . The reference to the <b>mugró</b> , or <b>nipple</b> in translation is an example of the way in which landscapes are frequently personified in description.		

Example	SOL.Tn.6	<i>Solitud</i>	<i>Solitude</i>
Primary category		En diuen la <b>Canal de Trencacames</b> . A l’hivern fa	“They call it <b>Legbreak Creek</b> . It’s dangerous in the
Toponymy		de mal passar-hi...	winter.” “More than now?”
Secondary categories		—Més que ara?	“This is nothing.” Seeing her
Other - expressions		—Ara rai!	worried look, he cheerfully
		Però, descobrint de cop un núvol en la mirada d’ella, afegí alegrement:	added: “Wait’ll you see <b>Black Ravine</b> ! You really
		—Veïssis pel <b>Barranc Negre</b> ! Allà <b>pla</b> hi ha <b>pena de la vida</b> !	<b>have to watch it</b> there!”
Comments	The toponym <b>Canal de Trencacames</b> is translated <i>literally</i> as <b>Legbreak Creek</b> . It is significant that the translator has chosen a generic that is much more common in US English, and has a displacing effect. The <b>Barranc Negre</b> is also translated <i>literally</i> as <b>Black Ravine</b> . The additional information about the danger of the <b>Barranc Negre</b> by Mila’s husband, Matias, is a first indication of his lack of sensitivity toward her. In translation the warning is		



	somewhat diluted: <b>pena de la vida</b> , which might translate as ‘a death sentence’ or ‘certain death’ is <i>modulated</i> to <b>have to watch it</b> . This would be considered <i>a destruction of idioms or expressions</i> .
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Example	SOL.Tn.7	<i>Solitud</i>	<i>Solitude</i>
<b>Primary category</b>		Eri la veu del vei, que corria	It was the old man, running to
Toponymy		desesperat d’una banda a	and fro, first to <b>Goblin Crest</b> ,
<b>Secondary categories</b>		l’altra, tan aviat per la <b>Cresta</b>	then to <b>King’s Glass</b> , then to
		<b>del Follet</b> , com per <b>l’Anap</b>	<b>Olivebreath</b> , searching for
		<b>del Rei</b> , com pel <b>Bau de les</b>	the fairy and begging her to
		<b>Olives</b> , cercant pertot a	return, offering his very soul
		l’encantada i pregant-li que el	for just one more kiss.
		volgués amb ella, que per un	
		altre petó dels seus llavis	
		donaria de grat, a més de totes	
		les ventures de la terra, la	
		mateixa glòria del cel...	
<b>Comments</b>	In this segment the first toponymic reference is <b>Cresta del Follet</b> , which is <i>literally</i> translated as <b>Goblin’s Crest</b> , although there is scope for variation in the choice of translation of “follet”, which could be a number of mythical folkloric figures in English (i.e. imp, pixie, goblin, elf etc.), of which “goblin” is possibly the one with the most negative connotation. The second two toponyms are of greater interest to us. The first <b>l’Anap del Rei</b> is translated as <b>King’s Glass</b> . It is the name of a geographical feature which is not further described. However, investigation into the etymology of the word “anap” leads us to the Frankish <i>hnapp</i> meaning “vas per beure”* with the examples suggesting that it might be made of silver or wood; or Old Saxon <i>hnapp</i> meaning a medieval “cup” or “bowl”. Initially then we considered it unlikely that that it would be a glass, rather a chalice or goblet. Further investigation led us to the English word ‘hanap’ which is “an obsolete, Norman-French term for a large drinking goblet, made of precious material such as gold and silver and used especially on state occasions” and which indeed could be made of glass (Meyer 347). The third toponym is <b>Bau de les Olives</b> translated as <b>Olivebreath</b> . We believe this is a mistranslation. “Bau” in Catalan can be a		

	<p>synonym for “baf” (DIEC “baf”)<sup>47</sup> but could also be related to some kind of rock formation. In the <i>Guia de la Costa Brava</i> (388) Josep Pla gives an example from Roses: “fora de Cap Trencat hi ha una roca submergida —un <i>bau</i> en català— que amb maror trenca- perillosament”. Domingo i Francàs gives the definition of <i>bauma</i> as being a kind of cave which is broader than it is deep (282) and the work ‘bau’ may derive from this. It could also be related to the definition given in Joan Coromines <i>Diccionari d’Etimològic i Complementari de la Llengua Catalana</i> (607) which states that: <i>Balmar-, balmat</i> adj. ‘còncav, excavat’ [c. 1890, Verdaguer], mot especialment vivaç en el Lluçanès i pobles d’allí cap a Torelló: “la cova de Sant Martí és una roca <i>baumada</i>”. This could be a translation error.</p>
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### 5.2.3. Toponyms in *El quadern gris*

Given that this work is a diary based on autobiographical events, people and places all of the names are real. Of the 241 toponyms extracted from the text, many refer to places outside Catalonia and I have therefore filtered those that are of interest within Catalonia. Since the diary covers long periods spent in the Empordà, local toponyms are the most frequent. However, reference to the cities of Girona and Barcelona the text also includes some specific urban references such as street names which I have retained as they are of particular interest. The main translation strategy is *borrowing*, followed by the use of *established equivalents*. This section contains examples of the toponyms which are exceptions to these strategies.

Example	EQG.Tn.1	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		A nord, fa de més bon mirar:	The scene is more appealing
Toponymy		el <b>cap de Begur</b> , de color de	to the north: a pale leaden
<b>Secondary categories</b>		plom clar, <b>Cala de Cabres</b> i	<b>Cape Begur</b> , <b>pinkish Cabres</b>

<sup>47</sup> <https://dcvb.iec.cat/> (Consulted 17/2/2025)

**BAF m.**

|| **1.** Aire que s’expel·leix del cos en la respiració;

	<p><b>Aigua Xallida</b>, <b>rosades</b>. <b>Cove</b>, and <b>Aigua Xal·lida</b>. <b>Tamariu</b>, sobre el <b>verd fosc</b> <b>Tamariu</b>, above the <b>dark</b> dels <b>pins</b>... <b>green</b> of the <b>pinewoods</b>.</p>
<b>Comments</b>	<p>The toponym for what is named here as <b>Aigua Xallida</b> appears in Viquipèdia under the entry Aigua Xelida, with synonyms Aigua Xellida and Aigua-xellida (source given is the <i>Gran Enciclopèdia Catalana</i>, but the page was unavailable at the time of writing this research). The name also appear on the website of the Catalan Tourist Agency as Aigua Xelida (catalunya.com). Joan Coromines' <i>Onomasticon Cataloniae</i> offers an entry for Aigua Xallida as “Cala de la Costa Brava. En el terme de <i>Begur</i>” (107), and that this is the name also given by locals and sailors in Palafrugell, the San Sebastià (sic) lighthouse and from Palamós to Tamariu. However, he also notes that Josep Pla repeatedly writes “Aigua Xellida” in his <i>Guia de la Costa Brava</i>. This is an interesting point since, in his notes, Garolera states that he modified some of the “erroneous” placenames that has been corrected previously from <i>Aigua Xellida</i> to <i>Aigua Xallida</i> (<i>El quadern gris</i> 13) . It is therefore unknown why the edition was made in the source text and why the translation is rendered as <b>Aigua Xal·lida</b>. This may be a move on the part of the translator to reflect the unusual term in Catalan or it may be an error. In any case, it would increase the visibility of the translator for readers who know the area.</p>

Example	EQG.Tn.2	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		a) Quan ens traslladàrem al <b>carrer del Sol</b> , a la casa nova	a) When we moved to the new house on <b>carrer del Sol</b> —and
Toponymy		—i aquest és un dels meus records més antics—, el meu pare rebé la visita dels seus amics.	this is one of my oldest memories—all father's friends came to visit. In general, the building was a success.
<b>Secondary categories</b>		b) Don Josep Gich, farmacèutic al <b>carrer de Cavallers</b> , fou, durant molts anys, jutge de Palafrugell.	b) Don Josep Gich, the pharmacist on <b>carrer de Cavallers</b> , was the
		c) A la tarda vaig donar la carta a un company, estudiant	magistrate in Palafrugell for years.

	extern, que la diposità a la central de correus, que llavors era situada—recordo tots aquests detalls amb molta precisió— a l'entrada del <b>carrer de la Força</b> .	c) In the afternoon I gave the letter to a day student who mailed it from the main post office situated at the time at the top of <b>carrer de la Força</b> —I remember these details very precisely.
<b>Comments</b>	This example illustrates how the translator has decided to <i>borrow</i> street names in their entirety. The generic <b>carrer</b> which could be translated as road or street is not only maintained in the translation but it carries a lower case 'c'. Also the propositions and articles <b>de</b> , <b>de la</b> or <b>del</b> before the specific are maintained. This shows a clear <i>foreignising</i> strategy.	

Example	EQG.Tn.3	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>	Toponymy	La casa del <b>carrer del Sol</b> ,	The land on which my
		la construï el meu pare en	father built the house on
		el lloc que abans en deien	<b>carrer del Sol</b> was called
<b>Secondary categories</b>		el <b>Camp dels Ous</b> , ja obert	the <b>Field of Eggs</b> . This was
Other - diminutives		el carrer que va de la població a l'estació del <b>tren petit</b> . Aquesta casa tingué una disposició contrària a la del <b>carrer Nou</b> , on vaig passar la infantesa. La façana d'aquesta donava a tramuntana, i així els darreres eren excel·lents.	the road from the town to the station after the <b>"small" train</b> had been opened. This house is situated differently from the one where I spent my childhood on <b>carrer Nou</b> . That house faced north, so the back rooms were very comfortable.
<b>Comments</b>	This segment gives two more examples of <i>borrowed</i> street names: <b>carrer del Sol</b> and <b>carrer Nou</b> , but also the name of the field on which the house was built, <b>Camp dels Ous</b> which is translated <i>literally</i> as <b>Field of Eggs</b> . The translator has <i>literally</i> translated <b>tren petit</b> and		

	added emphasis in the form of quotation marks “ <b>small</b> ” <b>train</b> . Neither the <b>Camp dels Ous</b> or the <b>tren petit</b> are explained in the source text, and they are not described in the translation either, although we do know that the <b>tren petit</b> refers to a narrow-gauge line that linked Palafrugell to the coast and some of the other local towns.
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Example	EQG.Tn.4	El quadern gris	The Gray Notebook
Primary category		El veig venir de lluny a l'hora del passeig del carrer de Cavallers, aquest empordanès. És un xicot petit, ros, nerviós, un argent viu. Fem una estona de conversa.	I saw a lad from the Ampurdan approaching in the distance when I was strolling along carrer de Cavallers. He is short, fair-haired, nervy, a live wire. We chat for a time.
Toponymy			
Secondary categories			
Comments	This segment, again, shows the translation of the street name but more interestingly it shows the translation of the region—the source text uses the demonym empordanès, which is nominalised in the translation to the toponym Ampurdan. The reason this is interesting is that after maintaining the street names entirely in Catalan the translator has used the Spanish spelling Ampurdan. This may be because it is an established equivalent—in the Encyclopedia Britannica there is no entry for the Catalan “Empordà” whereas “Ampurdan” appears under the entry for “Girona” (Catalan spelling): “Its eastern and southern fertile coastal plain of El Ampurdán, drained by the Ter, Muga, and Fluviá [also Spanish spelling] rivers, produces cereals, corn (maize), and fodder.”		

Example	EQG.Tn.5	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		Abans d'arribar al <b>pont d'En Bitlla</b> , els cavalls s'espantaren i es posaren a recular.	Before reaching the <b>En Bitlla bridge</b> the horses took fright and started to retreat.
Toponymy			
<b>Secondary categories</b>			

<b>Comments</b>	The name of the bridge in this segment is <i>borrowed</i> . It is named after a male person ( <b>Bitlla</b> ) and the translator includes the preposition ‘En’ but does not amplify the information.
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<b>Example</b>	EQG.Tn.6	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		Després del <b>pont d'en Casaca...</b>	Past <b>En Casaca bridge...</b>
Toponymy			
<b>Secondary categories</b>			
<b>Comments</b>	In this reference to a bridge the author leaves the Catalan article ‘en’ in lower case, while the translator maintains it in upper case to form part of the <i>borrowed</i> name <b>En Casaca</b> . In this example the translator <i>omits</i> the English definite article, ‘the’.		

<b>Example</b>	EQG.Tn.7	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		A través dels <b>ferros</b> del <b>pont</b> apareixen les llums dels pisos de la corba de <b>l'Onyar</b> .	The lights from the apartments on the bend in the <b>Onyar</b> shine through the <b>bridge's metal stanchions</b> .
Toponymy			
<b>Secondary categories</b>			
Topography (river)			
Other - architecture			
<b>Comments</b>	In this segment the bridge is not named but it is located as crossing the River Onyar. The reference to <b>ferros</b> translated as <b>metal stanchions</b> allows us to deduce it is the Pont de les Peixateries Velles designed by Gustave Eiffel in Girona.		

<b>Example</b>	EQG.Tn.8	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		Arribats a l'estació, deixo l'equipatge a la consigna i pel <b>carrer del Progrés</b> arribo al <b>Pont de Pedra</b> .	When we reach the station, I leave my case in the checkroom and walk along <b>carrer del Progrés</b> to <b>Pont de Pedra</b> .
Toponymy			
<b>Secondary categories</b>			

<b>Comments</b>	The translator <i>borrow</i> s the name of the bridge in Catalan <b>Pont de Pedra</b> as well as the streetname preceding it— <b>carrer del Progrés</b> . Despite this being an urban landscape, which is not our primary interest, we see this as a clear mark of the translator’s agency .
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<b>Example</b>	EQG.Tn.9	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		a) Pel <b>pont de Sant Agustí</b>	We crossed the <b>Saint</b>
toponymy		arribàrem a la plaça del	<b>Augustine bridge</b> and
<b>Secondary categories</b>		mateix nom, que era deserta i	reached the dark, deserted
		fosca.	square of the same name.
		b) Llarg passeig solitari, a la	b) A long, solitary stroll in the
		matinada, pels carrers deserts	early hours, along the town’s
		de la vila. Des de diferents	deserted streets. I see the light
		llocs veig cremar el <b>far de</b>	from the <b>Sant Sebastià</b>
		<b>Sant Sebastià</b> .	<b>lighthouse</b> burning from
			different positions.
<b>Comments</b>	In example a) the translator has chosen to translate the name of <b>Sant Agustí</b> , probably because there is a clear <i>established equivalent</i> — <b>Saint Augustine</b> . The translator includes the definite article ‘the’ in this example. This contrasts with the name of the <b>far</b> for which the translator has <i>borrowed</i> the specific in Catalan <b>Sant Sebastià</b> .		

<b>Example</b>	EQG.Tn.10	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		<b>Plaça de Sant Agustí</b> avall,	We walk through <b>plaça de</b>
Toponymy		passant sota el <b>pont</b> que fa la	<b>Sant Agustí</b> , under the
<b>Secondary categories</b>		via del tren gros, entràrem a la	mainline train <b>bridge</b> , and
		<b>Devesa</b> .	into the <b>Devesa</b> .
<b>Comments</b>	When referring to the <b>plaça</b> of the same name as the previous example the translator <i>borrow</i> s the specific Catalan name <b>Sant Agustí</b> and uses the lower case for the generic toponym <b>plaça</b> . It is of note that the translator does not use an upper case ‘p’ for <b>plaça</b> , in continuity with the street names. <b>La Devesa</b> is a well-known park in the centre of Girona. In translation the name is <i>borrowed</i> and there is no <i>amplification</i> or <i>description</i> .		

<b>Example</b>	EQG.Tn.11	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		En arribar a la pujada de	When I reached the slope to
Toponymy		Sant Feliu em vaig distreure	Sant Feliu I was distracted
<b>Secondary categories</b>		i vaig seguir caminant per les	and continued along
		Ballesteries, en direcció al	Ballesteries, toward the
		pont del Galligants.	Galligants bridge.
<b>Comments</b>	The translator maintains the specific noun <b>Galligants</b> which is the name of another river in the city of Girona. <b>Sant Feliu</b> refers to the eponymous church, and the <b>pujada de Sant Feliu</b> is the name of the street leading up to it. In the translation the generic is replaced by a <i>description</i> , “slope”. <b>Ballesteries</b> is another street name, whose full name is carrer de les Ballesteries. The ambiguity, or lack of explicitation is largely maintained in this segment.		

#### 5.2.4. Toponyms in *Pedra de tartera*

*Pedra de tartera* contains the smallest number of toponyms. Most of the names are fictional but closely related to real names in the Pallars area where the story is set. Some are fictional names in neighbouring Aragon. A total of 25 toponyms were counted, three of which were excluded for being outside the scope of this research (“Madrid”, “Anglaterra”, and “Àfrica”). “Barcelona” is included since it is a significant place in the story. Of the remaining 21, one is the name of an autonomous community (“l’Aragó”), one the name of a city (“Lleida”), 11 are names of local towns and villages and the remaining seven are the names of geographical features, e.g. “prat de les Tres Aigües”. The dominant translation techniques are *borrowing* and *literal translation*.

<b>Example</b>	PdT.Tn.1	<i>Pedra de tartera</i>	<i>Stone in a Landslide</i>
<b>Primary category</b>		Des de l’Ermita a Pallarès	It was just a few kilometres
Toponymy		no hi ha gaires quilòmetres	between Ermita and
<b>Secondary categories</b>		però sí que representava un	Pallarès, but it meant a day’s
Topography		dia a peu i perdre casa meva,	walk and losing sight of
Other - rituals		que em veia marxar	home. At the time, this hurt
		d’esquena i que em dolia més	me more than anything else.



	<p>que cap altra cosa en aquells moments, camí avall, amb l'únic món que coneixia, tot junt, que s'anava quedant enrere.</p> <p>En aquelles hores de caminar <b>silenciós</b> cap al mercat de <b>Montsent</b>, on pare i Maria aprofitarien per comprar i deixar-me als oncles, se m'apareixien només les bones estones que havia viscut al <b>poble</b> on vaig néixer i d'on no havia sortit més que per anar a la <b>muntanya</b> a aviar els animals o per escapar-me a la <b>Festa Major</b> de les quatre cases que eren el <b>poble</b> del costat. Molta gent i poc forment.</p>	<p>As I walked away, I left the only world I had ever known behind. We walked <b>in silence</b> to the market at <b>Montsent</b>, where my father and Maria were going to pick up some things for home and hand me over to my aunt and uncle. On the way, all that I could think of were the good things about my <b>village</b>. I had never left except to take the animals up the <b>mountain in spring</b> to graze or to sneak off to the <b>Festa Major</b> held every year by the four houses which made up the next <b>village</b>. There were a lot of people and not much to eat at <b>those festivals</b>.</p>
Comments	<p>In this segment the translators <i>literally translate</i> <b>muntanya</b>. They use <i>amplification</i> to state that the grazing trip was <b>in spring</b>. They also <i>borrow</i> the term <b>Festa Major</b> in italics but <i>amplify</i> the translations to repeat the reference where it absent in the source text: 'not too much to eat at <b>those festivals</b>'.</p>	

Example	PdT.Tn.2	Pedra de tartera	Stone in a Landslide
Primary category		El <b>prat de Tres Aigües</b> era el	The <b>meadow</b> I liked best was
Toponymy		que més m'agradava. Per una	<b>Tres Aigües</b> , where three
Secondary categories		banda el banyava el	streams met. On one side ran
Topography		<b>barranquet d'Arlet</b> abans de	the <b>Arlet</b> , bathing the
Flora and Fauna		<b>deixar el seu cabal al riu</b> , pel	<b>meadow</b> before it <b>left its</b>
Other – farming methods		límit de baix tenia <b>l'Orri</b>	<b>deposit in the river</b> . Its lower
		mateix, i per dalt hi anava a	boundary was marked by the
		parar el <b>reguerol</b> de la <b>font</b>	<b>Orri</b> itself, and along the top
		<b>de la Torna</b> . <b>L'herba</b> s'hi	was the <b>irrigation channel</b>
		feia alta i bona i era en l'únic	from the <b>Torna spring</b> . The

	on es podien fer tres collites. La primera, i dos camins el <b>redall</b> .	<b>grass</b> there grew good and tall and it was the only place you could harvest three times: the first as usual, but then <b>twice more after reaping</b> .
<b>Comments</b>	In this segment the generic and the specific toponym are separated in translation with the <b>prat</b> translated as <b>meadow</b> . The specific is <i>borrowed</i> : <b>Tres Aigües</b> . The <b>barranquet</b> (which would be a kind of shallow stream valley) is <i>omitted</i> , while the specifics <b>Arlet</b> , <b>Orri</b> and <b>Torna</b> are <i>borrowed</i> . The reference to the river <b>Arlet</b> is seen as a distortion in the translation where <b>cabal</b> is translated as <b>deposit</b> . “Deposit” has a specific meaning in hydrology and indicates the release of fluvial sediment, whereas “cabal” means flow or discharge. <b>Font</b> is translated using an <i>established equivalent</i> as <b>spring</b> . <b>L’herba</b> is translated using an <i>established equivalent</i> as <b>grass</b> . The regional-specific <b>redall</b> is <i>described</i> as being a multiple harvest. The <b>reguerol</b> is translated as <b>irrigation channel</b> but the diminutive is <i>omitted</i> .	

Example	PdT.Tn.3	Title source text	Title of target text
<b>Primary category</b>		Jo trobava que aquesta era	For me, this was one of its
Toponymy		una de les seues gràcies,	charms because in the two
<b>Secondary categories</b>		perquè en els dos de <b>Costa</b>	<b>Costa Varada meadows</b> ,
Topography		<b>Varada</b> de cop i volta no es	you could look up and find
Flora and Fauna		veia ningú. Sabia que eren	that suddenly you were all
		darrere aquell <b>pujant</b> o de la	alone. I knew that the others
		filera <b>d’avellaners</b> , però	were behind the <b>slope</b> or the
		començava a agafar-me la	row of <b>hazel trees</b> , but a
		sensació d’estar sola i	feeling of being completely
		recordava aquelles explicades	alone would grip me and I’d
		que havia escoltat glaçada un	start to remember the
		centenar de camins sobre	hundreds of terrifying stories
		<b>escurçons</b> i <b>serps</b> de tota	I’d heard about <b>vipers</b> and all
		mena;	kinds of <b>snakes</b> .
<b>Comments</b>	This segment contains the toponym <b>Costa Varada</b> which is <i>borrowed</i> and <i>clarified</i> as <b>Costa Varada meadows</b> . The author is comparing the size of the fields with that mentioned in the previous example. The topographical <b>pujant</b>		

	is translated as the non-directional <b>slope</b> . There are also references to flora and fauna in this segment: <b>avellaners</b> is translated using an <i>established equivalent</i> as <b>hazel trees</b> and <b>escurçons</b> and <b>serps</b> are also translated using <i>established equivalents</i> as <b>vipers</b> and <b>snakes</b> .
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Example	PdT.Tn.4	Title source text	Title of target text
<b>Primary category</b>		a) Amb Delina de <b>ca</b>	a) I'd made friends with
Toponymy		<b>l'Arnau</b> havíem fet	<b>Delina Arnau</b>
<b>Secondary categories</b>		amistat anant a <b>aviar</b>	because we
Other – livestock methods		cap als <b>prats de</b>	<b>shepherded</b> the
		<b>Solau</b> ;	animals in the <b>Solau</b>
		b) Em vaig empassar la	<b>meadows</b> together.
		vergonya i cap a <b>ca</b>	b) I got over my
		<b>l'Esquirol</b> falta	embarrassment and
		gent.	went to <b>the</b>
		c) [v]ell de <b>cal Sastre</b>	<b>Esquirols</b> , where
		<b>de Torve</b>	they needed people.
			c) old man <b>Sastre from</b>
			<b>Torve</b> .
<b>Comments</b>	In this segment the translator interprets the name of the house as the surname of the family. Given that in example a) <b>Arnau</b> is both a given name and a family name it could be Delina's family name, but in example b) it is unlikely that <b>Esquirol</b> is the family name. In the first case the translator <i>omits</i> the reference to the house and in the second example she uses the genitive 's to indicate ownership. In the first example there is also a reference to a field which is or was presumably owned by a family called <b>Solau</b> and while the surname is <i>borrowed</i> the genitive is not used and a toponym is formed. Similarly in the third example the old man is assumed to be called <b>Sastre</b> whereas the house ( <b>cal</b> which is <i>omitted</i> ) is likely to refer to the occupation as a tailor. In a) it is not stated in the source text which animal were taken to the fields but the translators infer that they are sheep by using the verb <b>shepherded</b> . This is considered an <i>amplification</i> .		

### 5.3 Translation of Meteorological Elements

The weather has had a distinctive presence in Western literature, from Shakespeare's *King Lear* or *Macbeth* (c.1606) to Brontë's *Wuthering Heights* (1847), Tolstoy's *Anna Karenina* (1877), Woolf's *To the Lighthouse* (1927), García Márquez's *Cien años de soledad* (1967), and McCarty's *The Road* (2006) to name just a few. Yet when it comes to translating those works, in the same way that elements of flora and fauna are subject to broad local variation, meteorological elements not only have a range of local names, which can sometimes be difficult to define or localise, but also have different symbolic and semantic interpretations. In *The Nautical Almanac* (609-611) a selected list of 54 local winds is given along with their definitions. The "Gregale" (sic) wind is defined as being "A strong northeast wind of the central Mediterranean", while "Tramontana" is "A northeasterly or northerly winter wind off the west coast of Italy. It is a fresh wind of the fine weather mistral type", the latter definition evidently being geographically limited, since it is also present in other Mediterranean countries, including Catalonia. The first entry in the *Diccionari Català-Valencià-Balear* for "tramuntana" is the cardinal point "nord". The second entry reads "Vent que bufa des del dit punt cardinal, i que sol esser molt fred" ("tramuntana").

While terminology poses one problem for translation, weather elements in literature often carry strong symbolic meanings. Storms, for example, generally symbolise danger and uncertainty or negative moods, but they can also represent the exhilaration of the 'sublime' mentioned in Chapter 1. In her article on the language of meteorology in film versions of Shelley's *Frankenstein*, Canepari emphasises the importance of sounds in depicting the meteorological conditions which can only be described in words in the novel (5). The changeability of the weather that enables the creation of mood. In *Josep Pla: el temps, la gent i el paisatge*, Carbonell tells us that for Pla the weather was the thing that brings us closest to

nature. He finds the only truth in the indifference of the landscape as that expressed through the weather, and that the effects of the weather on humans is, for him, unarguably true (63).

There is little published on the translation of meteorological elements in literature, although there is a substantial amount of literature on the translation of the weather in non-fictional settings, and it has attracted a good deal of attention because of its potential for automatic translation (Sigurd et al.; Leplus et al.). Given the importance of weather and the seasons in tropes such as agriculture and rural settings it is included here as a category for analysis.

This section includes examples of meteorological elements in the text and their translation in a broad sense including references to the sky, celestial elements and weather elements.

### 5.3.1 The Sky

The sky as a central element of any exterior landscape is mentioned in all the works in the corpus, and the way in which the sky appears in the texts varies bearing out the hypothesis that the references and translations will depend on the genre. In general, in all the works in the corpus references to the sky can be categorised as a) Descriptions either independently of or in relation to the other landscape features such as mountains, rock structures or the sea; b) descriptions in relation to meteorological conditions e.g., clouds, sun, luminosity, storms, etc.; c) the sky as a reflector of mood, often with colour descriptions where grey can reflect sadness, depression, threats and white purity, serenity etc. and d) figurative or metaphorical references which may be spiritual or not. In some cases the references can be classified in more than one category in accordance with the objective of the segment of text. This section explores the references in all the works, offering examples of each and finally offers a conclusion of common patterns and differences among the works. The most frequent appearance of the word “cel” in relation to the number of pages in the book is in *El quadern*

*gris* (96 references compared with 75 in *Canigó*, 43 in *Solitud*, and 11 in *Pedra de Tartera*).

For that reason, the first search term was “cel” and these results are presented here, followed by other meteorological and celestial references for each work.

### 5.3.2. Meteorological Elements in *Canigó*

In *Canigó* the meaning of the references varies in terms of whether the sky referred to is real, in the daytime or the night time, or whether it is a spiritual reference, often contrasted in the same line with the earth or the sea. The translator has therefore had to make choices to accommodate these variations in meaning of the polysemic word in Catalan. Given the circumstances of the author and the topics it is not surprising that there are many references to the sky in a spiritual manner and so the translator has interpreted “cel” not as “sky” but as “heaven”.

Other meteorological references in the work are mainly “neu”, “vent”, “gel” and “boyra” translated using the *established equivalents* “snow”, “wind”, “ice” and “fog” or “mist”.

Example	CAN.M.1	<i>Canigó</i>	<i>Mount Canigó</i>
<b>Primary category</b>		y, eco del cel, lo rossinyol hi	While, echo of heaven, the
Meteorology (sky)		glosa	nightingale trills
<b>Secondary categories</b>		angèliques paçades que ha	Angelic strains learned long
Flora and Fauna		après al paradís	ago in Paradise
<b>Comments</b>	It is not completely clear here whether ‘cel’ refers to the sky or ‘heaven’ but the translator has opted for the latter, possibly influenced by the later reference to Paradise. This is an example of <i>creative adaptation</i> . The <b>rossinyol</b> is translated using an <i>established equivalent</i> as <b>nightingale</b> .		

Example	CAN.M.2	<i>Canigó</i>	<i>Mount Canigó</i>
<b>Primary category</b>		Ell no ha oblidat á sa	Gentil has not forgot
Meteorology (sky)		Griselda, estrella	Griselda, star
<b>Secondary categories</b>			

	<p>que'l matí de sa vida il·luminava.</p> <p>¿Quí sab si eix talisman la l·ligarí</p> <p>ab qui, implacable, de son <b>cel</b> l'arranca?</p>	<p>Once burning bright, high in his morning <b>sky</b>.</p> <p>Who knows if such a portent might unite</p> <p>Him with the one who pulls him from his <b>path</b>?</p>
<b>Comments</b>	<p>The translator has reorganised the sentence so that Gentil is pulled from his “<b>path</b>” rather than from his “sky” and Griselda is the star lighting up his morning sky rather than his life. The figurative use of the word ‘<b>cel</b>’ here enables this kind of reformulation and the translator has presumably done this to achieve the desired poetic form. The word <b>estrella</b> is translated <i>literally</i> as <b>star</b>.</p>	

Example	CAN.M.3	<i>Canigó</i>	<i>Mount Canigó</i>
<b>Primary category</b>		a) <b>Astre</b> del <b>cel</b> , tan sols per l'amor teva	a) A <b>light</b> in the <b>sky</b> , for your love it was
Meteorology (sky)		deixí l' <b>atzur</b> de l' <b>estelada</b> volta;	I left the sloping <b>azure</b> dome of <b>stars</b> ;
<b>Secondary categories</b>		b) Ja s'enconca com uns <b>cels</b> en volta d'or estrellada;	b) The dome concaves just like the <b>heavens</b> , a gilded vault in bright array;
Colour		c) Ja s'enconca com uns <b>cels</b> en volta d'or <b>estrellada</b> ; llantions son sos <b>estels</b> que may eclipsa l'albada.	c) The dome concaves just like the <b>heavens</b> , a gilded vault in bright array; for <b>star-spread</b> shine its lampions, their glow unpaed by break of day.
<b>Comments</b>	<p>The ‘volta’ or ‘dome’ in these examples evokes the medieval images of the ancient celestial spheres, more contemporary with the period in which the kind of legends and stories in the poem were traditionally told. In example a) the heavenly body ‘<b>astre</b>’ is <i>substituted</i> for ‘<b>light</b>’. In examples b) and c) the use of the plural ‘heavens’ indicates a synonym for ‘<b>sky</b>’. Again in example c) the</p>		

	<b>stars</b> and the daytime sky are present simultaneously. <b>L'albada</b> is translated using linguistic amplification to <b>break of day</b> .
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Example	CAN.M.4	<i>Canigó</i>	<i>Mount Canigó</i>
<b>Primary category</b>		a) ella á mirar lo <b>cel</b> , Gentil sa cara	a) Her eye set to the <b>skies</b> , Gentil's her face.
Meteorology (sky)		b) al ángel, per tomársen al <b>cel</b> , de gradería,	b) For angels traveling <b>skyward</b> — stepping stone, And for Jehova — throne
<b>Secondary categories</b>		c) Ell aixeca'ls ulls al <b>cel</b> y'l nom d'Alah pronuncia	c) Lifting up his eyes to <b>heaven</b> ,
Other - identity		d) <b>Les Barres Catalanes</b> hi dibuixa, semblant sos entremetjs d'alguna estrella, com si del <b>cel</b> los somnis li vinguessen	In the name of God he utters d) Upon it she depicts the <b>Catalan Stripes</b> , And scatters here and there a star among them, As if the dreams that came to her from <b>heaven</b> Were interlaced with dreams of her fair land
<b>Comments</b>	Another significance of the references to the sky in the original is a metaphorical indication of progress towards a higher or better place and of hope. For example, there are numerous cases of the characters lifting their eyes towards the sky either in the hope of achieving their goals, religious, romantic or otherwise. There are minor alteration in the translation of <b>cel</b> as a) <b>skies</b> in the plural b) the adverbial <b>skyward</b> , and c) <b>heaven</b> contextualised by the mention of Alah in the same line. <b>Alah</b> is translated as <b>God</b> using <i>cultural substitution</i> . Example d), where the countess is sewing an image of the 'Catalan stripes' onto the altar cloth, is a clear reference to the Catalan national identity that runs throughout the poem. The translator has used a strategy of <i>transposition</i> to enable continuity of the poetic metre.		

Example	CAN.M.5	<i>Canigó</i>	<i>Mount Canigó</i>
<b>Primary category</b>			



Meteorology (sky)	Los <b>Estanyols</b> que encara avuy l'argentan d'aquella mar petita son petjades, son los bocins d'aquell espill hont tota la nau del <b>firmament</b> s'enmirallava.	The <b>Tarns</b> that sparkle in that vale today Are but the footprints of that bantam sea, Mere segments of that looking-glass where shone The tall ship of the <b>firmament</b> in full.
Secondary categories		
Topography		
Comments	This segment describes the reflection of the vast sky in the mountain tarns, with reference to the sea. This is an example of where the mountain serves as the connection between the sky and the sea—heaven and earth. The translation of <b>firmament</b> is <i>literal</i> and is <i>foreignising</i> here given the relative rarity of the word in English. Here <b>Estanyols</b> is translated as <b>Tarns</b> , with connotation of high mountains.	

Example	CAN.M.6	Canigó	Mount Canigó
Primary category	Meteorology (sky)  Secondary categories  Flora and Fauna  Toponymy  Topography	a) Allí morir devía en una forca,  menjat per <b>corps</b> en mitj de <b>cel</b> y <b>terra</b> ;  b) al <b>Pirineu</b> miraula <b>recolzada</b> , son front al <b>cel</b> ,  sos peus dintre la <b>mar</b>	a) There I should have left this life, on the gallows,  Between the <b>earth</b> and <b>sky</b> , devoured by <b>crows</b> ;  b) Look what a <b>buttress</b> the <b>Pyrenees</b> make,  her brow in the <b>sky</b> , the <b>sea</b>  round her feet
Comments	These are two further segments of the mountain representing the connection between <b>sky</b> and <b>sea</b> – heaven and earth. The second example forms part of a celebration of the <b>Pyrenees</b> as a symbol of the “patria” in touch both with the common people on the earth and the higher powers of the <b>sky</b> . The translator modulates the verb “recolzar” by nominalising it in the more geographical description of “buttress”.		

<b>Example</b>	CAN.M.7	<i>Canigó</i>	<i>Mount Canigó</i>
<b>Primary category</b>	Meteorology	En cada <b>cap de puig</b> dels que rodejan	On each and every <b>hilltop</b> hedging round

<b>Secondary categories</b>	la <b>plana</b> de Ruscino, hi há una torra,	Ruscino's <b>plain</b> a watchtower rises tall,
Topography	una torra gentil que al <b>cel</b> arriba per abastar <b>l'estrella</b> ab que s'enjoya.	An excellent tower that reaches the <b>sky</b> To touch the <b>star</b> that crowns it like a jewel.
<b>Comments</b>	In this example the 'cel' is used as a metaphor for height and this metaphor is maintained <i>literally</i> in the English translation. The topographical element <b>plana</b> is translated <i>literally</i> , and <b>cap de puig</b> is translated as <b>hilltop</b> using <i>established equivalence</i> .	

<b>Example</b>	CAN.M.8	<i>Canigó</i>	<i>Mount Canigó</i>
<b>Primary category</b>		Lo <b>Canigó</b> dona la má á <b>Batera</b> ,	<b>Canigó</b> extends a hand to <b>Betera</b> ,
Meteorology		<b>Tretzevents</b> á <b>Batera</b> y <b>Comalada</b> ,	<b>Tretzevents</b> to <b>Betera</b> and <b>Comalada</b> ,
<b>Secondary categories</b>		y entre ells, oberta al <b>ull</b> del <b>cel blavíssim</b> ,	And in their midst, under the <b>blue sky's eye</b> ,
Toponymy Other - personification		<b>son verge sí desclou aqueixa plana</b> ;	<b>The valley unveils its maidenly breast</b> ;
<b>Comments</b>	In this example the element <b>cel</b> is translated <i>literally</i> as <b>sky</b> . There is <i>linguistic compression</i> of the superlative <b>blavíssim</b> to describe the sky, resulting in a slight loss of intensity. There is also a degree of <i>modulation</i> in the translation of <b>son verge</b> as <b>its maidenly breast</b> . This is another example of personification of the mountain.		

<b>Example</b>	CAN.M.9	<i>Canigó</i>	<i>Mount Canigó</i>
<b>Primary category</b>		Com pont de <b>flors</b> , uneix la terra á l'illa	As though of <b>flowers</b> , a <b>verdant</b> rustic footbridge
Meteorology		una <b>verdosa</b> y rústica palanca	Connects the land surrounding to the isle,
<b>Secondary categories</b>		que atravessa pe'l mitj <b>l'estany blavíssim</b> ,	Spanning the <b>bright blue lakewaters</b> midway —
Flora and Fauna Colours Topography		com lo <b>cel</b> estrellat la <b>vía láctea</b> .	Just like the <b>Milky Way</b> the starry <b>sky</b> .

<b>Comments</b>	<i>Literal translation of cel as sky and also of via làctea as Milky Way. The translator amplifies l'estany as lakewaters. While Flors is translated literally as flowers, the syntax is modified to omit the first reference to the pont.</i>
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Example	CAN.M.10	Canigó	Mount Canigó
<b>Primary category</b>		[...] al florejar les	Skimming the <b>summits</b> of the
Meteorology		<b>pirenayques cimes</b>	<b>Pyrenees</b> ,
<b>Secondary categories</b>		sa roda de set raigs vola	Its wheels of seven spokes
Other		lleugera,	just barely brush
Toponymy		en <b>l'herba</b> y <b>neu</b> sense deixar	The <b>grass</b> and <b>snow</b> , and
		rodera,	leave no trace below,
		com lo <b>carro del sol</b> pe'l	Just like the arc of the <b>sun-</b>
		<b>firment.</b>	<b>car</b> through the <b>sky</b> .
<b>Comments</b>	In this example the 'firmament' is translated as the more usual 'sky'. An interesting point in this example is the translation of 'carro del sol', which is a comparison of the royal coach to the vehicle of the Greek god Helios, as 'sun-car'. This is difficult to categorise since in Greek mythology the more normal lexical item would be 'chariot'. Here there is a clear use of agency. The references to <b>herba</b> and <b>neu</b> are translated <i>literally</i> as <b>grass</b> and <b>snow</b> .		

Example	CAN.M.11	Title source text	Title of target text
<b>Primary category</b>		Al pregon de <b>l'afrau</b> lo <b>llop</b>	Deep inside the <b>canyon</b>
Meteorology		<b>udola</b> ,	<b>wolves howl</b> ,
<b>Secondary categories</b>		lo <b>vent xiula</b> entre'ls <b>pins</b> y	the <b>wind whistles</b> , whirling
Flora and Fauna		torniola,	through <b>pines</b> ,
		les <b>gales</b> trocejant del mes de	dismantling May's regalia,
		maig,	the <b>sky</b> puts on its <b>darkest</b>
		ab son <b>núvol</b> més <b>negre'l cel</b>	<b>cloud</b> ,
		s'endola	and tears stream from its <b>tall</b>
		y ploran <b>sos ulls blaus</b> á raig,	<b>blue eye</b> .
		á raig.	
<b>Comments</b>	This segment describes the sound and sight of the storm, with much metaphorical description. Therefore we do not know for sure whether the <b>llop</b> is real or if it represents the sound of the storm. It is translated in plural as <b>wolves</b> . <b>Pins</b> is translated <i>literally</i> as <b>pines</b> . The second time the <b>sky</b> is		

	mentioned it is <i>personified</i> as having <b>ulls blaus</b> , translated in the singular as <b>tall blue eye</b> . In Catalan, the verb <i>endolar-se</i> is <i>omitted</i> but suggested by the sky putting on the darkest cloud and the subsequent reference to tears.
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### 5.3.3. Meteorological Elements in *Solitud*

In *Solitud* there are some 60 references to **cel**. Of these three are expressions (Reina del **cel**; càstig del **cel**), and nine are interpreted as being references to heaven. There are few references to other meteorological events except for one reference to a big storm which is included in the following series of examples.

Example	SOL.M.1	<i>Solitud</i>	<i>Solitude</i>
<b>Primary category</b>		Amb un deix de tristor desvià	She sadly turned and looked
Meteorology (sky)		la mirada, enlairant-la: el <b>cel</b>	upward: the <b>sky</b> , vast and
<b>Secondary categories</b>		era un gran badiu ple de	empty, blazed with <b>blinding</b>
Senses – sight		<b>claror encegada</b> que feria	<b>light</b> that hurt her eyes.
Other - emotions		dolorosament els ulls	
		<b>assadollats...</b>	
<b>Comments</b>	The expanse of the sky described figuratively as a <b>gran badiu</b> in the source text is <i>substituted</i> by the adjective <b>vast</b> . The adjective <b>assadollats</b> which intensifies the woman's sadness is <i>omitted</i> in the translation.		

Example	SOL.M.2	<i>Solitud</i>	<i>Solitude</i>
<b>Primary category</b>		De <b>pla</b> no se'n veia rastre ni	There was no hint of a <b>plain</b>
Meteorology (sky)		sospita, i el <b>cel</b> estenia de	beneath them and the <b>sky's</b>
<b>Secondary categories</b>		banda a banda sa <b>blancor</b>	<b>pale gray</b> stretched from side
Colours		<b>grisenca</b> de perla, una mica	to side, flushed with <b>orange</b>
		<b>daurada</b> cap a l'horitzó,	toward the horizon, while
		sobre el que passejaven	<b>mother-of-pearl</b> <b>clouds</b>
		lentament, lentament, i	drifted slowly from left to
		d'esquerra a dreta, ramades	right, changing shape and
		de <b>nuvols</b> de <b>nacre</b> , que	color.
		mudaven de forma i de color	
		tot fent sa via.	

<b>Comments</b>	In this segment the colours of the sky are described. <b>Blancor grisenc</b> is translated as <b>pale gray</b> , while the translation of <b>daurada</b> displays a greater departure and is translated as <b>orange</b> . The diminutive <b>nuvolets</b> is absent in the translation as <b>clouds</b> . The colour <b>nacre</b> is translated using an <i>established equivalent</i> as <b>mother-of-pearl</b> .
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Example	SOL.M.3	<i>Solitud</i>	<i>Solitude</i>
<b>Primary category</b>		Tot el que vegé era d'un mateix color: d'un <b>gris</b>	Everything was the same color; <b>dull, ashy gray</b> . Gray
Meteorology (sky)		<b>compacte i apagat de cendra</b> . <b>Gris</b> el <b>malincònic</b>	as that overcast, <b>gloomy sky</b> , <b>gray</b> as the <b>mountain</b> that
<b>Secondary categories</b>		<b>cel</b> de jorn cluc; <b>grisa</b> la gran <b>muntanya</b> que anava a trobar-lo allà en l'altura; <b>grisa</b> la <b>boira</b> pesant que de mitja <b>muntanya</b> avall ho amagava tot, formes, termes, horitzons...	rose to meet it, <b>gray</b> as the thick <b>fog</b> that hid everything but the upper half of the <b>mountain</b> : forms, distances, horizons...
Colours Topography			
<b>Comments</b>		This segment is an example of how the colour grey of the landscape reflects Mila's melancholic mood. <b>Gris compacte i apagat de cendra</b> is translated more or less <i>literally</i> as <b>dull, ashy, gray</b> . Malincònic is translated as gloomy which is a slight destruction as it removes the signifier from the protagonist's mood.	

Example	SOL.M.4	<i>Solitud</i>	<i>Solitude</i>
<b>Primary category</b>		En efecte: entre <b>l'Orifany</b> i el	And in fact, between the
Meteorology (sky)		<b>Cimalt</b> una clarícia esblaimada, <b>una flor de llum</b>	<b>Elephant</b> and <b>Highpeak</b> a <b>pale shaft of light</b> , like a
<b>Secondary categories</b>		marfida transparentava borrosament a través de les <b>glasses</b> apagades del <b>celatge</b> <b>grisenc</b> .	faded luminous flower, shot its feeble rays across the <b>icy gray sky</b> .
Toponymy Sensations – sight Colours			
<b>Comments</b>		In this segment the elements are translated but the nuances are <i>omitted</i> . <b>Celatge</b> is <i>generalised</i> as <b>sky</b> and <b>grisenc</b> as <b>gray</b> . Similarly the <b>flor de llum</b> becomes the more <i>standardised</i> <b>shaft of light</b> .	

Example	SOL.M.5	<i>Solitud</i>	<i>Solitude</i>
Primary category		Guaitant per aquells traus com per la ullera d'un tuttilimundi, la Mila vegé fragments de quadres compostos únicament de cel i muntanya, de cel i muntanya sempre.	Peering through those slits, as through a stereopticon at a fair, Mila saw fragmented pictures solely composed of sky and mountain, mountain and sky.
Meteorology			
Secondary categories			
Topography			
Comments	This segment describes the climb up to the belfry, and the view from between the stairs. The simplicity of the view is expressed in the repetition of cel and muntanya translated literally as sky and mountain.		

Example	SOL.M.6	Solitud	Solitude
Primary category		En efecte, sota aquell cel d'un blau puríssim d'ulls de verge, el turó, matisat de verds primaverencs, curull de casetes rosses i cenyit per la banda de glassa del pla rosat, tenia més aparença de fantasia màgica de pintor luminista que de cosa real i veritable.	Beneath that bright blue sky the hill, flecked with spring green, covered with white houses and encircled at its base by a band of rosy gauze was more like a painter's luminous vision than something real and palpable.
Meteorology (sky)			
Secondary categories			
Colours Topography			
Comments		In this segment the religious reference ulls de verge in the description of the colour of the sky is omitted as is the reference to purity: blau puríssim d'ulls de verge is translated as bright blue. This can be considered a qualitative impoverishment. The light-coloured rosses of the houses is translated as white which is also considered a qualitative impoverishment. The translation of glassa del pla rosat as rosy gauze may be an error, since “gauze” would be “gassa”. This segment represents one of the more optimistic passages in the novel and contains several colour references.	

Example	SOL.M.7	<i>Solitud</i>	<i>Solitude</i>
<b>Primary category</b>		...les estridències que	The human sea parted with
Meteorology (sky)		irradiava aquesta eren	difficulty before the
<b>Secondary categories</b>		esbotzades per les	tabernacle and then quickly
		descàrregues dels caçadors	wed together behind the
		del terme que saltejaven	musicians, whose strident
		estrepitosament al sant patró,	notes clashed with volleys
		i sota <b>el cel esblaimat per</b>	fired by the district's hunters,
		<b>totes les claredats</b>	<b>and beneath a pale noon</b>
		<b>encegadores del migdia</b> , les	<b>sky</b> , candles cast white
		farors blanques dels ciris	reflections on the
		pigallaven castament la	worshippers' robes.
		fosc de les robes, com	
		lumínics petons d'àngel	
<b>Comments</b>	This segment describes the sky at midday, but what is interesting is the noticeable <i>linguistic compression</i> or <i>quantitative impoverishment</i> of the translation for that description.		

Example	SOL.M.8	<i>Solitud</i>	<i>Solitude</i>
<b>Primary category</b>		Feia cosa d'una quinzena	She had been feeling this
Meteorology		que així vivia, quan una	way for a couple of weeks
<b>Secondary categories</b>		tarda, cap a les dues, el <b>cel</b> ,	when early one afternoon
Senses – sounds		serè fins aleshores,	the <b>sky</b> , which had been
Senses - colours		s'enteranyinà depressa;	calm, suddenly <b>clouded</b>
		s'aixecaren castells de	over. Luminous <b>white</b>
		<b>nuvolades</b> d'un blanc	castles appeared above
		lumínic sobre el <b>Cimalt</b> ,	<b>Highpeak</b> and spread
		s'estengueren després,	across the <b>mountains</b> ,
		<b>ennegrint-se</b> , arran de la	<b>blackening</b> till within an
		<b>muntanya</b> , i abans d'una	hour great <b>thunderclaps</b>
		hora esclatava una	burst forth. It was the first
		<b>tamborinada</b> fenomenal.	big <b>storm</b> since Mila's
		Era d'una excitació de gat	arrival and, bristling like a
		electritzat, i encuriosida	cat, she roamed from one

	<p>per l'espectacle, anà d'una finestra a l'altra per a contemplar-lo. Després d'una gran <b>tronada</b> retrunyidora que rodolà per tot el <b>firmament</b>, a la manera d'una passada de redoblant que en senyalés l'entrada, descarregà un <b>ruixat</b> furibund que assotà els vidres mateix que pedra seca. La Mila, clavat el nas als de la finestra de la cambra, vegé baixar del <b>cel</b> una cortina <b>grisa</b> que es desplegà damunt tota cosa, esborrant-li de seguida la silueta fosca del <b>Roquís Gros</b>. Aquella cortina, rebatuda d'ací d'allà pels <b>bufaruts</b> d'una sobta <b>ventarrada</b> que tan aviat la tirava cap a llevant com cap a ponent, i atravessada, a voltes, pel <b>zig-zag fulgorant d'un llampec</b>, s'espesseí tan depressa, que ben prompte es féu impenetrable. La Mila deixà la cambra i corregué cap al finestró de la cuina. <b>L'aigua</b> baixava a catarates per l'esquenada</p>	<p>window to another. After a mighty <b>rumble</b> that rolled across the <b>heavens</b>, as though a bass drum were announcing the <b>tempest's</b> arrival, sheets of <b>rain</b> beat against the panes like a shower of gravel. Mila, whose nose was pressed against the bedroom window, saw a <b>gray</b> curtain descend, obliterating the dark silhouette of <b>Roquís Gros</b>. That curtain, shaken by sudden <b>gusts</b> and ripped periodically by <b>bolts of lightning</b>, quickly became impenetrable. Mila ran to the little window in her kitchen. The <b>water</b> poured down <b>Roquís Mitja's</b> slopes, forming <b>streams</b> as it went, falling upon the house and filling the sink's open gutter, from which it flowed in foamy eddies. The <b>sound</b> was deafening, and the <b>pounding rain</b> on the rooftop was accompanied by <b>howling winds</b> that battered the hermitage, <b>rattling</b> frames,</p>
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	<p>del <b>Mitjà</b>, s'acarrerava en els <b>correguets</b> de la vessant, es pricipitava sobre la casa, engargossant el cloell descobert de l'aigüera, i tornava a sortir-ne regolfant a grans glopades escumoses. Entretant el <b>soroll</b> de la <b>tempesta</b> era eixordador. Al <b>xirigueig</b> de la <b>pluja</b> que petava sobre les teulades i ressonava per les estimberes, s'hi afegia el <b>bramul</b> sord dels <b>bufaruts</b> que ho investien i futralejaven tot, fent <b>sotraguejar</b> els fustatges de les obertures, voleiant les campanes, que <b>batallejaven</b> descompassadament, com espantades, i cargolant-se <b>romflant</b> per l'escaleta del campanar, com per a invadir alienadament l'ermita.</p>	<p><b>ringing</b> bells in terrified confusion, and <b>whistling</b> down the belfry stairs as though about to invade the house.</p>
<b>Comments</b>	<p>This lengthy segment contains examples of many of the meteorological elements in the novel, accompanied by references to colour and the senses. Most of the elements are translated <i>literally</i> or using <i>established equivalents</i>, but there are some departures. <b>Tamborinada</b> is <i>standardised</i> in meteorological discourse as <b>thunderclaps</b>, but the metaphor is recovered in the translation of <b>una passada de redoblant</b></p>	

	as <b>though a bass drum</b> . <b>L’aigua baixava a catarates per l’esquenada del Mitjà</b> is <i>reduced</i> in the translation as <b>The water poured down Roquís Mitja’s slopes</b> . <b>Soroll</b> is translated as <b>sound</b> rather than the more intense <b>noise</b> . In general the translation <i>reduces</i> the text of the source as can be seen in the length of the translated text.
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#### 5.3.4. Meteorological Elements in *El quadern gris*

According to Josep Pla, the weather is what brings us closest to nature (*Notes del capvesprol* 547). In *El quadern gris* the sky features more prominently than in the other works—around 100 references—and is frequently accompanied by detailed descriptions, often including colours and the senses. The other meteorological reference cover a variety of weather conditions since the diary lasts longer than a calendar year, and so all the seasons are included. Rain is mentioned frequently but is almost always contextualised in the city of Barcelona. Wind is also frequently mentioned in the context of the Empordà, and is almost always classified by name, with “tramuntana”, “garbí” and “gargal” (the local term for the standardised “gregal”) being the most frequent, and “ponent”, “llevant” and “mestral” mentioned just once. Often, “ponent” and “llevant” are used to indicate the cardinal points “west” and “east”. This section offers some of the most representative examples.

Example	EQG.M.1	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		A mitja tarda es posa a <b>ploure</b>	It starts to <b>rain</b> in the late
Meteorology		—una <b>pluja</b> fina, densa,	afternoon—a dense, steady
<b>Secondary categories</b>		menuda, pausada. No fa gens	<b>drizzle</b> . There’s hardly any
Colours		<b>d’aire</b> . El <b>cel</b> és <b>gris</b> i baix.	<b>breeze</b> . The <b>sky</b> is <b>gray</b> and
Senses – touch, sound		Sento caure la pluja sobre la	overcast. I can hear the
Flora and Fauna		terra i els <b>arbres</b> del jardí. Fa	small raindrops pattering on
		una <b>fressa</b> sorda i llunyana —	the <b>trees</b> and the soil in the
		com la del mar a l’hivern.	garden. A dull, distant <b>sound</b>
		Pluja de març, <b>freda</b> , <b>glacial</b> .	like the sea in winter. <b>Icy cold</b>
		A mesura que va caient la	March rain. Evening falls, the

	<p>tarda, el <b>cel</b>, de <b>gris</b>, es torna d'un <b>blanc de gassa</b> —lívíd, irreal. Sobre el poble, pesant sobre els teulats, hi ha un <b>silenci</b> espès, un silenci <b>que es palpa</b>. La fressa de l'aigua que cau l'allarga en una <b>música</b> vaga. Sobre aquesta <b>sonsònia</b>, hi veig flotar la meva obsessió del dia: vint-i-un anys!</p>	<p>sky changes from <b>gray</b> to a pale and unreal <b>gauzy white</b>. A heavy <b>silence</b>, a silence you can <b>cut with a knife</b>, hangs over the town, weighing down its roofs. The sound of the rain becomes vaguely <b>musical</b>, a <b>monotonous</b> <b>trill</b>. My obsession for the day floats along with it: twenty-one years old!</p>
<b>Comments</b>	<p>This segment contains references to the <b>cel gris</b> translated <i>literally</i> as <b>gray sky</b>. It also describes the sound of the rain - una <b>fressa sorda i llunyana</b>, translated almost <i>literally</i> as <b>a dull, distant sound</b>, where sorda literally would be “deaf”. The sound is described again as being un <b>silenci</b>, translated as <b>silence</b>, una <b>música</b> vaga, which is <i>transposed</i> in the translation as <b>vaguely musical</b>. The sound is described a third time in the source text as a <b>sonsònia</b> which is <i>adapted</i> to <b>monotonous trill</b>. This <i>amplification</i> is significant since it demonstrates the translator's knowledge of the traditional Catalan instruments involved, which is taken-for-granted in the source text. Finally in this segment the expression <b>que es palpa</b> is translated as <b>cut with a knife</b>. For Berman this might be a <i>destruction of idioms and expressions</i>. It is a <i>domesticating</i> strategy that avoids the strangeness of a closer equivalent.</p>	

Example	EQG.M.2	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		Quan entra el <b>gargall</b> , l'hora és clara i el matí radiant.	By the time the <b>northeasterly</b> starts to blow, the <b>sky</b> is bright and the morning radiant. It is a gentle <b>breeze</b> and the small waves—like undulating
Meteorology		<b>L'aire</b> és suau i les petites onades —ondulacions de joia—fan un camí planer i <b>amable</b> . A mesura que el dia avança, tot naufraga en un enlluernament universal. La sorra de la <b>platja</b> té una qualitat de pasta de vidre de color de <b>carmí esblaimat</b> .	jewels—trace <b>beautiful</b> , flat tracks across the <b>ocean</b> . As the day advances, everything is marooned in a dazzling light. The sand on the <b>beach</b>
<b>Secondary categories</b>			
Topography (coastal)			
Colours			
Other - adjectives			

	<p>La <b>mar</b> passa com un <b>corrent de vidre fos</b>. Els caires de les coses tremolen, desdibuixats. El <b>cel</b>, desmoblat, és un abisme insondable. Arriba un moment que hi ha tanta llum que és impossible veure res clar. Fins les persones de la família tenen una altra cara.</p>	<p>is a fine paste of <b>pale crimson</b> glass. The <b>sea</b> flows like <b>dark, molten glass</b>. Outlines of objects shimmer and blur. The infinite <b>sky</b> is an abyss. A moment comes when there is so much light nothing is clear. Even the faces of your family look different.</p>
<b>Comments</b>	<p>In this segment <b>gargal</b> is a local variation of the more common name for the north-east wind “gregal”. It is translated according to standard English weather terminology, <b>northeasterly</b>. Since it is described as being <b>suau</b> the <b>aire</b> is translated as <b>breeze</b>. There is an example of <i>modulation</i> in this segment where the tracks of the waves are <b>beautiful</b> rather than the original <b>amable</b> and a further departure with the <i>addition</i> of the word <b>ocean</b>. This is considered to be a standardised generic in US English since rarely would the Mediterranean Sea be described as an ocean in British English.</p>	

Example	EQG.M.3	El quadern gris	The Gray Notebook
Primary category		Feia fred. Hi havia un cel de neu, de color de plata —un cel estàtic i glacial.	It was cold. There was a silvery, snow-filled sky—a motionless, icy sky.
Meteorology			
Secondary categories			
Colours			
Comments	This segment is remarkable since it is a description of the weather on a day in September.		

Example	EQG.M.4	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>	<p>Meteorology</p> <p><b>Secondary categories</b></p>	<p>Els <b>hiverns</b> llargs i <b>fredíssims</b>, més <b>freds</b> que els d'ara, em sembla; les</p>	<p>The long, <b>chilly winters</b> that I reckon were much <b>colder</b> than they are now; the</p>

Senses – sound; touch;	<p><b>tramuntanades</b> impetuosos, que de vegades duraven vuit dies, després de les quals el país quedava en un estat de fatiga i de pal·lidesa i com de convalescència; les habitacions <b>glacials</b> de la casa amb els mosaics nous que feien el mateix efecte que <b>tenir els peus sobre una barra de gel</b>; els <b>caramells de glaç</b> gotejant als balcons del carrer; el <b>color rosat</b> de la <b>gelada</b> sobre les capces de <b>bròquil</b> del jardí; el <b>soroll</b> que feia el <b>vent</b> a les xemeneies i el fum acre que treien per la boca, <b>que ens feia tossir</b>; els dies de <b>pluja</b> interminables que passàvem a les golfes jugant a dir missa o mirant <b>caure l'aigua</b> amb el nas xafat als vidres de la finestra i la màgica sorpresa de la <b>neu</b>, <b>silenciosa i quieta</b>...</p>	<p>impetuous <b>north winds</b> that sometimes blew for a while and left the country in an exhausted, worn-out state of convalescence; the <b>freezing</b> rooms with mosaic tiles that felt like <b>blocks of ice underfoot</b>; the <b>icicles</b> dripping onto the balconies overlooking the street; the <b>pinkish</b> frost on top of the <b>broccoli</b> in the garden; the <b>sound</b> of the <b>wind</b> blowing down chimneys and the acrid smoke they exhaled that made <b>us choke</b>; the days of endless rain that we spent in the attic pretending to say mass, or watching the <b>rain pour down</b>, our noses pressed against the windowpanes, or the magic of our excitement at the <b>silent, restful snow</b>...</p>
Comments	<p>This segment describes Pla's childhood memories from the house in carrer del Sol, and in particular the cold winters. Most of the many references to <b>pluja</b> in the work, are with reference to the city of Barcelona. this is one of the few mentioned outside Barcelona. The translator <i>omits</i> the superlative -íssim and translated the cold as the milder <b>chilly</b>—perhaps considering readers in non-Mediterranean climes? The <b>caramelles de glaç</b> are <i>reduced</i> in English as <b>icicles</b>, considered a <i>qualitative impoverishment</i>. The description of the rain as <b>caure l'aigua</b> is <i>particularised</i> as <b>rain pour down</b>, using a standard collocation. In this segment the <b>vent</b> is not named and is translated <i>literally</i> as <b>wind</b>.</p>	

Example	EQG.M.5	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		La <b>mar</b> , innumerable sempre,	The <b>sea</b> , ever elusive, has
Meteorology		ha arribat a la màxima	been at its most diverse. It has
<b>Secondary categories</b>		diversitat. Ha fet <b>sol</b> , ha fet	been <b>sunny, windy, foggy,</b>
Colours		vent, ha fet <b>boira</b> , ha <b>plogut</b> ,	<b>rainy</b> , and under a waning
Senses- sounds		ha sortit una <b>lluna</b> en	moon. Radiant in the <b>sun</b> ,
Topography (maritime)		minvant. Radiant amb el <b>sol</b> ;	graceful and light with <b>wind</b> ,
		gràcil i lleugera amb el <b>vent</b> ;	<b>silent</b> in <b>fog</b> , childishly sulky
		<b>silenciosa</b> en la <b>boira</b> ;	in the <b>rain</b> ; the moon created
		puerilment sorruda amb la	on the water <b>finely curved</b>
		<b>pluja</b> , la lluna ha fet sobre	<b>snails and horns of</b>
		l'aigua —sobre el reflex	<b>abundance</b> —pale
		pàl·lid— <b>caragols de fina</b>	reflections—on the water.
		<b>curvatura i corns de</b>	In the sun, everything seems
		<b>l'abundància</b> . Amb el sol, tot	dazzled. Dramatic <b>clouds</b>
		semblava enlluernat. <b>Núvols</b>	over a <b>cool blue sea</b> . <b>Pure</b> ,
		teatral sobre la <b>mar d'un</b>	shimmering shades of <b>white</b> ,
		<b>blau fresc</b> . <b>Blancs purs</b> ,	a dense <b>Oriental white</b> .
		palpitants, d'una densitat de	Then a strong <b>northeasterly</b>
		<b>blanc oriental</b> . Ha entrat,	made its appearance, swelling
		després, un <b>gargal</b> ample, que	the <b>waves</b> . From afar, the
		ha fet <b>ones</b> inflades. La <b>platja</b>	<b>long sweep</b> of the <b>beach</b> at
		de <b>ponent</b> , <b>corbada i llarga</b> ,	<b>dusk</b> seemed like one more
		semblava, al lluny, com una	delicate wave, the <b>color of</b>
		ona més fina, d'un <b>color de</b>	<b>toast</b> , glinting in the <b>sun</b> . On
		<b>pa torrat</b> , que, amb el <b>sol</b> ,	the horizon, clouds crisscross
		guspirejava. A l'horitzó,	a <b>mauve-streaked sky</b> .
		<b>núvols</b> en creu, sobre un <b>cel</b>	The <b>sea</b> has brought <b>fog</b> . The
		lleugerament tocat de <b>malva</b> .	<b>wind</b> has dropped. The <b>sea's</b>
		La <b>boira</b> l'ha portada la <b>mar</b> .	<b>swirling whitish foam</b> has
		El <b>vent</b> ha mancat. Dins de	turned <b>pine-colored</b> , streaked
		l'emulsió <b>blanquinosa</b> , la	with <b>purple</b> . Everything is
		<b>mar</b> ha agafat un color de	dreamily phantasmagorical—
		<b>tola de lampisteria</b> tocada	like the imaginings of a dying
		d'un formigueig vagament	

	<p><b>morat</b>. Tot ha agafat un aire de fantasia flotant—com hom s’imagina que han d’èsser les imaginacions incertes, en procés de dispersió, d’una criatura agonitzant.</p> <p>Després s’ha posat a <b>ploure</b> d’una manera mansa. Dins l’aire dens se sentien picar les ales de les <b>gavines</b>. La riba de <b>can Tunis</b>, fins al <b>Llobregat</b>, dins la <b>gassa blanca</b> d’aigua esfumada, tenia una fabulosa elegància. Les petites bambolles de la <b>pluja</b> a l’aigua.</p> <p>El <b>cel</b> s’ha trencat i sobre el port desert ha aparegut una <b>lluna</b> que ha posat un <b>ribet groc i violaci</b> als <b>núvols</b> circumdants. El <b>vent marcer</b> ha entrat fresc i àcid i ha fet <b>somicar</b> les <b>amarres</b>.</p>	<p>child lost in a haze of hallucinations.</p> <p>A gentle <b>drizzle</b> started. <b>Seagulls’</b> wings flap. The shore of <b>Can Tunis</b>, as far as <b>Llobregat</b>, looked beautiful under a haze of <b>white spray</b>. Small bubbles of <b>rain</b> pop on the water.</p> <p>The <b>clouds</b> have parted to reveal a <b>moon</b> over the deserted harbor that tints the billowing <b>clouds yellow and violet</b>. The <b>March wind</b> strikes fresh and sharp and makes the <b>hawsers</b> whine.</p>
<b>Comments</b>	<p>Josep Pla has said that the reason he smokes is to think up adjectives for his writing (<i>Imprescindibles</i>). This segment is actually set in the city of Barcelona but it is included here for the wealth of description and the inclusion of almost all the categories identified for analysis, and almost all the weather elements. The <b>platja...corbada i llarga</b> becomes a <b>long sweep of a beach</b> using <i>qualitative enrichment</i>, whereas <b>caragols de fina curvatura i corns de l’abundància</b> is translated <i>literally as</i> <b>finely curved snails and horns of abundance</b>. The <b>l’emulsió blanquinosa</b> of the sea is <i>amplified</i> in the translation with the addition of the verb “swirl” as <b>swirling whitish foam</b>. In a departure from the source <b>tola de lampisteria</b> to describe the colour of the sea the translator uses <i>discursive creation</i> to describe is as <b>pine coloured</b>. In the translation of the colour of the sea as <b>gassa blanca</b>, the translator <i>substitutes</i> “gassa” for <b>spray</b>. The <i>omission</i> of the definite article in the</p>	

	translation of <b>al Llobregat</b> as <b>Llobregat</b> is a distortion as it indicates the name of a place, possibly a town, rather than the river that it refers to in the source text. Possibly the greatest sign of the translator's agency in the segments is the translation of <b>amarres</b> as <b>hawsers</b> . This is an unusual word in English and less transparent than alternatives such as "dock line". This is considered to be a deliberate mark made by the translator.
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Example	EQG.M.6	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		En aquest rodal, en aquest temps, no hi fa mai <b>calor</b> .	In this area, with this weather, it is never <b>hot</b> . One <b>wind</b> or another is always blowing. I mean that days of intense, concentrated heat are few and far between.
Meteorology		Sempre bufa una espècie o altra de <b>vent</b> . Vull dir que els dies de <b>calor</b> sòlida i compacta són raríssims. És molt possible que les <b>sensacions de calor</b> —les sensacions falses de calor, però que semblen vertaderes— siguin originades per la <b>llum</b> , que de vegades és difícil d'absorbir, quan no és realment horrible. A les deu del matí, francament entaulat el <b>gargal</b> , hi ha de vegades una llum tan forta, tan enlluernadora i insidiosa, que arriba a fer mal a la vista. Aquesta incomoditat de la mirada fa que s'arribi a tenir calor encara que el cos es mantingui en una <b>ombra fresquíssima</b> . Quan a la tarda s'entaula el vent de <b>garbí</b> , les coses milloren notablement: els horitzons	It is very likely that the <b>feeling of heat</b> —the false feeling of a heat that is genuine enough—is caused by the <b>light</b> , which can be difficult to absorb, when it isn't simply horrendous. At ten in the morning, when the <b>northeasterly</b> has settled in, the light is sometimes so strong, insidious, and dazzling it hurts the eyes. This visual onslaught means your body can be very hot even though you stay in the <b>coolest shade</b> . When the <b>southwesterly</b> blows in the afternoon, things improve remarkably: Horizons blur, <b>the air is gentler</b> , details haze over, everything is bathed in a vague pale <b>pink</b> , the <b>light</b>
<b>Secondary categories</b>			
Colours			



	s'empastifen, <b>l'aire és més suau</b> , els detalls es desdibuixen, tot queda immers en un magma de tenuïtat lleugerament <b>rosada</b> , la <b>llum</b> es torna agradable i les llunyanies floten incertes.	becomes pleasant, and distant space seems to drift.
<b>Comments</b>	This segment describes the winds and the light on the coast. The winds <b>gargal</b> and <b>garbí</b> are translated using the standard meteorological references in English as <b>northeasterly</b> and <b>southwesterly</b> . This could be considered a <i>qualitative impoverishment</i> since the names of the winds are a strong cultural reference in Catalonia. <b>Calor</b> , <b>vent</b> and <b>llum</b> are translated almost <i>literally</i> as <b>hot</b> , <b>wind</b> and <b>light</b> , with the first noun being adjectivised.	

Example	EQG.M.7	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		Solia ésser una festa una mica	It was a rather bittersweet
Meteorology		àcida, mullada pels <b>ruixats</b>	holiday, dampened by the
<b>Secondary categories</b>		<b>del solstici d'estiu</b> . Altres	<b>downpours</b> that the <b>summer</b>
Senses		vegades s'impregnava de les <b>garbinades</b> més <b>fresques i humides</b> de la nostra <b>meteorologia</b> .	<b>solstice</b> brings. At other times it could be swept by the <b>cooler, wetter southwesterlies</b> of our <b>climate</b> .
<b>Comments</b>	This segment describes the <b>festa de Palamós</b> , which is held on 25 June—days later than the summer solstice. <b>Ruixats</b> is translated as <b>downpours</b> . <b>Garbinades</b> is <i>standardised</i> in translation as <b>southwesterlies</b> . The description in the segment indicates the changeable weather at that time of year in the area.		

Example	EQG.M.8	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		<b>Plogué, a bots i barrals</b> ,	It <b>rained cats and dogs</b> for
Meteorology		gairebé dues hores. Després,	almost two hours. When the
<b>Secondary categories</b>		la <b>nuvolada</b> es trencà, el vent	<b>thick cloud</b> broke, the wind
Colours		s'emportà els <b>núvols</b>	swept away the <b>yellow-and-</b>
Senses - sounds		<b>ribetejats de groc i de violeta</b> , sortí una <b>mitja lluna</b>	<b>purple-tinged clouds</b> , and a bright <b>half-moon</b> and

	<p>             fina i clara, i unes <b>estrelles</b> netes i esmolades. La resplendor estel·lar s'irisà en les cornises de les cases molles, féu, en els bassals dels carrers, uns esmorteïts colors <b>d'estany fos</b>, la lluna esquità les teulades incertes i remotes. M'hauria pogut passar tota la nit <b>sentint el glu-glu de l'aigua a les canals</b>, escoltant els degoters caient sobre les <b>pedres</b> molles. Però acabada <b>l'aigua</b> es dissolgué el soroll deliciós. El poble quedà immergit en un <b>silenci buit</b>.           </p>	<p>             glittering, enameled <b>stars</b> appeared. The stars shone bright and iridescent on the wet eaves, turned potholes <b>dark and tinny</b>, while moonbeams plashed off misty, distant roofs. I could have spent the night <b>listening to the water splash down drainpipes</b>, pour out of gutters onto the wet <b>roads</b>. But the <b>downpour</b> stopped and that delightful sound with it. The town was plunged into <b>empty silence</b>.           </p>
<b>Comments</b>	<p>             This segment describes a rainstorm. It contains the idiom <b>bots i barrals</b> translated as the cultural <i>established equivalent</i> <b>raining cats and dogs</b>. This is considered a <i>domesticating</i> strategy. The onomatopoeia <b>glu-glu</b> is translated as <b>splash</b>. This is considered a <i>qualitative impoverishment</i>. However there is some <i>compensation</i> in translating the reference <b>l'aigua</b> as <b>downpour</b>.           </p>	

### 5.3.5. Meteorological Elements in *Pedra de tartera*

In *Pedra de Tartera* there are fewer references to “cel” and most are either figurative or spiritual. Other references to the weather are scarce in the source text, mainly focussed on the heat in the summer and the end of summer storms. References to fog and mist are all figurative, and rain is mentioned just a few times, mainly in negative contexts, such as captivity or the city of Barcelona.

Example	PdT.M.1	<i>Pedra de tartera</i>	<i>Stone in a Landslide</i>
<b>Primary category</b>		a) [...] posaven el crit al <b>cel</b>	a) Ø
Meteorology			

<b>Secondary categories</b>	b) [...] que són com els de la teva padrina <b>al cel</b> <b>sia</b>	b) You and I, we have the same eyes, like your grandmother's, may she <b>rest in peace</b> ,
Other – expressions Flora and Fauna	c) Els bedolls estiraven els braços al <b>cel</b> amb tota l'esperança d'un <b>fullatge</b> tendre	c) The birches stretched their arms to the <b>sky</b> waiting for their soft <b>foliage</b> .
<b>Comments</b>	In example a) the expression is omitted. In example b) the reference to <b>cel</b> is figurative and the translator has used an <i>established equivalent</i> and in example c) <i>literal</i> translation.	

<b>Example</b>	PdT.M.2	<i>Pedra de tartera</i>	<i>Stone in a Landslide</i>
<b>Primary category</b>		a) Només el <b>xerric</b> del <b>cànter</b>	a) Only the <b>squeak</b> of the
meteorology		o la <b>bóta</b> feia alçar un moment els ulls dels pagesos al <b>cel</b> .	cork from the <b>jug</b> or the <b>barrel</b> raised the farmers' eyes to the <b>sky</b> briefly.
<b>Secondary categories</b>		b) El tenien per xicot treballador i espavilat, però, per aquesta condició de la seva feina, els apareixia com si fos un rodamón, més lliure i, per tant, més despreocupat que la majoria, que només giraven els ulls a la terra per treballar-la i al <b>cel</b> per endevinar què portaria.	b) They knew him to be hard-working and quick-witted but, because of the nature of his work, he appeared to be a drifter and freer than most men, who only looked at the ground to work it or to the <b>sky</b> to figure out what the weather will bring.
Senses- sound Other - artefacts			
<b>Comments</b>	These are two examples of labourers looking to the sky in a break from their work on the land or to check the weather. This scene evokes the image of the Angelus. In example a) the translation is <i>literal</i> . But more interesting in this segment is the sonorous element as the labourers drink from the <b>cànter</b> or the <b>bóta</b> . Here the translator uses a kind of <i>discursive creation</i> and <i>amplification</i> to substitute the sound of the liquid leaving the vessel and entering the mouth of the labourer (' <b>xerric</b> ') for the <b>squeak of the cork</b> . The vessels themselves are generalised, since the <b>cànter</b> is a special kind of jug with a spout and in the field the <b>bóta</b> is more likely to be a wineskin than a barrel.		

	In example b) the translator uses <i>amplification</i> to clarify that the <b>sky</b> is an indicator of the weather.
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Example	PdT.M.3	<i>Pedra de tartera</i>	<i>Stone in a Landslide</i>
<b>Primary category</b>		a) Des del reixat que hi ha damunt dels nostres caps es veu un tros de <b>cel</b> .	Beyond the grille above our heads, we can see a scrap of <b>sky</b> .
Meteorology			
<b>Secondary categories</b>		b) [...] la nostra misèria amb el nostre tros de <b>cel</b> i la nostra vall de llàgrimes	b) [...] our misery, with our scrap of <b>sky</b> and our vale of tears
Colours and sensations		c) Barcelona és el <b>cel</b> lluny i els estels espantats. És un <b>cel humit</b> i una <b>pluja molt grisa</b> .	c) Barcelona is having the <b>sky</b> far away and the stars trembling. It is a <b>damp sky</b> and very <b>grey rain</b> .
<b>Comments</b>	The final three examples of references to <b>cel</b> in <i>Pedra de tartera</i> refer to the size or distance of the sky when in prison or in Barcelona (which amounts to the same thing). All the translations are literal and in example c) the description is also translated <i>literally</i> . The senses of <b>humit</b> and <b>gris</b> are using an <i>established equivalent</i> and <i>literal translation</i> , respectively.		

Example	PdT.M.4	<i>Pedra de tartera</i>	<i>Stone in a Landslide</i>
<b>Primary category</b>		I es tornava a acostar l'estiu amb la feina que començava per sorpresa, però que ja no et deixava ni un instant de respir fins a darreries d'agost. Llavors, quatre <b>tronades</b> escombrarien la <b>calor</b> i només en quedaria una estona al migdia si no hi havia cap <b>núvol</b> tapant el <b>sol</b> .	Summer was coming, bringing work that began unexpectedly but kept you breathlessly busy until the end of August. Then a few <b>thunderstorms</b> would sweep away the heat, and afterwards it would only be really <b>hot</b> for a moment or two at midday if there were no <b>clouds</b> covering the <b>sun</b> .
Meteorology			
<b>Secondary categories</b>			
<b>Comments</b>	This segment describes the typical end-of-summer storms. The <b>tronades</b> are <i>amplified</i> as <b>thunderstorms</b> and the <b>núvol</b> and <b>sol</b> are translated <i>literally</i> as <b>clouds</b> and <b>sun</b> , although the clouds appear in plural. While in the source text		

	the sound of the potential storm is described, in the translation the appearance of rain is inferred.
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Example	PdT.M.5	<i>Pedra de tartera</i>	<i>Stone in a Landslide</i>
<b>Primary category</b>	Meteorology  Secondary categories Anthroponyms	Miràvem la <b>pluja</b> per la	I watched the <b>rain</b> with <b>little</b>
Meteorology		finestra amb el <b>Jaumet</b> , i els	<b>Jaume</b> , and he turned his big
<b>Secondary categories</b>		seus ulls grans i negres es	black eyes on me when I
Anthroponyms		giraven cap a mi quan	started some story or other.
		encetava alguna contalla. Les	The <b>little drops</b> chased each
		<b>gotetes</b> es perseguien enllà	other over the glass and he
		del vidre i ell no es cansava	didn't tire of listening
		mai d'escotar, pacient;	patiently.
<b>Comments</b>	This segment contains a reference to rain seen from the inside of the house. <b>Pluja</b> is translated using the <i>established equivalents</i> <b>rain</b> , and the diminutive <b>gotetes</b> as <b>little drops</b> . The diminutive matches the description of the boy as <b>Jaumet</b> , translated as <b>little Jaume</b> .		

Example	PdT.M.6	<i>Pedra de tartera</i>	<i>Stone in a Landslide</i>
<b>Primary category</b>	Meteorology  Secondary categories Other – ways of life	La <b>pluja</b> havia parat i, mentre	The <b>rain</b> had stopped and
Meteorology		mare <b>posava un llençol</b>	while Mother <b>prepared a</b>
<b>Secondary categories</b>		<b>gruixut i a damunt seu la</b>	<b>thick sheet with ash to do</b>
Other – ways of life		<b>cendra per fer la bugada,</b>	<b>the washing, drops</b> plunged
		<b>unes gotes</b> es despenjaven del	off our roof and hurled
		nostre teulat i s'esbalçaven en	themselves at the glass of the
		el vidre de la finestra. Jo	window. I watched the
		mirava els <b>reguerols</b> que s'hi	<b>channels</b> they made and
		feien i sentia mare com	listened to my mother telling
		tornava a	the same story but from a
		començar la mateixa història	different angle.
		per diferent camí.	
<b>Comments</b>	This segment describes the aftermath of the rain with <b>pluja</b> and <b>gotes</b> translated using the <i>established equivalents</i> as <b>rain</b> and <b>drops</b> . But the segment is also interesting because of the tradition of washing clothes using ash from the fireplace. This is a historical cultural reference and it is not explained either in the source text or in the translation.		

<b>Example</b>	PdT.M.7	<i>Pedra de tartera</i>	<i>Stone in a Landslide</i>
<b>Primary category</b>		Ho va deixar tot i a boca	He left everything
Meteorology		foscant va pujar a peu amb la	immediately and as night fell
<b>Secondary categories</b>		<b>neu</b> que s’havia <b>gelat</b> pels	he came up on foot through
		camins. Ningú no l’esperava	the <b>snow</b> which had <b>frozen</b>
		fins diumenge.	on the roads. No one expected
			him until Sunday.
<b>Comments</b>	This is one of two references to <b>neu</b> in the work. While it is translated <i>literally</i> as <b>snow</b> , the segment is of interest because it indicates the hardship of living in high mountain areas. If it snowed you had to walk.		

#### 5.4. Translation of Flora and Fauna

In *The Language Instinct*, Steven Pinker relates the thought experiment of W.V.O. Quine where the reader is asked to imagine a linguist studying a newly discovered tribe:

A rabbit scurries by and a native shouts, “Gavagai!” What does *gavagai* mean? Logically speaking it needn’t be “rabbit”. It could refer to a particular rabbit (Flopsy, for example).

It could mean any furry thing, any mammal, or any member of the species of rabbit (say *Oryctolagus cuniculus*) [...] (qtd. in Pinker 153).

Pinker goes on to mention a host of other options that this particular word could signify. This brings us to consider the question of “labelling” objects and events. If, in the translation of toponyms, the technique of *borrowing*, or non-translation, can increase the visibility of the translator, in making clearer that the text is a translation, when translating the names of flora and fauna we need to consider the question of comprehension. I have mentioned that toponyms are not necessarily analysed in terms of meaning even in the original language. The problems that can arise in the translation of phytonyms and zoonyms include the non-existence of certain species in the target environment. The arbitrariness of the word as a symbol and its meaning for specific items such as plant or animal varieties means that of the

translation techniques in such cases we could anticipate that *generalisation*, *established equivalents* or *substitution* may be used most frequently.

There has been little literature published on the translation of flora and fauna, but much of that which does exist has a strong focus on the type of society in which the places great importance on plants and animals (especially animals). These are often non-Western cultures (for example, Liu Junli 280-286, or the more recent Liu Jiayi and Chuanmao Tian 30-40), or refer to the translation of idiomatic or proverbial expressions and their cultural connotations (Nailevna Galimova, et al. 903-910). Michael Cronin concurs with this gap in the translation conversation “Translation studies would appear to be haunted by a similar nervousness [to talk about or to animals] as animals other than the human have been remarkably silent in its brief history” (*Age of the Anthropocene* 67). Given the current dramatic rate of extinction of plant and animal species (literally dozens every day) he poses the question: “In the context of this unprecedented (in origin) species destruction, what has translation to offer as a way of thinking about species survival and how might the discipline be altered by a move away from its foundational anthropocentrism?” (67). Cronin’s discussion of this question goes beyond the scope of this work, setting out the need for greater interspecies communication, but his insistence that animals (and all nonhumans) are central to ecosystems and cultural narratives is an interesting starting point.

Species are environmentally dependent, existing in different climatic conditions and are therefore not replicated exactly from one literary environment to another. In university faculties translation students are often encouraged to use the Latin binomial nomenclature since this would be common across two languages, and this is helpful especially for the Genus part of the name but the large varieties of Species names means that it is often difficult or impossible to find an exact equivalent in translation, and even if there were one readers of the translation may not be familiar with it. For example, the *Quercus ilex* is a common

Mediterranean species of small oak tree with prickly leaves, known in English as the holm oak. While it may grow in some parts of Britain or America as a non-native species it is not well-known. In other cases there may be no translation at all for non-native species that have not been introduced into the target culture. Another potential problem is that there may be different geographical variations, or cultural connotations that need to be considered. How important is the nomenclature in literary translation? In *Translating Nature Terminology* Kasprzak clearly illustrates the danger of creating “undesirable changes in imagery” or the use of “overfuzzy categories [leading] to the visualisation of the wrong image, the whole series of which contributes to the distorted view of the world” (126). He also warns against latinising the names which can produce a change to a more scientific or sophisticated register or, in worse cases, comic effect (144). Finally, while recognising that most translators are not specialists in botany or zoology, Kasprzak recommends that some knowledge of the behaviour of the plants and animals in the environment can avert errors. He gives the translation of a sentence from a work by Fowles into Polish as an example. In the original the sentence is “The rabbits running, the greensward they had won from the bracken.”, but the translation suggests that the grass is growing below the bracken (something which would not occur) rather than the bracken—an invasive species of fern—being prevented from spreading by the constant grazing of the rabbits (165).

Škrabec comments on the virtual impossibility of transferring some cultural elements such a flora in translation, based on her own experience of translating *Pedra de tartera* into Slovenian:

Tot i que els bolets habituals als Pirineus no són gaire diferents dels que creixen sota els Alps, a Eslovènia no es cullen ni s'asseguen els moixernons amb tanta afició com per trobar-los en tots els supermercats i considerar-los un ingredient bàsic d'un bon arròs o de



la salsa de carn. El món a l'altre costat és diferent, tot sovint intraduïble a causa d'usos i costums que no coincideixen. (93)

Another useful study for these cultural elements is that undertaken by Valero Garcés where, in her article “Ecocriticism and Translation”, she compares several translations of Thoreau’s 1854 novel *Walden or Life in the Woods* into Spanish. In the section entitled “Landscapes of *Walden* into Spanish” she dedicates an analysis of the translation of flora and fauna and, among four different translations, defines approaches in which the translator approaches the bioregion of the source text and those where the translator approaches their own natural environment. Calling them “source-text bioregion-oriented approach” and “target text bioregion-oriented approach” (269) these would concur with our concepts of domestication and foreignisation, but given the context of this research they are terms that I would consider using for future work. Another contribution to this discussion is Valero Garcés’ article in which she illustrates her arguments on the influence of bioregionalism and the transfer of meaning with a series of examples of birds in literary works and their various translations into Spanish by different translators (“Estudios de traducción y ecocrítica” 141-157).

#### 5.4.1. Flora and Fauna in *Canigó*

The references to flora and fauna in *Canigó* are both real and metaphorical, but in any case the metaphorical references are generally to real plants and animals that are present in the country, and in particular in the Pyrenees.

Example	CAN.FF.1	<i>Canigó</i>	<i>Mount Canigó</i>
Primary category		Lo Canigó es una magnolia	Mount Canigó is an
Flora and Fauna		immensa	immense magnolia
Secondary categories		que en un rebrot del Pirineu	That blooms on a spray of the
		se bada;	Pyrenees;

	<p>per <b>abelles</b> té fades que la voltan,</p> <p>per <b>papallons</b> los <b>cisnes</b> y les <b>áligues</b>.</p> <p>Forman son cálzer escarides <b>serres</b></p> <p>que <b>plateja</b> l'hivern y l'estiu <b>daura</b>,</p> <p>grandiós beyre hont beu olors <b>l'estrella</b>,</p> <p>los ayres rellentor, los <b>núvols</b> aygua.</p> <p>Les <b>boscúries de pins</b> son sos barbiços,</p> <p>los <b>Estanyols</b> ses gotes de rosada,</p> <p>y es son <b>pistil</b> aqueix palau <b>aurífich</b>,</p> <p>somni d'aloja que del <b>cel</b> devalla.</p>	<p>For <b>bees</b> it has its faeries hovering round,</p> <p>For <b>butterflies</b>, its <b>eagles</b> and its <b>swans</b>,</p> <p>And for its calyx rise its <b>rugged cliffs</b>,</p> <p><b>Silver</b> in winter, and <b>golden</b> in summer,</p> <p>Great goblet where the <b>stars</b> come drink their fragrance,</p> <p>The air its crispness, and the <b>clouds</b> their moisture;</p> <p>For stamens grow its <b>sloping stands of pine</b>,</p> <p>For drops of dew are strewn its shimmering <b>Tarns</b>,</p> <p>And for its pistil stands a <b>gilded</b> palace,</p> <p>This dream of faeries lowered from the <b>sky</b>.</p>
<b>Comments</b>	<p>This segment is a description of Canigó as a huge magnolia flower. The flora and fauna mentioned are in part imagined (<b>abelles</b>, <b>papallons</b>) and in part real such as the <b>boscúries de pins</b> translated as <b>sloping stands of pines</b> in alliteration with the translation of <b>barbiços</b> as <b>stamens</b>. This kind of distortion is common in the poem, as mentioned, to enable its form, but the elements are the same. <b>Áligues</b> is translated using the <i>established equivalent</i> <b>eagles</b> and the unusual reference to <b>cisnes</b> is also translated using the same technique as <b>swans</b>.</p>	

Example	CAN.FF.2	<i>Canigó</i>	<i>Mount Canigó</i>
<b>Primary category</b>	Flora and Fauna	Un ramellet cull de <b>flors</b> ,	She takes <b>St.-John's-wort</b>
		millor ventura no troba,	and some <b>scented herbs</b> too,
<b>Secondary categories</b>		<b>floretes de Sant Joan</b> ,	nothing more,

	de <b>romaní</b> y <b>farigola</b> , y ab elles fent una creu del mas la llinda'n corona.	and twines them together so when she is through, she's fashioned a cross she sets out in full view on her door.
<b>Comments</b>	This segment includes some of the common mountain plants. The generic <b>flors</b> is <i>omitted</i> and <b>floretes de Sant Joan</b> is translated as the <i>equivalent St.-John's-wort</i> , with the addition of hyphens. The herbs <b>romaní</b> and <b>farigola</b> which are specified in the source text are <i>generalised</i> in the translation as <b>aromatic herbs</b> . This is considered a qualitative impoverishment since the herbs are so strongly connected with the Mediterranean region and the mountains.	

Example	CAN.FF.3	Canigó	Mount Canigó
<b>Primary category</b>		-Gentil, ingrát Gentil, ¿ja no'm coneixes?	"Gentil, are you so thankless you don't know me?
Flora and Fauna		jo so, jo so eixa <b>flor</b> de ta memoria;	I am the <b>flower</b> that you recall so well,
<b>Secondary categories</b>		ton cor era lo <b>gert</b> que jo cercava quant véresme, allí baix, <b>gerdera</b> hermosa, ab ma falda vessanta de <b>maduixes</b> , de <b>jeçamins</b> endormiscada á l'ombra. Astre del <b>cel</b> , tan sols per l'amor teva deixí l'atzur de l'estelada volta; fada, per tu me retallí les ales; per tu'm lleví, regina, la corona	Your heart the <b>berry</b> I went <b>brambling</b> for The day you saw me as a <b>berrymaid</b> Below, my apron brimming with the <b>bramble</b> , Asleep beneath the cool and shady <b>jasmines</b> . A light in the <b>sky</b> , for your love it was I left the sloping azure dome of stars; Faerie, for you alone I clipped my wings;
<b>Comments</b>	This segment mentions flora figuratively but the examples are all local specimens and therefore have symbolic significance. Gentil is being reprimanded for not recognising the faerie he had once loved. The faerie		

	describes herself as a <b>flor</b> translated <i>literally</i> as <b>flower</b> . In the translation the search for the heart is likened to the search for berries. Gert is translated as the non-specific <b>berry</b> but then the verb <b>cercava</b> is <i>substituted</i> for the specific <b>brambling</b> . <b>Gerdera</b> is translated as <b>berrymaid</b> , and while in the source text her apron is full of <b>maduixes</b> , in the translation it is full of <b>bramble</b> . This introduces a distortion of <i>particularisation</i> or <i>clarification</i> but it also introduces an underlying signifier, given the thorny nature of the bramble plant. <b>Jeçamins</b> is translated <i>literally</i> as <b>jasmynes</b> .
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Example	CAN.FF.4	<i>Canigó</i>	<i>Mount Canigó</i>
<b>Primary category</b>		Cortinatges de <b>tosca</b> y	Curtains of <b>pumice</b> and
Flora and Fauna		brodatures,	embroidery,
<b>Secondary categories</b>		cascades d' <b>argent</b> fos en	Cascades of <b>silver</b> melted in
Other – precious metals		l'ayre preses,	midair,
		garlandes <b>d'aura</b> en richs	Wreathes of <b>ivy</b> hung in rich
		calats suspeses,	openwork,
		d'alguna fada finestró diví,	Celestial window shutter for a
		de <b>lliri d'aygua</b> , y de <b>roser</b>	faerie,
		<b>poncelles</b> ,	<b>Buds</b> of <b>water lilies</b> and
		com ulls closos de vèrgens	<b>white roses</b> ,
		que hi somían,	As eyes of nearby maids shut
		tot hi es blanch, com los	fast in dream —
		<b>coloms</b> que hi nían,	All sparkles bright, just like
		<b>papallones</b> gentils d'aquell	the <b>doves</b> who come
		jardí.	To nest: this garden's
			graceful <b>butterflies</b> .
<b>Comments</b>	This segment is rich in references to flora and fauna. In a very metaphorical passage the mountainside is likened to a vast embroidery. The reference to the volcanic <b>tosca</b> is translated as the <i>established equivalent</i> <b>pumice</b> . The other plants mentioned, <b>aura</b> , and <b>lliri d'aygua</b> are translated as <b>ivy</b> , and <b>water lilies</b> using <i>established equivalents</i> . “Poncella” can refer to both “virginal” and the unopened flower, and these are combined in the translation of <b>roser poncelles</b> as <b>buds of white roses</b> . The word <b>argent</b> , translated literally as <b>silver</b> , is highlighted as it is an example of the any reference to precious metals and stones that are used as metaphors and description of the landscape in the poem.		

	It is significant that <b>coloms</b> is translated as <b>doves</b> with their connotation of beauty and peace.
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Example	CAN.FF.5	<i>Canigó</i>	<i>Mount Canigó</i>
<b>Primary category</b>		Culliren á faldades les	Maidens have fetched and
Flora and Fauna		donzelles	ferried in their aprons
<b>Secondary categories</b>		<b>pèsols d'olor</b> , <b>violes</b> y	<b>Violets, poppies and</b>
		<b>roselles</b> ,	<b>fragrant sweet-pea</b>
		y al veure dins lo temple lo	<b>blossoms</b> ,
		cavaller Gentil,	And when they see Gentil just
		entre ell y Sant Martí les	knighted in the temple,
		comparteixen	They portion them out: to him
		y á ruixades al front les hi	and the saint,
		espargeixen,	And on his brow let fly a
		com en lo front dels arbres	flowery rain,
		<b>fruyters</b> lo mes d'abril.	As on the foreheads of <b>fruit</b>
			<b>trees</b> , the month of April.
<b>Comments</b>	In this segment three varieties of flower are mentioned: <b>pèsols d'olor</b> , <b>violes y roselles</b> , translated as <b>Violets, poppies and fragrant sweet-pea blossoms</b> , with the <i>addition</i> of the adjective “fragrant” and “blossoms”. The order of the flowers is <i>adapted</i> to the metre of the poem.		

Example	CAN.FF.6	<i>Canigó</i>	<i>Mount Canigó</i>
<b>Primary category</b>		Sos ulls son plens de neu,	His eyes are blank with snow
Flora and Fauna		d'ombra y polcina,	and dust,
<b>Secondary categories</b>		sa cara es de cadavre, sos	his face, that of a corpse; his
		cabells,	locks,
		madeixa de fil d'or ¡ay!	skein of golden thread, alas!
		purpurina,	tufts
		rosseja en <b>rochs</b> y <b>mates</b> á	strewn yellow over <b>scrub</b> and
		cabdells.	<b>rocks</b> .
<b>Comments</b>	This segments illustrates the reference to the non-specific botanical word <b>mates</b> translated as <b>scrub</b> .		

#### 5.4.2. Flora and Fauna in *Solitud*

There are relatively few references to specific flora and fauna in *Solitud*. References to flora includes some species of trees and flowers, and apart from the logical references to the shepherds herd, many of the references to fauna are anecdotal and included in the tales the shepherd tells Mila and Baldiret on the mountain. This section offers examples of each.

Example	SOL.FF.1	<i>Solitud</i>	<i>Solitude</i>
Primary category		Al <b>cim</b> s'arrapaven les	Above them were <b>fields</b>
Flora and Fauna		tanques de les <b>feixes</b> , fetes, a	enclosed by rows of
Secondary categories		trossos, amb <b>atzavares</b>	<b>magueys</b> , whose stiff, fleshy
Topography		assocades, quals fulles, testes	leaves slashed the air like
		i polpudes, ferien l'espai com	bouquets of swords, and, in
		glavis apomellats, i, a trossos,	some places, by swaying
		amb <b>tamarius</b> de brancada	<b>tamarisks</b> and rows of
		bellugadissa o rengleres	<b>buckthorn</b> , whose <b>white</b>
		<b>d'arns</b> que aleshores	<b>blossoms</b> , girded by thorns,
		començaven sa <b>blanca</b>	had just begun to flower.
		<b>florida</b> tota enrondada de	
		punxes.	
Comments	<p>This segment names a number of trees and shrubs in the mountain landscape. The first reference is to <b>atzavares</b> which is a member of the “aloe” family. It is translated as <b>magueys</b> which is a similar plant native to the Americas and a member of the <i>Agave</i> family. <b>Tamarius</b> is translated using an <i>established equivalent</i> <b>tamarisks</b>. <b>Arns</b> (<i>Paliurus spina-christi</i>) is translated as <b>buckthorn</b>, which although a spiny plant is from the <i>Rhamnus</i> genus. It seems that the translator’s choices here have been to accommodate the familiarity of the reader with the types of plant being referred to, in a clear <i>domesticating</i> strategy. <b>Blanca florida</b> is translated using an <i>established equivalent</i> as <b>white blossoms</b>. The reference to <b>feixes</b> is <i>generalised</i> as <b>fields</b>. Feixes are a specific type of terraced field common to the mountainside. <b>Cim</b> is <i>omitted</i> and <i>substituted</i> with <b>above them</b>.</p>		

Example	SOL.FF.2	<i>Solitud</i>	<i>Solitude</i>
Primary category		A <b>quatre canes</b> de l'ermita hi	About <b>five feet</b> from the
Flora and Fauna		havia les parets mig	hermitage stood the
Secondary categories		enrunades d'un <b>corral</b> , amb	crumbling walls of a <b>sheep</b>
Other / measures		<b>dos pous sense brocal</b> i grans <b>basses</b> fondes, plenes <b>d'aigua plujana</b> , a la vora; i rera el corral el davallant s'eixamplava tot mostrejat de <b>mates d'estepa</b> i <b>romanins florits</b> , enmig dels quals ressortien, semblants a grosses coraleres blanques, dues <b>figueres</b> , que esperllongaven... encarceradament sos <b>mit</b> <b>ditots retorts i contrets de gotós</b> .	<b>fold</b> , with <b>two old wells</b> and big <b>puddles</b> of <b>rainwater</b> close by, and behind the fold, the slope was adorned by <b>clumps of rockrose</b> and <b>flowering rosemary</b> , among which two <b>fig trees</b> like skeletal coral growths sent forth a <b>thousand twisted, mottled branches</b> .
Comments	This segment describes the area of land adjoining the hermitage. The measurement <b>quatre canes</b> not common but probably still used in some rural areas. It is defined in the GDLC as “Antiga mesura de longitud dividida en vuit pams” (“cana”). It is converted and translated as the <i>standard</i> English <b>five feet</b> . Using the dictionary information the conversion would probably be more like 20 feet. The <b>corral</b> is <i>particularised</i> as a <b>sheep fold</b> , and <b>dos pous sense brocal</b> is <i>generalised</i> and <i>amplified</i> in translation as <b>two old wells</b> . <b>Basses</b> is <i>reduced</i> conceptually to <b>puddles</b> , which does not suggest a human-made or natural construction for collecting rainwater—crucial in mountain agriculture. In another passage <b>basses</b> is translated as <b>cisterns</b> . The references to flora, <b>Mates d'estepa</b> , <b>romanins florits</b> and <b>figueres</b> are translated using <i>established equivalents</i> <b>clumps of rockrose</b> , <b>flowering rosemary</b> , and <b>fig trees</b> . For the latter, the analogy with <b>gotós</b> (gout) is <i>omitted</i> . A general <i>qualitative impoverishment</i> is considered to be present in this segment.		

Example	SOL.FF.3	<i>Solitud</i>	<i>Solitude</i>
Primary category		La <b>lluna</b> havia sortit i poc a	The <b>moon</b> had risen, bathing
Flora and Fauna		<b>poc</b> tot es desfumava,	everything in its <b>aqueous</b>

<b>Secondary categories</b>	acolorint-se	<b>blue-green</b> light: the cisterns
Senses – sound	<b>malencònicament</b> <b>d'un</b>	like <b>colossal emeralds</b> , those
Other – emotions	<b>blau-verd</b> <b>temperat</b>	<b>two cypresses</b> , taller than
Other – precious stones	<b>d'aigües marines</b> . <b>D'aquell</b>	ever, embracing like two old
Topography - farmland	<b>to general ressortien, sense</b>	giants about to bid each other
	<b>trencar-lo ni desfocar-se, les</b>	farewell,
	<b>coses més remarcables</b> . Allà	
	prop les <b>basses</b> <b>d'aigua</b>	
	<b>plujana</b> , <b>encantades</b> , com	
	<b>maragdes colossals</b> ; els <b>dos</b>	
	<b>xiprers</b> que a l'entrada de les	
	<b>feixes</b> , més llongs i	
	<b>esparracats</b> que mai,	
	s'abraçaven <b>silenciosament</b>	
	<b>en l'altura</b> , com dos gegants	
	vells que es despedissin <b>per a</b>	
	<b>l'eternitat</b> ;	
<b>Comments</b>	This segment contains one of several references to cypress trees, which are the typical tree planted in the grounds of a church or a hermitage. In Britain, the cultural equivalent might be the yew tree. <b>Xiprers</b> is translated using an <i>established equivalent</i> as <b>cypresses</b> . This segment is remarkable for the amount of <i>reduction</i> in the translation. A glance at the text comparison shows that the translation is much shorter (about half the number of words). The main <i>omissions</i> are adverbs and adjectives: <b>malencònicament</b> , <b>a poc a poc</b> and <b>silenciosament</b> , the adjectives <b>encantades</b> and <b>encantades</b> ; the references to height, <b>en l'altura</b> , and eternity, <b>per a l'eternitat</b> . The entire second sentence is also <i>omitted</i> . In this segment <b>basses</b> is translated as <b>cisterns</b> . The reference to the cultivated terraces or <b>feixes</b> is also <i>omitted</i> .	

Example	SOL.FF.4	<i>Solitud</i>	<i>Solitude</i>
<b>Primary category</b>	Vore'l el vei i quedar-se		
Flora and Fauna	embadalit, va éssere tot u; i		
<b>Secondary categories</b>	vet aquí que goitant, goitant,		
	va perdre el fil del parenostre que deia; i con <b>l'auceiet</b> pegà volada i fugí		
	“The old man was charmed by the little <b>bird</b> and stared so long that he forgot his Paternoster. When the bird flew away toward <b>Highpeak</b> , the man scratched his head		



	<p>cap el <b>Cimalt</b>, tot era capficar-se preguntant-se a n'ell mateix: «¿Com pot éssere que una tan poqueta cosa faça una ombra tan regrossa?». I «¿com pot éssere que faça aquesta ombra si hi ha pas llei de sol sobre la terra?». I més a més, «¿de quina casta s'escau aqueix <b>auceiet</b> que jo encara n'havia vist mai cap amb tants anys com tingui...? Serà <b>puput</b>? Serà <b>estornei</b>? ¿Serà <b>martinet</b>? Serà <b>verdum</b>...?». Mes, per tant que rumiava, va pas trobar en sa memori res de consemblant...</p>	<p>and wondered: 'How could something so tiny cast such a big shadow when the sun isn't even out? And another thing: what kind of <b>bird</b> was that? I've never seen the like in all my born days! Was it a <b>hoopoe</b>? Was it a <b>starling</b>? Was it a <b>swift</b>? Was it a <b>greenfinch</b>?' But no matter how long he thought, he couldn't recollect anything like it."</p>
<b>Comments</b>	<p>This segment forms part of one of the shepherd's many tales told on the mountainside but it gives the specific names of several local birds, as well as the generic. <b>Auceiet</b> is a local variation on the diminutive of the standard Catalan "ocell" and is translated as <b>little bird</b>, without reflecting the local dialect. This is considered <i>variation</i> according to Molina and Hurtado's classification. <b>Puput</b> is translated using an <i>established equivalent</i> <b>hoopoe</b>. This is considered a kind of <i>foreignisation</i> since the hoopoe is rarely sighted in Britain or north America. <b>Estornei</b> is a local spelling of "estornell" and is translated as the <i>established equivalent</i> <b>starling</b>, again without reflecting the local element. <b>Martinet</b> is a reference to the <i>Apus apus</i> which is translated as <b>swift</b>. The name in Catalan is a departure from the standard</p>	

Example	SOL.FF.5	<i>Solitud</i>	<i>Solitude</i>
<b>Primary category</b>	Flora and Fauna	La pedra partí com una bala, i	The stone whizzed away, and
		del punt on caigué va aixecar-se'n com a cosa de tres pams	where it landed something
<b>Secondary categories</b>			<b>brown</b> leapt up and then fell

<p>Other – measures</p> <p>Other - expressions</p>	<p>sobre la terra quelcom que <b>rossejà</b> fonent-se de seguida.</p> <p>Tot això fou passat més depressa que dit, i quan la Mila va donar-se'n compte, ja el pastor, sacsejant son braç estirat, li mostrava una <b>bestieta peluda</b> que tenia presonera.</p> <p>—Vos digui que avui els angelics estan de la nostra banda, a fe! Mireu quina flor de <b>llebrot</b> vingui d'atrapar a jaç. Està a punt de muda i serà més tendral que una <b>fuia de lletuga</b>.</p> <p>Agafat per les orelles fredes, el <b>caparró</b> esberlat i ple de sang i passant-li tot ple de tremolins sota la pell, <b>l'animalot</b> espolsava amb ressaltos pronunciats les potetes de darrera. Una <b>bufada d'aire</b> passà ràpidament, obrint-li clenxes i rodones en el pèl, llarg com <b>d'una polzada</b> i més lleu i fi que el <b>borrissol del bufavent dels camins</b>. El pastor el rebaté per terra tres o quatre vegades fins a rematar-lo, i explicà a la dona, admirada de la senzillesa d'aquella cacera, els costums de les <b>llebres</b>.</p>	<p>to earth. All this happened in a flash, and when Mila realized what Gaietà had done, he was holding a <b>furry animal by the neck</b>. “God’s with us today! Look at this <b>fat hare</b> I caught napping. He’s about to molt and’ll be tender <b>as they come</b>.” Held by its ears, its head split and covered with blood, the <b>animal</b>, still shaken by spasms, jerked its hind legs wildly. The <b>wind</b> blew back its fur, exposing lines of skin beneath the pelt, which was <b>an inch</b> long and fine as <b>thistledown</b>. Gaietà thumped the <b>beast</b> a few times on the ground to ensure that it was dead and told the woman, who was still staring, about the customs and character of <b>hares</b>.</p>
<p>Comments</p>	<p>This segment describes the culling of a hare by the shepherd in from of Mila. The references to the hare are varied in both the source text and the translation</p>	

	<p>but there is more variation in the source text. <b>Bestieta peluda</b> is translated as <b>furry animal</b> with the <i>omission</i> of the diminutive which is considered a <i>destruction of vernacular network or their exoticism</i>. Similarly in the second reference <b>llebrot</b> the <i>superlative</i> is <i>substituted</i> with the addition of the adjective <b>fat hare</b>. In the third reference the <b>caparró</b> is <i>generalised</i> in translation as <b>animal</b>. In the fourth reference <b>animalmot</b> is rendered as <b>beast</b>, and in the fifth references <b>llebres</b> is translated using an <i>established equivalent</i> as <b>hares</b>. This segment illustrates a desire by the translator to avoid repetition by echoing the lexical variation of the source text. The simile <b>fuia de lletuga</b> is substituted by the non-figurative <b>as they come</b>. The dialect illustrated by non-standard spelling in the source text is not reproduced in the translation. The comparison of the animal's fur with <b>borrisol de bufavent dels camins</b> is <i>reduced</i> in translation to <b>thistledown</b>. It is interesting to see the historic measurement <b>polzada</b> in the source text which is translated using an <i>established equivalent</i> <b>inch</b>.</p>
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#### 5.4.3. Flora and Fauna in *El quadern gris*

There are more references to flora than to fauna in this work. The flora mainly consists of trees and flowers, mostly typical of the Mediterranean area. The fauna mentioned is frequently associated with hunting or livestock. There are some references to wild birds.

Example	EQG.FF.1	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		a) Quan plovia, Gervasi	When it rained, Gervasi
Flora and Fauna		agafava un fanal de llauna i	grabbed a tin lantern and a
<b>Secondary categories</b>		un paraigua de família i sortia	large umbrella and wandered
Topography		pels <b>barrancs</b> a <b>caçar</b>	down <b>gullies</b> <b>looking for</b>
		<b>caragols</b> .	<b>snails</b> .
		b) De vegades, de la porta de	b) He'd sometimes stand in
		la barraca estant en veia pujar	the entrance to his hut and
		un costa amunt, amb l'arma i	watch them climbing up a
		la capa, <b>cercant</b> <b>caragols</b> o	slope, with their hardware
		<b>espàrrecs</b> .	and capes, looking for <b>snails</b>
		c) Per trencar aquest joc	and <b>asparagus</b> .
		hauríem de trobar el mot just	

	<p>i comprensiu de la <b>mar</b>..., però tantost pensen tenir-lo ens fuig com si fos una <b>ramiola de vent</b> o el <b>caragol</b> voluptuós i fugaç d'una <b>onada</b>.</p> <p>d) Començo de trobar gust en totes les coses. Veure com <b>plou</b>, encendre un foc a sobre un marge, seguir els moviments d'una barca, mastegar un <b>bri de farigola</b>, respirar l'aire ple de <b>reïna de pi</b>, cercar <b>bolets, espàrrecs o caragols</b>, són ocupacions que honoren una persona modesta i honrada.</p>	<p>c) To break this spell we need to find an exact, all-embracing word for the <b>sea</b> ...but the moment we think we've found it, it escapes us as if it were a <b>gust of wind</b> or the voluptuous <b>curve</b> of a fleeting wave.</p> <p>d) I begin to find pleasure in everything. Watching how it <b>rains</b>, lighting a fire by the side of a field, following the maneuvers of a boat, chewing a <b>sprig of thyme</b>, breathing air heavy with <b>pine resin</b>, and searching for <b>mushrooms, asparagus, or snails</b> are occupations that honor an honest person of humble means.</p>
<b>Comments</b>	<p>Lexically, this segment presents no particular complications, but the reference to the act of looking for snails is a significant cultural reference. Here, <b>barrancs</b> is translated a <b>gullies</b>, offering the image of shallow depressions, perhaps by the side of the road or path. The word <b>caragols</b> in Catalan is non-standard, but it is translated as the <i>established equivalent</i> <b>snails</b>. In example a) the verb used is <b>caçar</b> – which literally translates as “hunt” but is <i>generalised</i> as <b>looking for</b>. In English “hunt” is generally used for larger living animals but in Catalan it is used for both snails and mushroom picking. In the second example b) the source verb is <b>cercant</b> translated using an <i>established equivalent</i> as <b>looking for</b>. “Them” in example b) refers to the caribineers who would have been guarding the coastline and who sometimes helped themselves to the local grapes, etc. The simple fact of translating these segments <i>literally</i> is <i>foreignising</i> in itself since they are such unusual activities in other cultural contexts. In example c) <b>caragol</b> is used figuratively to evoke the curved shaped of a wave, and is translated as <b>curve</b>. In example d) the author reflects on simple pleasures, including contact with nature such as watching the rain or</p>	

	“mastegar un <b>bri de farigola</b> , respirar l’aire ple de <b>reïna de pi</b> , cercar <b>bolets</b> , <b>espàrrecs o caragol...</b> ”, translated using <i>established equivalents</i> as chewing a <b>sprig of thyme</b> , breathing air heavy with <b>pine resin</b> , and searching for <b>mushrooms, asparagus, or snails...</b> ”
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Example	EQG.FF.2	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		La <b>farigola</b> , de primer antuvi,	<b>Thyme</b> , at first, <b>smells</b> sharp
Flora and Fauna		fa una <b>olor abrupta i forta</b> , i	and pungent, then softens;
<b>Secondary categories</b>		després s’endolceix; el	<b>rosemary</b> , now in flower,
Topography		<b>romani</b> , ara florit, té una	<b>begins gently</b> , then <b>hangs</b>
Other - expressions		entrada <b>molt suau</b> que	<b>heavy</b> .
		després es <b>carrega</b> .	Nobody would deny, I
		No es pot pas negar, em	believe, that <b>mountains</b> are
		sembla, que les <b>muntanyes</b>	well made. If anyone dissents
		són ben fetes. Si algú no hi	... <b>that is their problem</b> .
		està conforme i dissenteix...	Some people are never happy.
		<b>va per ell el pollastre</b> . N’hi	
		ha que no estan mai contents.	
<b>Comments</b>	Despite his apparent dislike for the mountains, in this segment Pla describes the scent of the wild herbs that grow there. <b>Farigola</b> and <b>romani</b> are translated using the <i>established botanical equivalents</i> <b>thyme</b> and <b>rosemary</b> . <b>Muntanyes</b> is translated using an <i>established equivalent</i> . The translator also uses an <i>established equivalent</i> for the idiom <b>va per ell el pollastre</b> which is translated as <b>that is their problem</b> shifting the weight of the idiom slightly to reduce the consequences. This would be considered a <i>destruction of idioms and expressions</i> according to Berman’s criteria.		

Example	EQG.FF.3	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		<b>El cap Roig</b> és molt bonic.	<b>Cape Roig</b> is very pretty. The
Flora and Fauna		De la <b>punta dels Forcats</b> als	coast from <b>Forcats Point</b> to
<b>Secondary categories</b>		<b>Canyers</b> , el <b>litoral</b> està	<b>Els Canyars</b> is planted with
Toponyms		ocupat per <b>una sureda</b> .	<b>cork oaks</b> . The <b>cork oak</b> is a
Colours		<b>L’alzina surera</b> és un arbre	rather doleful tree, <b>the color</b>
Meteorology		una mica moix, de <b>color</b>	<b>of a fly’s wing</b> , a dusty,

	<p><b>d'ala de mosca</b>, lleugerament polsós, d'una pobresa severa i trista. Les <b>suredes</b> semblen dir-vos: ¿què hi farem si som així? Aquest arbre té un moment de frescor —<b>els anys de pluges hivernals</b>—: a la primavera, quan <b>floreix</b>. Llavors, la <b>verdor</b> guanya, un moment, la seva <b>grisor groguenca</b>. Encara que jo no comparteixi l'entusiasme que té la gent pel <b>pi</b>, reconec que a la vora de la mar aquest arbre guanya considerablement.</p>	<p>austere, impoverished affair. The <b>cork-oak plantations</b> seem to be saying: What do you expect if that's the way we are? This tree has a moment when it livens up—<b>in winter when it rains</b> and in spring when it <b>blossoms</b>. <b>Green</b> momentarily vanquishes the <b>sallow gray</b>. Although I don't share other people's enthusiasm for <b>pine trees</b>, I do accept that this tree is considerably enhanced when it grows by the sea.</p>
<p><b>Comments</b></p>	<p>This segment comments on the <b>alzina sureda</b> translated as the <i>established equivalent</i> <b>cork oak</b>. This is a significant element since the area of the Empordà in which Pla lived has an important cork industry, and this Mediterranean species of oak (<i>Quercus suber</i>) is not native to either Britain or North America, and so the English name is relatively unknown. The image of the cork oak is very different to the <i>Quercus robur</i> or English Oak, which carries great symbolism in Britain of strength, endurance and wisdom. There is a small distortion in the description of the weather since the source text talk of <b>els anys de pluges hivernals</b> suggesting that winter rain is not guaranteed. In fact most rainfall is expected in the spring and the autumn. The translation reads <b>in winter when it rains</b>. The normal colour of the cork oaks is described as <b>color d'ala de mosca</b>, translated <i>literally</i> as <b>color of a fly's wing</b>, and <b>grisor groguenca</b> which is translated as <b>sallow gray</b> <i>substituting</i> the second adjective. In this segment the toponyms are also of interest: <b>cap Roig</b> is translated using an <i>established equivalent</i> and <i>borrowing</i> as <b>Cape Roig</b>. It has been mentioned in a previous example that capes are generally associated with larger, more prominent landforms. The <b>punta dels Forcats</b> is a rocky headland north of cap Roig. The generic is translated <i>literally</i> and the specific is <i>borrowed</i> as <b>Forcats Point</b>. The third toponym is curious—<b>els Canyers</b> refers to the cove and point situated around 2.5 kilometres south of cap Roig. While</p>	

	neither the cove or the point are specified in the source or the translation the spelling in the translation is changed to <b>Els Canyars</b> . This cannot be an error as the same reference is found three times in the translation.
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Example	EQG.FF.4	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		Ha anat a <b>Tavertet</b> (per <b>Vic</b> ,	Once he was hunting in
Flora and Fauna		<b>Collsacabra</b> ) a caçar i ha	<b>Tavertet</b> ( <b>Collsacabra</b> , near
<b>Secondary categories</b>		regalat als components	<b>Vic</b> ) and presented to the
Toponymy		habituals de la tertúlia una	usual members of the circle a
		<b>llebre</b> , diverses <b>perdius</b> i una	<b>hare</b> , several <b>partridges</b> , and
		quantitat de <b>becades</b>	a good number of
		important.	<b>woodcocks</b> .
<b>Comments</b>	In this segment Pla talks of a local hunter and his game. It is significant to see the types of animals that were hunted at that time for the table. <b>Llebre</b> is translated <i>literally</i> as <b>hare</b> . The exact species of partridge is not specified either in the source or the translation but it is more likely to be the red-legged variety ( <i>Alectoris rufa</i> ) than the grey partridge ( <i>Perdix perdix</i> ) which tends to nest at higher altitudes. <b>Perdius</b> is therefore translated as <b>partridges</b> . <b>Becades</b> ( <i>Scolopax rusticola</i> ) is <i>generalised</i> both in the source text and in the translation as <b>woodcocks</b> . The Latin names are very useful to translators for elements of flora and fauna. None of these animals would be common on the dinner table today. The toponyms <b>Tavertet</b> , <b>Vic</b> and <b>Collsacabra</b> are <i>borrowed</i> in the translation.		

Example	EQG.FF.5	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		En el treball de plantar la	One of the local tramps
Flora and Fauna		<b>vinya</b> , l'ajudà algun	helped him plant the <b>vines</b> .
<b>Secondary categories</b>		personatge del conclave dels	This stranger slept in the
Other - expressions		esquenadrets. El foraster	shack, ate what he could, and
		dormia a la barraca, menjava	worked when he felt like it.
		el que podia i, si li donava la	The <b>vines</b> gradually gained
		gana, treballava una estona.	ground and after a few years
		De mica en mica, la <b>vinya</b> anà	the wine from Gervasi's
		guanyant terreny i al cap	<b>vineyard</b> became locally
		d'uns quants anys el vi de la	famous. The <b>vines</b> , in fact,

	<p><b>vinya</b> de Gervasi tingué una gran fama a tota la rodalia. La <b>vinya</b>, en realitat, produïa poc, <b>la terra era dura de pelar</b>, però el que sortia era d'una gran qualitat.</p>	<p>produced little wine, <b>the land being difficult to till</b>, but what they did give was of high quality.</p>
<b>Comments</b>	<p>This segment contains several references to <b>vinya</b> and is included here as small vineyards were much more common at this time. <b>Vinya</b> is translated as <b>vineyard</b> and <i>particularised</i> in the plural as <b>vines</b>—the plants. The quality of the land is also significant, Described in the source text as <b>la terra era dura de pelar</b> it is translated as <b>being difficult to till</b>. In other words, vines were planted even in unfavourable conditions. There is some doubt here as to whether this is a more idiomatic expression meaning “extremely hard”.</p>	

Example	EQG.FF.6	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		<p>La <b>vinya</b> donava gust de veure. En els capvespres d'estiu, Gervasi sortia al peu de la porta, s'asseia sobre una pedra, que li servia per fer la picada <b>d'all</b>; el <b>gos</b>, que era molt vell, s'ajeia als seus peus remenant la cua, i l'home <b>donava un cop d'ull</b> a la seva obra i al paisatge. Des de la <b>cresta</b> es <b>contemplava</b> una gran amplada de <b>mar</b> i es veïen les barques, com <b>cloves de nou</b>. De la part de terra es veïa el <b>Pirineu</b> i el <b>Canigó</b> i, molt més a prop, el campanar i les cases del poble i una gran extensió de terres de conreu. A primer terme hi havia unes <b>vinyes</b>, uns sembrats, uns</p>	<p>The <b>vines</b> were a pleasure to behold. On summer evenings, Gervasi sat near his doorstep on a stone that he used to mash <b>garlic</b>. His ancient <b>dog</b> sat at his feet wagging its tail as Gervasi <b>surveyed</b> his handiwork and the landscape. From the <b>ridge</b> you could <b>see</b> an expanse of <b>sea</b> where boats bobbed like <b>walnut shells</b>. On the landside, you could see the <b>Pyrenees</b> and <b>El Canigó</b>, and, much closer, the belfry and the houses in town and a wide stretch of cultivated land. There were <b>vines</b>, other crops, and fields of <b>alfalfa</b>. The <b>pine</b> and <b>olive</b> groves gave a little style to and somehow lightened the</p>
Colours and senses (sight)			
<b>Secondary categories</b>			



	<p>camps <b>d'userda</b>. Els <b>pins</b> i les <b>oliveres</b> estilitzaven un xic, alleugerien, la humanitat imponent del paisatge.</p>	<p>landscape where man had made such a heavy mark.</p>
<b>Comments</b>	<p>This segment offers a visual sensation of the view from Gervasi's hut, extending from the nearby crops of <b>vinyes</b> and <b>userda</b>, translated using <i>established equivalents</i> as <b>vines</b> and <b>alfalfa</b>, the trees <b>pins</b> and <b>oliveres</b>, translated literally as <b>pin</b>es and <b>olive groves</b>, and in the distance the mountains and the sea.</p>	

#### 5.4.4. Flora and Fauna in *Pedra de Tartera*

There are few specific references to flora and fauna in the source text. Most of the references to fauna are farm animals or insects. The references to flora are few but are often marked by local names.

Example	PdT.FF.1	<i>Pedra de tartera</i>	<i>Stone in a Landslide</i>
<b>Primary category</b>		Primavera i tardor, quan ha <b>plogut</b> prou i el <b>sol</b> ha escalfat, neixen a corrua, als <b>prats</b> , dues classes de <b>bolets</b> bons per menjar. Els uns són de <b>color terra</b> , d'aparença fràgil, amb la tija llarga i dreta i un barretet de paraigua que té per sota un llibre espès de fulls. Els altres són <b>blancs</b> i molt aclofats a primer cop d'ull; tenen la tija curta i gruixuda i el llibre és de <b>color torrat</b> . <b>Carreretes i moixarrons</b> són molt valorats per menjar-los tendres i, també, tots dos es	In spring and autumn, when it has <b>rained</b> enough and the <b>sun</b> has warmed the earth, two types of <b>mushrooms</b> that are good to eat grow in rows in the <b>meadows</b> . One sort is <b>earth-coloured</b> and delicate-looking, with a long straight stalk and a cap with dense gills underneath. The other is white and sprawling. It has a short thick stalk and the gills are a brownish colour. <b>Carreretes and moixarrons</b> are highly prized for eating raw, but both are also left to dry in sieves and are a
Flora and Fauna			
<b>Secondary categories</b>			

	<p>deixen assecar en porgadors i són una preciosa reserva per a l'hivern quan no n'hi ha. Secs, perden en gran part l'olor i el pes[...] Tal com esperàvem: havia plogut, havia fet sol; la terra era sadolla i donava el seu fruit. Tia es faria contenta. Veure els moixarrons i les carreretes treure el nas enmig de l'herba: quina alegria!</p>	<p>precious resource in winter when there are none. Dried, they lose much of their smell and weight [...] It was as we'd hoped: it had rained, there had been sun and the earth was full and gave up its fruit. Tia would be happy. Seeing the moixarrons and carreretes poking their noses out of the grass – what a joy!</p>
Comments	<p>This segment benefits from the explanation of the particular kinds of mushroom that are being picked. <b>Moixarrons</b> and <b>carreretes</b> are <i>borrowed</i> in the translation, in the same non-standard form and written in italics, with a <i>foreignising</i> effect. <b>L'herba</b> is translated using an <i>established equivalent</i> as <b>grass</b>.</p>	

Example	PdT.FF.2	Pedra de tartera	Stone in a Landslide
Primary category		De nou havia arribat la calor.	The heat had come again. It
Flora and Fauna		Era el juny de 1921. Els prats estaven rossos i els peperepeps esclataven; se sentia arreu la brunzidera de les mosques que percaçaven l'aliment amb insistència. Els avellaners silvestres i les nogueres verdejaven vora el riu com els xops. La muntanya era un formiguer de treballadors entre groc i verd, de carros pels camins terrosos i de xiulets d'eines que decantaven sense compassió les tiges esveltes.	was June 1921. The meadows were golden and the poppies were in full bloom. The buzzing of flies looking for food could be heard everywhere. The wild hazel and walnut trees were turning green near the river, like the poplars. The mountain was an ants' nest of workers moving between yellow and green, of carts on the earthen tracks and of the whistles of
Secondary categories			
Senses – sounds, sight, texture			

	La terra <b>s'esponjava</b> de rebre aquell <b>doll</b> que hauria de durar tot un any.	tools hacking mercilessly into slender <b>stalks</b> . The earth was becoming <b>spongy</b> from the <b>stream</b> that had to last it a whole year.
<b>Comments</b>	This segment is rich in references to flora. The trees are translated using <i>established equivalents</i> : <b>avellaners silvestres</b> , <b>nogueres</b> and <b>xops</b> , as <b>wild hazel</b> , <b>walnut trees</b> , and <b>poplars</b> . <b>Peperepeps</b> is a local word, again translated using an <i>established equivalent</i> , <b>poppies</b> . The standardised word in Catalan would be “roselles”. The <b>brunzidera</b> of the <b>mosques</b> , translated using the <i>established equivalents</i> as <b>buzzing</b> and <b>flies</b> , creates the sensation of warm spring weather.	

Example	PdT.FF.3	<i>Pedra de tartera</i>	<i>Stone in a Landslide</i>
<b>Primary category</b>	Flora and Fauna	Al costat del <b>paller</b> hi havia una <b>gàbia</b> que feia la impressió d'una veritable caseta. La <b>casa dels conills</b> .	Beside the <b>haycock</b> was a <b>cage</b> which looked like a real little house – the <b>rabbit hutch</b> . Half a dozen <b>baby rabbits</b> and their <b>mother</b> had plenty of space to move around inside.
<b>Secondary categories</b>		Allí es bellugaven mitja dotzena de <b>catxapons</b> i la <b>mare conilla</b> , amb molta llibertat.	
<b>Comments</b>	This segment describes some of the outbuildings at the house. The <b>paller</b> is translated as <b>haycock</b> . This is not exactly an <i>established equivalent</i> as the <b>haycock</b> would usually a pile of hay drying in a field, whereas the paller is a covered place for storing the hay or straw – a “hayloft”. The <b>casa de conills</b> is translated using an <i>established equivalent</i> <b>rabbit hutch</b> . The local word for the newborn rabbits <b>catxapons</b> is <i>described</i> as <b>baby rabbits</b> .		

Example	PdT.FF.4	<i>Pedra de tartera</i>	<i>Stone in a Landslide</i>
<b>Primary category</b>	Flora and Fauna	a) Els <b>avellaners</b> de la vora feien <b>fressa</b> moguts pel <b>ventet</b> . Vaig sentir el <b>xiulet</b>	a) The <b>breeze</b> made a restless <b>sound</b> through the nearby <b>hazel trees</b> . I heard Oncle's
<b>Secondary categories</b>			

<p>Senses – sound</p> <p>Other – farm implements</p>	<p>d'oncle i vaig recollir el <b>rascle i la forca</b>.</p> <p>b) Els <b>bedolls</b> estiraven els braços al <b>cel</b> amb tota l'esperança d'un <b>fullatge</b> tendre.</p> <p>c) Pertot se sent la <b>piuladissa</b> dels <b>ocells</b>, el <b>riu lluentaja</b> a la nostra esquerra, el <b>sol</b> per fi s'ha deseixit dels <b>núvols</b> i ara és fort com a l'estiu; els <b>pins</b> allà dalt, les <b>freixeres</b> i els <b>clops</b> a la vora es queden ben quiets.</p>	<p>whistle and I picked up my <b>rake and pitchfork</b>.</p> <p>b) The <b>birches</b> stretched their arms to the <b>sky</b> waiting for their soft <b>foliage</b>.</p> <p>c) The <b>birds</b> are <b>singing</b> all around, the <b>river murmurs</b> on our left, the <b>sun</b> has finally come out from behind the <b>clouds</b> and it's <b>hot</b>. The <b>pin</b>es above, the <b>ashes</b> and the <b>poplars</b> nearby are still.</p>
<p><b>Comments</b></p>	<p>There are few mentions in the source of specific trees, plants or animals. Segment a) describes the sound of the trees: <b>avelleners</b> translated using an <i>established equivalent</i> <b>hazel trees</b>. It also describes the call to down tools: <b>rascle</b> and <b>forca</b> translated as <b>rake</b> and <b>pitchfork</b>. Segment c) describes the walk down from the village in captivity. The <b>piuladissa</b> is <i>transposed</i> in the translation as <b>singing</b>. <b>Riu</b>, translated literally as <b>river</b> is described with a sound verb <b>murmurs</b> rather than the visual <b>lluentaja</b> in the source text. The names of the trees are translated using an <i>established equivalents</i> <b>pin</b>es, <b>ashes</b>, and <b>poplars</b> although in the source text <b>freixeres</b> and <b>clops</b> are local names for “freixes” and “pollancre”.</p>	

Example	PdT.FF.5	Pedra de tartera	Stone in a Landslide
Primary category		Més tard anirem al <b>tros</b> amb	Later we'll go to the <b>fields</b> .
Flora and Fauna		mare. Comptarem els <b>clops</b> .	We'll count the <b>poplars</b> .
Secondary categories		Collirem <b>flors de sabonera</b> ,	We'll gather flowers –
Topography		del <b>pericó</b> , <b>cervellines</b> , <b>rosetes</b> , pareu compte amb les <b>ortigues</b> !	<b>soapwort</b> , <b>St John's Wort</b> , <b>Cupid's Dart</b> , <b>roses</b> – watch out for the <b>ants</b> !
Comments	<p>The reference to <b>tros</b> in this segment is generalised as <b>fields</b> and the company of the mother is <i>omitted</i>. This is interesting because the work <b>tros</b> offers a greater sense of ownership than the generic <b>fields</b>. The names of the flowers</p>		

	are translated using <i>established equivalents</i> and capitalisation of the proper nouns as is standard in English. The exception is <b>rosetes</b> which may refer to <b>roses</b> as in the translation but the diminutive is <i>omitted</i> , but more likely refers to <i>Pulmonaria officinalis</i> , which has several translations in English including “lungwort” or “Mary’s tears” and the other flowers are wild rather than cultivated. The translators <i>substitute</i> the plant <b>ortigues</b> for the insect <b>ants</b> .
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Example	PdT.FF.6	<i>Pedra de tartera</i>	<i>Stone in a Landslide</i>
<b>Primary category</b>		De <b>Montsent</b> a casa a peu, ho	Home on foot, from
Flora and Fauna		vèiem tot com si fos la	<b>Montsent</b> , we looked at
<b>Secondary categories</b>		primera vegada. La <b>vidalba</b>	everything as if for the first
Senses - smell		brotava pertot. Enllaçava	time. <b>Clematis</b> was
		<b>esbarzers</b> sense por de la	blooming, budding
		mossegada de les punxes.	everywhere. It grew among
		<b>Vidalba blanca</b> . <b>Vidalba</b>	the <b>brambles</b> , fearless of the
		tendra però forta. Vidalba per	thorns. <b>White clematis</b> .
		lligar les garbes. <b>Vidalba</b> per	<b>Clematis</b> , tender but strong.
		fer corda perquè salti la	<b>Clematis</b> to tie the sheaves.
		canalla. Vaig arrencar un brot	<b>Clematis</b> to make skipping
		<b>florit de sabonera</b> i la seva	ropes for the children. I
		<b>olor dolcíssima</b> em va fer una	plucked a <b>soapwort bud</b> just
		alegria que va acabar amb	coming into flower and the
		llàgrimes, i al mig del camí	<b>sweetness of its scent</b> made
		totes tres abraçades no	me so happy that I cried.
		paràvem de plorar, que l’una	
		ho encomanava a l’altra.	
<b>Comments</b>	This segment refers to the versatile and multi-purpose <b>vidalba</b> , translated with an <i>established equivalent</i> <b>clematis</b> . The repetition in both source text and translation indicates that it is an important and useful plant. There is also a reference to the <b>scent</b> of the previously mentioned <b>sabonera</b> or <b>soapwort</b> which reduces the girl to tears. The superlative <b>dolcíssima</b> is <i>reduced</i> to <b>sweetness</b> .		

### 5.5. Translation of Colours and the Senses

Historically, there has been much discussion of the existence and perception of colour, from the Scholastics, who maintained that all substances were coloured, to Galileo's challenge that colour is nothing but an "empty name" for something that "inhere[s] only in the sensitive body" (185), to the evolution through Modernism of whether colours *are* or simply *appear*<sup>48</sup>. This is echoed by McLaughlin's fascination with colour, which he describes in *The place of colour in nature* as being "a serious question of whether colours are really 'out there' in the environmental scenes before our eyes, or whether they are instead projected into scenes by our visual consciousness" (476).

For the mathematician Bertrand Russell the only way to come to know the nature of a colour is to see it:

The particular shade of colour that I am seeing ... may have many things to be said about it ... But such statements, though they make me know truths about the colour, do not make me know the colour itself better than I did before: so far as concerns knowledge of the colour itself, as opposed to knowledge of truths about it, I know the colour perfectly and completely when I see it and no further knowledge of it itself is even theoretically possible. (qtd. in McLaughlin 476)

and that the nature of a colour is revealed to us in our "standard visual experience" of it (a doctrine labelled "Revelation" in 1992 by Mark Johnston). For McLaughlin "Colours are properties of bodies (and the like); ordinary folks are ignorant of their nature; but we form a conception of them by their relations to our colour experiences." (478)

So much discussion on the concept of colour itself would suggest that the translation of colour in writing is a difficult task, and one which can only reinforce previous phenomenal experiences linked to the same colour names. In his early work Wittgenstein held that "a

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<sup>48</sup> See John Casey's essay on 'Color' in the blog *Arcade The Humanities in the World*

name means an object. The object is its meaning” (T3.3), therefore the word red would be a word that names a particular object or property in the world. However, in his later work he abandoned this picture theory to emphasise that “red” is not tied to a fact but to the way that we use the word in everyday life (PI). So it could refer, in Western thinking, to emotions of anger or to a stop sign, for example. Colours as they appear in literature are not objects in themselves but descriptions of such objects which may be as foreign to the reader as the object itself (Goethe, *Theory of Colours*).

The choice of colour words by the authors may be significant given the considerable symbolic baggage that colour words carry—an aspect that has been well-documented by both academic scholars and marketing companies, and one that varies between regions and cultures. Goethe, in his *Theory of Colours*, offers an account of ‘the effect of colour with reference to moral associations’ where, for example, yellows and oranges are positive colours whereas “blue-red”, while attractive for use for “dress, ribbons or other ornaments”, “a carpet of a perfectly pure deep blue-red would be intolerable” (314-324). Another factor is the ease with which writers (and therefore translators) can match a colour with an object. In her study of the translation of colour in the Goncourt brothers’ *Manette Salomon*, Émilie Sitzia concludes that

[c]olour sometimes escapes equivalence even within pictorialist writing and the problem that remains is how approximate the equivalent offered is. Finding the equivalent of a colour in an image or a text was for the Goncourt brothers at the very limit of the creative powers of both the artist and the writer. (6)

For the literary translator then, the task is no less arduous. There has been little specific research into the translation of colour, most focussing on translating colour metaphors and idiomatic expressions, sometimes on the assumption that this is a more difficult task than translating the exact tones of the colours themselves. In a study of the word-translation of 17

colour terms from English to Estonian, Mari Uusuküla distinguishes between object-derived terms such as *coral* and *ivory* which tend to be non-basic colour terms, semantically transparent terms such as *chocolate*, *ivory*, *lemon*, *lilac*, *rose* and *salmon*, and opaque secondary hue terms such as *amber*, *lavender* and *mauve*. In the results of her study she states that the most common translation strategies were literal translation, followed by hyponymy and finally substitution or omission (72-77). It was clear that for some colour terms there are no direct or easy equivalents. We can anticipate difficulties in translating colours from Catalan to English where there are dialectical synonyms such as *vermell* and *roig*, or where the colour is described in simple verb forms which do not exist in English such as *verdejar*. Another possible departure in translation could be where there is derivation or lack of it, such as *de color de plata oxidada*.

Apart from the word-translation of colours, the translator also needs to consider colour as semiotic system, capable of adding meaning through the connotations carried in the ‘coded iconic message’ (Barthes “La rhétorique” 42), and metaphor. Kourdis reminds us of the categories of colour associations proposed by the Belgian semioticians Groupe  $\mu$  as *sociochrome* which evolves as aspects of society as a whole evolve and *idiochrome* which evolves based on personal experiences. To these he adds his own *rhetochrome* for where knowledge of colour is directed or constructed and functions on a rhetorical level.

He presents the mediation of cultural knowledge and of its components in the intersemiotic translation between language and colour as follows:



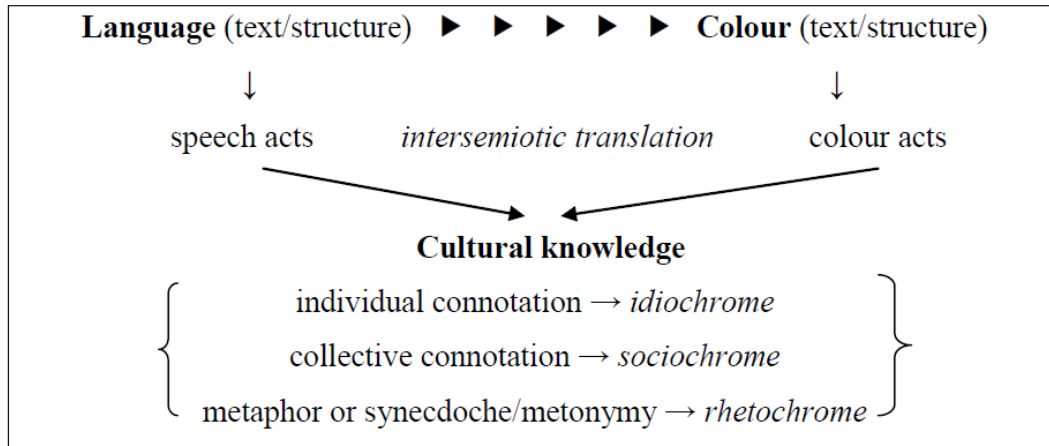


Fig. 16. Scheme of the intersemiotic translation between language and colour and the influence of cultural knowledge (Kourdis 12).

As Li Xia has pointed out, the translation of the colour words in themselves does not present a great difficulty but problems can arise when there are many different hues and different names for them. She cites the example of translating the colour red, for which there are many words in English but few in Chinese, and the cultural associations are also different: “The colour red (*hong*) in Chinese contexts, symbolises happiness, matrimony, blood and the feminine principle. By contrast, in English, red indicates potential danger, extreme passion, left wing political radicalism and blood” (258).

In chapter 1 of this thesis the concept of different kinds of “sense-scapes” was presented. Of these the one that has received the most attention in the literature is “soundscape”, and the sonic environment. Acoustic references are considered to be neglected despite the fact that, as Marshall McLuhan states “We hear sounds everywhere, without ever having to focus [...] We can’t shut out sound automatically. We simply are not equipped with earlids” (111). Jessica Stevenson has discussed the translation of sounds in the nature poetry of Alice Oswald and a sensory-based approach to translation (295), although she does focus on the sonic properties of the words as much or more than the sonic properties being described. This section offers

examples of the translation of colours and sense-scapes outside the visual that occur in the corpus texts.

### 5.5.1. Colours and the Senses in Canigó

In *Canigó* there are frequent references to colours and hues. White is the most frequent followed by black and green. References to sound and smell are also present throughout the poem, as well as references to precious stones and metals.

Example	CAN.CS.1	<i>Canigó</i>	<i>Mount Canigó</i>
<b>Primary category</b>		Les cúpules coronan l'ampla	Below, the wide hall tinkles
Colours and the Senses		sala	with
<b>Secondary categories</b>		hont dringa la baixella <b>d'or</b> y	fine <b>gold</b> and <b>silver</b>
Flora		<b>argent</b> ,	tableware,
		la <b>perdiu blanca</b> sos	and fills with <b>wafts</b> of
		<b>perfums</b> hi exhala,	<b>ptarmigan</b> ,
		gerda <b>xicoyra</b> l'apetit hi	and <b>fragrant chicory scents</b>
		encen.	the air.
		Allí <b>grogueja</b> la <b>daurada</b>	Not far gleam <b>golden</b>
		<b>bresca</b>	<b>honeycombs</b>
		de regalada <b>mel</b> de <b>romaní</b> ;	laden with <b>honey</b> from
		allí escumeja llet de dayna	<b>rosemary</b> ;
		fresca,	and here fresh <b>deer's</b> milk
		més <b>blanca</b> que la <b>gebre</b> del	topped with foam
		matí.	that's <b>whiter</b> than a <b>frosty</b>
		Lo <b>préssech d'Illa</b> com pom	morning.
		d'or rosseja,	<b>Peaches</b> from <b>Illa</b> shine like
		no tant com lo <b>rahim</b> de	pommels,
		<b>Tarascó</b> ,	second to <b>grapes</b> from
		la <b>cirera d'arbós</b> hi	<b>Tarascó</b> ;
		<b>vermelleja</b>	by bright <b>jujubes</b> and <b>sweet</b>
		ab lo <b>gínjol</b> rihent y	<b>almonds</b> ,
		<b>l'ametlló</b> .	<b>scarlet</b> <b>arbutus berries</b>
		La <b>magrana</b> pledeja ab la	glow.
		<b>maduixa</b>	<b>Pomegranates</b> and
			<b>strawberries</b> quarrel

	<p>á quí traurá més <b>ensucrats</b> <b>rubins</b>, que un brollador d'aigua <b>d'olors</b> arruixa, umplint la sala de <b>remors</b> divins.</p>	<p>over which more <b>sugared</b> <b>rubies</b> hold: a <b>fragrant</b> fountain drowns their <b>clamor</b>, and heavenly <b>sounds</b> pervade the hall.</p>
<b>Comments</b>	<p>This segment represents a banquet scene full of food ingredients and their respective colours, flavours and aromas. While presented as being real the banquet is also a metaphor for the natural wealth of Catalonia. Most of the items of flora and fauna are translated using <i>established equivalents</i>. The <b>gínjol</b> (<i>Ziziphus jujuba</i>) is a relatively unusual tree translated according to its <i>established equivalent</i> <b>jujube</b>. The <b>peaches</b> and <b>grapes</b> come from the towns of <b>Illa</b> and <b>Tarascó</b> in the Catalunya Nord and the names in translation are <i>borrowed</i>. <b>Olor</b> is <i>ennobled</i> and <i>transposed</i> as <b>fragrant</b>. The word <b>rubins</b> is highlighted as it is yet another reference to gemstones in the work, and is translated using an <i>established equivalent</i> as <b>rubies</b>.</p>	

<b>Example</b>	CAN.CS.2	<i>Canigó</i>	<i>Mount Canigó</i>
<b>Primary category</b>		Respira los <b>perfums</b>	He breathes the <b>fragrance</b> of
Senses- smells		d'aqueixa <b>rosa</b> ,	this <b>rose</b> , inebriant <b>perfumes</b>
<b>Secondary categories</b>		<b>efluvi</b> del <b>Eden</b> embriagador; ¡pobre Gentil! ¡bé massa l'has desclosa ta ànima bella á son primer amor!	of <b>Eden</b> — Gentil! unhappy noble soul: you've flung first love's doors too wide open!
<b>Comments</b>	<p>This short segment refers to the smell of the rose where <b>perfums</b> is translated as <b>fragrance</b> and the more unusual <b>efluvi</b> of the mythical <b>Eden</b> is translated as the standardised <b>perfumes</b>.</p>		

<b>Example</b>	CAN.CS.3	<i>Canigó</i>	<i>Mount Canigó</i>
<b>Primary category</b>		<b>Olor</b> de <b>romani</b> dels <b>boscós</b>	The <b>scent</b> of <b>rosemary</b> lifts
Senses – smells; sounds		puja,	from the <b>wood</b> ,
<b>Secondary categories</b>		dels <b>cims</b> <b>olor</b> de <b>regalecia</b> baixa, <b>gemechs</b> de lires entre'ls <b>arbres</b> <b>s'ouhen</b> ,	<b>Licorice</b> lingers downward from the <b>heights</b> , The <b>sighs</b> of lyres are heard among the <b>trees</b> .

	<p>y en lo palau lo <b>sospirar</b> d'una arpa, dintre <b>l'estany canturies</b> de sirena, y <b>murmuri</b> de ninfes en la <b>platja</b>, <b>parrupar</b> los <b>tudons</b> en la <b>boscuria</b>, la <b>gelera dringar</b> en la <b>montanya</b>, y en les <b>coves</b> de marbre, allí á la vor los <b>degotiços</b> ploradors de l'aygua</p>	<p>From in the palace, a harp's soft <b>lament</b>, From the <b>lake</b> the <b>sound</b> of the siren's <b>song</b>, And the <b>whispering</b> of nymphs along the <b>shore</b>, And <b>ringdoves cooing</b> in the <b>wood</b> nearby, The <b>glacier tinkling</b> on the <b>mountaintop</b>, And not far off, in <b>caverns</b> made of marble, The waters <b>trickling</b> down their teary paths</p>
<b>Comments</b>	<p>This segment contains a number of references to the sounds of nature. It is a good example of the author giving nature its voice. Again the neutral <b>olor</b> is elevated to the positive <b>scent</b>, and the second reference to <b>olor</b> is <i>omitted</i>. <b>Gemechs</b> is translated slightly more positively as <b>sighs</b>, and the sound of the harp, <b>sospirar</b>, is translated using the musical <i>equivalent</i> <b>lament</b>. <b>Cantúries</b> is <i>amplified</i> as <b>the sound of the [...] song</b>. <b>Parrupar</b> is translated using the standard collocation for doves—<b>cooing</b>. The sounds of the melting ice and the water, <b>dringar</b> and <b>degoticos</b> are translated using the equally sonorous <b>tinkling</b> the <i>transposed</i> <b>trickling</b>.</p>	

Example	CAN.CS.4	Canigó	Mount Canigó
<b>Primary category</b>		Per ses <b>arrels</b> lo lligan á la vora,	For <b>roots</b> , like arms of <b>faded</b>
Colours and senses - smell		com branques de <b>coral</b>	coral,
<b>Secondary categories</b>		<b>esblanquehit</b> ,	to link the palace with the <b>shore</b> ,
		quatre ponts de cristall del que atresora	outstretch four bridges carved in crystal:
		la <b>serra</b> en ses entranyes de <b>granit</b> .	drawn from the <b>mountain's granite</b> core.
		Un d'ells al <b>cim</b> de <b>Canigó</b> encamina	One leads up to <b>Canigó's peak</b>
		per viarany ribetejat de <b>flors</b> ,	

	que al pujarhi la Fada, llur regina, abocan á sos peus tots sos <b>olors</b> .	with <b>flowers</b> that trim the path's ascent — when walked by the Faerie, their queen, they douse her feet in soothing <b>scents</b> .
<b>Comments</b>	In this segment <b>esblanquehit</b> is translated not as the literal “whitened” but <b>faded</b> , and again <b>olors</b> is <i>ennobled</i> as <b>scents</b> .	

Example	CAN.CS.5	<i>Canigó</i>	<i>Mount Canigó</i>
<b>Primary category</b>		la <b>Seu d'Urgell</b> , com página	<b>La Seu d'Urgell</b> , like a page
Colours and senses - texture		de gloria,	writ in glory,
<b>Secondary categories</b>		lluheix en mitj d'un <b>pla</b>	Gleams amid the <b>silky green</b>
Topography		<b>sedós</b> y <b>vert</b> :	<b>plateau</b> ;
Meteorology		per ferli de vinyetes <b>argentines</b>	The <b>River Segre</b> , joined by the <b>Valira</b> ,
		lo <b>Valira</b> y lo <b>Segre</b> se junyeixen	Adorn her with their <b>silvery</b> vignettes,
		y de <b>verdor</b> corones li teixeixen	While weaving for her garlands all in <b>green</b> :
		ab lo <b>cel</b> y la <b>terra</b> de <b>concert</b> .	Here, <b>earth</b> and <b>heaven</b> meet in <b>symphony</b> .
<b>Comments</b>	This segment describes tactile sensations and colours. The <b>pla</b> , translated as <b>plateau</b> , is described as <b>sedós i vert</b> , and translated as the combined <b>silky green</b> . The meeting of the <b>cel y la terra</b> , described musically as <b>concert</b> in the source text, is translated as <b>symphony</b> .		

### 5.5.2. Colours and the Senses in Solitud

*Solitud* contains numerous references to the colour of the landscape and these are often associated with symbolic significances. For example, grey is often associated with periods of loneliness and isolation while green represents hope.

Example	SOL.CS.1	<i>Solitud</i>	<i>Solitude</i>
Primary category		De <b>pla</b> no se'n veia rastre ni	There was no hint of a <b>plain</b>
Colours		sospita, i el <b>cel</b> estenia de	beneath them and the <b>sky's</b>
Secondary categories		banda a banda sa <b>blancor grisenca de perla</b> ,	<b>pale gray</b> stretched from side
Meteorology		una mica <b>daurada</b> cap a	to side, flushed with <b>orange</b>
		l'horitzó, sobre el que	toward the horizon, while
		passejaven lentament,	<b>mother-of-pearl</b> <b>clouds</b>
		lentament, i d'esquerra a	drifted slowly from left to
		dreta, ramades de <b>nuvolets</b>	right, changing shape and
		de <b>nacre</b> , que mudaven de	<b>color</b> .
		forma i de <b>color</b> tot fent sa	
		via.	
Comments	This segment describes the colours of the sky from the mountaintop. The <b>blancor grisenca de perla</b> of the sky is translated using <i>reduction</i> as <b>pale gray</b> , and the tone <b>daurada</b> is again reduced as <b>orange</b> in translation. The colour of the clouds— <b>nacre</b> is translated using an <i>established equivalent</i> <b>mother-of-pearl</b> , but the diminutive <b>nuvolets</b> is <i>reduced</i> as the standardised <b>clouds</b> .		

Example	SOL.CS.2	<i>Solitud</i>	<i>Solitude</i>
Primary category		En una de les reculades cap a	Once, as they were making
Colours		llevant, tot de cop li aparegué	their way eastward, a sort of
Secondary categories		al bell dessota com una gran	<b>green velvet</b> cape appeared
		<b>capa</b> estesa de <b>vellut verd</b> ,	below them, with its hem
		amb el vol en <b>la falda</b> de la	crumpled against the
		<b>muntanya</b> i estrenyent-se	<b>mountain's base</b> , a <b>grayish</b>
		enllà, cap a una mitja rodona	half-circle like a thrown-back
		<b>plomissa</b> que semblava fer-li	hood, and, around that hood,
		de valona i que acabava a	a short, <b>reddish</b> border.
		son tom en una franja	
		<b>vermellosa</b> i curta que	
		s'hauria dit la tira del <b>coll</b> .	

<b>Comments</b>	This segment describes the landscape in terms of colour and texture as a <b>capa de vellut verd</b> . It is translated <i>literally</i> as a <b>green velvet cape</b> . The <b>vermellosa</b> hue of the border is translated <i>literally</i> as <b>reddish</b> .
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<b>Example</b>	SOL.CS.3	<i>Solitud</i>	<i>Solitude</i>
<b>Primary category</b>		I la vista? La Mila passejà	And the view? Mila looked
Colours		llargament la mirada. Tot el	from side to side. Everything
<b>Secondary categories</b>		que vegé era d'un mateix	was the same color: dull, <b>ashy</b>
		color: d'un <b>gris</b> compacte i	<b>gray</b> . <b>Gray</b> as that overcast,
		apagat de <b>cendra</b> . <b>Gris</b> el	gloomy sky, <b>gray</b> as the
		malincònic <b>cel</b> de jorn cluc;	mountain that rose to meet it,
		<b>grisa</b> la gran <b>muntanya</b> que	<b>gray</b> as the thick <b>fog</b> that hid
		anava a trobar-lo allà en	everything but the upper half
		l'altura; <b>grisa</b> la <b>boira</b> pesant	of the <b>mountain</b> : forms,
		que de mitja <b>muntanya</b> avall	distances, horizons...
		ho amagava tot, formes,	
		termes, horitzons...	
<b>Comments</b>	The repetition of the colour here reflects the mood of Mila. <b>Gris/grisa</b> is translated <i>literally</i> as <b>gray</b> , and the reference to <b>cendra</b> is <i>transposed</i> in the translation as the adjectival <b>ashy</b> .		

<b>Example</b>	SOL.CS.4	<i>Solitud</i>	<i>Solitude</i>
<b>Primary category</b>		La tardor regnava i el temps	Autumn had come, bringing
Colours and the Senses - sight		havia <b>refrescat</b> bona cosa.	with it <b>cold weather</b> . <b>One</b>
<b>Secondary categories</b>		Era una tongada de dies	<b>gray</b> day followed another,
Meteorology		<b>grisos</b> , en els que la <b>boira</b>	and the distant <b>mountains</b>
Other - emotions		planava sobre tot, fonent les	were so shrouded in <b>fog</b> that
		llunyanies i <b>velant de casta</b>	not a ray of sunlight or sharp
		<b>poesia</b> la <b>muntanya</b> . Ni un	outline <b>disturbed</b> <b>their</b>
		esclat de resplendor, ni un	<b>chaste</b> <b>poetry</b> . Everything
		relleu de plans remarcable	seemed <b>gentle and hazy</b> as a
		<b>feria la mirada</b> , que es podia	dream, <b>inviting spirits to</b>
		fixar reposadament arreu,	<b>soften their rough edges</b> .
		sense por d'enlluernaments ni	
		pampallugues. Tot prenia	

	l'aparença <b>suau</b> i <b>esborradissa</b> de les coses de somni quiet, i semblava <b>convidar l'esperit a endolcir i apaivagar també tots sos ressalts i crueses.</b>	
<b>Comments</b>	This segment describes the contemplation of the landscape at on the onset of autumn. The main idea is one of monochrome and a soft, gentle dream. Una tongada de dies grisos is <i>clarified</i> slightly as <b>one gray day followed another</b> , to the same effect. The reference to spoiling (or injuring, literally) the view is translated using what I would term <i>modulation</i> as <b>disturbed their chaste poetry</b> . The section that reads “que es podia fixar reposadament arreu, sense por d'enlluernaments ni pampallugues” is <i>omitted</i> . <b>Suau i emborradissa</b> is translated and <b>gentle and hazy</b> , in the comparison to a dream. Finally, <b>convidar l'esperit a endolcir i apaivagar també tots sos ressalts i crueses</b> is combined as <b>inviting spirits to soften their rough edges</b> .	

Example	SOL.CS.5	<i>Solitud</i>	<i>Solitude</i>
<b>Primary category</b>		El <b>corriolet</b> , ple de	The <b>path</b> twisted and turned
Senses - sounds		<b>giragonses</b> , botava, davallant	around <b>boulders</b> , some of
<b>Secondary categories</b>		enmig de <b>penyals</b> , uns vius,	which had fallen in
		altres despresos de la	avalanches, and the <b>noise</b>
		<b>muntanya</b> , i la <b>fressa</b> del	from the <b>Roar</b> bounced from
		<b>Bram</b> rebotia obstinadament	one to another like a <b>captive</b>
		de l'un a l'altre, com una <b>fera</b>	<b>beast</b> straining against its
		<b>engabiada</b> que es volgués	cage.
		escapar.	
<b>Comments</b>	This short segment describes the sound of the <b>Bram</b> —a torrent that flows down from the mountain of the same name. The <b>Bram</b> , translated <i>literally</i> as <b>Roar</b> is considered dangerous or treacherous, hence the reference to the <b>fera engabiada</b> , translated as <b>captive beast</b> . Unlike some of the other toponyms this <i>literal</i> translation is considered adequate since it relays the sense of the sound of the water which is important for the comprehension of the place. The word <b>Fressa</b> —is a sound in motion and therefore the translation as <b>noise</b> is considered a <i>reduction</i> , or <i>qualitative impoverishment</i> .		



Example	SOL.CS.6	<i>Solitud</i>	<i>Solitude</i>
Primary category		Banda allà de la <b>Canal</b> ,	On the far side of the <b>gully</b> , <b>olive</b>
Senses - sounds		estesos pels <b>pendissos</b> i	<b>trees</b> with cracked trunks dotted the
Secondary categories		<b>rampants</b> , hi havia <b>olivets</b>	<b>slopes</b> and <b>cliffs</b> ; on the near side was
Flora		<b>de soques esparracades</b> ;	a <b>rocky field</b> with some <b>carob trees</b>
		banda açà era un <b>roqueter</b>	and <b>flowering thyme</b> , whose
		sembrat de <b>claps de</b>	<b>fragrance</b> the <b>wind</b> carried toward
		<b>garrigues</b> i <b>timó florit</b> , qual	them like an angel's pure breath.
		<b>flaire</b> esventada arribava fins	
		a dalt com puríssim alè	
		d'àngels.	
Comments	<p>This short segment describes the smell of the plants on a walk in the mountains. <b>Olivets</b> loses the diminutive in translation as <b>olive trees</b>. <b>Claps de garrigues</b> is unusually translated as <b>carob trees</b>, possibly as a result of confusing “garrigues” for “garrofers”. The <i>Diccionari Alcover Moll</i> gives for the search entry “timó” the definition “farigola” and usage in some areas of Lleida, Tarragona and Valencia. The translation <b>thyme</b> is therefore <i>a destruction of vernacular networks</i> from a lexical point of view. <b>Flaire</b> is translated as <b>fragrance</b> maintaining the alliteration in the source text.</p>		

Example	SOL.CS.7	<i>Solitud</i>	<i>Solitude</i>
Primary category		a) regalaven d'aigua mateix	a) <b>Water</b> poured down them, as
Colours		que acabessin de copsar una	though it had just rained, and their
Secondary categories		gran <b>ploguda</b> , i eren tots	shiny <b>grayness</b> reflected the pale
Topography		<b>cendrosos</b> de les naixents	sky's <b>bluish</b> light. The breaking
		<b>blavors</b> del cel que	dawn above their heads <b>made the</b>
		emmirallaven apagadament.	<b>path seem even darker</b> .
		Al cim de tot, el dia	b) its mantle of <b>blue-purple</b> shadows
		rebetava, i sa clarícia	that fell over <b>caves and dells</b> ,
		semblava <b>enfosquir més</b>	
		<b>l'ombriu de la collada</b> .	
		b) son esplèndid mantell	
		d'ombres <b>blau-morades</b> que	
		arrossegaven	
		majestuosaament damunt	
		<b>fondals i baumes</b>	

<b>Comments</b>	In segment a) the colours of the landscape after the storm are described. <b>Cendrosos</b> is translated using <i>modulation</i> as <b>grayness</b> and <b>blavors</b> as the hue <b>bluish</b> . This segments also contains the topological references <b>fondals</b> and <b>baumes</b> , translated as <b>caves</b> and <b>dells</b> . The terms have been reversed and whereas <b>fondals</b> is translated using a near <i>established equivalent</i> <b>dell</b> , <b>baumes</b> is <i>generalised</i> as <b>caves</b> . In segment b) the hue is translated using the nearest <i>established equivalent</i> bearing in the mind the difficulty of finding an exact match for “morat” in English.
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Example	SOL.CS.8	<i>Solitud</i>	<i>Solitude</i>
<b>Primary category</b>		La Mila, tantost va aturar-se,	As soon as Mila stopped, she happily
Senses- touch		aclucà beatament els parpres,	shut her eyes, stretched her neck, and
<b>Secondary categories</b>		estirà el coll, i, amb un	with a joyful moan, offered first one
		gemeguet de goig, hi parà les	cheek and then the other to the <b>sun</b> ,
		galtes, primer l’una, després	which <b>kissed</b> the <b>smooth skin</b> above
		l’altra, a n’aquell <b>sol</b> , com	her well-wrapped body.
		demanant-li que la	
		<b>petonegés</b> . I el <b>sol</b> va	
		<b>petonejar-la llargament</b> ,	
		<b>com recreant-s’hi també</b>	
		<b>sobre ses galtes fresques</b> ,	
		sobre son <b>cos abrigat i ple</b>	
		<b>d’esgarrifances</b> .	
<b>Comments</b>		This segment describes a moment when Mila is on the high mountain peak and enjoying the feel of the sun. The description is important as it mirrors her longing for human physical pleasure. The translation is very reduced with the repetition <b>petonegés/petonejar-la</b> absent and the superlative adjective <i>omitted</i> . The detail of the experience is cut short in the translation and inexplicably the sun does not kiss both her <b>galtes fresques</b> and her <b>cos abrigat i ple d’esgarrifances</b> , but simply <b>smooth skin</b> . This sensory reduction is not only important for understanding the scene but also for transmitting the simple pleasure of the sunshine in a beautiful place.	

### 5.5.3. Colours and the Senses in El quadern gris

As mentioned previously, Josep Pla is an expert in description and so the number of examples of colours and the senses in *El quadern gris* is vast. The sense of smell is particularly notable in his work. In fact, he dedicated an article to “La memòria olfactiva” in

*Humor, candor...* (387-393). This section focusses on some of the examples of multiple senses in the same segment.

Example	EQG.CS.1	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b> Colours Senses - smell <b>Secondary categories</b> Flora		a) Les <b>acàcies</b> fan una <b>olor dolça i espessa</b> .	a) The <b>acacias</b> give off a <b>strong sweet scent</b> .
		b) En el jardinet del davant hi ha dues <b>acàcies de bola</b> que fan una ombreta clara i, sobre les retxes, unes <b>mates de glicines</b> , d'un color <b>verd aspre</b> , plenes de <b>flors vermelles</b> d'un <b>perfum</b> una mica <b>acre</b> .	b) The front garden has two <b>acacias</b> with <b>round clusters of branches</b> that give good shade, and a sour <b>green wisteria</b> climbs along the fence, a riot of <b>bitter-scented red flowers</b> .
		c) Les <b>acàcies</b> , florides de la petita <b>flor blanca</b> , fan una <b>olor mòrbida</b> —una mica <b>trista</b> . d) A certes hores del dia, a l'hora baixa, per exemple, el <b>perfum</b> de les <b>acàcies</b> , que ara comencen a florir, del <b>carrer del Sol</b> és una <b>dolçor</b> literalment embriagant, una mica massa <b>ensucrada</b> potser —una <b>olor</b> de cromo, excessivament covada, <b>llepissosa</b> , <b>trista</b> . e) Quan sortim a la terrassa i <b>contemplem</b> el <b>mar</b> des de <b>l'ombra</b> de <b>l'acàcia</b> , <b>sentim</b> el <b>vent</b> a la cara: una <b>deliciosa carícia</b> .	c) The small <b>white acacia blossom</b> gives off a rather <b>sad, morbid smell</b> . d) At certain times of the day, at twilight, for example, the <b>scent</b> from the <b>acacias</b> that are now beginning to blossom on <b>carrer del Sol</b> is intoxicatingly sweet, <b>almost sickeningly so</b> , an excessively <b>sticky, gummy, sad aroma</b> , as <b>stale</b> as a nineteenth-century print. e) When we go out on the terrace to <b>contemplate</b> the <b>sea</b> from the <b>shade</b> of the <b>acacia</b> , we <b>feel</b> the <b>wind</b> on our faces: a <b>lovely caress</b> .
<b>Comments</b>	This segment is replete with the colours and smells associated with one of the trees that appears most frequently in the work. In example a) <b>olor</b> is <i>particularised</i> as the more pleasant <b>scent</b> . In example b) the acacia trees are		

	<p>qualified in the original as <b>acàcies de bola</b>, also known as the <i>Robinia pseudoacacia</i>, and is the tree that in English would be most commonly referred to as <b>acacia</b>—as it is translated in this segment. The true “acàcia” or <i>Acacia dealbata</i>, native to Australia, is better known as “mimosa”. The smells in this segment are described as <b>perfum</b>, translated as <b>bitter-scented</b>, and <b>olor</b> translated as <b>aroma</b>. The <b>red</b> flowers of the <b>wisteria</b> are rather unusual but the translation is <i>literal</i> from <b>flors vermelles</b>. Example c) introduces the notion of the smell of the flowers as not being a pleasant one: <b>morbida</b> and <b>trista</b> are translated <i>literally</i> but reversed as <b>sad, morbid</b>. In example c) once again the smell of the flowers and plants is not a pleasant one, with <b>ensucrada</b>, <b>llepissosa</b>, <b>trista</b> translated as <b>sickeningly, sticky, gummy, sad</b>. The translator <i>amplifies</i> this segment with the addition of <b>gummy</b> and <b>stale</b>. Example d) alludes to the pleasant experience of sitting underneath the acacia tree to look at the sea. <b>Ombra</b> is translated <i>literally</i> as <b>shade</b>, and the feeling of the wind on their faces <b>deliciosa carícia</b> is also translated <i>half-literally</i> as <b>lovely caress</b>.</p>
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Example	EQG.CS.2	<i>El quadern gris</i>	<i>The Gray Notebook</i>
Primary category		Primer hem anat a <b>Calella</b> . El	First we went to <b>Calella</b> .
Colours		<b>cap Roig</b> és la <b>perla</b>	<b>Cape Roig</b> is <b>Calella's</b>
Secondary categories		<b>colorística</b> de <b>Calella</b> . És de	<b>colored pearl</b> with its <b>warm</b>
		<b>colors calents</b> —com el seu	<b>colors</b> and, as its name
		nom indica—, d'una <b>rojo</b>	suggests, a sumptuously <b>dark</b>
		sumptuosa i concentrada. A	<b>red</b> . As dusk fell it turned the
		mesura que la tarda ha anat	<b>primary color</b> of burning hot
		caient s'ha anat tornant un	coals. Everything else around
		caliu de <b>colors primaris</b>	seemed more evanescent in
		incendiats. Per contrast, tot el	contrast. Roldós's response to
		voltant ha semblat afinar-se.	the slumbering splendor of
		Davant de la somniosa	<b>land</b> and <b>sea</b> was a
		magnificència de la <b>terra</b> i de	hazardous, literary aside. “It's
		<b>la mar</b> , Roldós ha fet una	a Titian show,” he said.
		frase perillosa i literària. «És	
		l'hora —ha dit— del	
		Tizià...».	

<b>Comments</b>	This segment describes the rocks of the cap Roig peninsular as the <b>perla colorística de Calella</b> translated as <b>Calella's colored pearl</b> , with colors calents, translated <i>literally</i> as <b>warm colors</b> , and a <b>rojo sumptuosa i concentrada</b> translated as <b>sumptuously dark red</b> . The translation departs slightly from the source in the description of the sunset: <b>caliu de colors primaris</b> , becomes the singular <b>primary color of burning hot coals</b> , which <i>reduces</i> the range of colours.
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Example	EQG.CS.3	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		En aquella època, era una població de mariners i navegants, de petits industrials i botiguers, rica i molt <b>neta</b> . S'assemblava a qualsevol població de la <b>mar</b> de <b>Gènova</b> . Feia <b>olor de menta</b> si us giràveu del cantó de la terra i de <b>mariscs</b> i us encaràveu amb la mar.	In those times, it was a wealthy, <b>attractive</b> town of sailors and shippers, of small manufacturers and shopkeepers. It was like any town on the <b>sea</b> of <b>Genoa</b> . It <b>smelled of peppermint</b> if you turned landward and <b>shellfish</b> if you faced seaward.
Senses- smells			
<b>Secondary categories</b>			
Flora and Fauna			
<b>Comments</b>	In this segment the author reminisces about the coastal town of Palafrugell as it was in 1855, where there were two smells depending on which direction you were looking: <b>olor de menta</b> inland, translated using <i>particularisation</i> as <b>smelled of peppermint</b> , and <b>mariscs</b> , translated <i>literally</i> as <b>shellfish</b> , towards the sea. We consider that peppermint is not the plant that grows naturally in the Mediterranean region.		

Example	EQG.CS.4	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		A la nit, el port <b>silenciós</b> i adormit, amb els riells de les llums <b>verdes</b> i <b>roges</b> , el trèmol <b>vagarós</b> de les llums dels vaixells, el digiteig lumínic sobre <b>l'aigua morta</b> , les altes arboradures sota les <b>estrelles</b> , creava, al costat del formigueig humà tocat per la	Together with the festive <b>red</b> and <b>green</b> illuminations, the <b>glint</b> of ships' lights flickering on <b>still water</b> and the high rigging silhouetted against the <b>stars</b> , the <b>silent</b> , sleeping port offered next to the crowd bustling in the <b>white, acetylene glare</b> an
Colours and senses - sound			
<b>Secondary categories</b>			
Other - expressions			

	<p><b>llum blanca</b> de <b>l'acetilè</b>, una zona de <b>solitud</b> i de <b>misteri</b>, propícia, encara que poc aprofitada, a les <b>coses de l'amor</b> i a la vaguetat del pensament. A la matinada, dins de la <b>incerta</b> lluminositat <b>verda</b> del <b>cel</b>, parpellejaven un moment les <b>estrelles</b>, l'esperit i la voluntat es dissolien en una contemplació gratuïta, sense objecte.</p>	<p>atmosphere of mystery and <b>solitude</b> that was ripe, if underexploited, for <b>affairs of the heart</b> and vagaries of the mind. In the early hours, the <b>stars</b> twinkled in the <b>murky green</b> glow and one's thoughts and will drifted in random reveries.</p>
<b>Comments</b>	<p>This segment describes the lights seen on the party for the <i>festa major</i> at night in Palamós. Perhaps to reflect this the translator describes the <b>llums verdes i roges</b> as <b>festive red and green illuminations</b>. I suggest that the reference may also be to the port and starboard lights of the boats in the harbour. <b>L'aigua morta</b> is translated as the less dramatic <b>still water</b>, and the <b>llum blanca de l'acetilè</b> is translated using the lexical variation of <b>glare</b> for <b>llum</b>: <b>white, acetylene glare</b>. The expression <b>coses de l'amor</b> is maintained in the translation using an <i>established equivalent</i>: <b>affairs of the heart</b>.</p>	

Example	EQG.CS.5	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		Hi ha una <b>calma</b> profunda en el paisatge. Dins de la <b>calma</b> , tot té una presència autèntica i sembla <b>presentar-se de perfil</b> . De les xemeneies de les <b>cases de pagès</b> en surt una lleugera fumerola ensonyada i mandrosa. De dalt de les <b>Pasteres</b> , la <b>mar</b> , en la tarda que declina, sembla un vidre transparent tocat d'una darrera llum interna: és d'un <b>blau</b> petit, un <b>blauet</b>	The landscape is <b>serene</b> and <b>calm</b> . Within that <b>calm</b> , everything has a <b>genuine presence</b> and <b>makes its mark</b> . Dreamy, languid smoke spirals from the chimneys of farmers' <b>cottages</b> . When one looks down from <b>Pasteres</b> , the <b>sea</b> at twilight is like a transparent pane of glass brushed by a remote inner light: <b>blue</b> , an evanescent <b>blue</b> with a subtle,
<b>Secondary categories</b>			
Toponymy			
Other – expressions			
Other - architecture			

	<p>moribund d'una gràcia alada, fugissera, sensible. A l'ermita, mentre s'apaga la tarda, hi ha una <b>quietud</b>, una <b>pau</b>, una <b>solitud</b> <b>corprenedores</b>. El <b>vent</b> perdut és com la <b>vaga música</b> de l'ermita. Quan el far s'encén, hi ha un instant <b>d'enlluernament</b> —que es converteix de seguida en un rodar indiferent. La llum difusa dóna als cristalls una qualitat de <b>teixit viscos</b> — d'ulls de <b>pop</b>. La <b>mar</b>, que els raigs de llum aclareixen, s'arrossega <b>remota</b> i <b>adormida</b> —com un misteri inassequible. En la llunyania de la terra, els llumets de <b>Palafrugell</b> cremen com microscòpiques <b>cuques de llum</b> amb una <b>mandra</b> que sembla evitar el seu apagament definitiu.</p>	<p>inspired grace. As evening descends, the hermitage radiates <b>peace and solitude</b>. The subdued <b>breeze</b> blows <b>in concert</b> with that building's quiet pulse. The lighthouse switches on, a moment of dazzling <b>illumination</b> that turns into a blank, steady spin. The diffuse light transforms the glass into <b>viscous tissue</b>—like the eyes of an <b>octopus</b>. Illumined by the gyrating light, the <b>sea</b> swells, <b>remote and dreamy</b>—a mystery one will never solve. In the distance, the tiny lights of <b>Palafrugell</b> burn like minute <b>will-o'-the-wisps</b>, <b>languidly</b> but enough to save them from being snuffed out.</p>
<p><b>Comments</b></p>	<p>This segment refers to the contemplation of the landscape on a warm and windless October day. Mostly the sensation are translated <i>literally</i> but there is some <i>reduction</i>. <b>Les Pasteres</b> refers to the Puig de les Pasteres—a 157 m hill near Calella de Palafrugell, and this is not clarified either in the source or in the translation. The diminutive in the second colour adjective for the sea is <i>omitted</i> in the translation—<b>blau petit, un blauet moribund</b> is translated as <b>blue, an evanescent blue</b>. The reference to the <b>pop</b> is important as only someone with proximity or knowledge of the sea would make this comparison. The word is rendered <i>literally</i> in the translation as <b>octopus</b>. <b>Cuques de llum</b> is translated to match the unscientific term used in the source as <b>will-o'-the</b></p>	

	<b>wisps. Presentar-se de perfil</b> is translated using a <i>creative equivalent</i> as <b>makes its mark</b> .
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Example	EQG.CS.6	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		Quan comença a fer <b>calor</b> , la	<b>In this country</b> , when it heats
Senses - smells		gent fem, <b>en aquest país</b> ,	up, we smell of <b>sheep's</b> wool,
<b>Secondary categories</b>		<b>olor</b> de llana de <b>xai</b> ; a	while in winter we <b>smell</b> of
		l'hivern, de <b>fum de llenya</b> de	<b>green pinewood smoke</b> .
		<b>pi verda</b> . Aquestes deuen	These must be the <b>odors</b> of
		ésser les <b>sentors</b> que desprèn	the Latin race.
		la raça llatina.	
<b>Comments</b>	This segment describes the way the author perceives the smell of the local people. It is significant that <b>país</b> is translated as <b>country</b> —referring to Catalonia, or even the more local area of the Empordà. <b>Sentors</b> is translated using the variant <b>odors</b> , reflecting the negative connotation in the source.		

Example	EQG.CS.7	<i>El quadern gris</i>	<i>The Gray Notebook</i>
<b>Primary category</b>		La <b>lluna</b> posa sobre les parets	At night the <b>moon</b> casts a
Senses - smells		dels <b>horts</b> una <b>blancor</b>	<b>thick, soft glow</b> on the
<b>Secondary categories</b>		<b>espessa i suau</b> , els <b>eucaliptus</b>	<b>garden</b> walls; at night the
Flora and Fauna		tenen, a la nit, una	<b>eucalyptus</b> trees possess an
		immobilitat oriental, <b>l'aire</b> és	Oriental stillness, <b>orange</b>
		<b>tebi</b> de la <b>floració dels</b>	<b>blossom perfumes</b> the <b>warm</b>
		<b>tarongers</b> . La platja, a les	<b>air</b> . When the <b>sun</b> shines, the
		hores de <b>sol</b> , bull de petites	beach shimmers with small
		<b>flames</b> <b>rosses</b> com	<b>pink</b> flames like tiny tongues
		minúscules llengües de foc. A	of fire. In the afternoon,
		la tarda surten al <b>cel</b> uns	<b>white cloudlets</b> cross the <b>sky</b> ,
		<b>nuvolets</b> <b>blancs</b> que vénen	go this way and that, then
		una mica cap aquí i van una	dissolve into the <b>blue</b> —a
		mica cap allà i després —	wonderful way to die.
		meravellosa mort— es	
		dilueixen i fonen en el <b>blau</b> .	
<b>Comments</b>	This final segment is included in this section because it is full of colours and sensations, and represents the density of description that is present throughout the work. The colours and sensations are translated using small <i>modulations</i>		



	<p>such as the more suggestive <b>glow</b> for <b>blancor</b> and the amplification of the sensation of the air to include the <b>perfumes</b> of the <b>orange blossom</b> which in the source text is combined in the adjective <b>tebi</b> to include the air temperature, translated as <b>warm</b>. The references to flora and fauna in this segment are to the garden plants <b>eucaliptus</b> and <b>floració dels tarongers</b> since the description takes place at the house in Calella. The first is translated using the <i>established equivalent</i> and the second is <i>modulated</i> to <b>orange blossom</b>. <b>Horts</b> is generalised as <b>garden</b>. It is a notoriously difficult term to translate because of the connotations of garden in English.</p>
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Example	EQG.CS.8	<i>El quadern gris</i>	<i>The Gray Notebook</i>
Primary category		Fa una tarda <b>blanquíssima</b> i	It's a <b>luminously white</b>
Senses - textures		al <b>cel</b> hi ha una <b>resplendor</b>	afternoon with a <b>cream-cake</b>
Secondary categories		<b>de pasta de nata</b> . La <b>neu</b> del	<b>glow</b> in the <b>sky</b> . The <b>snow</b>
Topography		<b>cim</b> del <b>Canigó</b> és d'un color	on the <b>peak</b> of <b>El Canigó</b> is
		<b>opac i somort</b> . Els seus	<b>opaque and dull</b> . Its lower,
		<b>contraforts</b> inferiors, sense	snowless <b>buttresses</b> are
		neu, tenen un color <b>gris</b> i una	<b>gray, soft, and doughy</b> .
		qualitat <b>molla i pastosa</b> .	Water <b>whines</b> down
		L'aigua <b>somica</b> en els recs.	irrigation channels.
		Tot és <b>humit i fangós</b> .	Everything is <b>damp and</b>
			<b>slimy</b> .
Comments		<p>This segment is a good illustration of the description of textures in the landscape. <b>Molla, pastosa, humit, and fangós</b> translated as <b>soft, doughy, damp, and slimy</b>, all describe the quality of the ground during a day in November. These descriptions are accompanied by the colours of the snow (<b>blanquíssima</b>, translated as <b>luminously white</b>), the sky (<b>resplendor de pasta de nata</b> translated as <b>cream-cake glow</b>). There is a slight <i>transposition/compensation</i> in the combination of the superlative white as <b>luminously</b>, and the <b>resplendor</b> of the sky colour as <b>glow</b>. The colour of the lower mountain <b>gris</b> is translated using the <i>established equivalent</i> <b>gray</b>. This is the only reference to <b>cim</b> which is translated using the <i>established equivalent</i> <b>peak</b>.</p>	

#### 5.5.4. Colours and the Senses in Pedra de tartera

There are very few references to colours in *Pedra de tartera* and most of them do not carry any significant connotation. The senses are represented mainly in terms of the sounds and smells of the landscape.

Example	PdT.CS.1	<i>Pedra de tartera</i>	<i>Stone in a Landslide</i>
<b>Primary category</b>	Senses – movement and smell	El campanar es veia estirant	The bell tower appeared,
		el coll davant les cases de	stretching its neck over the
<b>Secondary categories</b>		<b>Pallarès</b> , i, mentre baixàvem	houses of <b>Pallarès</b> . As we
Other - customs		camí de casa, les <b>pedres feien</b>	went down towards home, the
		<b>rebotar les rodes i semblava</b>	<b>stones made the wheels</b>
		<b>que ens haviem de tombar</b> .	<b>bounce so much we nearly</b>
		Tia i jo sèiem a la punteta del	<b>fell out</b> .
		darrere. <b>Sentia l'herba</b>	Tia and I sat right at the back
		<b>olorosa i acollidora en la</b>	of the cart. <b>I could smell the</b>
		<b>seva blanesa</b> . Aleshores, tia	<b>grass, welcoming and soft</b> .
		va explicar-me que m'havien	She told me that the parish
		demanat de la parròquia per	had asked for me to <b>pass the</b>
		anar a <b>passar la plata</b> el dia	<b>plate of basil</b> on the day of
		de la Festa Major.	the <i>Festa Major</i> .
<b>Comments</b>	This segment describes both the experience of travelling in an open cart and also the smell of the countryside. The translation in the first case is almost <i>literal</i> with the exception of <b>haviem de</b> translated as <b>we nearly</b> , but the <i>omission</i> of the verb <b>semblava</b> makes the possibility of falling greater. The description of the smells is <i>reduced</i> . In the translation <b>olorosa</b> is <i>omitted</i> . The reference to the local custom of <b>passar la plata</b> is <i>amplified</i> . This is considered to be a <i>clarification</i> and a sign of the translator's agency, although the source text is amplified later: "portar la plata d'alfàbrega a la sortida de missa" .		

Example	PdT.CS.2	<i>Pedra de tartera</i>	<i>Stone in a Landslide</i>
<b>Primary category</b>	Colour and senses - smell	Mentre ells acabaven de	While they finished
		<b>regirar l'herba</b> l'Angeleta	haymaking, Angeleta
<b>Secondary categories</b>		em va acompanyar a fer	accompanied me to find

Flora and Fauna	<p><b>trepadella</b> per als <b>conills</b>. Quan estàvem recollint-ne la nena va començar a trobar <b>fragues</b>; el seu nassiró s'arrufava a prop de la boca, per l'atenció de collir-les. Tan menudetes, <b>vermelles</b>, <b>oloroses</b>, <b>suaus</b>, a punt de desfer-se si les engrapaves amb massa força...</p>	<p><b>clover</b> for the <b>rabbits</b>. When we were picking it, she found <b>strawberries</b>. Her little nose wrinkled as she concentrated on picking them. So tiny, <b>red</b>, <b>fragrant</b>, <b>soft</b>, easily squashed if you tugged them too forcefully...</p>
Comments	<p>This segment describes work in the field. <b>Regirar l'herba</b> is translated using the single <i>established equivalent</i> verb <b>haymaking</b>. <b>Repadella</b> and <b>conills</b> are translated using <i>established equivalents</i> <b>clover</b> and <b>rabbits</b>. <b>Fragues</b> is a local term for <b>strawberries</b> which is translated without local variation. The colour <b>vermelles</b> is translated literally as <b>red</b>, and <b>oloroses</b> is <i>modulated</i> to the more attractive <b>fragrant</b>.</p>	

Example	PdT.CS.3	<i>Pedra de tartera</i>	<i>Stone in a Landslide</i>
Primary category		Haviem passat la tarda tombant <b>l'herba</b> de <b>Tres</b>	We'd spent the afternoon turning the <b>grass</b> in <b>Tres</b>
Senses - sounds		<b>Aigües</b> . Es començava a fer fosc. Els <b>avellaners</b> de la vora feien <b>fressa</b> moguts pel <b>ventet</b> . Vaig sentir el <b>xiulet</b>	<b>Aigües</b> . It was getting dark. The <b>breeze</b> made a <b>restless sound</b> through the nearby <b>hazel trees</b> . I heard Oncle's <b>whistle</b> and I picked up my
Secondary categories		d'oncle i vaig recollir el rascle i la forca.	rake and pitchfork.
Comments	<p>This segment is a description of life in the fields where the movement of the hazel trees makes a noise. Again, <b>fressa</b> is translated as <b>sound</b>, which loses the sense of movement and is therefore considered a <i>qualitative impoverishment</i>. A verb that could portray that sense of movement is "rustling". Also the meaning is <i>transposed</i> since it is the breeze and not the trees producing the sound.</p>		

Example	PdT.CS.4	<i>Pedra de tartera</i>	<i>Stone in a Landslide</i>
Primary category		Vaig obrir la finestra i vaig treure el cap. La <b>remor</b> del	I opened the window and put my head out. The <b>noise</b> of the
Senses - sounds			

Secondary categories	<p><b>riu</b> em va omplir totalment amb una <b>sentor</b> de <b>brancatge verd i tendre</b>. Quedava molt avall però <b>se sentia fort</b> i em semblava molt més acollidor que l'infern del meu llit... Quan anava a alçar el peu dret per pujar-hi, vaig sentir un soroll suau a la vora.</p>	<p><b>river</b> filled me completely, along with the <b>smell</b> of <b>green and tender foliage</b>. It was far down but I could <b>hear it very clearly</b> and it seemed much more welcoming than the hell of my bed... As I raised my right foot to get up on it, I heard a <b>soft sound</b> nearby.</p>
Comments	<p>This segment describes the lowest point in Conxa's life when she has returned home from captivity without her husband and contemplates suicide. She is drawn by the sounds and smells outside the window. <b>Remor</b> is translated as <b>noise</b>, which is appropriate for the kind of sound. However, this could still be considered a <i>reduction</i> since "remor" is a particular type of noise, and this is not amplified or compensated for in the translation. Since this is a high mountain setting the rivers are in their fastest phase, and so the sound must also reflect the movement. <b>Sentor de brancatge verd i tendre</b> is translated almost <i>literally</i> as <b>smell of green and tender foliage</b>. <b>Se sentia fort</b> is translated as <b>I could hear it very clearly</b>, which is considered a <i>reduction</i> of the force of the water. The senses in this segment are heightened as it is an emotional moment for the protagonist, who seems suicidal, and the contrast with the soft voice that appears beside her is essential.</p>	

Example	PdT.CS.5	<i>Pedra de tartera</i>	<i>Stone in a Landslide</i>
Primary category		És oblidar el <b>so</b> dels <b>animals</b>	It is losing the memory of the
Senses - sounds		de casa per veure passar	<b>sound</b> of the <b>animals</b> at home
Secondary categories		<b>gossos encadenats</b> cap al	as you look at <b>dogs chained</b>
		tard.	at dusk.
Comments	<p>This segment occurs at the end of the novel when Conxa is now living in Barcelona and missing her previous life. In particular here she misses the <b>so</b>, translated <i>literally</i> as <b>sound of the animals</b> in the mountain and contrasts it with <b>gossos encadenats</b>. Here the translator has not translated the verb <b>passar</b>, and so has the <b>dogs chained</b>. While this may be the case the verb would</p>		

	suggest that the dogs were on leads being taken for a walk, rather than running around unleashed as they would have done in the mountain.
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This chapter has presented a selection of examples for the categories selected for the research. Evidently there are many other references but this chapter presents the most representative in all the four works of the corpus. In the next chapter these references will be discussed in terms of the patterns, common points and differences that have been detected in the translations.

## 6. Discussion

It seems to me an interesting idea: this is to say that we live  
in the description of a place and not in the place itself  
—Wallace Stevens

The initial research question posed was: "Can the Catalan landscape be adequately (re)transferred in translations into English?" However, the analysis has revealed that an even more fundamental question must first be addressed: "Can landscape be written?" The way in which landscape is constructed in the source text inevitably shapes and constrains the translator's choices, but also offers possibilities for the translator's own creativity. This chapter presents a discussion of the findings outlined in the previous chapter, beginning with an analysis of individual categories within each work, followed by a cross-corpus comparison that highlights patterns and tendencies across the translations.

### 6.1. Translation of Topography

#### 6.1.1 Translation of topography in *Mount Canigó*

In general, the topographical features mentioned in *Canigó* are all real and are translated using a greater range of terms in English. Of the topographical features in *Canigó* analysed, the most frequent is "serra" and its variants ("serres", "serralada"), which were translated using the terms as "mountain", "mountainside", "cordillera", "mountain chains", and "ranges". "Arrelam de serres" is translated as "foothills". The second most frequent term "cim" ("cims", "cima", "cimals") is, again translated using a variety of terms: "mountain", "peaks", "summit", "lofty" and "heights". "Turó" is also translated using a range of higher-altitude terms such as "mountain", "peaks", "mountaintop", "high" and "mountains". The diminutive "montícol" is reflected in the translation as "knoll". The term "puig" appears in translation as "mount", "peaks", "hill", "hilltops", and "slopes", offering a greater range of

possible scale. “Cingle” (“cingles, “cinglera”) is translated as both “rocks” and “cliffs”, and also “craggs” and “pinnacles”. In one case, “encingladera” is translated using *adaptation* as “breakneck paths”. The term “penya” is translated as both “craggs” and “cliff” and “penyal” as “cliffs”, “rocks”, “rock”, “slab of rock” and boulder. “Vall” (“valls”) is mentioned frequently in the source texts and translated using two *established equivalents* “valley” and “vale”. Flatter ground such as “pla” is translated as “plateau” (CAN.CS.5), “prat” (“prada”, “pradell”) is translated as “field”, “leas”, “pastures” and “meadow”, while “pletius” is translated as “meadows. The only reference to “coll” is as part of a toponym, where the generic is translated as “pass”, although a single mention of “collada” is also translated as “pass”. There is a single reference to “ports”, another type of high-mountain pass, translated as “cols”—a relatively unusual, or at least more scientific, term in English. This is considered to reflect the lexical variety sought by the translator.

The treatment of hydrographical features shows less variety. “Llac” (llacs”) is translated as “lake”, and “riu” (rius” “riera” “rierada”) as *established equivalents* for the different scales of “river”, “stream”, “rivulet” and a *creative equivalent* “racing waters”. The exception is in the treatment of “estany” (“estanys”, “estanyol”) which is translated variously as “lake and “tarn” (see examples CAN.T. 1, 9, 13 and 15). The “Estany de Banyolas” is also translated as “Banyoles Lake”. “Gorch” is translated as both “pool” and “gorge”. In the source texts, variation tends to occur through inflection and derivative forms of a root term, whereas in translation a broader lexical range of *established equivalents* is employed. This may serve not only to avoid repetition, but also to meet the demands of rhyme and metre in poetic texts.

#### 6.1.2. Translation of Topography in *Solitude*

In *Solitude* the references to topographical features tend to be less varied and consequently so does the translation, mainly using the nearest *established equivalents*. The

references to “cim” are contained in the toponym “Cimalt”, translated as “Highpeak”; “altitud”, “alçàries”, “curull” and “altells” are also translated as “peak”. There are 147 references to “mountains” and its variants (“muntanyes” muntanyola”) in the source text and around 120 references to “mountain” in the translation. Some diminutives such as “pujolet” are reflected in translation as “mound”, although “puig” does not appear in the source text. “Turó” is translated as “hill”, and “hillside”. In the previous case, references to “Coll” are to the toponym, translated as “Pass”, with the exception of references to “collada” translated as “foot”. Neither “cingle” nor its variants appear in the source text, but there are more references to flat ground such as “planera” translated as “plain”, “pla” as “plateau”, and “planureta” as “fields”. “Maresmes” is translated as “lowlands” with no reference to the humid nature of the land.

Hydrographical features in *Solitud* do not feature as prominently as terrestrial ones. The main reference is to “riu” which is translated throughout using the *established equivalent* “river”. “Corregades”, “rega”, and “catarates” are all translated as “streams”, and there are four non-figurative references to “mar” translated as “sea”. “Estany” is mentioned once figuratively and translated as “pond”. In other words, for this work there is more lexical range in the source text and the translations are more *generalised*, in some cases offering a distorted view of the landscape reality. For example in SOL.T.6, “esmotxadures plenes de trencacolls” is translated as “cliffs”, and “estimbera de salts” as “waterfalls”. However, in the same example “pendissos escarpats” is *particularised* as “escarpment”.

### 6.1.3. Translation of Topography in *The Gray Notebook*

References to high-mountain landscape are fewer in *El quadern gris*, given the geographical location of the descriptions. There are a couple of references to “cim” (“encimbellat”) translated as “peak” and “elevated position”. Since Josep Pla declared that he was not fond of the mountains, “muntanya” (“muntanyes”, “muntanyola”, “muntanyoles”,



“muntanyenc”) appears more than 30 times in the source text, sometimes generic and sometimes referring to specific mountains. The translations are mainly the *established equivalent* “mountain” with the diminutive translated as “small peak” or “small mountain” (examples EQG.T.20, EQG.T.21), “hillock”, and “little humps of hills” (example EQG.T.3). There are many references to Puig and Pujol as surnames but only a few references to “pujol” as a landscape feature and none to “puig”. “Pujol” is translated as “hill” or “small hill” (examples EQG.T.21-25), and also “hillock” (example EQG.T.4). The term “coll” only appears as the generic of toponym and, like some of the other toponyms in the translation (see section 6.2.3.) it is translated using an *established equivalent* “saddle” consistently. The same translation is used for “collada”. It has been stated earlier in this work that “penyasegat” can refer to both inland and coastal settings but is more common on the coast. This term, and “penyal” occurs five times in *El quadern gris*—always in coastal settings, and is translated mainly as “cliff” (examples EQG.T.30, EQG.T.32, EQG.T.33, EQG.T.30) but also as “rocky outcrop” (example EQG.T.31). This is a realistic translation of the landscape of the Empordà coastline which is rugged. “Barranc” features twice in the source text and is translated both times as “gullies” (EQG.T.34 and 35).

Hydrographical references in *El quadern gris* refer mainly to the sea although there are references to “riu” (“rius”, “rieres”) translated as “river”, “rivers” and “streams”. The numerous references to “mar” are translated as “sea” with one notable exception which is the *addition* of “ocean” (example EGT.M.3).

#### 6.1.4. Translation of Topography in *Stone in a Landslide*

The range of references to topographical elements in *Pedra de tartera* is smaller than in some of the other works. However, the “mountain” is an implicit yet constant presence. That said, there are fewer direct references to the mountain in *Pedra de tartera* since the action is mainly focussed on the working areas of the landscape. High-mountain references

such as “cim”, “cingle”, “serra”, “turó” and “puig” do not appear and neither do their derivatives. Of the nine references to “muntanya” (“muntanyes”) in the source text, all are translated using an *established equivalent* “mountain” or “mountains”, while two of the references are figurative. Variations in the source text are reflected exactly in the translations, such as “punta de la muntanya” which is translated as “mountaintop” (example PdT.T.5). There are no references to “coll” as a topographical item. In terms of flat land and farmland, a single reference to “plana” is translated as “plain”, and all references to “prat” are translated as “meadow”. While meadow can be considered an *established equivalent* of “prat” (as opposed to “camp”), it also carries an emotional weight of beauty and nostalgia, but also . the practical difference compared with “pasture”: One produces hay for winter feed, the other offers summer grazing” (Stilgoe 8). “There are also six references to “tros” (“trossos”) in the sense of owned land for farming. They are translated using *generalisation* as “land”, “fields”, and *particularisation* as “sliver” (examples PdT.T.11, and PdT.FF.5).

The most frequent hydrological references in *Pedra de tartera* are “riu” translated using an *established equivalent* “river”, and “font”, translated using either “fountain” or “spring” (example PdT.T.11) depending on whether the environment is urban or rural. “mar” also appears twice—once figuratively, translated using an *established equivalent* as “sea”.

#### 6.1.5. Topography Cross-Corpus Discussion

The degree of variation in the translations is closely tied to the style and lexical density of the original works, particularly their use of specialised terminology and rich descriptive language. In texts that feature a greater variety of terms for topographical features, this lexical diversity and different semantic choices tend to be reflected in the translations. At the same time, it often prompts translators to seek out synonyms and alternatives, a tendency especially noticeable in "Mount Canigó" and "The Gray Notebook". Lexical choices such as the diminutive "-ock" (as in "hillock") or the use of a more informal

term like "hump" can subtly shift the tone of a passage, producing a different effect from more neutral expressions like "small hill" or simply "hill". These choices may contribute to a more domesticating translation strategy, bringing the text closer to the target culture and language norms.

One persistent challenge in translating landscape is the difficulty of conveying scale with precision. Generalised terms such as "mountain", "hill", or "mound" can serve to approximate meaning, but without contextual or visual cues, it is difficult for the reader to imagine, for instance, the true extent of a "meadow" or the breadth of a "river". These neutral terms carry little weight in terms of domestication or foreignisation. By contrast, borrowing terms of Spanish or Romance origin—such as "cordillera"—can produce a marked foreignising effect, although this impact may be less pronounced for American readers accustomed to such vocabulary. A similar effect can be seen in the use of words like "ocean" or "creek", which carry both geographical and cultural associations that vary across contexts.

## 6.2. Translation of Toponyms

### 6.2.1. Translation of Toponyms in *Mount Canigó*

*Mount Canigó* contains 280 toponyms, all of which are real, and which is unsurprising considering that the poem constitutes an itinerary across the whole of Catalonia. The first point to mention is that the translator has mainly adopted the current standard name in Catalan, as the names vary across the Catalan editions of the work. Secondly most of the toponyms are either *borrowed* (such as the names of the mountains in example CAN.Tn.4) or *half-borrowed*, in other words the generic is translated, generally using an *established equivalent* and the specific is *borrowed*, (as in example CAN.Tn.6 and CAN.Tn.13). There are some exceptions where the *established equivalent* is used for the entire toponym, such as "Pyrenees" or "Pyrenean" (examples CAN.Tn.1, 2 and 3.). Another example of a *borrowed* toponym to highlight is "Coma d'Or" (example CAN.Tn.11) as an illustration of a

foreignisation of the text, but also translation loss in that the descriptive name (“coma” signifying a depression in the land and “or” the colour gold) is not apparent to the reader. An example of *particularisation* occurs in example CAN.Tn.2 where “Cantábrich” is translated as “Bay of Biscay”.

Another interesting aspect of the toponyms in the poem is that since the geographical area includes Catalunya Nord, which politically lies in France and Andorra, in most cases the translator has opted to maintain the Occitan or Catalan names rather than French, such as the rivers “Garona” and “Éssera” (CAN.Tn.15), but “Vignemale” is maintained in French (CAN.Tn.16).

The toponyms are included in a translator’s paratext in the form of an annotated index at the end of the book, giving all the toponyms in alphabetical order with additional information about the locations and nature of the features mentioned in the poem (the index also contains information about the anthroponyms mentioned in the poem). This is a solution to the lack of transparency of the names and increases the visibility both of the translator and the translation, and it also requires extra effort on the part of the reader.

#### 6.2.2. Toponymy in *Solitude*

The toponyms in *Solitude* are all invented and refer to the local towns and villages and also to the topographical features, which are like characters in themselves in the novel, each with their own personality. The translator tends to *borrow* the names of the towns and villages (examples SOL.Tn.1 and 2), and translates the names of the topographical features *literally* or using *calques*. For example, “Canal de Trencacames” is translated as “Legbreak Creek”, “Barranc Negre” as “Black Ravine” (example SOL.Tn.6); “Cresta del Follet” is translated as “Goblin Crest” (SOL.Tn.7). These three examples contain a meaningful generic, which offers an idea of the type of terrain being named. The lexical choice is important as here the overall impression is one of displacement from the location of the story, i.e. high

mountain in Catalonia, and even from the European continent to north America, where these names are more commonly used. In any case the drama of the names is transferred in the translation. Other toponyms have no particular topographical significance in the source text, such as, “Anap del Rei” which is translated as “King’s Glass” (SOL.Tn.7). The passages of dialogue in the novel between the shepherd and the protagonist mean that many of the places are described and explained, meaning that borrowing could also have been a more widely used option.

The third case of toponyms in *Solitude* are, precisely, those which are not translated but *borrowed*. The three main mountains “Roquís Gros”, “Roquís Mitjà”, “Roquís Petit” and the collective “Roquissos” are all *borrowed*, with the exception that “Roquís Mitjà” does not carry an accent on the word “Mitja” in the translation. (SOL.Tn.3, 4 and 5). The other feature that is *borrowed* is “La Nina”. In an unpublished draft of the translation, currently held in the Digital Document Repository of the Universitat Autònoma de Barcelona, handwritten notes by the translator indicate that he had originally proposed to translate these names as “Big Rocky”, “Middle Rocky”, “Little Rocky”, “Rockies” and “the Girl”.

### 6.2.3. Toponymy in *The Gray Notebook*

All the toponyms in *El quadern gris* are real and the main strategy for translating them in *The Gray Notebook* is, again, *borrowing*, such as “Begur” and “Tamariu” (example EQG.Tn.1), with some examples of *half-borrowing* such as the names of bridges (examples EQG.Tn.5, 6, and 9. In example EQG.Tn.8 the name of the bridge is *borrowed* completely), and some anomalies which are set out in this section. While the names of the bridges are *half-borrowed*, street names are borrowed in their entirety, including the initial lowercase for the generic. For example “carrer del Sol” or “carrer Nou” are exactly the same in the translation. This is unusual and illustrates strong use of agency and clear foreignisation, mainly in the use of the lower case for the generic.

While the names of administrative areas are generally *borrowed* as seen in the example above, there are two notable exceptions. The first is the translation of “Empordà” as the Spanish “Ampurdan” (example EQG.T.5 and EQG.Tn.4). This may have been a decision by the translator or it may have been an editorial choice, but it would stand out for any reader with local knowledge. For other readers, the choice would not attract particular attention. The other anomaly is the translation of “Aigua Xallida” as “Aigua Xal·lida”, where neither the source nor the translated names are standard (see example EQG.Tn.1).

#### 6.2.4. Toponymy in *Stone in a Landslide*

In *Stone in a Landslide* all the toponyms are fictional but some are closely related to real names. For example “Pallarès”, “Montsent” and “Noguera” are closely related to the two *Pallars Jussà*, which is where the author is from, the mountain *Montsent de Pallars*, and the river *Noguera Pallaresa*. All the toponyms referring to town and villages within the area of the story are *borrowed* (example PdT.Tn.1), and the names of topological features are *half-borrowed*. The half-borrowed translations include the names of “prats” and “fonts” which maintain the specific and translate the generic as “meadows” and “springs” respectively (examples PdT.Tn.2 and 3). The names of houses are also interesting as they focus on the anthroponyms, so for example “Delina de ca l’Arnau” is translated as “Delina Arnau” using *borrowing* of the surname and *omission* of the house. This solution is repeated for “ca l’Esquirol” and “ca Sastre de Torve” although in these cases it is not clear that the specific is a surname (example PdT.Tn.4).

There are also a few references to places that fall outside the region of the story, and are therefore not included in the analysis, such as “Àfrica”, “Anglaterra”, “Madrid”, “Espanya” and “l’Aragó” and these are translated using *established equivalents*. The example of “l’Aragó” is interesting because it is translated twice using the Aragonese or Spanish equivalent “Aragón” and once using the English equivalent “Aragon”.

### 6.2.5. Toponymy Cross-Corpus Discussion

There is a clear tendency to *borrow* the toponyms in three of the works (*Mount Canigó*, *The Gray Notebook* and *Stone in a Landslide*). This has the effect of foreignising the text and ensuring that the readers environment remains the same as in the source text. The full borrowing of toponyms means that there is no transparency of meaning, so where the names are descriptive this is not transferred in the translation, but it reinforces the foreignising effect. However, where half-borrowings are used there is a clearer sense of meaning while retaining the sense of place. Consistency of borrowing or translating is also important for maintaining the sense of place, since anomalies in the translation can lead to a displacement. In the case of *Solitude* the strategy is almost completely the opposite, and the translator domesticates all of the placenames by translating them *literally*. The toponyms in the source text for topographical features are dramatic or strange and this sense of drama is conveyed in translation such as “Black Ravine”, “Lightningbolt Pass” or “Jew on Windwhistle Heights”. However, as mentioned above there is a tendency for these translations to displace the readers sense of place, while removing references to the source place and thereby domesticating the reading experience.

This is seen as a problem for the translation of place. Across the corpus there is little *amplification* of the information so, for example in *The Gray Notebook* it is not explicit that “Devesa” is a large, wooded park in the centre of Girona (example EQG.Tn.10), as opposed to “pasture” in *Mount Canigó* (example CAN.Tn.14).

## 6.3. Meteorology

### 6.3.1. Meteorology in *Mount Canigó*

The main focus of meteorological elements in *Canigó* is the sky and celestial bodies such as stars. There is an ambiguity with the word “cel” and so in translation it is rendered as both “sky” or “heaven” according to the context (examples CAN.M.1-4). In one example,

“firmament” is translated *literally* as “firmament” (CAN.M.5). The result is a need for more lexical variety in the translation than in the source text. The other meteorological features reflect the high mountain environment, so terms such as “neu”, “vent”, “gel”, and “boyra” are frequent. They are translated using *established equivalents* (“snow”, “wind”, “ice”), although for “boyra” there is no distinction between the more sinister and dangerous “fog” and the more mysterious and magical “mist”. The translator has used his agency to decide which is appropriate in each case throughout the work (examples CAN.T./, CAN.M.10 and 11). Meteorological references in the source text are often accompanied by elements of the senses, such as the colour of the sky (examples CAN.CS.1 and 3). Since the text is highly *rationalised* it is difficult to make direct comparisons of the individual meteorological episodes.

### 6.3.2. Meteorology in *Solitude*

Meteorological references in *Solitud* are also most common as references to the sky, but this time with less figurative meaning than in *Canigó*. Generally, the sky represents the mood of the day (examples SOL.M.1-7). The other main meteorological episode is the great storm which occurs when Mila is alone in the house and is a symbolic representation of the maelstrom in her life. It includes a large number of meteorological features which are translated. Apart from overall *generalisation* of terms, what most stands out about this segment is the amount of *reduction* in the translation. Since meteorological terms are more or less universal, but meteorological behaviour is not, the detail of the description is considered to be important here (SOL.M.8).

### 6.3.3. Meteorology in *The Gray Notebook*

While the meteorological references, in general, in *El quadern gris*, are universal, they benefit from long and detailed descriptions. These descriptions are reflected creatively in the translation. Some *particularisation* is seen so, for example “pluja fina” is translated as



“drizzle” (EQG.M.1) and “aire” or “aire suau” is translated as “breeze” (EQG.M.2), using *established equivalents*. As seen in the previous section many of the references to meteorology are combined with descriptions of the senses. One of the most prominent meteorological features is the wind, which presents an interesting problem for translation. The winds in Catalonia are named according to their point of provenance, rather than being described using cardinal points as they are in English. The use of the *established equivalents* in the translation, in this sense, leads to a domestication of the text, for example “gargal” is translated as “northeasterly” (EQG.M.5). Similarly, and in the same example, the end of the day is signalled by the position of the sun, therefore “ponent” is *generalised* using an *established equivalent* “dusk”.

This leads to another point in which the names of the winds or the position of the sun at a given point during the day are used to indicate cardinal points in general. This can be seen, for example, in the use of “tramontana” to indicate the north side of something or “ponent” the west (example EQG.T.26).

#### 6.3.4. Meteorology in *Stone in a Landslide*

The meteorological references in *Pedra de tartera* are scant. The use of “cel” is often figurative or symbolic, for example “posaven el crit al cel parlant de no sé quina desgràcia” or “al cel sia” translated using *reduction* and an *established equivalent*, respectively: “God knows what kind of calamity” and “may she rest in peace”. The reference to “cel” during work in the fields is interpreted as an “Àngelus” moment (example PdT.M.2). The translation of the different meteorological elements use *established equivalents* “sky”, “rain”, “clouds”, “snow”. In example PdT.M.4, “quatre tronades” is *generalised* as “a few thunderstorms”. The reference to the regularity of the end-of-summer storms is absent, as is the detail that sometimes the thunderclaps are not accompanied by rain. This is considered a culturally important detail. “Pluja” and “sol” in the source text generally reflect the reality of being

inside or outdoors, while references to “vent” and “neu” are described together in a pleasant view (example PdT.T.5), and translated using *established equivalents*. The diminutive “ventet” is translated as “breeze” (example PdT.FF.4). Other references to “neu” are negative but still translated using an *established equivalent* “snow” (example PdT.M.7).

### 6.3.5. Meteorology Cross-Corpus Discussion

Across the works in the corpus meteorological references can be divided into references to the sky and celestial, and references to weather events. Generally, the references are treated as universals and translated using *established equivalents*, yet the nuances of particular weather events such as end-of-summer storms are not *amplified* or *described* in translation and therefore some of the information for the reader is absent. On the other hand, specific winds, which also act as cardinal points in the source texts are dealt with in different ways. In *Mount Canigó* the reference to “Diríau que ab má forta lo vent l'empeny, lo vent de **tramontana** canigonench.” is translated as “**tramuntana**: the hard-blasting wind off Mount Canigó.” using *borrowing*, while in *El quadern gris* “Quantes hores no vaig passar llavors, del pupitre estant, mirant embadalit el magraner sobre el cel blau, llunyà, rosa o verd, sobre el cel blauverd de porcellana dels dies de **tramuntana**!...” is translated in *The Gray Notebook* as “At my desk I gazed in awe for hours at the pomegranate tree set against a deep blue, pink, or green sky, a blue-green porcelain sky on days when the **north wind** blew!” (my emphasis). The former example benefits from the subsequent translation of the description. As with the translations of topographical elements in section 6.1., the translation of meteorological terms is not problematic in itself, yet the way in which they are used in the text, in combination with descriptions and symbolic connotations can lead to different readings.

## 6.4. Flora and Fauna

### 6.4.1. Flora and Fauna in *Mount Canigó*

The language used to portray flora and fauna in *Canigó* is one of goodness and abundance. This leads to the references being both real and symbolic, but all belong to the country of Catalonia, which is the object of the poem. Items mentioned are mainly translated using *established equivalents*. Many species of trees include “pins”, “noguer”, “magnòlia” (figurative), “llaurador”, “freixe”, “olivera”, and “alzines”, translated as “pine” or “pine trees”, “walnuts”, “magnolia”, “willow”, “ash” (referring to the wood), “olive tree”, and “oaks”. Of these the last is the most problematic since the species of oak that is denominated “alzina” in Catalan is the *Quercus ilex*, translated as the standard “holm oak”—a Mediterranean evergreen species that is smaller than the *Quercus robur*, which is the tree commonly understood as the oak in British English. In addition to tree species *Canigó* includes multiple generic and specific references to flowers (CAN.FF.4 and 5), mostly translated using *established equivalents*. References to aromatic herbs are also common in the work: “farigola” translated as “thyme” and romaní” translated as “rosemary”. Another common plant for foraging on the mountain is “regalecia” translated as “licorice” (example CAN.CS.3). This may result in foreignisation to English speaking readers whose experience of licorice is only the confectionary type.

References to fauna in *Canigó* include mainly local bird and small animal species from the symbolic “áliga” to “abelles”, “papallons”. “cisnes” and “coloms”, translated using the *established equivalents* “eagle”, “bees”, “butterflies”, “swans” and, significantly in the last case “doves” to represent a bird of peace. (CAN.FF.1).

### 6.4.2. Flora and Fauna in *Solitude*

The references to flora in *Solitud* are Mediterranean species such as those in *Canigó* in the section above but with the addition of “xiprers”, “avellaners”, and “figueres”, “atzavares”,

“tamarius” “arns”, and smaller plants such as “mates d’estepa” and “romanins florits”. These are mainly translated using *established equivalents* with the exception of “atzavares”, “tamarius” and “arns” which show a clear tendency toward a domesticating strategy in translation (example SOL.FF.1) through the use of the names of similar plants native to north America.

References to fauna are primarily to birds (SOL.FF.4), as well as to game and other edible animals, such as “llebres” (SOL.FF.5) and “cargols”, translated as “hares” and “snails”, alongside feral cats, “gats” and “gatets”, translated as “cats” and “kittens”. Farm animals are also mentioned, both in general terms as “bestiar”, and more specifically as “anyell”, “conills”, “vaques”, “cabra” and “xai”, translated using *established equivalents*: “lamb”, “rabbits”, “cows” (referring to a small herd rather than “cattle”), “nanny goat” which is *particularised*, and “sheep”. The consistent use of established equivalents in translating these terms suggests a neutralising strategy. The word “formigues” is used metaphorically to describe women coming down the mountain, and is translated as “ants”; similarly, “abelles” is used metaphorically to describe the movement of the congregation awaiting mass, and is also translated as “ants”.

#### 6.4.3. Flora and Fauna in *The Gray Notebook*

The flora described in *El quadern gris* is characteristic of lower altitudes, yet still firmly rooted in the Mediterranean landscape, with several notable overlaps with other works. In addition to trees and aromatic plants, this text includes seaside vegetation, vines, and a variety of garden plants and trees, such as acacia which features prominently throughout the work, and is mainly associated with the sense of smell. In fact, what sets the depiction of flora in *El quadern gris* apart is not only the range of species, but also the rich sensory detail that accompanies them—sight, smell, and touch are woven into the descriptions. This is embraced by the translator in his translation of the elements. In addition to foraging for

snails, the source text also refers to the gathering of “espàrrecs” and “bolets”, translated as “asparagus” and “mushrooms” (EQG.FF.1 and 2). There is one mention of a specific type of mushroom: the “ou de reig”, which is translated using the *established equivalent* “Caesar”. A notable reference to a particular species of tree is “suredes” or “alzines suredes”, translated as “cork oaks”. This choice reflects not only the native flora of the region but also its economic significance, as cork oaks are an important resource for the local cork industry (EQG.FF.3). References to vines also feature strongly in some parts of the work. Like the cork oaks, this is a strong cultural reference to local livelihoods and farming activity. The translator *generalises* by translating both “ceps” and “vinya” as “vines”. Maritime plants such as “alga” and “fonoll marí” are translated using *established equivalents* “seaweed” and “marine fennel”.

There are few references to fauna in the work but again there are references to hunting and game (example EQG.FF.4) translated using *established equivalents*.

#### 6.4.4. Flora and Fauna in *Stone in a Landslide*

The flora and fauna in *Pedra de tartera* refers mainly to the plants and animals in and around the farmhouse and farmland. Trees bordering fields, and plants on pathways are described along with crops and farmyard animals. The working environment is reflected in that most things have a practical use. For example wild flowers are not just picked or admired they are gathered to be used for other things. One example is the “vidalba”, translated using the *established equivalent* “clematis” (PdT.FF.6) and another the “flors de sabonera”, “pericó”, “cervellines” and “rosetes” (PdT.FF.4—see the note on the translation of “rosetes”). In this category there are some significant local words. One is the reference to “pepereps” (PdT.FF.2), and the other is a local word for newborn rabbits “catxapons” (PdT.FF.3). Both words are standardised in translation as “poppies” and “baby rabbits”. The use of local words and dialects is a problem for translators because there is inevitable loss in standardising them

but also incomprehension by borrowing. Searching for target alternatives can lead to a sense of displacement, as has been seen in the translation of toponyms. It is here that the technique of *compensation* may be valid, but there is no evidence of it in *Stone in a Landslide*.

The main trees mentioned are “pins”, “freixeres” and “clops” (or “xops”), “avellaners” “bedolls” and “nogueres” all translated using *established equivalents* (PdT.FF.3 and 4). There is also a specific reference to wild mushroom “moixarrons” and “carreretes” which are *borrowed* in the translation. “Moixarrons” is also a local word for the standard “moixarnons”. This decision reinforces the foreignisation employed in the borrowing of toponyms.

#### 6.4.5. Flora and Fauna Cross-Corpus Discussion

Across the corpus there is a recurrence of certain plant and tree species, given the Mediterranean and mountain settings. Common tree references were to pines, hazelnut trees, walnut trees, aromatic herbs thyme and rosemary, olive trees, poplars, and different kinds of evergreen oak. Examples of references to other plants included in more than one of the works are clematis, rose, and violet, and poppy, although there are some non-specific names such as “mates” or “herba”. In general terms, the transfer of phytonyms and zoonyms can be aided by the use of the Latin scientific name. Local variants are more problematic for translation and as a result they tend to be *generalised*. This results in a loss of the sense of place. A clear example of this is the word “peperepeps” used in *Pedra de tartera*, which the Alcover-Moll dictionary places as being used only in Tremp. Also in *Pedra de tartera* the poplar tree is referred to using both “xop” and “clop” (PdT.FF.2 and 4). Apart from local names, distortion can occur through generalisation of the terms, as seen in the examples of the different types of oak tree. The non-specific “mates” is interpreted variously across the corpus as “brush” (EQG.T.15), “undergrowth” (EQG.T.34) and “scrub” (CAN.FF.6), and a specific reference in

*Solitud* to “mates d’estepa” is translated using the *established equivalent* “rockrose” (SOL.FF.3).

Whereas the flora presented in the corpus is primarily representative of the Mediterranean landscape, the animals referenced are more indicative of the historical period and the rural, farming practices of the time. These include the names of specific animals, and also generic terms such as “bestiar” and “animals”. The same issue occurs with local names such as “catxapons” mentioned above, but in general the names of animals were translated using *established equivalents*, since they were generic in the source text, with no specific breeds mentioned. Hunting and game animals and birds also appear in *Solitud* and *El quadern gris* works and are translated using the nearest *established equivalent*. The case is the same for the references to birds across the corpus.

A reference to snails that appeared in two of the works is interesting not in terms of the translation of the term (although in *El quadern gris* the spelling is non-standard “caragol”), but in the cultural practice of foraging. There is no *amplification* in either of the translations but in *Solitud* the snail feast makes the concept clear, and in *El quadern gris* there are descriptions of cooking and eating snails. The word “caragol” is used in more than one sense in *El quadern gris* and is translated as “conch shell” and “curve” (EQG.FF.1). The same cultural practice can be seen in references to the mushrooms and asparagus, and the wild strawberries.

## 6.5. Colours and the Senses

### 6.5.1. Colours and the Senses in *Mount Canigó*

What stands out in *Canigó* is the references to colours and jewels and precious metals. “Or” and “argent” and their derivatives are the most common but also “esmeragda”, “perla” and “diamant”, among others. The colours are often adapted, for example, “Allí grogueja la daurada bresca” is translated as “Not far gleam golden honeycombs” (example CAN.CS.1),

at times *transposed* such as “vermelleja” translated as “scarlet” (example CAN.CS.1), and at times modulated, for example, “De Batera al bell cap ja vermelleja” is translated as “Betera’s handsome head is topped with red”, or “los dits de les donzelles argentines” translated as “limpid faeries’ fingers” (Note the way the alliteration is maintained in the translation). Unsurprisingly, “Blanch”, and its derivatives, is the most frequent reference to colour in *Canigó*, given the symbolic significance and references to snow on the mountains, and like most of the other solid and primary colours in most cases it is translated using the *established equivalent*—in this case “white”. However, colours are sometimes substituted, for example, “verdor” is translated as “foliage”, and hues are translated using the standard -y but not -ish. As in the translation of other elements in the poem, there is considerable use of agency in the rationalisation of the source text to meet the demands of rhyme, rhythm and metre in English.

Apart from the visual sense the sense of smell is also very present in the work. In example CAN.CS.1, the sense of smell is *amplified* in the translation where a single reference to “perfums” in the source text is rendered as and “wafts”, “fragrant” and “scents” in the translation. In general smells are *qualitatively improved* by, for example, the consistent translation of “olor” as “scent”. Texture is apparent mainly in the descriptions of the rocks with adjectives such as “aspre” translated as “rugged” (example CAN.T.3) and “craggs” (example CAN.Tn.10).

The sounds in *Canigó* are largely musical, with many figurative references to musical instruments or songs to describe the sounds of the landscape. For example, the “murmur de ninfes en la platja”, translated as the “whispering of nymphs along the shore”, and “en lo palau lo sospirar d’una arpa” translated as “in the palace, a harp’s soft lament” (example CAN.CS.3). In addition there are the sounds of nature such as the melting glacier: “la gelera dringar en la montanya” translated as “the glacier tinkling on the mountaintop” and “los



degóticos ploradors de l'aygua” translated as “the waters trickling down their teary paths” (example CAN.CS.3). The sounds reflect the romantic mood of the poem.

#### 6.5.2. Colours and the Senses in *Solitud*

Colour in *Solitud* is closely related with mood. For example in the segment that appears in example SOL.CS.3 and SOL.CS.4 the colour “gris” is repeated and there is also a reference to “cendra”. In general the colours are translated using the nearest *established equivalent* and the descriptions are *compressed*, leading to *qualitative impoverishment* in the translation. This is also the case with the description of the other senses. They are present but minimalised in the translation. This affects the translation of the landscape since it renders a flatter, more universal perception than that which is described in the source text.

Sounds, smells and textures are less frequent in the source text and are translated using *generalisation* in the translation (examples SOL.CS.5 and 6).

#### 6.5.3. Colours and the Senses in *The Gray Notebook*

In *El quadern gris*, the density of description gives notable prominence to colors and sensory details, a feature that is closely reflected in the translation, and at times amplified. For example “un caliu de colors primaris incendiats” is translated using *amplification* as “the primary color of burning hot coals” (example EQG.CS.2). At times, the hues are also generalised such as “blau petit” translated as “blue” and “blauet moribund” translated as “evanescent blue” (example EQG.CS.5). In the same example there is considerable evidence of agency as the translator *transposes* “El vent perdut és com la vaga música de l'ermita” in translation as “The subdued breeze blows in concert with that building’s quiet pulse”. Smells are also very prominent in the source text and tend to be translated directly according to whether they are pleasant or unpleasant. For example, “olor” is “smell”, and “sentor” is “odors” in example EQG.CS.6. The texture of the land is described as “molla i pastosa”, translated as “soft and doughy”, or “humit i fangós”, translated as “damp and slimy”. These

small departures make for a domesticated text, but one in which the lexical choices mirror the intention of the source text, offering a realistic perception of the space.

#### 6.5.4. Colours and the Senses in *Stone in a Landslide*

Colours and all of the senses are present in *Pedra de tartera* but the references are less frequent than in the other works. Generally they are translated using *established equivalents* or *generalisation*. “Sentia l’herba olorosa” is translated as “I could smell the grass”, but the adjective is dropped (example PdT.CS.1). There is a general tendency for *reduction* in the translations. “Se sentia fort” is translated as “I could hear it very clearly”, referring to the rush of water in the river (PdT.CS.4) and “fressa”, “sentor”, “remor” and “so” translated as “sound”, “smell”, “noise” and “sound” are examples. Agency is evidenced in some of the *modulations*, such as “Els avellaners de la vora feien fressa moguts pel ventet”, translated as “The breeze made a restless sound through the nearby hazel trees”, changing the focus of the sound.

#### 6.5.6. Colours and the Senses Cross-Corpus discussion

Chapter 1 of this thesis included a review of the perception of landscape from a phenomenological perspective. It follows, therefore, that elements such as colour and the senses play a significant role in conveying landscape in literary texts, both in the original and in translation. In some of the works analysed, the translation preserved the lexical richness of the source text or even modulated it to render the landscape more perceptible in English. By contrast, works that relied more heavily on established equivalents and used fewer synonyms tended to produce a less localised and more universal impression of the landscape, leading to a diminished sense of place. The relevance of the source texts is central to this discussion. In *Solitud* and *Pedra de tartera*—works marked by greater introspection, there is generally less emphasis on the external sensory world, including colours and sensations. However, in these cases, colours often acquire a symbolic function. In *Canigó* and *El quadern gris*, sensory

elements—particularly colour—are more outward-facing and descriptive, whereas in *Solitud* and *Pedra de tartera*, they tend to be more internalised or symbolic. The translations of these works do not omit sensory details, but in cases where the translators rely on the closest established equivalents, the transmission of the landscape can be weakened, resulting in a reduced evocation of place.

The following chapter will present the overall conclusions of this discussion in terms of the research question and objectives set out for this thesis.

## 7. Conclusions

...if translation creates the translated text, it also creates the translator.

—Zygmunt Bauman

This study set out to investigate how landscape is translated across a literary corpus, with particular attention to the role of the translator and the specific techniques used to convey cultural and environmental meaning. By analysing landscape-related categories—topography, toponymy, meteorology, flora and fauna, colours, and sensory language—the research aimed to uncover patterns in translation practices and understand the translator's interpretive and ethical decisions. The landscape emerges as more than a narrative setting; it is a site of cultural identity, symbolic meaning, and ecological awareness. This complexity makes landscape translation a particularly rich domain for studying the translator's agency and their role in mediating between source and target cultures.

Each of the four Catalan literary works examined here approaches landscape in distinct ways: in *Canigó* the landscape is highly symbolic and fantastic. The mountains are represented as places of might and greatness and the mythical elements of fairies and giants allude to a legendary past. Both of these factors serve as a metaphor for the recovery of the Catalan language and identity. In *Solitud* the story carries the pains and the pleasures of self-discovery (by Mila) and the landscape symbolises and reflects those emotions, almost like a dreamscape—a dream at times converted into a nightmare. *El quadern gris* offers a very different approach. It is full of detailed descriptions and observations of landscapes that are real but often tinged by the authors tendency to melancholy. In *Pedra de tartera* the landscape is never described in great detail but is omnipresent and carries deep emotional layering. The findings demonstrate that translators often rely on borrowing and literal translation to maintain fidelity to the source landscape, particularly with physical geography and proper nouns. However, the act of naming alone does not guarantee the transfer of

meaning. Drawing on Wittgenstein's insight that "the meaning of a word is its use in the language," (*PI*§43), the study emphasises that landscape terms only acquire significance in context—through their use in narrative, their associations, and their functions within the textual world. Consequently, the translator's responsibility extends beyond choosing equivalent terms to considering how those terms will be understood and function in the target text.

### 7.1. Reflections on Propositions

The analysis confirms the predominance of borrowing and literal translation, especially when dealing with the material elements of landscape—rivers, mountains, weather conditions, and named locations (Proposition 1). These techniques serve to preserve the source text's geographical accuracy and cultural specificity. For instance, the use of direct borrowing for toponyms maintains the sense of place and anchors the narrative in its original setting. However, borrowing does not always ensure comprehension or resonance with the target audience.

Therefore, reflecting on Wittgenstein's theory of language use, this study argues that naming is not an endpoint but a starting point for meaning. How can a name such as "moixarrons" (already a regional variant of the standard "moixarnons") retain its geographical integrity? The term may be borrowed, but its cultural and environmental connotations are shaped by how it is described, evoked, and integrated into the surrounding text. We have seen how it is not only the term or even the biological element that is at stake here, but a series of cultural understandings including gastronomy, cultural practices of foraging, and so on. This insight challenges translators to move beyond a surface-level fidelity and to consider how landscape functions contextually and narratively. The translator must balance the preservation of cultural markers with the interpretive demands of the target reader.

Translator agency may become visible in the handling of culturally specific landscape elements—local place names, local fauna or flora, and references to environmental practices or beliefs (Proposition 2). These instances require a high level of interpretive engagement, where the translator must decide how much cultural context to retain, adapt, or explain. This can involve choosing whether to use footnotes or other paratexts, but also the choice of how to “show” the landscape that is being translated. Of the works contained in this corpus there were paratexts by the translators in two of the works (*Mount Canigó* and *Solitude*), which would increase their visibility as translators and the visibility of the works as translations. The translator’s decision-making process is not merely linguistic but ideological. It involves positioning the target reader in relation to the source culture’s understanding of landscape—deciding whether to maintain cultural distance (foreignisation) or reduce it (domestication). Returning to Wittgenstein, “it is clear that the degree to which the sharp picture can resemble the blurred one depends on the latter’s degree of vagueness” (*PI*§77)—in other words, the clarity of source text combined with the translator’s linguistic, ideological and cultural baggage will guide their decision (agency) in terms of the clarity or otherwise of the translation. Works in which the landscape descriptions are clearer, more richly described, etc. have offered greater possibilities to the translator to achieve the same effect.

Domestication tends to occur when the translator perceives that the cultural or ecological content of a landscape element might not be easily understood by the target audience (Proposition 3). This is particularly common in children’s literature or in texts aimed at a general readership. In this study the translators have chosen to simplify or adapt certain references—substituting a locally familiar plant or weather pattern for one that exists only or mainly in the source culture, for example, the *Quercus ilex* or the “tramontana” wind. While such choices enhance readability, they can also strip the text of its environmental specificity. This raises important ethical questions. Does domestication help readers access

the narrative more easily, or does it efface important cultural and ecological realities? In this sense, the translator's agency becomes a form of environmental storytelling—either preserving or reshaping the ecological voice of the original text. The study finds that translators often domesticate selectively, applying greater intervention where the landscape intersects with cultural identity, but maintaining more literal renderings where the features are purely descriptive. While the foreignisation of toponyms in the majority of cases across the corpus can increase the sense of place for the reader, their domestication can cause a sense of removal, undermining the local context and language.

## 7.2. Achievement of Objectives

The analysis identified a range of translation techniques and degrees of intervention. (Objective 1). The use of established equivalents and borrowing were most common for physical and universal elements of landscape, such as mountain ranges or basic sensory descriptions. However, these elements became more complex when situated within a culturally significant context, such as a festival tied to a seasonal landscape, for example, the festival of the roses in *Solitud*. In such cases, translator agency increased as they interpreted cultural meanings and environmental relationships. For example, the reference in *El quadern gris* the segment that refers to the irregularity of the relief is described in the source text as a “paisatge de terres altes, solitari, silenciós, dramàtic, d’una orografia molt trencada, de color moradenc”. The translator has engaged fully with this segment of text, rearranging the elements, particularising “orography” and has added the verb “shot through” to produce a strong, vivid image of the landscape to which the reader can relate: “...solitary, silent, deep purple highlands shot through with gullies and crags”.

The study has shown that terms gain meaning not in isolation but through their role in communicative practice. For translators, this means being attuned to the textual ecology—the interplay of language, setting, symbolism, and narrative function. Words for landscape must

be evaluated not always just for their closest established equivalents but for their semantic networks, narrative roles, and cultural resonances.

Patterns in translation choices were identified across the corpus and varied by category (Objective 2). Topography was translated with considerable variation depending on the work in question and meteorology was mainly translated with minimal intervention, reflecting a belief in the universality or direct translatability of natural features. In contrast, flora and fauna, toponymy, and sensory language showed more variation. Borrowing was commonly used for proper names and specific species, while modulation or equivalence was employed when established equivalents failed to convey the intended imagery or cultural nuance.

This pattern suggests a general translator tendency to treat the physical landscape as a fixed referent, while acknowledging that cultural perceptions of that landscape are variable and negotiable. It reinforces the idea that translators act not only as language experts but as cultural and ecological mediators, capable of recognising when to prioritise accuracy and when to prioritise resonance.

The translator's decisions directly shape how the target reader engages with the landscape (Objective 3). Foreignisation can maintain the cultural depth and ecological specificity of the source text, but may challenge the reader's comprehension or expectations. Domestication can smooth the reading experience but risks flattening cultural and environmental meaning.

From an ecocritical perspective, the translator's choices have ethical implications. How a landscape is translated can affect how readers perceive nature, place, and environmental relationships. A domesticated translation of a culturally significant item might render it as a generic, stripping it of its ritual significance and ecological uniqueness. Conversely,



preserving such terms as borrowed terms—despite their unfamiliarity—can help introduce readers to alternative ways of valuing and relating to nature in the environment of Catalonia.

### 7.3. Broader Implications: Ecocriticism and the Translator's Agency

The study has highlighted the increasing importance of ecocritical and ecotranslational awareness in translation practice. As discussed in chapter 2 of this thesis, ecocriticism emphasises the relationship between literature and the natural world, and this framework is especially relevant when translating texts that represent or are shaped by particular environments. Ecotranslation, in turn, foregrounds the ecological implications of translation decisions, urging translators to be mindful of how they render environmental content and how their choices affect the cultural and ethical reception of ecological ideas, and above all allowing the voice of nature to be heard.

Translators must be aware that landscape is not neutral; it is politically, culturally, and ecologically charged. They are not only conveying descriptions of landscape scenery but are participating in discourses about place, identity, heritage, and sustainability. Their choices can either support or undermine ecological consciousness. This responsibility calls for a reflective, informed, and ethically grounded approach—one that values fidelity not just to words, but to the environmental and cultural systems those words represent.

In this sense, the translator becomes a kind of cultural ecologist—a mediator of meaning who navigates the intersection of language, landscape, and ethics. Their task is not only to transfer terms but to consider how those terms function in context, how they resonate with readers, and how they contribute to broader conversations about ecology, identity, and cultural diversity. As argued in chapter 1, from a phenomenological point of view the visual landscape carries no greater significance than the other “sense-scapes” (Tilley *Interpreting Landscapes* 27-28), and this is another factor for the translator to consider. A simplification of a sound, for example the river in the suicide scene in *Pedra de tartera*, compared with the

soft voice of the protagonist's rescuer, may not transmit the drama of the high mountain landscape which is a reflection of the emotional scene. Another example of this simplification is the sensual scene in *Solitud* where the protagonist is enjoying the feeling of the sun on her skin, and which is very much reduced in both length and descriptive richness in the translation.

Ultimately, therefore, this study argues for a model of translation that is linguistically sensitive, culturally informed, and ecologically responsible. Landscape in literature is never just a backdrop; it is a living element, deeply embedded in narrative and culture that, when treated sensitively, can say much about the area that it describes. Translators, as stewards of this complexity, must listen carefully—to the source text, to the target audience, and to the voices of the landscapes themselves. This reinforces their position as being both central and “in between”. It can also affect their visibility, although as we have seen, the agency of the translator in adopting one strategy or another, in terms of foreignisation, domestication, lexical choices and so on can have variable results in terms of visibility. We can return here to Cronin's words on the “double bind” that the translator can find themselves in (“Altered States” 90), especially for minority (or minoritised) languages such as Catalan. A similar effect occurs when translation into the major language over-domesticates the text for the ease of the target readership, and the translation of toponyms in *Solitud* is considered to be a good example of this.

We have seen that the scope for translator agency at the textual level when translating landscape is partially guided by the degree of detail in the source text, but also by the degree of reader expectation and knowledge. The taken-for-granted elements of culture for local readers may require a different treatment in the translation, but at the same time the borrowing of terms and lack of amplification and additional description can provide a reading

environment in which the target reader genuinely notes displacement to the location that is being described—in this case Catalonia.

#### 7.4. Directions for Future Research

While this research has focused on the translation of landscape in "classical" works by Caucasian Catalan authors, future research would benefit from expanding the corpus to include more contemporary works, particularly those written by young and immigrant writers in Catalan and their translations. These texts may present different challenges and opportunities in representing and translating landscape, especially as they often reflect hybrid cultural identities, transnational perspectives, and evolving ecological awareness. Such an expansion would deepen our understanding of how translators engage with increasingly diverse literary ecologies and respond to the complex interplay of language, culture, and environment in a globalised world.

By exploring contemporary and immigrant-authored texts, future studies could shed light on how the translation of landscape functions within broader discussions about migration, identity, and belonging, as well as contemporary outlooks on the futures and values of the physical landscape itself. These works may reveal new strategies for negotiating cultural specificity and ecological meaning, offering fresh insights into the evolving responsibilities of the literary translator in the twenty-first century.

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